

**“OF STERLING WORTH AND GOOD QUALITIES”:
STATUS AND DOMESTICITY IN
NINETEENTH-CENTURY MIDDLE CLASS CHARLESTON**

ARCHAEOLOGICAL INVESTIGATIONS AT SITE 38CH1871

MARLENE & NATHAN ADDLESTONE LIBRARY

COLLEGE OF CHARLESTON

CHARLESTON, SOUTH CAROLINA



**NEW SOUTH ASSOCIATES
6150 EAST PONCE DE LEON AVENUE
STONE MOUNTAIN, GEORGIA 30083**

“Of Sterling Worth and Good Qualities”: Status and Domesticity in Nineteenth-Century Middle Class Charleston

Archaeological Investigations at Site 38CH1871 Marlene & Nathan Addlestone Library College of Charleston

City of Charleston, Charleston County, South Carolina

OCRM Permit #10-00-12-16
State Project #H15-9555-PG-B

Report submitted to:

Enwright Associates, Inc • 101 West Broad Street, Suite 200 • Greenville, South Carolina 29601

Report prepared by:

New South Associates • 6150 East Ponce de Leon Avenue • Stone Mountain, Georgia 30083

J.W. Joseph, PhD, RPA – Principal Investigator

Brad Botwick – Archaeologist and Co-Author
J. Faith Meader – Historian and Co-Author
Lisa D. O’Steen – Faunal Analyst and Co-Author
Leslie E. Raymer – Botanical Analyst and Co-Author

August 30, 2004 • **Final Report**
New South Associates Technical Report #1187

ABSTRACT

New South Associates, Inc. (NSA), has completed archaeological data recovery of Site 38CH1871, at the Marlene and Nathan Addlestone Library on the campus of the College of Charleston in Charleston, South Carolina. This study was conducted for Enwright Associates, Inc. to evaluate and mitigate the effects of the library's construction on significant archaeological resources. This project included an initial identification and evaluation study followed by historical and archaeological data recovery.

Cultural deposits identified during the data recovery represented segments of Charleston society that have not been widely studied through archaeology. Materials examined for this study dated from the early nineteenth century to just after the Civil War and related to the households of one lower status planter and two middle class merchants. The research focus of this project dealt with topics related to elite and middle class life in Charleston during the nineteenth century. Issues of particular interest related how material culture worked to help define and maintain ideologies of class, refinement, gender roles, and domesticity in antebellum and post Civil War Charleston.

This project provided new insights into Charleston history and culture. The study suggested that the households under consideration used material culture related to dining and tea drinking as one of several ways of demarcating their class positions and affiliations. One of the findings of this study was that stylistic devices on ceramic teawares may have served to signal class affiliations among the planters. This study also explored the meanings attached to certain artifacts in the context of southern society. In particular, southern ideologies of domesticity and gender differed from those of the north because of the presence and activities of slavery. Southerners attached different meanings to certain behaviors and related material culture, even as the material culture used in the south was essentially the same as that used elsewhere in the country. For instance, one finding of this study was that in planter- and middle class households family meals came to be an important and defining characteristic of women's roles and domesticity because cooking and certain other domestic tasks were considered slave work. Antebellum households examined in this study appear to have used more extensive ceramic tablewares, which suggested more elaborate dining rituals than in contemporary northern households.

In the uncertain period after the Civil War, material culture might have helped Charleston's middle classes to create more secure social boundaries and at the same time to redefine domesticity. Archaeological materials from Charleston show an overwhelming preference for all-white and Gothic-revival styles in ceramic table- and teawares. The common use of the materials would have emphasized community identity and conformity. These materials also indicate that middle-class households followed genteel dining practices, which served as a class boundary. The Gothic style also signified acceptance of domestic ideologies that emphasized morality and respectability, which were probably especially important in helping the middle class draw a firm line between itself and groups that they considered socially and morally inferior. Further, when middle class white women had to perform work that had previously been done by slaves, these household goods helped instill these tasks with moral and virtuous qualities that made them more acceptable.

ACKNOWLEDGEMENTS

The success of this data recovery was made possible with the assistance and support of numerous individuals. From New South Associates, J.W. Joseph served as Principal Investigator and Project Manager for the study. His advice and support during the fieldwork through analysis were invaluable. For both the identification/evaluation study and the data recovery, Faith Meader served as Project Historian and Brad Botwick was Project Archaeologist. During the initial work, James Rogers and Matt Tankersley provided field assistance. For the data recovery, Jason Moore, Matt Tankersley, and Martha Wallace acted as Field Assistants. In addition, several College of Charleston students took part in the fieldwork and provided outstanding assistance. Student participants were Brendan Bedard, Mackenzie Carroll, James Lefebre, Kimana-Little Flower, Melinda Muñoz, and Allison Moore. Tony Greiner assisted with mapping the site by total station and prepared the maps of the site.

Artifact analysis was performed at New South's laboratory facility in Stone Mountain, Georgia under the supervision of Matt Matterness. Nick Beale, Matt Talifiarro, and Matt Tankersley performed the analysis. Victoria Dabir-Banguilan contributed to the faunal analysis and Veronica Daniels assisted with the water screening and macroplant study. Tracey Fedor prepared the graphics for this report and the report was produced with the assistance of Project Coordinator Catherine Hartley. All errors and omissions are, of course, the responsibility of the report authors.

New South would like to acknowledge the assistance of a number of individuals involved with the Addlestone Library Project or at various research and archival institutions. Several individuals facilitated the fieldwork and analysis conducted for this project: Richard Pace, Enwright Associates, Inc.; Ken Foreback, Engineering Associate at the College of Charleston; Brian Winn, Project Manager and Dave Zimmerman, Superintendent, both with Hitt Construction; Richard Geer, equipment operated for O.L. Thompson; Valerie Marcil, South Carolina Department of Archives and History; and Martha Zierden, Charleston Museum. The assistance of Ms. Mary Giles, Archivist, was greatly appreciated while researching archival files at the Diocese of Charleston. Much gratitude goes to Sister Anne Francis Campbell of the Sisters of Charity of Our Lady of Mercy, who provided useful oral history over the phone. The staffs at the South Carolina Historical Society and the South Carolina Register of Mesne Conveyance offered much help with locating historic maps, plats, and other records. This project could not have come to a successful conclusion without the help offered along the way by the above-named individuals and their support is gratefully acknowledged.

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I. INTRODUCTION

New South Associates, Inc. (NSA), has completed historical and archaeological data recovery of Site 38CH1871, within the grounds of the proposed Marlene and Nathan Addlestone Library on the campus of the College of Charleston in Charleston, South Carolina. This study was conducted on behalf of Enwright Associates, Inc. to evaluate and mitigate the effects of the library's construction on significant archaeological resources. Historical and archaeological work conducted for this project included an initial identification and evaluation study followed by data recovery and analysis.

The project area occupies a 1.25-ha (3.1-ac) parcel at the southwest corner of the Calhoun and Coming street intersection in Charleston (Figure 1). This parcel contained the former Bishop England High School, which had been demolished prior to the onset of cultural resource investigations. Proposed development of the site involves construction of a new library building with landscaping, parking lot, and utilities. Construction included grading to a uniform elevation of 3.3m (10ft) above sea level, which removed between 0.3-1.0m (1-3ft) of overburden from the site and that, along with other construction activities, would have adversely affected intact or partially intact archaeological resources. The project's Area of Potential Effect (APE) for archaeological resources included all areas where new construction would take place.

Historical and archaeological work for this project proceeded in two stages. The first, conducted in September 2001 involved an identification and evaluation study to determine if the site contained significant archaeological resources. This initial study indicated that archaeological features and deposits existed at the site that might relate to Charleston's nineteenth-century free African-American community. As a result, NSA recommended the site eligible for the National Register of Historic Places (NRHP). The South Carolina Division of Archives and History concurred with this recommendation and a Memorandum of Agreement was developed that called for an archaeological data recovery to preserve the significant information at the site.

The second stage of work began in December 2001 and involved a combined historical and archaeological study of the project area that ran concurrently with the initial construction tasks. This work resulted in the examination of several cultural features. Five features dating between the early and mid-1800s were of particular interest. Historical research indicated that they related to one early nineteenth-century planter-class household and two white middle class households. No features or discrete deposits were identified that could be clearly associated with free African-Americans. Based on this outcome, the focus of the data recovery research and analysis was changed to emphasize aspects of elite and middle class life in Charleston during the nineteenth century. Issues of particular interest related how material culture worked to help define and maintain ideologies of class, refinement, gender roles, and domesticity in antebellum and post Civil War Charleston.

These research topics offered an opportunity to examine elements of Charleston society that had not been extensively studied through a combined archaeological and historical study. Much of the prior archaeological work in Charleston has focused on the city's wealthier residents and has dealt with topics related to landscape and land use (e.g., Zierden 1996) or artifacts (Zierden and Hacker 1987; Zierden and Raynor 1988; Trinkley and Hacker 1996). The artifact studies, however, have not been attentive to placing the recovered materials and patterns of artifacts into historic and cultural contexts of class, gender roles, or other topics.

With the present data recovery project, NSA hoped to contribute new insights into the dynamics of class structure in Charleston society. In addition, following Diana Wall's (1991, 1994) study of middle class households in New York City during the first part of the nineteenth century, NSA examined how women in Charleston helped define and maintain domesticity in the city during the antebellum and early post bellum eras. The subject of class identity and

Figure 1
Project Location



Source: USGS Quadrangle; Charleston, SC., 1983.

domesticity also related to ideologies of gentility and refinement that spread through the middle class in the nineteenth century and that became the dominant view of “appropriate” behavior in American society. These topics seemed to have the best potential for interpreting and understanding the archaeological deposits from 38CH1871. Moreover, they address a group of people who made up an important component of Charleston society but are less well represented in material cultural studies in the city.

To study these topics, ceramic tablewares and teawares were made the focus of the analysis, as the functional contexts of these items helped create and maintain aspects of behavior that came to signify class. They also had important roles in defining elite and middle class domesticity and gender. Other artifacts were also examined to determine if and how they might have functioned to delineate class. The archaeological study was enhanced by the use of detailed site histories that helped link the archaeological deposits to specific households.

This data recovery project suggested that there are differences in the way that planter class and middle class Charleston residents expressed their identities through material culture. One of the findings of this study is that Charleston planters extended the use of style to teawares as a means of expressing class identity and affiliation. In particular, teawares associated with the planter-class household examined during this study showed a preference for transfer-printed designs portraying English and American romantic landscapes and pastoral scenes. Because Charleston’s gentry modeled themselves on the English aristocracy, it was hypothesized that teawares such as those recovered from 38CH1871 helped the household under consideration display their faithfulness to this ideal and thus their membership in Charleston’s highest social level.

Another finding of this study is that the meanings of material culture utilized in southern households varied from northern cities due to the different social and cultural contexts. These differences derived partly from the presence of slaves in middle class and elite households, which affected the roles of white women and ideologies of domesticity in the south. Based on the materials recovered at 38CH1871, during the antebellum period southern households might have intensified rituals associated with family meals to compensate for the fact that women in these households did not prepare the meals themselves. This contrasted with northern households, where the kitchen served as a metaphor for the domestic and nurturing responsibilities of wives and mothers. Because the kitchen in southern homes was the province of enslaved women, and by the antebellum period cooking was associated with black labor, women might have shifted the focus of domestic ideology to the dining room. Thus, for southern domestic ideology, the emphasis was on serving and consuming meals rather than on preparing them. Evidence from 38CH1871 suggests that the dishes, serving vessels, and other items associated with dining were more elaborate than in northern cities during the same time, which is interpreted as a reflection of intensified dining rituals.

A post Civil War era feature at 38CH1871 produced a collection of tablewares and teawares that would look entirely in place alongside contemporary assemblages from New York. Fitts (1999) argues that the uniformity of food and tea-serving vessels, along with other elements of material culture, helped the middle class express a distinctive worldview that emphasized uniformity over individuality. The 38CH1871 data indicates the degree to which this outlook had permeated much of American society by the post bellum era. Moreover, in Charleston unifying symbols might have been significant in the period following the war, which was a time of change and reorganization. Important to the present study was a social scene that saw freed slaves and newly enriched whites challenging traditional hierarchies. Also, women’s domestic responsibilities changed as they became more directly involved in household tasks they would have only supervised during the antebellum period. In these circumstances, the middle classes might have attempted to reassert strict class lines while women of this class redefined domesticity and accustomed themselves to new roles. House wares that helped build and maintain group identity might have been particularly important in this context. Although the circumstances were different, middle class Charleston residents might have used the same strategies as northerners to delineate and promote class values and ideologies. Material culture might have also helped redefine women’s domestic ideologies by imbuing tasks once reserved for enslaved African Americans with new meanings that emphasized their appropriateness for white middle class and elite women. It is also suggested that southerners avoided the competitive social behavior and related material culture that northern women used to establish social rank.

This report is organized as follows: Chapter II presents a summary of Charleston history and a general history of the study area. Chapter III describes the results of the identification and evaluation study. Chapter IV discusses the research design and methods for the data recovery and Chapter V summarizes the main points of the data recovery fieldwork. To present site-specific historical and archaeological data together, the next five chapters (VI-X) present detailed histories, archaeological field results, artifact analysis, and interpretations for each of the city lots examined. Chapters XI and XII provide the results of specialized analyses of the subsistence remains (faunal and macrobotanical) recovered from the site. Chapter XIII synthesizes the results of the data recovery, makes comparisons to other sites, and addresses the research questions. Finally, Chapter XIV summarizes the findings of this project. References cited in the report and appendices follow.

II. HISTORIC CONTEXT

Based on preliminary historical information, the project area is part of the suburb of Harleston, which was granted to John Coming in 1685. Harleston's streets were not laid out and opened until 1770, but it is possible that this eastern edge of Harleston was settled earlier. Lands to the east of the project area were granted for the establishment of a Free School in 1710 and the Free School, the historic predecessor of the College of Charleston, appears in this location by 1739. Petrie's *Iconography of Charleston, South Carolina* (1790), however, does not depict the project area as within the developed limits of Charleston at this time (it does show a number of residences on the blocks to the south and east). Development and occupation of the project area thus appears to have been the product of the late eighteenth century. In the eighteenth and nineteenth centuries, this location was occupied by middle and working class European-Americans and African-Americans as well as by religious and commercial properties. Portions of an African-American cemetery are also within the project area.

BRIEF HISTORY OF CHARLESTON

The first Charles Town settlement was situated across the Ashley River from where the present city of Charleston stands. In 1672, Britain's search for ideal places to establish towns led the Carolina colony's Grand Council and Carolina Governor Sir John Yeamans to authorize John Culpeper to survey twelve thousand acres of land on Oyster Point, situated between the Ashley and Cooper rivers. The determination that Oyster Point offered a convenient site for a port town brought about the relocation of settlers from the original Charles Town settlement in 1680 (Smith 1988).

The area platted for Charleston lay south of present-day Market and Beaufain streets in a grid plan. By 1704, the town center formed a trapezoidal shape, enclosed by town walls. The town's growth soon resulted in the demolition of the walls in 1717. Buildings in the Colonial years of Charleston predominantly consisted of frame construction. A destructive hurricane in 1713 caused the South Carolina General Assembly to stipulate that Charleston houses should be constructed of brick. However, buildings continued to be built of wood until a terrible fire in 1740 destroyed 334 buildings in town. This disaster prompted the Assembly to mandate that builders in Charleston only use brick and stone (Morrison 1952). By 1762, Charleston contained eight hundred houses (Mazyck 1883).

Settlers in early Charleston came from Europe, the northern colonies, and the Caribbean islands. Most of these people were British, Irish, Dutch, New York and New England residents, and enslaved African Americans from Barbados and the West Indies. In the first year of Charleston's settlement, the townspeople planted corn, cotton, and indigo, and pine forests yielded timber, tar, and resin (Morrison 1952). Diverse agriculture and commerce quickly transformed Charleston into the leading port and trading center of the South. By the 1730s, Charleston was thriving as one of the wealthiest towns in America. Charleston had more than doubled in area and tripled in population between 1700-1740. The waterfront saw a hub of activity with boats of all sizes constantly traveling the rivers and bringing goods in and out of town. In the eighteenth and nineteenth centuries, Charleston was oriented on an east-west axis rather than its present north-south focus. The commercial center of the city appears to have been centered on Broad, Tradd and Elliott Streets prior to 1770 (Morrison 1952; Zierden et al. 1982).

In eighteenth-century Charleston, many enslaved African-Americans worked as coopers, blacksmiths, bricklayers, millwrights, carpenters, barbers, fisherman, and other skilled occupations. African-American women made garments, were cooks, and often served as vendors of slave-grown produce in the city. In Charleston, slaves often resided in quarters behind the owner's residence. However, many Charleston masters permitted slaves to "live out" in tenements, which allowed more independence (Geier Brown Renfrow 1985). Slave owners also let their skilled slave artisans work for others. As a result, many enslaved African Americans bought their freedom. Owners also sometimes emancipated their house servants due to special skills or from acts of affection (Harris 1981).

A law passed by the General Assembly in 1756 dictated that free African Americans were to pay a capitation tax, in addition to being liable for filing individual tax returns. The ages of those subject to the capitation tax varied through the years but was fixed at between 15 and 50 in 1804. From 1795 to 1857, free African Americans paid two dollars per person for the capitation tax. During the Civil War, the tax amount increased dramatically. Only free African Americans were consistently subject to the tax during its existence (Brimelow and Stevens 1983).

From 1790 to 1800, Charleston's free African American population nearly doubled from 586 to 1,024 individuals. In 1830, the number rose to 2,107, and by 1860, 3,785 free African Americans resided in Charleston (Harris 1981). However, laws enacted after the Denmark Vesey Affair, made it difficult to free a slave after 1820. Vesey reportedly plotted a slave revolt, discovered in 1822, to overthrow "white authority" in Charleston (Rosengarten et al. 1987).

The emerging community of free African Americans in Charleston formed "benevolent organizations" in the late eighteenth century. An elite class of racially mixed African Americans, the offspring of Caucasian slave owners and female slaves, founded the Brown Fellowship Society in 1790. The Friendly Moralist Society met on Charleston's east side in the early 1800s, and the Humane and Friendly Society formed in 1802 (Shinault-Small 2001). The founding of the Humane Brotherhood Society, supposedly dating to 1791, is unclear. The society's constitution, on the other hand, states that the group started in 1843. Their membership, combined with the Brown Fellowship (94 total in 1844), accounted for more than half of Charleston's adult male free African-American population (169 men) in 1840 (Harris 1981). These benevolent organizations maintained schools, insurance groups, credit unions, burial societies, literary organizations, and library clubs (Grimes et al. n.d.).

In 1790, the South Carolina Constitution embraced religious freedom and permitted any "white" man over 23 years of age to vote or run for office. The bustling streets of Charleston invited business prospects. Such circumstances attracted a large number of Jewish settlers to Charleston. Jewish traders and merchants started to arrive in Charleston shortly after its founding in the late seventeenth century. By 1800, Charleston had 500 Jewish residents, the largest Jewish community in the United States. King Street was lined with Jewish-owned businesses that sold dry goods such as cloth, shoes, and harnesses. The Jewish community in Charleston established the Coming Street cemetery in 1762. The cemetery, located at 189 Coming Street, remains the oldest Jewish cemetery in the southeastern US. Unlike other US cities, Jewish citizens in Charleston shared in cultural, political, and commercial activities without ever living in a Jewish quarter (Reznikoff 1950). Jewish families in Charleston typically resided over their shops and businesses rather than living in separate houses (Hagy 1993). By the late 1860s, half of the Charleston dealers in clothing were Jewish and nearly one third of the city's dry goods businesses were owned by Jewish merchants. Almost all of the Jewish-owned retail grocers in Charleston were operated by Jews of North German descent (Reznikoff 1950).

Charleston no longer dominated the United States export market by the 1820s. Costly tariffs consumed profits, and the establishment of Columbia in 1790, the new South Carolina capitol, resulted in a loss of contracts for Charleston. An economic depression in the 1820s led Charleston to improve transportation to the interior so that the city's commerce might thrive again. Although new roads and canals were built, the city failed to see an increase in trade. In 1828, the South Carolina Canal and Railroad was chartered to connect Charleston to Hamburg, along the Savannah River. Two additional railroad companies arrived in Charleston in the 1850s (Grimes et al. n.d.; Waddell 1983).

Irish and German immigrants came to Charleston to work in the city's port, factories, and foundries during the antebellum period. By 1850, the inland King Street had become the dominant mercantile center, perhaps because of the location of the railroad terminus between King and Meeting on Charleston's east side, known as the "Neck." Rice mills existed along the rivers surrounding the city, and artisan manufactories and lumberyards operated at the southern end of Charleston. The city, which had previously aligned its economic activity on an east-west axis, had now switched to a north-south flow—a trend that continues today (Calhoun and Zierden 1984). In the mid-eighteenth century, the filling of marshes allowed more structures to be built north of the older, lower portion of Charleston. Charleston had grown to 50,000 inhabitants by the Civil War (Mazyck 1883).

A devastating fire in 1861 and bombardment by Union forces in 1865 damaged much of the lower part of Charleston. The 1861 fire and other fires destroyed over 500 acres in the city during the Civil War, and the war's evacuation of lower city left many Charleston buildings dilapidated (Mazyck 1883).

The emancipation of slaves after the Civil War greatly changed life for African-American Charlestonians. By 1870, African Americans in the city outnumbered Caucasians and other races by more than 4,000 people. Many free African Americans, themselves slave owners, lost status and property. The "privileged" African Americans from the antebellum era applied their skills and education to service the suddenly large community of free African Americans in Charleston. Still, economic opportunities among African Americans in the city were mostly limited to domestic occupations, fishing, and various labor jobs of the working class. A housing shortage was felt throughout the city, and the African-American community in Charleston built houses and their own independent churches. Descendants of the "brown aristocracy" began to hold leadership positions among the African Americans in Charleston (Grimes et al. n.d.). The Avery Institute, Charleston's first free secondary school for African Americans, was established in 1867. Integration in housing was present in the late nineteenth century in some areas of the city, with both African Americans and "white" citizens sharing city blocks. Only after World War II did sections of Charleston grow increasingly segregated.

With the Civil War over, the upper part of Charleston stood intact and active in industry and commerce. The city's competition with other port cities heightened after the war, in addition to repairing much of the lower city during Reconstruction. The new phosphate processing industry employed many Charlestonians, and the city experienced much building activity in the 1880s. The lumber and naval industry helped to boost Charleston's economy in the late nineteenth century, but cotton mills in the upcountry caused a decline in the city's profit share in the industry. Charleston's economy managed to expand, but a lack of funding, plus a hurricane and earthquake that hit the city in the 1880s, inhibited civic improvements in the late nineteenth century. The rice industry also suffered when floods and hurricanes from the 1880s through the 1910s damaged fields in the Charleston area, leaving rice planters in debt (Waddell 1983).

The establishment of the Charleston Navy Base in 1901, along with the new jobs brought to the city during World War I helped to revitalize the economy of Charleston. However, Charleston continued to feel the lingering effects of nineteenth-century hardships until World War II (Grimes et al. n.d; Waddell 1983). Without money to replace old buildings with modern ones after the Civil War, Charleston retained many of its rare historic buildings. Preservation efforts beginning in the 1930s created historic districts in the city and attracted tourists to Charleston. Today the Port of Charleston is the busiest container port in the southeast and the fourth busiest container port in the nation (Port of Charleston 1998).

SITE HISTORY

The project area comprises the northern half of a city block south of Calhoun Street and between Pitt and Coming streets. The site neighborhood is historically called "The Village of Harleston," otherwise known as "Harleston's Green," "Harlestonborough," and, at present, Harleston Village.

John Coming and Henry Hughes originally acquired the area of Harleston as part of a land grant in 1671-2. When Coming and his wife, Affra, passed away, Mrs. Coming's nephew, John Harleston, and his descendents, inherited the land. The section thus became known as Harleston when streets were constructed there in 1770 (South Carolina Historical Society n.d.).

Much of Harleston was marsh, extending inland from the Ashley River, that was gradually filled in by the 1880s. Plats from the late eighteenth century show that the area south of the project site contained a marsh or creek branch. Features such as this were utilized for waterpower. For example, Thomas Bennett acquired a sizable portion of the watery areas of Harleston in the late eighteenth century and used the Ashley River tides and inland ponds to power large lumber mills (South Carolina Historical Society n.d.).

Historic maps, plats, and deeds reveal ownership and development from the late eighteenth century through the early twentieth century. According to a Charleston County conveyance record (V-5:358), Isaac Holmes obtained a one-year indenture on a Harleston lot on Bull Street in 1786, just south of the project area. The record states that this lot borders Edward Lightwood's property to the west and north. The document also implies that Lightwood's lot belonged Andrew Lord prior to 1786. Plat number 217, drawn by John McCrady in 1794, shows evidence of these two owners on the northern half of the block between Bull and Manigault streets, later called Boundary Street and eventually Calhoun Street. The plat (Figure 2) indicates that the project area was originally composed of Lots 151 to 156. Of these, Ann Lord owned Lot 151, which she acquired on July 7, 1794 (L-6:438), Edward Lightwood owned Lot 152, Elizabeth Lightwood owned Lots 153, 154, 156, and William Holmes owned Lot 155.

According to Charleston city directories, the project area had no residents before 1801, when William H. Holmes, a vendue master, is first listed on Boundary Street. Holmes is described in the 1802 city directory as living in a "dwelling house corner W. end. Coming and Boundary Streets." The early city directories often failed to list all residents and include address numbers with the street names. Therefore, the directories do not accurately identify residents within the project area. With the exception of William Holmes, the owners of the land on the northern section of the block appear to have lived on other streets. The Plan of the City of Charleston from c. 1802 (Figure 3) shows three buildings within the project area. While Holmes resided in one of the dwellings, the owners may have leased the other two buildings. One building on the map stood on the southeast corner of Boundary and Pitt streets, apparently on Elizabeth Lightfoot's land (Lot 156). Another was located on the southwest corner of Boundary and Coming streets (presumably William Holmes' house as listed in the directory). The third building stood on Lot 152 along Coming Street, in the southeast corner of the project area. Deed records suggest that some of the landowners may have built houses on the northern portion of the block in the late eighteenth century. When William Holmes acquired Edward Lightwood's land in 1797, the sale of Lots 152 and 154 included each parcel's "house" and "outhouses." Therefore, the building shown on the 1802 map on Coming Street, just south of William Holmes' residence, may have been one of Edward Lightwood's houses mentioned in the 1797 deeds.

The site developed as a primarily residential block during the nineteenth century, but also saw use for limited commercial and parochial use. More detailed site histories are presented for each lot in subsequent chapters of this report. In general, however, the site started taking on the appearance of a typical Charleston residential block by the beginning of the nineteenth century. The 1802 map shows the site and adjacent areas already divided into several long lots properties with their narrow sides facing the street. At this time, however, there were still larger lots in the vicinity, which reflected the early land use of Harleston (Figure 3).

At mid century, the project area more fully resembled the look of a city block (Figure 4). By this time, houses stood on the corner of Calhoun and Coming streets, although the building at the corner was a mixed residential/commercial property, serving as a grocery store with the upper floors of the building as residential space. Houses also occupied the adjacent properties. Some of the lots within the project area still were used for utilitarian purposes, notably the one two-doors down from the corner on Coming Street.

By the last quarter of the nineteenth century, all the lots within the project area had been developed for residences (Figure 5). However, the large house at 205 Calhoun Street had been turned into an orphanage and school operated by the Catholic Church. These patterns of land use persisted through the middle of the twentieth century, although specific lots were reconfigured over time and the Bishop England High School took over the property formerly occupied by the orphanages (Figures 6 and 7). The Bishop England School acquired the remainder of the site along Calhoun and Coming Streets during the 1950s and 1960s.

THE MACPHELA AND BROWN FELLOWSHIP SOCIETY CEMETERIES

Portions of the new library occupy areas formerly utilized as an African-American burial ground. The following section provides an overview of the history of the graveyard.

Figure 2
Plat, Circa 1790s, Showing Early Property Owners in the Project Area

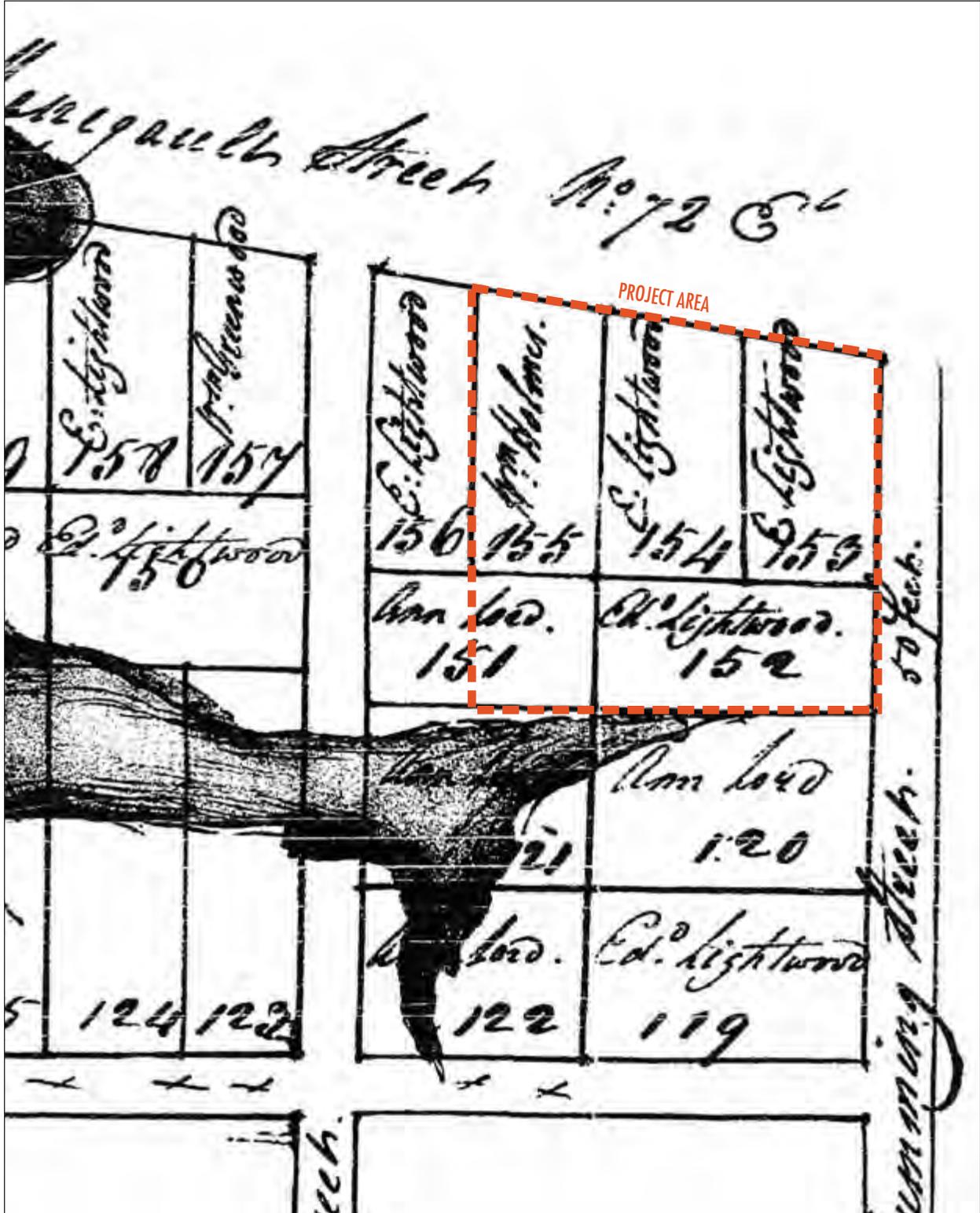


Figure 3
Development of the Project Area, Circa 1802



Figure 4
Development of the Project Area, Circa 1851

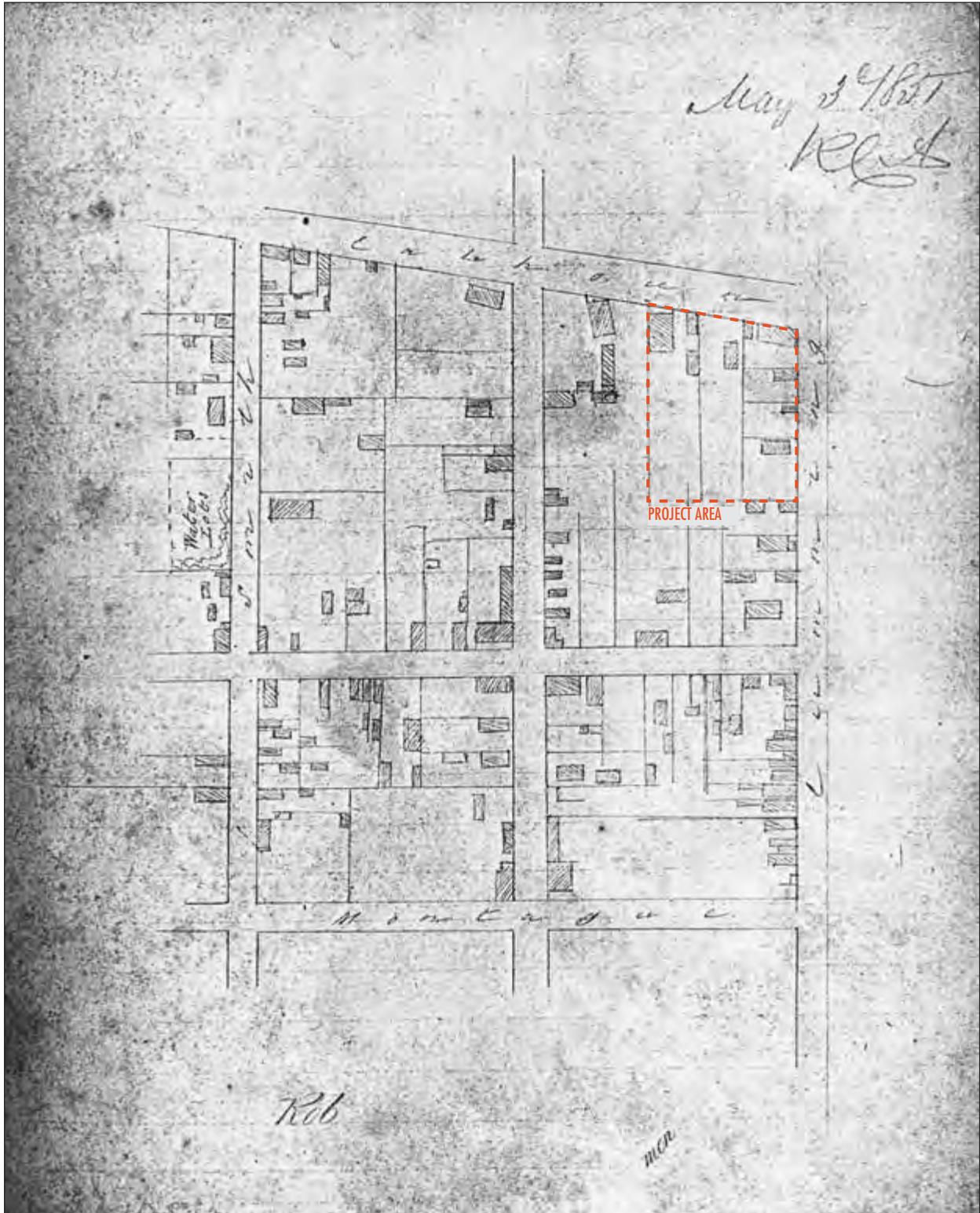


Figure 5
Development of the Project Area, 1880s (Sanborn 1888)

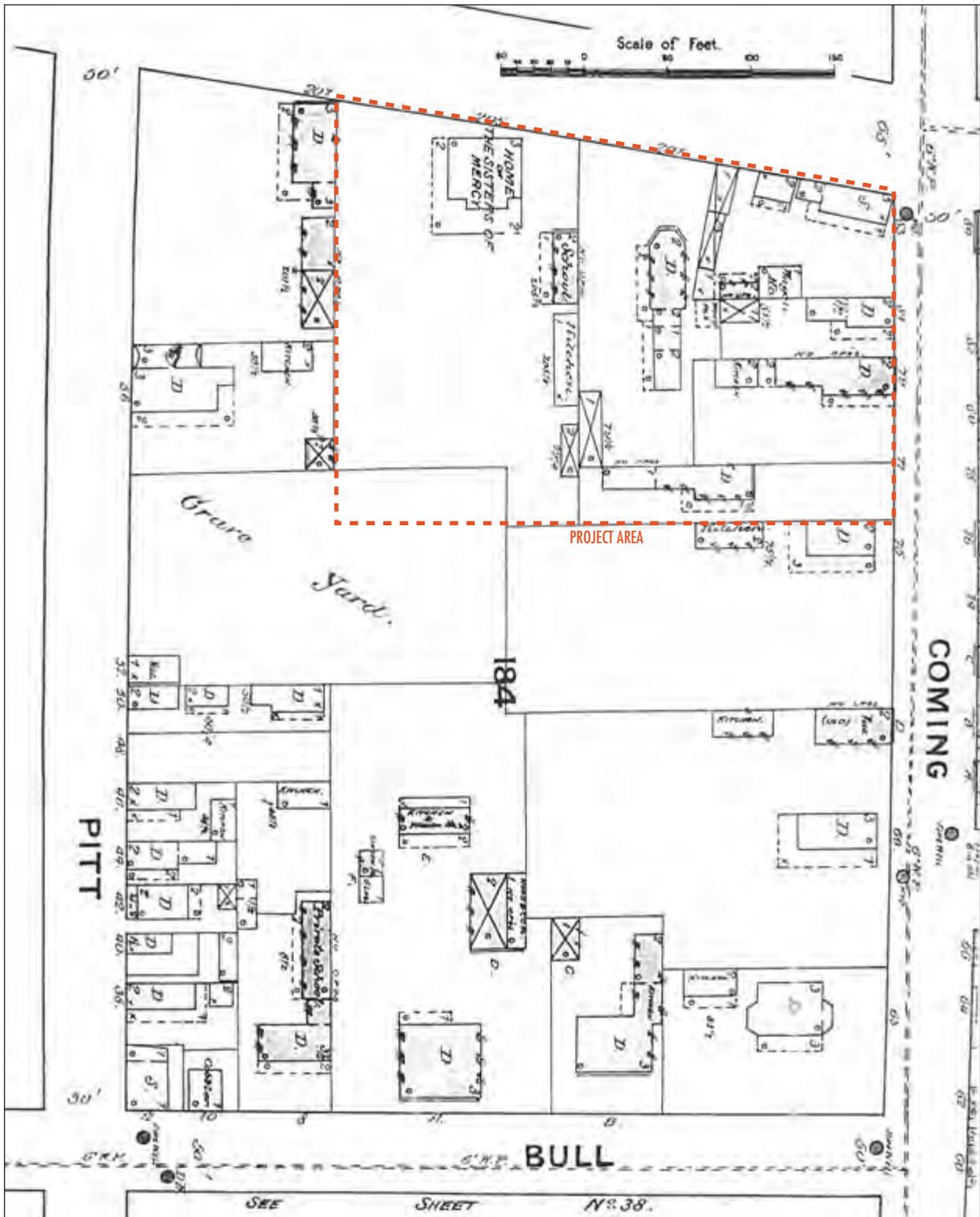


Figure 6
Early Twentieth-Century Development of the Project Area (Sanborn, 1902)

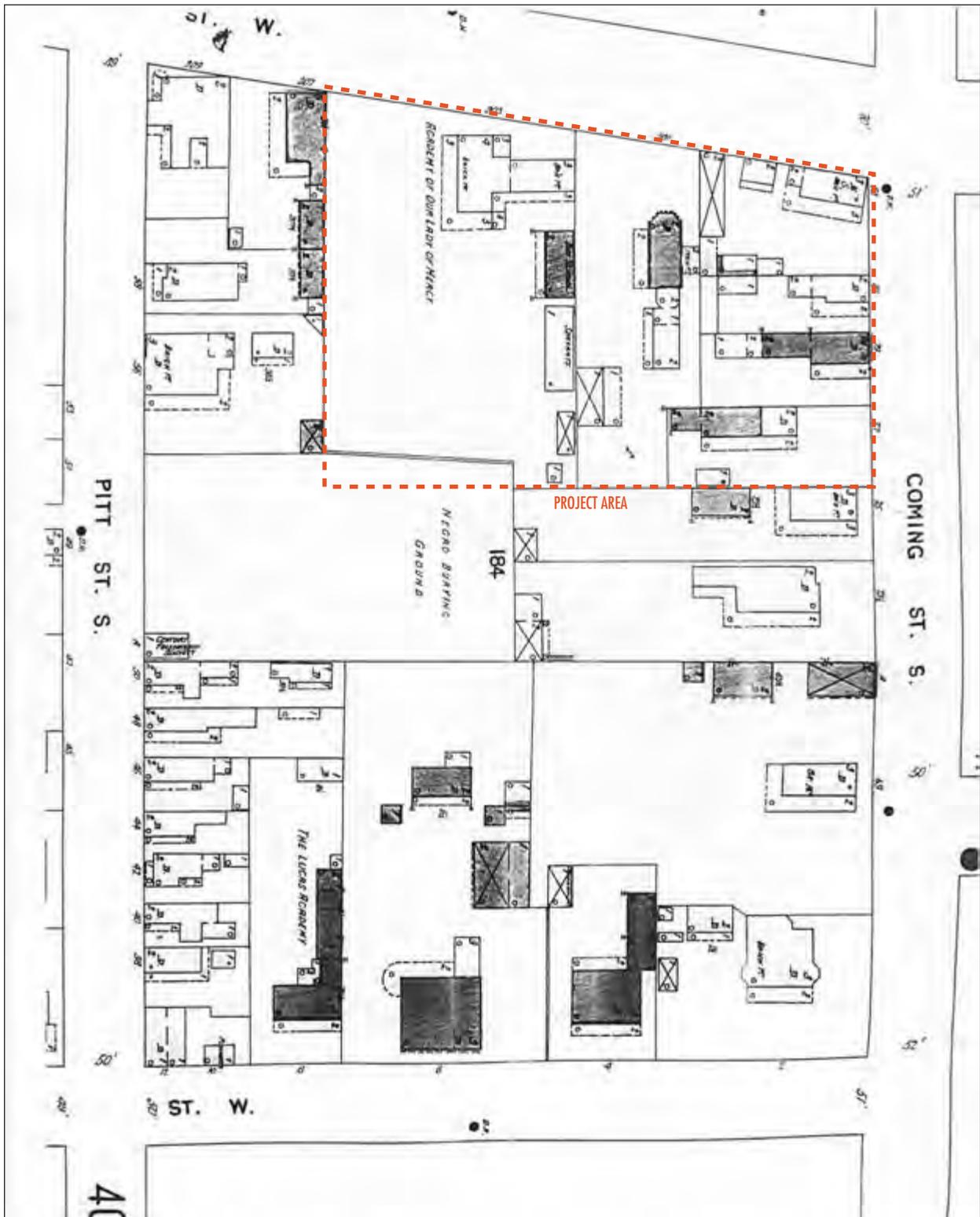
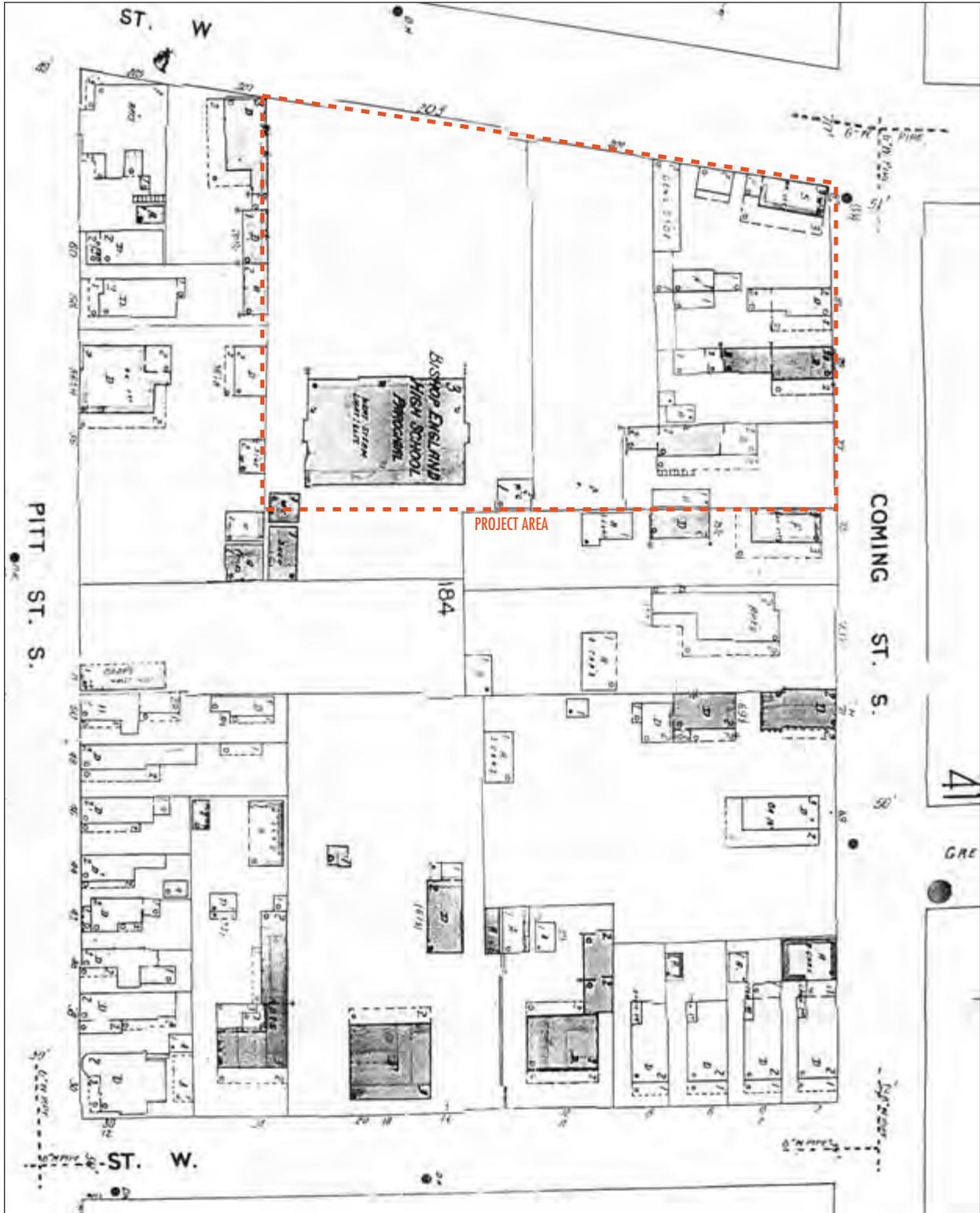


Figure 7
Mid-Twentieth-Century Development of the Project Area (Sanborn 1942)



When George Mathews deeded to William Holmes part of Lot 152 (later 75 Coming Street) in 1807, the deed described the land as bordering to the west “a lot now used as a burying ground for free negroes.” This reference from 1807 contains the earliest mention in the Charleston deed records of a free African-American cemetery at Lot 151. The Brown Fellowship Society, formed in 1790, purchased the land on the east side of Pitt Street, south of Boundary Street, from Ann Lord on October 12, 1794. The rector of St. Phillip’s Church consecrated the site a burial ground for society members and their families (Brown 1999).

In addition to the Brown Fellowship Society’s Cemetery, three other African American cemeteries reportedly existed at the location: the Machphelah Cemetery, the Plymouth Congregational Church Cemetery, and the Free Dark Men of Color Society Cemetery. The Humane and Friendly Society (Humane Brotherhood) also supposedly buried members in this cemetery after 1802. Fences separated the adjoining burial plots (Harris 1981; Shinault-Small 2001). The site of the burial ground was convenient for the groups, considering that much of Charleston’s free African American population resided along Coming Street and Boundary (Calhoun) Street.

In 1817, Elizabeth Lightwood deeded to Richard Brenan Lot 156 (207 Calhoun Street), the southeast corner of Pitt and Boundary streets measuring 107ft along Boundary Street and 237ft along Pitt Street. In this record, the William Holmes property lay to the east, and the “Machphelah Society” bordered the lot to the south. A deed granting Robert Bentham part of Lot 152 in 1822 (H-9:290) referred to the Mach Pelah Cemetery to the west simply as the “Burying Ground.” The African American cemetery on Pitt Street was linked to the Denmark Vesey Affair and the creation of the African Church in the early nineteenth century. When Methodist church leaders in Charleston revoked privileges once permitted to African American congregational members in 1815, such as holding conferences and managing their collections, a group of African American leaders became ordained ministers in the African Methodist Episcopal Church. The secession movement intensified when the Methodists constructed a hearse house on the Machphelah Cemetery at Pitt Street. Conflict regarding rightful custody of the cemetery caused more than three-quarters of the African-American Methodists to leave their segregated churches to join the new African Church. This demonstration of independence, plus the accusation of several members’ roles in the Vesey conspiracy to end white control in Charleston, prompted city officials to arrest, convict, and hang many African Church members in 1822 (Rosengarten et. al 1987).

The 1852 Charleston city ward book listed “Burial Ground f.p.c” between 42 and 44 Pitt Street while the 1853 ward book labeled the site “Burial Ground Free Mulattoes.” Under cemeteries, the 1856 Charleston City Directory listed the “Cemetery of the Brown Fellowship Society” at 42 Pitt Street (later 52 Pitt Street). By 1864, the city ward book divided the cemetery into the Brown Fellowship Society Cemetery on the south and the “MacPhale” Burial Ground to the north. After 1871, the ward books indicated the dimensions of each cemetery as 60ft (on Pitt Street) by 175ft deep. However, the depth of the cemeteries was sometimes recorded as 225ft, which corresponds to the lot depth shown on the 1888 and 1902 Sanborn maps. By the 1880s, the addresses of the two lots became 52 and 54 Pitt Street.

The Brown Fellowship Society built a small frame meeting hall in the southwest corner of their cemetery lot some time during the first half of the nineteenth century. This building may have been the original hearse house built on the cemetery by the African-American Methodists in c. 1820. It appears on the Bridgens and Allen Map from 1851 and all of the Sanborn maps. On the 1888 Sanborn map, the meeting hall, numbered 52 Pitt Street, was labeled “vacant,” and a symbol designated the building an automobile house on the 1902 Sanborn map. In 1892, The Brown Fellowship Society changed its name to the Century Fellowship as part of an effort to appear less exclusive. Century Fellowship Society minutes in the late nineteenth and early twentieth century called the building on Pitt Street “Society Hall” in 1889 and “Century Hall” in the first two decades of the twentieth century. These minutes and various correspondences described the cemetery’s monuments and iron fence and urged the preservation of the cemetery. A fund raising flyer in 1904 rallied interest for funding the construction of a new meeting hall. The 1942 and 1944 Sanborn maps show a “dilapidated” automobile house building of an increased depth with a collapsing north wall. It is assumed that a new society hall was not built at the site. In the 1901 and 1904 directories, the Century Fellowship Cemetery occupied both 52 and 54 Pitt Street. Then nothing was listed at either address until 1928. From that year until 1961, the “Old Bethel Church Yard” stood at 52 and 54 Pitt Street.

With regard to the Machphelah Cemetery, the city ward books listed the property as the “McPeter” Cemetery. The 1906 ward book lists Julius E. Cogswell as caretaker or owner of the Machphelah Cemetery. The 1918 ward book indicates the property size had increased to 225 ft, then decreased to a depth of 112ft “Rear Rev. Wm T. Russell Bishop,” filled the line below the cemetery and Cogswell’s name. The Bishop’s property measured 57ft on the front and 111ft in depth. A plat of the property, drawn in 1921, labeled this rear half of the former Machphelah Cemetery “Lot A.” The parcel was owned by Cogswell and sold to Russell as part of the Bishop England High School expansion in 1921 (O-29:333). The plat also shows Julius Cogswell as the owner of the front half of the cemetery. After 1922, ward books contained no reference to a cemetery at 54 Pitt Street. The 1942 and 1944 Sanborn Maps show that a small cluster of four brick outbuildings stood on the rear portion of the former Machphelah Cemetery, two belonging to Bishop England High School and two on the property of 56 Pitt Street, which included 54 Pitt Street at that time.

In 1943, the city of Charleston passed an ordinance prohibiting private organizations from maintaining city graveyards. Two years later, two elderly descendents of the Brown Fellowship Society sold part of the Brown Fellowship property to the Catholic Diocese of Charleston to increase Bishop England High School (Brown 1999). The high school acquired the land to “extend the school yard” in 1957 (White 1957). The Brown Fellowship Society deeded the remainder of their cemetery parcel, no longer maintained and measuring 60 ft along the street and 225 ft deep, to John J. Russell, Bishop of Charleston, for \$6,000 (C-64:28). Since the 1940s, grave markers at the cemetery have been moved to other locations, especially when the high school placed a parking lot over the graveyard in the 1960s. Broken tombstones have been found behind the College of Charleston’s Blacklock House, while others were reportedly moved to the following cemeteries: Brotherly, Humane Friendly, Emanuel, Morris Brown, reserve Fellowship, Monrovia, and Cunnington (Brown 1999). The graves were not relocated to other cemeteries and remain underneath the parking lot in the southwest corner of the project area.

This part of the project area saw consistent use as a burial ground into the twentieth century. The northern half of the block south of Calhoun and between Coming and Pitt streets began to develop differently, however, trending toward residential and commercial use and later institutional activities. Detailed histories of individual properties are presented later in this report.

III. TESTING AND EVALUATION RESULTS

INTRODUCTION

The first phase of fieldwork at Site 38CH1871 involved shovel tests and exploratory trenches to identify and evaluate archaeological features and deposits at the site. This work took place between September 17 and 21, 2001. The results of this work were described in a summary report to Enwright Associates dated September 25, 2001, which is largely reproduced below.

SITE CONDITIONS

Prior to the initial testing in September 2001, the site had been prepared for construction by demolishing the Bishop England School building and related structures. Following removal of the standing structures, the grounds had been grubbed to a reported depth of approximately 2ft below grade to remove buried utilities. When the archaeological fieldwork began, the only extant remains of the Bishop England School were paved walkways and parking lots. The easternmost portion of the site had been left as a playground or athletic field for the school and no demolition or ground disturbance had taken place here. This portion of the site encompassed a roughly 150x110-ft grass-covered field at the corner of Coming and Calhoun Streets. To the south, this area had been truncated to create a paved tennis court and the cut bank was braced with a retaining wall.

TESTING/EVALUATION STUDY METHODS

The initial study of the site entailed historic background research and archaeological fieldwork. Artifacts were sampled to provide preliminary information on dates and function, but were not put through formal laboratory analysis at this stage of the investigation. The background research focused on developing a preliminary land use history of the site and compiling sufficient information about the site's historic context to interpret and evaluate the archaeological materials.

Archaeological fieldwork included a preliminary shovel test survey followed by test trench excavation. Shovel testing was conducted to obtain an overview of the site's content and artifact distributions. Shovel tests were placed at 50-ft intervals and excavated according to natural stratigraphy. Excavated soils were screened through 1/4-inch mesh hardware cloth for systematic artifact recovery and artifacts were bagged separately according to unique provenience. Shovel test locations were illustrated on project maps and project archaeologists maintained notes on each shovel test excavation that included information on soil depth, color, texture, and artifact content.

Backhoe trenches provided more detail on site stratigraphy and content. NSA placed trenches in selected locations based on the 1888 Sanborn Fire Insurance Map. Excavation was conducted using a loader backhoe with a flat plate welded to the backhoe bucket. Trenches were excavated under supervision of the project archaeologists following natural stratigraphy, where possible, or arbitrary 30-cm (1.0-ft) levels. Because artifact collection was not a priority for the evaluation study, soils were not screened, although diagnostic artifacts were retrieved from the trench walls where proveniences could be controlled more accurately.

Following machine excavation, trenches were cleaned by hand and examined for historic cultural features. NSA archaeologists prepared measured drawings of trench and feature profiles and plan views, if necessary. Trench profiles and planviews were further documented with black-and-white and color photographs. In addition, the field director maintained a log with verbal descriptions of the trenches, features, and other finds along with general observations

about the progress and results of the work. Trench locations were placed on the project maps and were backfilled upon completion.

RESULTS

Archaeological testing involved shovel tests followed by backhoe trenches (Figure 8). NSA excavated 21 shovel tests at 50-ft intervals across the project area. No supplemental tests were excavated at close intervals. Shovel testing revealed disturbed or mixed soils to depths of between 1.5 to 3.0ft. Although artifacts that could date to the nineteenth century were recovered from shovel tests, these items came from disturbed contexts that reflected twentieth century development and recent demolition. The disturbance was widespread, but because disturbed deposits were compact and/or rubble-filled, hand excavation typically could not proceed past 2.0 ft deep, and so the depth of disturbance was not determined.

Backhoe trenches provided a clearer picture of the site content and integrity. NSA based trench locations on review of the 1888 Sanborn Fire Insurance Map of Charleston (see Figure 5). The map indicated that during the late nineteenth century areas within the central and western portions of the project area were in the orphanage/school property. Residences occupied lots on Coming Street. At the southwestern margin of the project area lay the Brown Fellowship Society cemetery. The backhoe trenches were placed so as to sample different portions of the site. Figure 8 shows the test trench locations while Table 1 summarizes their results. All trenches were placed inside the footprint of the proposed library building.

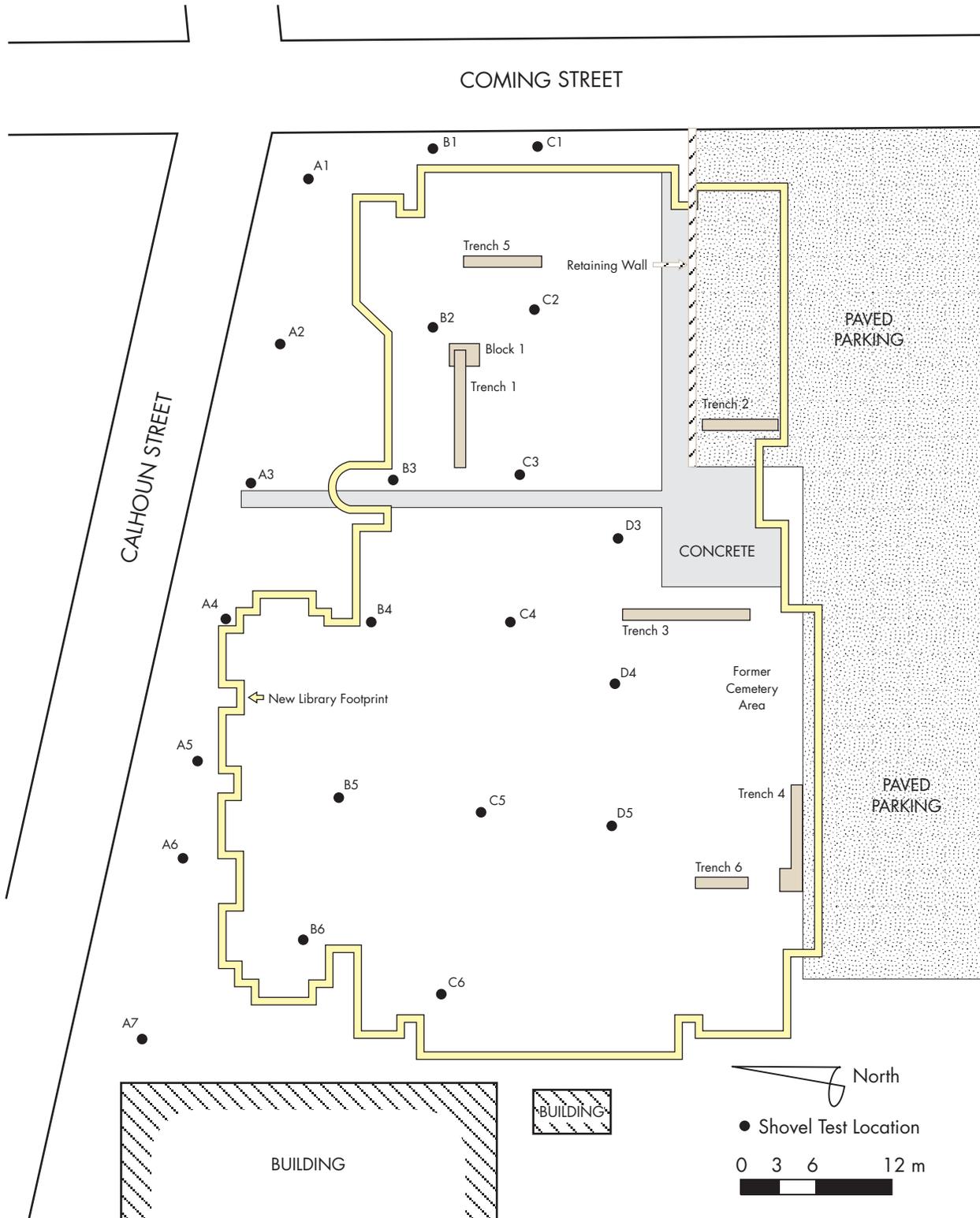
Table 1: Summary of Backhoe Trench Results

Trench	Location/Purpose	Result
1	In eastern part of project area to examine yards associated with residences on Coming Street.	Located cultural features including a brick-lined well that appear related to past occupation of the site.
2	In southeastern part of project area to examine residential yards on Coming Street.	Located one indeterminate cultural feature that contained creamware and pearlware ceramics, indicating an 18th-19th century date.
3	In southern part of project area to examine yards associated with day school and servants quarters.	Revealed disturbance from recent demolition of Bishop England School. Also encountered truncated historic features.
4	In southwestern part of project area to identify burials.	Exposed evidence of a minimum of seven burials, and indicated that portions of the cemetery extend into the project area.
5	In eastern part of project area to identify architectural remains of residences on Coming Street	Encountered a possible cellar filled mainly with modern brick and other 20th-century materials.
6	Placed 10 feet north of Trench 4 to determine northern extent of cemetery.	Did not identify further burials, but encountered a possible historic cultural feature.

NSA placed trenches in the eastern portion of the project area (Trenches 1, 2 and 5) to identify features and deposits associated with dwellings formerly on Coming Street. Trenches 1 and 2 were in the likely rear yards of the houses at 81 and 77 Coming Street, respectively, while Trench 5 was placed closer to the street to identify architectural remains associated with 78 Coming Street.

The profile of Trench 1 exposed a typical profile for this part of the site and several historic features. The trench’s south wall indicated modern deposits to a depth of about 1 foot that are associated with the Bishop England School. Below the modern overburden laid grayish brown sandy loam, interpreted as the historic ground surface, and the B horizon (Figures 9 and 10). Features identified in Trench 1 included a brick-lined well (Feature 4), two square postholes (Features 2 and 3), a narrow pit filled with terracotta roof tiles and whiteware ceramics (Feature 5), and indeterminate soil anomalies. A 10x10-ft block excavation centered on Feature 4 (the well) at the eastern end of the trench exposed

Figure 8
Plan of Testing/Evaluation Study Fieldwork



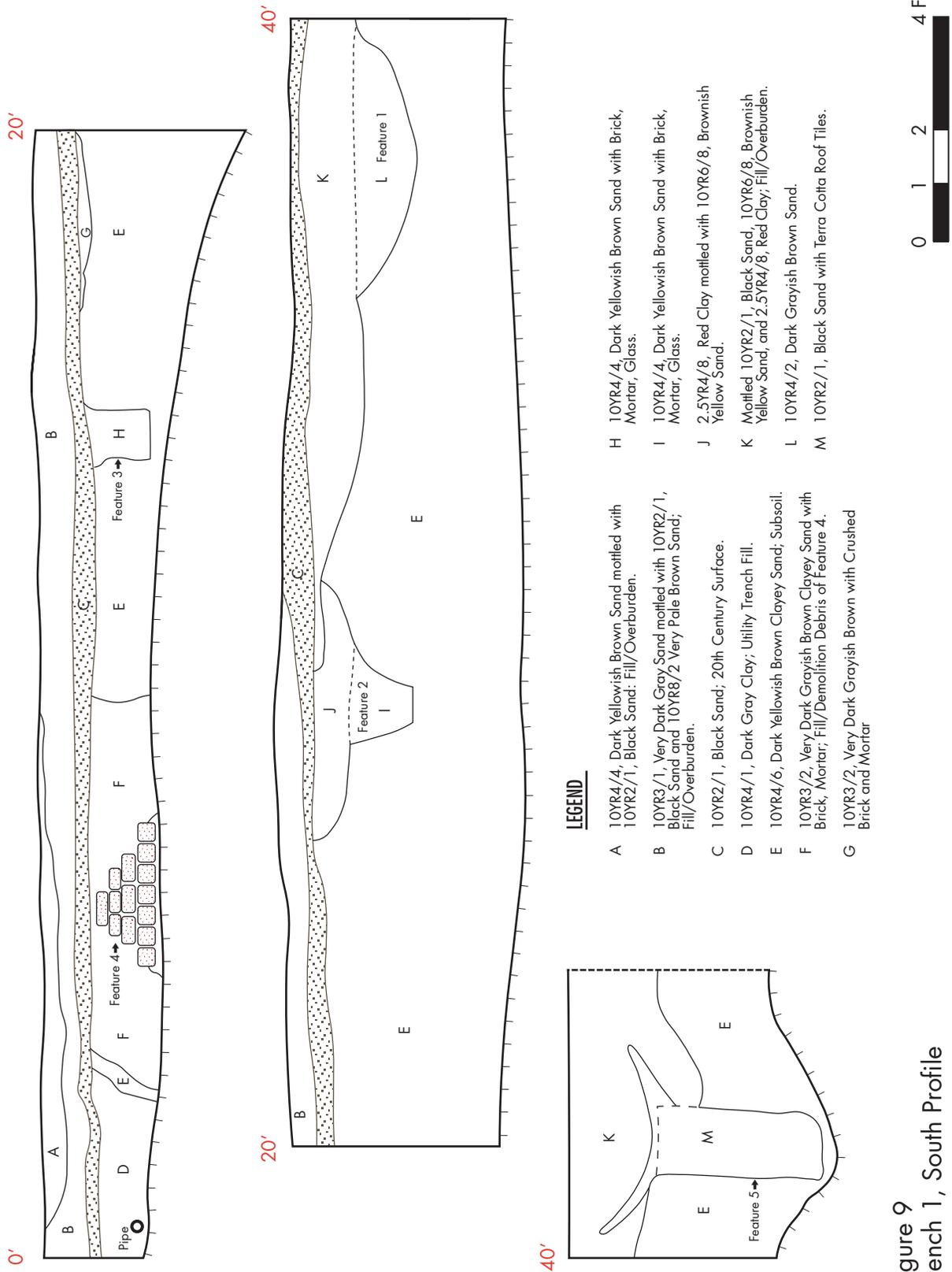


Figure 9
Trench 1, South Profile

Figure 10
Views of Trench 1



Oblique view of Trench 1 with Feature 4 in the upper left and Feature 5 in the lower right corner. Looking southeast.



Detail of stratigraphy exposed in Trench 1.

no additional features. Regarding the stratigraphic association of features identified in Trench 1, they appeared to lie under a black sand stratum identified as a twentieth-century surface and modern overburden. Thus, the features were interpreted as relating to the site's historic occupation.

In Trench 2, Feature 7 consisted of a basin-shaped pit containing creamware and pearlware ceramics, indicative of a late eighteenth to early nineteenth century date. Finally, Trench 5, intended to identify architectural remains, encountered a deposit of rubble extending to a depth of 5 feet below grade where it rested on a cement floor. The rubble consisted primarily of machine-made bricks and twentieth-century materials. The cement floor and associated brick walls were designated Features 24/51 during the data recovery and probably represent the house located at 79 Coming Street. This structure was razed after 1942 (Sanborn 1942) and the archaeological deposit is interpreted as demolition debris. Clear boundaries for the rubble deposit were not defined during this phase of archaeological testing.

Trench 3, located at the south margin of the new library footprint, was placed to identify cultural resources associated with servants' quarters and yards illustrated on the 1888 Sanborn map. At that time this portion of the project area formed the boundary between a residential lot at 201 Calhoun Street and the orphanage and school operated by the Sisters of Mercy at 205 Calhoun Street. Excavation here revealed disturbance caused by the demolition of the Bishop England School extending to about 1.0ft below grade, although 3 to 4-ft deep pits filled with modern debris were also identified. Despite the disturbance, the trench profile exhibited a 6.0-ft long squared pit, the upper portions of which were truncated by more recent disturbance, that possessed a homogenous fill matrix and that was interpreted as a historic feature (Feature 14). Additional soil anomalies exposed in this trench were also interpreted as historic features representing postholes (Features 11-13, 15) and indeterminate pits (Features 9 and 10). This trench thus demonstrated that intact or partially intact archaeological resources existed in the area under the Bishop England School.

Trenches 4 and 6 were placed at the southwestern portion of the project area to identify undocumented human burials. Excavation of Trench 4, running east to west, with an 8x8-foot block at its western terminus exposed a minimum of seven burials. Overlapping grave shafts, however, suggested additional burials. Regarding depth, while the objective of excavating Trench 4 was only to expose grave shafts, the trench encountered wooden casket remains at a depth of 2-3ft below present grade, suggesting that even shallow construction activities at the site may disturb burials. Finally, the trench exposed evidence of a prior excavated and backfilled trench containing human bone fragments and coffin hardware. Because it was not excavated during the present investigations, the function of this earlier trench is unclear. The cemetery is under the jurisdiction of the Archdiocese of Charleston and issues related to it and the removal of human remains were handled separately from the data recovery work described in this report.

Trench 6 was placed 10ft north of Trench 4 and was oriented north to south to delineate the northern extent of the cemetery. No further burials were exposed. However, the northern terminus of the trench encountered a soil anomaly containing fragmentary artifacts in a homogenous soil matrix (Feature 20). The shape of the feature and its association with root casts suggest it might represent a tree, but artifacts throughout the feature implied a cultural association.

CONCLUSIONS

Archaeological testing at 38CH1871 identified intact cultural features associated with residential occupations, possibly with a former orphanage and school, and with an African-American cemetery. Artifacts from features associated with domestic occupations on Coming Street suggested dates between the late eighteenth- through the early twentieth centuries. Features included a brick-lined well, postholes, a possible cellar, and pits that probably reflect household activities, structures, and possibly landscaping. Preliminary historical research suggests that some Coming Street residents were Free African-Americans, a population not well studied archaeologically in Charleston. The field investigations suggested that archaeological remains at the site possessed good integrity and a potential to provide information about the lives and material culture of African-Americans in Charleston during the nineteenth century. In addition, site areas associated with the nineteenth-century orphanage and school contained features with a potential to yield important information about life at a nineteenth-century school in Charleston.

Because the archaeological remains at the new library site had the potential to yield important new information about Charleston's nineteenth-century inhabitants, NSA recommended the site eligible for the National Register of Historic Places. Significant cultural resources lay between 1 and 5ft deep and preparation of the site for construction was expected to have adverse effects on these cultural resources. Therefore archaeological excavation was recommended to preserve the historically significant data that the site contained.

Based on a meeting at the site on September 21, 2001 attended by members of Enwright Associates, the College of Charleston, SC Department of Archives and History, and NSA, a data recovery program was recommended that included removal of overburden deposits from the entire site. Once cultural features are exposed, they were to be mapped and features with a potential to provide information about the lives and material culture of past site residents were to be excavated. The following sections describe the results of the data recovery fieldwork.

IV. RESEARCH DESIGN FOR THE DATA RECOVERY

The initial testing and background research suggested that the College of Charleston site would offer an opportunity to examine the lives of free African Americans living in Charleston during the nineteenth century. The lives of these people comprise important themes in the archaeological study of Charleston (Zierden and Calhoun 1984a,b). The more extensive and detailed research conducted for the data recovery project indicated that while African Americans (both enslaved and free) lived on Coming Street and within the project area, none of the archaeological deposits recovered during the fieldwork likely related to these people. Instead, the depositional units that could be distinguished were linked with planter and merchant families who lived at the site during the early and middle nineteenth centuries. Other issues considered important to long-term archaeological research agendas in Charleston, such as landscape and site formation processes (Zierden and Calhoun 1984a, 1989; Zierden et al. 2001:1-11), were not applicable because the necessary data could not be recovered.

This result led to a search for contexts and research themes that would be appropriate to the data at hand. Review of on-going research programs in Charleston (Zierden and Calhoun 1984a:100-102; Zierden et al. 2001:1-13) suggested that the data were most applicable to studying issues related to gender and class identity in the city during the nineteenth century. This chapter presents the study topics that guided analysis and interpretation of the historical and archaeological data from the College of Charleston site.

RESEARCH CONTEXT

Analysis for this study was designed to address issues of class, gender, and domesticity within the context of social and economic changes of nineteenth-century Charleston. The following overview describes that context. Specific research issues are presented in subsequent sections.

The nineteenth century encompassed a period of tremendous change in American life. Of concern to the present study are changes in social relations that arose in cities, particularly Charleston. In most cities, "immigration, industrialization, booming economic cycles, and an increasing middle class" caused social change and uncertainty (McInnis 1999:32). A hallmark of industrialization at this time was the reorganization of capital and labor. The expansion of factory production encouraged populations from rural America and Europe to take advantage of the opportunities for work in American cities. Another aspect of change during the nineteenth century was the expansion of the middle class, which became discernable as a distinct group by mid century (Wall 1991:70). As city populations rose during the 1800s, their composition changed as new arrivals mixed with city natives of all classes, each group bringing its own histories, values, and ways of life. Cities became, according to Kasson (1990), strange and frightening places as the old familiar social and economic boundaries became less clear and more fluid.

Charleston felt the effects of several social and economic trends that caused insecurity among its elite classes. For one, its power and affluence began to erode as the plantation culture shifted inland to raise short-staple cotton, prompting a westward migration. As this took place the state capital was moved from Charleston to Columbia. Secondly, economic downturns and a loss of shipping led to economic vacillation and finally, by the 1820s, to collapse and a sustained depression (Pease and Pease 1985:10-11; Coclanis 1989).

The social context of Charleston during the period was diverse. While foreign immigration might not have made a huge impact on the native society, aliens were present. The German community was sizable, with eighteenth-century immigration being augmented by a surge of new arrivals during the 1830s. This group, however, appears to have

become thoroughly assimilated (Bell 1999). Irish immigrants also became increasingly common after the 1840s (Joyce 1992, 1997:178). Of course, the city included a huge group of African Americans, comprising the majority of the population until 1860 (Edgar 1998:290). While not immigrants, per se, this group represented "outsiders" in some ways and its presence caused rising levels of insecurity on the part of the white population, especially after the plotted Vesey revolt in 1822 (Edgar 1998; Robertson 1999; Zierden 2000:95).

Class structure was an additional dynamic in the city's society. At the top of Charleston's social ranks were elite planters whose wealth and status were based on land ownership and control of labor (Joyce 1992, 1997:177). Many members of this class also engaged in commerce, although they would not consider it their primary occupation; trade was inappropriate to their station. Merchants aspiring to the elite class had to handle trade on a massive scale. The more general retail trade, which involved petty dealings and associating with all sorts of people, was considered beneath the dignity of the highest classes (Bowes 1942:117-118). Merchants at this level belonged to the middle social ranks along with other professionals. Joyce (1992, 1997:177) subdivides the middle social rungs into two tiers: an upper level made up of professionals (e.g., physicians, merchants, bankers, lawyers) and a lower level composed of clerks, shopkeepers, and supervisors. The lowest social classes were made up of manual laborers both skilled and unskilled (Trinkley and Hacker 1996:8). Obviously, this model refers primarily to Charleston's white population. Enslaved African-Americans made up the actual lowest status group, while a minor population of middle class free African Americans held something of an ambiguous position in the social hierarchy.

Tensions arose between classes during the antebellum period. After the Vesey plot was foiled, restrictions against slave and free African Americans became severe. Late in the antebellum period, economic depression and competition for jobs led to friction between laboring whites and blacks and white owners. Social elites viewed lower class whites as a threat, while in 1860 the (white) laboring classes achieved enough political power to elect two artisans to the legislature (Joyce 1992). Traditionally, South Carolina's culture was based on deference to social position. Challenges to the system were not taken well (Edgar 1998:305), and breakdowns of traditional political allegiances must have contributed to the general tension and sense of unease.

Along with the economic and social dynamics described above, Charleston's position in the country underwent important changes during the nineteenth century. As noted, the state capital was moved from the city during this era. In addition, Zierden (2000:95) notes that Charleston's identity as a southern city first developed during the nineteenth century as its orientation shifted away from international trade and began to focus inward. The outlook that finally emerged included an exaggerated sense of place focused on sectional differences. During this same period the city grew into an embodiment of southern society and ideology (Rogers 1969; Fraser 1989:207; Zierden 2000:95). The economic focus on staple crop agriculture and a commitment to slavery led to increasing political and ideological isolation, defensiveness, and a culture of unity intended to present a cohesive front to the rest of the country. These developments arose and matured throughout the antebellum period with periods of heated debate in the 1820s, 1840s, and 1850s (Rogers 1969; Fraser 1989; Edgar 1998).

Following the Civil War, the focus of white South Carolinians turned toward establishing "the right to control their own affairs and restore order and harmony to their community" (Edgar 1998:377). The reorganization of race relations is an important theme of this period. African Americans were free to come and go as they pleased and no longer had to subordinate themselves to the authority of particular whites. Also, they could abandon certain behaviors they were obliged to follow as slaves and comport themselves with less restraint (Edgar 1998:380; Powers 2000). The "appropriateness" of behavior, and even of the personal possessions of African Americans had historically been a touchy point for whites (Joyce 1997:180), and in the context of Federally enforced emancipation it was particularly galling. Whites responded in a variety of ways to changing conditions, including withdrawal, efforts at excluding and segregating blacks, and violence (Edgar 1998; Powers 2000).

Newly rich and empowered whites also contributed to the social confusion. Southern elites had been used to social hierarchy and deference based on pedigree as well as wealth. After the war, however, social elites found themselves having to deal with people they considered upstarts: newly prominent men and women who "won their way into

exclusive parlors and clubs" (Ayers 1992:65). Elites continued to look down upon the middle and professional classes in the south after the war, even as their ranks and influence expanded (Ayers 1992:66). Possibly as a response, members of the middle class turned inward to develop and maintain themselves. Although discussing smaller upcountry towns, Carlton's (1982:29-31) discussion of the professional class' cohesion may be appropriate to Charleston. Carlton notes that the success of businessmen depended on connections and community ties. Succeeding in business meant acquiring and maintaining the confidence of colleagues and customers. Joining lodges and churches helped in this process, as these organizations were expected to uphold the values of personal and public morality. Membership attested to a businessman's reliability and character. These personal relationships also helped promote a corporate consciousness within the business community, and this may have been reinforced through conformity of domestic behavior and material culture within this class.

As Charleston reorganized after the war, the city exhibited continuity with traditional political, economic, and social patterns. Particularly acute was economic stagnation, although poor political leadership led to problems as well. By the 1880s, the city was shabby, lacked central water and sewer utilities, streets were unpaved, drinking water was of poor quality, and open sewers were common. Business leaders were older men, who persisted in doing things according to outdated principles, which produced a noncompetitive and stagnant economy. Moreover, there was a definite focus on past achievements rather than an effort to look for new opportunities and methods (Fraser 1989:311-312; Edgar 1998:425-426).

The preceding overview provides a context for some of the social developments that are the subject of the present study. Class, race, and gender were points of negotiation over power during the ante- and post bellum periods, as they were in most American cities of the time. Questions of how such negotiations proceeded and how they were manifested in material culture form the basis for interpreting the archaeological materials recovered from the College of Charleston site. Comparisons to archaeological remains in Charleston and other cities will provide further depth in understanding how material culture operated in the sphere of the city's social relations in the nineteenth century.

RESEARCH TOPICS

CLASS

In the face of insecurity, economic decline, and social upheaval, Charleston's elites focused on retrenchment and maintenance of a status quo. Upper class planters sought to preserve their social distinction through rituals of inclusion and exclusion (McInnis 1999:32, 45), and these rituals were bolstered with material goods. As tensions increased through the antebellum period and after the war, elite and middle class whites likely have intensified efforts to define themselves and justify their social positions. The middle class might have been especially interested in this as they became more prominent. Material symbols probably took on new importance in this context.

Before describing the basis for studying material symbols of class, however, the definition of class used for this analysis is reviewed. Recent of class by Wurst (1999) and McGuire and Reckner (2002) highlight the different approaches that archaeologists have taken in studying class. The major difference in approaches is one that highlights class definitions based on social status as opposed to a relational or structural approach. The first of these concepts equates class with occupation and/or income, making "class" understandable in terms of standard of living, consumption, and material goods. Also, it treats status positions as independent from one another. The relational approach, in contrast, defines classes by their relationship to the means of production and to each other. In this approach, separate classes only exist in relation to one another and cannot exist independently. A strength of this approach is that it emphasizes class interests in a context of unequal power in which one or a few groups dominate the interests of the others (Wurst 1999:7-9; McGuire and Reckner 2002:46). This approach also advocates examining the relations actually present in a given historic context rather than applying presumed relationships to the situation which may actually be arbitrary and meaningless to the members of a particular society (Wurst 1999:11).

While the strength of the relational approach is acknowledged here, it is not the purpose of the present study to redefine the class structure of nineteenth-century Charleston. Clearly, defining class or status on the basis of wealth or occupation might result in arbitrary and meaningless categories, but the social levels described for Charleston in the previous section have been established by historians familiar with the unique history and circumstances of the city and surrounding region. Although these categories (planter elite, middle class professional-clerical, lower class-laborer, lowest class-slaves) have apparent economic and professional correlates, this is not entirely the case. In Charleston, planters had not only privileged access to land and labor, but also to political power. Further, they expected to receive deference from subordinate social groups. Fabulously wealthy merchants could achieve acceptance into the world of planters, but wealth alone did not automatically elevate one into the elite rank. Moreover, limited wealth on the part of a planter does not appear to have resulted in exclusion from the class, as will be seen in this study.

Thus, while there was some overlap and mobility in Charleston society, status positions in the city appear to have relied on a mixture of wealth, political authority, and traditional and expected deference. It is important to note that the social categories assigned to the city appear to have been recognizable to its nineteenth-century residents and are not objective and artificial. Also important is that the development and maintenance of each class was accompanied by important changes in cultural practices, conduct, and consciousness (Kasson 1990:4). Individuals belonging to each class would have expectations and assumptions regarding their own and everyone else's place in society as well as how members of each class should comport themselves. Finally, as communal groups, each social class in Charleston had particular interests that changed over time. The goal of the present study is to look at the context of these interests and examine how material culture might have played a part in creating, expressing, and maintaining them.

Material symbols of class have been studied mostly with respect to the highest social level in Charleston. Researchers of the antebellum period have most often cited architecture and landscape or use of space as prominent symbols used by the elites to justify and maintain their position (Calhoun and Zierden 1984; Joyce 1992, 1997; Zierden 1996a, 1997; Herman 1999; McInnis 1999; Vlach 1999; Dal Lago 2001; Zierden et al. 2001). In addition to architecture and use of space, interior furnishings (Jordan 1988; McInnis 1999) and clothing have been cited (Joyce 1992) as symbols of class identity and affiliation. These various symbols broadcast the political, economic, and social wealth and authority of Charleston's planter class and set them apart from the other classes.

More generally, in Euro-American culture, elite classes have set themselves apart by developing distinct rules of conduct that emphasized particular ways to act and comport oneself termed "refinement" or "gentility." Material correlates of these behaviors included a range of items that enabled a person to demonstrate that they understood the rules and abided by them (Kasson 1990; Bushman 1992). This process accelerated in the nineteenth century as the middle class began to explore and adapt refined behavior. As the rules of behavior developed, material culture continued evolving to keep pace. Towards the middle of the century, genteel behavior had become mandatory for any family aspiring to respectable middle class status (Fitts 1999:39). Gentility became a marker of the middle class as a way of stabilizing social and class identity and the confusion created by the loss of traditional social and hierarchical relationships. Refined behavior and proper comportment became a way of demonstrating to others one's social position (Kasson 1990; Bushman 1992).

[Bushman [1992:406-407] makes the point that the the adoption of gentility by the middle classes also had an impact on commerce and industrialization as the increased demand for affordable consumer goods led to the development of techniques to increase production and lower prices. Carson (1994) also argues that demand for consumer goods drove the industrial revolution. He specifically rejects traditional narratives that make intensified production the driving force for stepped up consumerism, arguing instead that objects and the activities for which they were used came to define group identities. But he also acknowledges that "the consumer revolution and industrial revolution were mutually necessary and complementary" [Carson 1994:488].]

Wealthy planters in Charleston during the early part of the nineteenth century used their wealth to purchase the accouterments appropriate to their status and that allowed them to demonstrate adherence to ideals of gentility. Elaborate townhouses and gardens, filled with appropriate furnishings, tea- and tablewares, and clothing provided a

backdrop to display one's mastery of refined behavior (Jordan 1988:18; Zierden 1997:165; McInnis 1999; Zierden et al. 2001:6-1). Tea- and dinner parties were important components of the social rituals of Charleston's elite classes (McInnis 1999:44). These events provided an important venue to display one's refinement and for the host and hostess to display their taste and understanding of the nuances of genteel behavior. It has been suggested that the material culture of planters' town houses would be more elaborate, expensive, and generally ostentatious than their plantation houses, the better to display wealth to the widest audience (Zierden and Calhoun 1984a:112, 1984b:21-22). For the present study, the rituals of dining and tea are important to focus on because the majority of the archaeological materials recovered from the College of Charleston Site relate to these activities.

One aspect of tea and tablewares is the type of display they make. This applies to both the elite and middle classes. Analysis of relative costs of cups, plates, serving dishes, glasses, bottles, and other items can indicate the amount invested into these objects, which can provide insight into the meanings of their functional context. As Wall (1994) has noted, if greater symbolic importance was placed on teas than other meals, then this difference might be reflected in the amount invested into teawares versus tablewares. Also, these materials reflect ideas about fashion and taste at a given time.

Material culture can also indicate if particular households adhered to ideologies of gentility and refinement at these meals. Formal dinners and teas involved the use of specific equipment, usually matched sets of dinner and tea services, and adherence to specific rules of conduct associated with eating and taking tea. Proper table manners came to represent the supreme test of refinement (Kasson 1990:200). Archaeological correlates of these behaviors include the implements that made them possible, such as matched sets of dishes and tea services. The presence of such items in an assemblage is generally interpreted as meaning that a household accepted class ideologies and abided by the recommended behaviors and comportment (Bushman 1992:76; Leone et al. 1987; Lucas 1994; Lucas and Shackel 1994; Fitts 1999).

Middle-class houses were also decorated to display a sense of fashion and refinement. What Brighton (2001) refers to as "good taste" was displayed in more than teawares. "Victorians associated certain visible cues around the home's interior with civilized behaviors" (Brighton 2001:24). Because taste was equated with refinement, a home and its furnishing were expected to reflect a family's character (Kasson 1990:169). Although the well-appointed middle-class home contained an enormous range of "tasteful" items, archaeological contexts can be expected to yield only a small sample of these. Examples of materials that could be found include ceramic figurines (Brighton 2001), and furniture hardware (Zierden 1999; Zierden et al. 2001). Elements of clothing, personal adornment, and hygiene might also indicate adherence to refined behavior.

Ideologies of refinement and gentility in Charleston might have reflected regional forms. Bushman (1992) notes that distinctive versions of these ideologies emerged in the south. He suggests that in this section, the marks of gentility were not as flamboyant as elsewhere and may have been expressed primarily through architecture. Bushman asserts that more "mainstream" examples of refinement could be found in the south, but they tended to be isolated, even in cities. On the whole, Bushman concludes that while southerners might possess the material goods associated with refinement, they did not understand that the objects were meant to symbolize a sense of cultivation and behavior, instead treating them as if possession alone were enough to indicate one's refinement (Bushman 1992: 396-397). (Crass et al. [1999] rebut Bushman's argument, providing archaeological evidence of genteel behavior in the eighteenth-century South Carolina frontier.)

Although Bushman (1992:395) also remarks that town houses of southern professional men would have exhibited the trappings of gentility and refinement, it seems that a regional style might have prevailed. Even if the basic assemblage of material culture associated with refinement was similar to that of the north, the material probably had different meanings in the south, where social relations were also shaped by race. As Titus (1992:14) says, "if in the North, table rituals demarcated social classes, in the South they confirmed white aristocracy." In the south, aspects of refined behavior, including those related to dining, were linked to ideologies of paternalism and helped naturalize the incongruities inherent in a strictly ranked slave society. According to Titus, accounts of the complex rituals of formal

dinners functioned as symbolic descriptions of southern paternalism in action. "The elegance and even extravagance of these meals testify to the aristocratic status of their host and hostess and suggest that nature blesses their social order. Ceremonial dining confirmed the white family's position in the hierarchical order of the plantation" (Titus 1992:14).

Titus (1992) also highlights some of the aspects of food preparation, service, and consumption that were important in maintaining social order in the south. Central was the boundary between kitchen and dining room, spaces that were associated with slaves and masters, respectively. While Titus primarily discusses the meanings of space, boundaries, and thresholds involved in the movement of food from kitchen to dining room, the types of food consumed in the dining room (versus the kitchen), the way it was presented, and the manner in which it was consumed would have conveyed powerful messages about status, control, and authority. It was probably not enough for slave owners to simply eat different foods. They had to dine in certain ritualized ways that justified and naturalized their social position as well as that of their slaves. As other researchers have noted, the segmentation of meals by dividing it into courses and separating food onto individual serving platters and then plates reinforced ideologies related to social divisions and made them appear as the natural order of the world (Leone et al. 1987; Leone 1994; Shackel 1994). At the same time, Titus (1992) makes it clear that slaves had competing views of these performances and their meanings. In interpreting material culture in this context, it may be difficult to determine the effectiveness of style and rituals of dining in masking and naturalizing social differences. However, like the spaces in which food was prepared and eaten, the manner in which it was consumed might have acted as a metaphor for racial and status differences and so might have helped reinforce social divisions.

Nineteenth-century middle class/professional households in Charleston have not been studied in detail except for issues related to landscape and use of space (Zierden 1996a, 1997). Thus, how refinement—and by extension class identity—might have been expressed is not entirely clear. Archaeological materials recovered from the College of Charleston site have a potential to yield new information about the material culture, behaviors, and ideologies of this social group.

GENDER

The nineteenth century saw important changes to concepts of gender and women's roles. Important to the present study is how the separation of work and domestic space affected women, what were appropriate roles for women, and how middle class urban women helped create what have come to be viewed as "traditional" values regarding home and family life. These issues have been addressed elsewhere (Wall 1994:1) and the present study will consider them with reference to Charleston. The present study is concerned primarily with the roles of upper and middle class women, as defined by nineteenth-century Charleston society. As will become clear, there are overlaps with the preceding discussion on class, but presenting a separate section on gender roles highlights certain aspects of this context for interpretation. In particular, during the nineteenth century women became responsible for promoting the image of a family's gentility. They were also responsible choosing and purchasing the materials utilized in the home for dining and entertaining (Bushman 1992:441; Wall 1994:135-136) and thus for the materials that make up portions of the archaeological record.

Among the nineteenth century developments that contributed to new gender roles was the separation of work and home life. Whereas in earlier periods work and domestic activities often took place in the same location and involved the entire family, during the nineteenth century the two spheres became physically separated. Earlier, even in professional households, men commonly worked at home (Bushman 1992:442). The process of separation was especially pronounced in cities, including Charleston, as entire neighborhoods became devoted to only business or residences (Calhoun and Zierden 1984:50; Zierden and Raynor 1988:45; Wall 1994). Architecture followed this trend, as new buildings were constructed that were intended specifically for work, whether industrial, commercial, political, or other. The home became devoted primarily to the family (Bushman 1992:442).

As work and domestic spheres became more distinctly separate, ideologies of gender changed. Men became associated with business, production, and providing for their families. Women, formerly participants in the home-based

work world, became the heads of the domestic world. The roles of women became ideologically linked to concepts of unpaid domestic labor, consumption of commodities, and the reproduction of society by bearing and socializing the next generations.

By mid-century, ideologies of domesticity had become intertwined with beliefs about refinement. Middle class women's roles became increasingly sanctified and associated with ideals of domestic duty and refined gentility (Seifert 1991:84; Wall 1991:70; Clinton and Lunardini 2000:37). As described by Fitts (1999:39), to the middle class, "gentility was more than just a set of etiquette rules. It was a world view which defined codes of proper behavior and imbued them with moral connotations." Appropriate behavior was necessary if one was to be viewed as a respected member of the middle class.

Ideologies of domesticity also conferred upon women the role of moral guardians of society. In the home this position was manifested in child rearing and in dealing with other family members and domestic servants. Middle class women became responsible for creating domestic spaces that manifested and promulgated ideals of gentility and for teaching their children appropriate class values and. In adopting this role, women gained almost complete authority over the home, domestic activities, and child rearing (Bushman 1992:440; Plante 1997:38; Fitts 2001:116).

Women were also responsible for promoting their family's gentility and respectability to the community. These qualities, in turn, helped establish a family's position in the city's class structure (Wall 1999:103). The manner in which a home was decorated, the family's possessions, and the comportment of its members all reflected on their respectability and were also considered the responsibility of the lady of the house.

The ideologies that linked domesticity, refinement, and that moral character of the household have come to be called the "cult of domesticity" (Fitts 1999; 2001:115). Ideologies of domesticity gained religious tones (Fitts notes that the philosophy was partly a reaction against orthodox Calvinism) and called for the home to serve as a refuge and sanctuary from the outside world. As discussed in later sections, this phenomenon was associated with the adoption of ecclesiastical-themed fashions in household furnishings, which helped underscore the almost religious tone of women's domestic duties.

While these changes in women's social roles and status have been extensively documented, these definitions have largely focused on women in the northeast or have referred more generally to "American" women. Distinct social and economic contexts contributed to the emergence of different ideologies of gender in the south, however. Faust (1996:4) notes that gender, along with race and class, was among the principal hierarchical classifications in southern society and one of the chief determinants of power and self-definition.

Women's roles, and related ideologies, were influenced primarily by the conditions of a rural planter-based society (Fox-Genovese 1988:71, 80-81). Among social elites, southern conceptions of gender were linked to ideologies of paternalism and placed white women in subordinate positions to white men. Ideas concerning women's place were considered an extension of biology, and were therefore natural and inevitable. Within the patriarchal system of the south, women were viewed as dependent on men, and subject to their support and protection. Female powerlessness was equated with feminine virtue. Nevertheless, even in the south women were supposed to meet ideals of domesticity (Stevenson 1996:39; Edgar 1998:294-295). This emphasis ultimately led to the glorification and exaltation of women's roles as homemakers and mothers (Clinton and Lunardini 2000:37). On the plantation, as in the north, the home was the woman's sphere and women's lives were expected to focus on addressing men's needs and maintaining his home and children. After submission and self-sacrifice, piety was an important element of a woman's responsibilities and women were charged with the religious supervision and spiritual welfare of everyone on the plantation (Stevenson 1996:39; Clinton and Lunardini 2000:29).

These ideologies distorted the reality of southern women's lives. Although in popular images they embodied grace, ease, and refinement, most women did not live up to this standard. In truth, women's domestic responsibilities were demanding and required considerable time and effort. In rural districts, women were responsible for managing

plantations and supervising domestic staffs. On small farms, they often also assisted with farm labor. In cities and towns, they had similar obligations, although on a smaller scale, as many town lots amounted to small farms. Nevertheless, the image of women as submissive, physically weak and dependent, and pious was carefully cultivated and embraced by southern culture and most elite women would have been indoctrinated to it by their teens (Scott 1970; Clinton and Lunardini 2000:30). Scott (1970) believes that this myth's endurance related to slavery and the patriarchal social structure. Women, along with children and slaves, were supposed to recognize their proper and subordinate place within the family. Challenges to male authority were considered threats to the entire structure and to slavery in particular. Therefore, many advocates of slavery also defended women's subordinate position, and this included women (Scott 1970:16-17, 21). Elite and middle-class women thus supported and maintained their subordinate roles in order to safeguard their privileged position with respect to lower classes and slaves. The absolute domination of men over their households applied to both the elite and middle classes (McCurry 1995).

Thus, southern women were expected to embody certain ideals of domesticity. However, the meanings and objectives—and acts—related to these ideals differed in the context of the slave society and paternalism. The work of plantation mistresses was largely managerial and in contrast to the north, ideologies of domesticity deemphasized certain activities. In the south, housework was not idealized, in contrast to the north where domestic chores were equated with nurturing and piety. This attitude applied in both elite and middle class households (Fox-Genovese 1988:98; Titus 1992). Given this situation, the equipment used to accomplish some domestic tasks might have taken on different meanings than they had in the north because these tasks were performed by slaves and so did not reflect the efforts of the housewife-mother. At the same time, the props used in creating refined and pious domestic atmosphere might become more elaborate and meaningful.

McCurry (1995) makes it clear that class also shaped southern women's experiences. Her study of yeoman households in South Carolina, indicates that women of this lower landholding class would commonly work in the fields, while professing their adherence to the ideologies of gender. The important concern to yeoman farmers was not to spare their wives and daughters from this work but, with the cooperation of their wives and daughters, to represent themselves as conforming to the ideological tenets of southern gender relations. This practice was important in masking class differences by allowing yeoman planters to show their cultural and ideological unity with planters. It also smoothed over incongruities that arose from having middle class white women performing the same work as black slaves. Among southerners, it was particularly important not to reveal such inconsistencies in the slave society to outside observers (McCurry 1995:79-80). Presumably, the same situation prevailed in towns and cities when white housewives had to perform "black" work.

The Civil War led to the reorganization of many aspects of southern society. With respect to women, new opportunities opened up, particularly in the arena of work outside the home (Scott 1970). Repercussions of the war also included domestic upheavals in southern households as elite women had to negotiate new relationships with former slaves and develop new ways of dealing with housework now that they had to do much of it themselves. Over a period of several years following the war, as emancipated servants left the households of their former owners, white women had to increase their knowledge of, and participation in, house keeping. Initially, women accustomed to supervising a staff of servants viewed this process with distress. Their discomfort was probably even sharper in regard to household tasks that were defined in racial terms. While responses varied, some elite white women came to view their achievements and to frame their identities according to the ideologies of domesticity that prevailed more generally in America. Women also sought increased authority within their households during this period particularly in the realm of shaping the religious and moral temper of their families (Censer 2003).

While gender conventions still turned on ideologies of domesticity, in the south these ideologies also involved subordination to men and defense of slavery as an institution. It appears, then, that the nature and concerns of domesticity varied by section. Possible material culture correlates of these variations will be explored with the College of Charleston data.

MATERIAL CULTURE, CLASS, AND GENDER

As noted, material culture helped shape and define the middle class as it expanded during the nineteenth century. It also played an active part in shaping gender roles. Wall (1994) has discussed how archaeological assemblages dating to the first decades of the nineteenth century reflect these processes. Fitts (1999) provides a model for interpreting archaeological materials from mid-century middle class households, after the ideologies of the women's sphere had become more fixed and recognizable. These two studies are useful for developing interpretive contexts for 38CH1871. Both Wall and Fitt's studies are based on research in New York City and using them as models also provides a basis for comparisons with another city (Chapter XIII describes the status of households studied by Wall and Fitts).

Wall's (1994) study is concerned with how women created domesticity as gender roles became restructured during the late eighteenth and early nineteenth century. Of the issues that Wall addresses, one that is useful for interpreting the 38CH1871 artifact assemblages relates to increased ritualization of family meals. As Wall summarizes this issue,

In the late 18th century, these meals were not especially important in daily life, because most family members were together for much of the day anyway. By the mid-19th century, however, with men going out to work and older children going off to school, family meals had become elaborated as secular rituals and served as daily reunions for family members (Wall 1994:13).

For the present study, the key issue relates to the meanings of family meals as well as meals (most likely teas) shared with guests. More specifically, the point of concern is the meaning ascribed to these meals and how teawares and tablewares were used to help establish and maintain social affiliations and boundaries.

During the period under consideration meals in middle class homes typically consisted of breakfast, dinner (the main meal of the day, usually served in mid afternoon), and tea (a late afternoon or evening meal). The first two meals were primarily family oriented, while tea was more often an occasion involving guests. Over time, dinner—the main family-oriented meal—became more important and convoluted, incorporating place settings, rules of etiquette, elaborate presentation of food, and other elements. These practices grew more standardized and ritualized over the first half of the nineteenth century. A related development was increased ornamentation of ceramic table and tea wares, which emphasized the act of dining over the food being served, and thus accentuated the formal character of meals. Ultimately, the dishes used at a meal could indicate its importance and context (Wall 1994).

The elaboration of meals occurred as ideologies of gentility and refinement spread among the middle class, and the two trends became linked in certain ways. Ideas about appropriate table manners developed in conjunction with the formalization of meals. Applying these behaviors correctly and dexterously became a mark of cultivation and a statement that one understood and had internalized principals of refinement (Jameson 1987; Kasson 1990; Bushman 1992; Lucas and Shackel 1994).

The material culture identified in association with these developments primarily includes ceramic tablewares. In her study of New York City households, Wall (1994) indicated that earlier deposits tended to contain undecorated tablewares or items only minimally decorated on their edges. As meals grew more elaborate and ritualized, tablewares became more ornate and table settings more involved, including plates in various sizes and more types of serving dishes.

In the southern United States, the behaviors and artifacts associated with refinement likely had different meanings than in the north, even as they resembled one another. In the south, ideologies of gentility seem to have served the purpose of hiding social differences and aiding the middle class in identifying with the planter class. At the same time, refined behavior and material culture might have marked and reinforced the boundaries between black and white, slave and free.

Also, ideologies of women's roles in the south did not grant housework the dignified status it had in the north. Instead, certain stylized feminine traits, refinement among them, were glorified. As noted, however, southern women's lives did not usually live up to this ideal. Promulgating myths of southern womanhood and femininity that portrayed elite and middle-class white women as uninvolved with menial housework further helped create boundaries of race and class.

The material culture used in the south might therefore resemble that used in the north, but probably conveyed different meanings. For example, proper tablewares might still underscore the importance of a family meal (Wall 1994). However, it was probably not a meal that the mistress of the house prepared herself. As Titus (1992) points out cooking and kitchen-related activities in the south were associated with slaves. Therefore, the mistress might have emphasized the rituals associated with serving and consuming the meal rather than the nurturing qualities associated with preparing it.

The mid-nineteenth century ideologies of domesticity and gentility called for the home to serve as a refuge and sanctuary from the outside world. The use of the Gothic Revival style, which had become popular for urban church architecture in the 1830s and 1840s (Wall 1991:78), in household furnishings and decor helped create suitable (i.e., moral, spiritually appropriate) domestic environments. The Gothic style created an association between the home and the sanctity and community represented by churches (Wall 1991:79). While townhouses were not often built in the Gothic style, they might contain applied ornamentation in this style, such as on mantels, doorframes, or fences, and on china and other house wares (Fitts 1999:47).

In a study of Charleston architecture, Vlach (1999) suggested possible different meanings for the Gothic style. Vlach noted that around the 1840s, the style appeared as an architectural embellishment on dependencies of townhouses, such as slave quarters, stables, and kitchens, although not on the townhouses themselves, which usually were in the Classic Revival or Italianate style. The Gothic style was thus displayed in areas that were primarily the realm of slaves and therefore helped demarcate slave/Black space from free/White space.

Vlach (1999) argues that the Gothic style carried several messages in Charleston. First, it was seen as picturesque, and added an air of beauty and charm to its setting. Second, the style made reference to the middle ages, which was considered a time of emotion, faith, spontaneity, and closeness to nature. Third, it was an overtly Christian symbol. Using it on buildings associated with slaves would therefore be seen as improving the buildings' visual qualities and simultaneously making a statement of moral reform (Vlach 1999:66).

This finding is not necessarily incompatible with the more general interpretations of the Gothic style described above. Wall (1991, 1994, 1999) has noted that elite and middle-class women tended to use the Gothic style primarily in settings devoted to family activities, while the overall style of a home and the more public parts of it (e.g., the parlor), were often decorated in more up-to-the-minute styles such as the Italianate. The reason for this apparent contrast was that taste was viewed as an element of morality and house wares conveyed a message about taste and, thus, respectability (Kasson 1990:169). That Charleston elites built townhouses according to popular fashion is therefore consistent with attempts at expressing an adherence to respectability. Further, they might still have used Gothic style furnishings and house wares for private family occasions.

Thus, the Gothic style, which was meant to convey to immediate family members a message about community, uniformity, and morality, might have been extended to slaves, who were non-related members of the household. This is not entirely unexpected, since under the patriarchal system, the moral education of slaves was the responsibility of their masters. Although it is unclear if the message carried by the Gothic style was imparted to slaves via white molded ceramics, these materials would have contributed to the overall atmosphere created by combining house wares, furniture, architectural elements, and other pieces of material culture.

The Gothic style is indicated in an archaeological deposit by paneled ceramic vessels in the named "Gothic" pattern (Wetherbee 1985) and similar shapes (Fitts 1999), as well as Gothic motifs on glassware and other items. An important consideration is that it should be represented by sets of dining wares composed of matched or

complementary vessels representing a variety of functions (Fitts 1999). Finding only one or a small number of mismatched vessels in an assemblage would suggest a household did not follow middle-class ideals during this period.

The Gothic style was complemented by the concept of naturalism (Fitts 1999:47-48; Brighton 2001:23), which incorporated foliar and floral motifs into domestic space to create natural environments or to stress the importance of harmony with nature (Plante 1997:43). Fitts (1999:48) points out that nineteenth-century polemicists viewed the cultivation of backyard gardens and houseplants as compatible with a Christian household, not only for its beauty but also because it helped bring one in touch with God. This phenomenon was expressed through an array of items, such as flowerpots—indicative of plant cultivation in the house and grounds—as well as nature motifs on china, glassware, textiles, furniture, and other house wares.

METHODS

Investigations conducted for this data recovery project included historical research, archaeological fieldwork, and artifact analysis. The following sections describe the methods employed to complete each phase of the investigations.

HISTORICAL RESEARCH

Historical research for this project was conducted to more fully determine the occupational and land use history of the site. Particular attention was given to ascertaining the identities of the owners and occupants of each lot included in the study area, and this information was obtained through the preparation of chains-of-title for each lot. Census information and city directories also yielded information about who actually occupied the houses and shops in the project area. Additional research focused on determining the occupations, socioeconomic classes, and racial categories of the site's inhabitants. Census data and city directories provided information on these topics as well, and provided information needed to develop an occupational and class profile of the general site neighborhood. Finally, NSA conducted detailed research into the makeup of selected households that were represented by discrete archaeological deposits. The historical research was conducted at the same time as the archaeological fieldwork with household-specific research conducted afterward as the chronologies and building lot locations of archaeological deposits became clearer.

Archival materials that were particularly useful for developing historic contexts and site histories included:

- *Charleston city directories (including transcribed versions),*
- *the 1886 earthquake survey,*
- *historic maps,*
- *the 1861 Charleston City Census*
- *U.S Census data,*
- *Sanborn maps,*
- *newspaper clippings file,*
- *tax records,*
- *Charleston County deeds,*
- *plat records,*
- *city ward books,*
- *Century Fellowship Society correspondences (1901-1911), and*
- *Grave exhumation and reburial correspondences (2001).*

Document repositories visited in Charleston included the South Carolina Historical Society; the Charleston County Public Library; the Office of Register of Mesne Conveyance, O.T. Wallace Building; the Avery Research Center, College of Charleston; the Charleston Library Society; the Catholic Diocese of Charleston Archives; the College of Charleston Special Collections. In Columbia, research was conducted mainly at the South Carolina Department of Archives and History.

ARCHAEOLOGICAL RESEARCH METHODS

Archaeological fieldwork consisted primarily of mapping and feature excavation. Following mechanical stripping of the site, NSA archaeologists conducted a visual inspection of cleared areas to identify features, defined to include structural remains, pits or soil anomalies, and artifact concentrations. Feature locations were mapped, along with the site boundaries and other relevant information, using a total station.

Features received designations from a numeric sequence, beginning with number "21," which continued the sequence begun during the evaluation phase and all features were recorded minimally to describe their size, shape, and approximate location and associations. The following procedures were employed for feature recordation and excavation: a feature form was started that enabled the collection of standardized information on each feature. All features selected for testing or excavation were cleared by hand, documented with black-and-white and color photographs, and drawn to scale. Excavation proceeded by bisecting the feature and excavating one half either by natural stratigraphy or arbitrary levels, depending on the size and presumed depth of the feature. Arbitrary levels measured 10-cm (0.3-ft) thick, although they were varied up to 15-cm (0.5-ft) in some instances where deep features containing thick natural layers were anticipated. For larger features where bisection was not practicable, the feature might be quartered or sampled with a test unit placed within it. Excavated soils were screened through 1/4-inch mesh hardware cloth to recover artifacts and a 1-liter (0.25-gal) soil sample was retrieved from each investigated feature level for water screening. Recovered artifacts and soil samples were stored separately based on their unique provenience. Information collected on each excavated feature included size, shape (plan and profile), depth, content, associations, and soil color and texture (using Munsell color charts and other standard terminology).

Upon completion of one-half of the feature excavation (or a test unit within the feature) the resultant profile was drawn to scale and photographed. Because of time constraints, drawings of features were not made while excavation was in progress, although unique situations or exposed artifacts and soil anomalies within features were documented with photographs. After completing the profile recording, a decision was made as to whether to sample the feature further, and if so, the second half was removed, screened and documented as described above. In addition to the notes on individual feature excavations, the field director maintained a log that recorded data on individual features, their relationships to one another, progress of the excavations, and other relevant information.

ARTIFACT ANALYSIS

Artifacts were shipped to NSA's laboratory facilities in Stone Mountain, Georgia for processing. Artifacts recovered from the College of Charleston Library Site were cleaned, stabilized as necessary, sorted into material types, and inventoried. Basic information recorded for artifacts included material, identification, type, manufacturing technique, manufacturing dates, if known, maker's mark, applied decoration, and functional category.

From the total number of features sampled, certain ones representing residential lots along Coming Street during the nineteenth century were selected for more detailed and specialized analysis. Typically, artifacts were separated into three principal material types: ceramics, glass containers and tableware, and other. The "other" category included a range of materials including building materials (including pane glass and ceramic building parts like roof tiles), clothing related items, personal goods, and items of assorted raw materials that did not fit into the ceramics or glass categories. This procedure permitted NSA to create separate databases for different materials and consequently to highlight different variables for each that were judged important in the analysis. Animal bone and flotation samples (for macrobotanical samples) were removed from the artifact assemblages to be processed and inventoried separately. The procedures for, and results of, these analyses are presented together in the chapters of this report dealing with subsistence.

Ceramic types were classified and dated following standard type descriptions (Noel Hume 1969, 2001; South 1977; Miller 1987; 1991; Hunter and Miller 1994; Sussman 1997). Dates were sometimes refined with reference to known makers marks (Wetherbee 1985, 1996; Kovel and Kovel 1986).

For ceramics, because the analyses followed the work of Wall (1991, 1994) and Fitts (1999), it was important to identify vessel form and function. Forms were determined using generally standard terms based on definitions in Beaudry et al. (1983) and Miller (1991), although for this analysis, the range of types was simplified. For tablewares, vessel types consisted of plates, deep (or soup) plates, serving dishes, and serving platters. For plates, deep plates, and platters, diameters or dimensions were recorded where possible. Teawares included cups and saucers (generally conforming to "muffins" and consisting of shallow hollowwares with or without central wells and flatwares measuring roughly 6-in in diameter or less). Tea- and coffeepots were also placed into this group. Other serving vessels, such as bowls and pitchers were considered separately. In addition, food storage and preparation vessels were identified (e.g., jars, bottles, and pans) as were forms associated with personal hygiene, such as chamber pots and basins.

Determinations of Minimum Number Vessel (MNV) were necessary to identify sets and calculate the relative value of ceramic assemblages. Evaluating the approximate number of individual ceramic vessels in an assemblage followed a few guidelines. Generally, vessels were assigned for rims only, to avoid giving parts of one vessel two separate vessel numbers, and the primary criterion for assigning a vessel was uniqueness of ceramic type, vessel form, and/or decoration. Candidates for vessel designation were scrutinized to ensure that they did not represent parts of another vessel, usually after refitting sherds as much as possible and the placing similar vessels side-by-side for comparison to ensure that they did not comprise parts of the same item.

Decorative motifs were grouped into four principal categories for this analysis: Chinoiserie, floral, landscape, and Gothic. Chinoiserie included any Asian-inspired decoration on a European-made ceramic, including the Willow pattern. Floral decorations were ones where some form of botanical theme comprised the principal decorative element. Landscapes included mostly printed wares depicting a variety of scenes. These might include scenes that Samford (1997) classifies as "British views," "American views," "Romantic," "Pastoral," and "Gothic Revival." In general, any decoration whose principal theme included a panorama with rural activities, castles, ruins, or other common scenes were placed in this category, unless the scene was Asian-style. Gothic-style motifs included both the pattern with this name and paneled vessels that exhibited the same general effect of the Gothic pattern. Sources useful for categorizing, and in some cases dating, decorative styles and ceramic types include Noel Hume (1969), Godden (1971, 1999), Lewis (1987), and Wetherbee (1985, 1996).

To determine dates for specific archaeological deposits, NSA calculated mean ceramic dates (MCD) using South's (1977) formula. In addition, for each deposit, a terminus post quem (TPQ) was determined using the most recent artifact. Finally, while these two procedures can indicate the general date range of a deposit, determinations of feature or deposit chronology were also based on a consideration of the presence or absence of artifacts with known date ranges. For instance, the absence of ironstone ceramics (with a beginning date of 1840) in a deposit, is a strong indicator that the deposit was sealed before 1840. Thus, certain "common sense" assumptions were made in calculating chronology and associating deposits with particular households.

To address issues of relative value of ceramic assemblages, NSA applied Miller's (1980, 1991) index values for nineteenth-century English ceramics. The results of this analysis provided one basis for addressing questions about how much residents of the site invested in ceramics and how the value of their ceramics compared to those from other sites.

For glass, the primary concerns were to determine manufacturing technique, which has implications for chronology, and determining vessel form and function. While the assemblage includes items that are highly diagnostic of chronology or function, the majority of the glass collection consists of indeterminate fragments. For objects that could be identified, standard descriptive terms were used following *The Parks Canada Glass Glossary* (Jones et al. 1985). Other sources for identifying glassware and evaluating function and dates included Baugher-Perlin (1982), Jones and Smith (1985), and Jones (1986). Interpretive contexts for glassware were based on Jones and Smith (1985).

For materials in the "Other" category, identifications were based partly on the "idea that that the items in use today are enough like those used in America's past to ensure that a commonality of function can be assumed" (Orser 1988:232). In other words, if it looks like a nail, it probably served as a fastener. Thus, specialized references were generally not

consulted to identify most of the artifacts in this category, except to obtain standard terms for certain artifact types (e.g., Mattick 1993). For typological, dating, and contextual information, a number of sources are available. Particularly helpful for this study were Noel Hume (1969), Stone (1974), and Miller et al. (2001). Other sources consulted for the analysis are cited in the text.

The resulting artifact inventories were entered into Microsoft Excel spreadsheets to quantify basic descriptive information. The inventories utilized for these analyses are included in Appendix A of this report. The results of the analyses, as well as the site-specific research and field investigations are presented in the following chapters.

V. DATA RECOVERY RESULTS

Data recovery for this project included historical research, archaeological fieldwork, and artifact analysis. This chapter presents an overview of the fieldwork, describing the conditions under which the work was conducted and a summary of the results. The following chapters provide detailed discussions of each city lot investigated along with related history and archaeology. The fieldwork was conducted between November 15 and December 21, 2001.

DATA RECOVERY: FIELD AND WORKING CONDITIONS

As designed, data recovery was conducted in conjunction with the initial construction activities. The first stage of construction, after removal of buildings, sidewalks, and other structures, was to grade the site to a uniform elevation of approximately 3.3 m (10 ft) amsl, which entailed the removal of 0.3 to 1.0 m (1.0-3.0 ft) of soil from the site (Figure 11a). This procedure moved west to east beginning in the northwest corner of the site and ending in the southeast. Archaeologists inspected graded areas and marked possible features exposed by the grading.

A slightly different sequence took place in the southeastern part of the site. This area contained the highest elevations and required the removal of the most overburden (Figure 11b). Because the archaeological testing indicated that the most intact portions of the site were in this area, it was anticipated that grading would have a significant effect on archaeological resources here. Owing to this concern, as a courtesy to NSA, Hitt Construction performed limited grading in this part of the site prior to the final grading to allow archaeologists an opportunity to identify and examine features. This effort resulted in the identification and recordation of Features 23, 24, and 25. In addition, the uppermost extant 0.3m (1.0ft) of Feature 4 (first exposed during the evaluation phase) was excavated and documented prior to grading.

Overall, several factors made the identification and examination of features difficult. First, the grading was conducted for construction and involved use of a hydraulic excavator rigged with a toothed bucket. After removing the bulk of the overburden from an area, the graded area was reworked and smoothed with a track-type tractor equipped with a dozer blade. This process made it difficult to clearly discern cultural features unless they were large and solid (e.g., a foundation) or deep enough to have withstood the grading process.

A second factor that had an effect on the archaeological fieldwork was a changing construction schedule. As originally planned, the timetable included a hiatus after the grading that would have permitted the archaeologists an opportunity to conduct the data recovery fieldwork. Owing to schedule changes, however, test pile installation began immediately after the grading. For this, the contractor drilled guide holes into selected portions of the site to accommodate 100-ft long concrete test piles. The operation required the use of two cranes, equipment storage areas, staging areas, and frequent vehicular traffic as materials were delivered and picked up (Figure 12a). This process not only continually churned up graded parts of the site, but prevented archaeologists from studying features that had equipment and supplies parked on them. After the test boring was completed, NSA arranged to have the site rescraped with a motor grader to identify features obscured by the drilling operation and identify new features. Although this work was to take place during another planned break in the construction, the timetable changed again and immediately after the scraping, the process of testing the borings was begun and again required movement and storage of equipment and vehicular traffic (Figure 12b). As a result, features exposed during the scraping were again obscured. Also, due to safety considerations the archaeologists could not work in certain features near where test boring was taking place.

These conditions required alterations in the archaeological schedule, and caused limited time resources to focus on features that were not of principal concern to the present study. Nevertheless, a number of features were excavated or

Figure 11
Site Preparation and Working Conditions during the Data Recovery



Mechanical removal of overburden. Looking east from western edge of site.



View along Coming Street showing conditions prior to grading and limited machine-stripping for archaeology. Looking south.

Figure 12
On-going Disturbance during the Data Recovery



Drilling for a test piling. The cement test pilings in the background are lying across several archaeological features. The process of installing and testing the pilings prevented access to most of the archaeological site. Looking northeast.



Testing the pilings. Looking northeast.

sampled and these yielded several intact nineteenth- and twentieth-century deposits that can be attributed to particular periods of the site's occupation.

DATA RECOVERY: RESULTS

Testing and data recovery fieldwork at Site 38CH1871 resulted in the identification of 43 archaeological features (in addition to the 20 identified during the testing phase). Of the total features, 16 were excavated or sampled. Features generally fell into eight categories: foundations, post holes, wells, cisterns, privies, middens, pits, and miscellaneous, which includes features that did not fit into one of the other classes or that could not be identified as to function. Features selected for testing or excavation included 2 wells, 2 possible cisterns, 3 privies, and 9 pits/midden features. One well (Feature 40) and four pits (Features 23, 25, 41, and 52) contained intact nineteenth-century deposits, while the three privies (Features 22, 42, and 45) yielded early to mid-twentieth-century deposits. The cisterns contained twentieth-century fill, while the remaining pit features generally yielded indeterminate deposits. In addition to these features, NSA exposed and mapped several building foundations and other features that were not sampled. Table 2 provides summary information on all of the features identified at the site.

Table 2: Summary of Identified Features at Site 38CH1871 (Phase I/II and Data Recovery)

Feature	Function/Description	Level of Investigation	Results/comments
1	Possible pit	Bisected by Trench 1	Not excavated
2	Post hole	Bisected by Trench 1	Not excavated
3	Post hole	Bisected by Trench 1	Not excavated
4	Well	Excavated	The feature extended to roughly 4 ft below grade; filled with 20th century rubble.
5	Pit	Bisected by Trench 1	Narrow pit with redware roof tiles, other artifacts.
6	Miscellaneous	Exposed in floor of Trench 1	Not excavated
7	Pit	Bisected by Trench 2	Basin shape; yielded late 18th-20th century artifacts.
8	Tree	Bisected by Trench 2	Not excavated
9	Pit	Bisected by Trench 3	Square shape; no artifacts
10	Pit	Bisected by Trench 3	Not excavated
11	Poss. Post hole	Bisected by Trench 3	Not excavated
12	Poss. Post hole	Bisected by Trench 3	Not excavated
13	Poss. Post hole	Bisected by Trench 3	Not excavated
14	Pit	Bisected by Trench 3	Large square pit intruding into subsoil; upper portion disturbed by removal of Bishop England School.
15	Poss. Post hole	Bisected by Trench 3	Not excavated
16	Miscellaneous	Exposed in floor of Trench 3	Not excavated
17	Miscellaneous	Exposed in floor of Trench 3	Not excavated
18	Miscellaneous	Exposed in floor of Trench 3	Not excavated
19	Miscellaneous	Exposed in floor of Trench 3	Not excavated
20	Poss. Pit	Exposed in wall and floor of Trench 6	Stain with roots; contained small artifact fragments.
21	Pit	Sampled	Amorphous-shaped pit containing 19th-20th century artifacts; possibly disturbed by recent construction.
22	Privy	Sampled	Wood-lined privy with 19th-20th century artifacts.
23	Pit	Sampled	Brick-filled pit capped with 19th-century refuse.

Feature	Function/ Description	Level of Investigation	Results/comments
24	Foundation	Exposed; mapped	Brick foundation with cement floor; probable 19th century building with 20th century alterations. Probable rear ell of house on Coming St.
25	Pit	Excavated	19th century refuse pit.
26	Poss. Cistern	Sampled	Brick structure with cement lined-interior.
27	Builder's trench	Sampled	Builder's trench of Feature 4 (well).
28	Miscellaneous	Artifacts sampled	Soil stain exposed by grading with large 19th-century artifacts; possible midden
29	Miscellaneous	Excavated	Shallow pit with coal, other artifacts. Uncertain function.
30	Poss. Cistern	Sampled; machine-excavated	Brick foundation lined with cement and filled with 20th century building rubble.
31	Fill	Sampled	Feature 30 fill.
32	Fill	Sampled	Feature 30 fill.
33	Fill	Sampled	Feature 30 fill.
34	Fill	Sampled	Feature 30 fill.
35	Cement footer	Mapped	20th-century cement post footing.
36	Fill	Sampled	Feature 30 fill.
37	Miscellaneous	Sampled	Shallow pit; indeterminate function.
38	Miscellaneous	Sampled	Shallow pit; indeterminate function.
39	Miscellaneous	Artifacts sampled	Stain with large artifact fragments; possible midden.
40	Well	Excavated	Brick-lined well with intact 19th century deposits.
41	Pit/midden	Excavated	Shallow pit or midden with 19th century artifacts
42	Privy	Sampled	Brick-lined, contained early-mid 20th century artifacts
43	Foundation	Exposed and mapped	Brick-foundation with 20th century fill
44	Miscellaneous	Exposed and mapped	Small brick addition to Feature 43
45	Privy	Sampled	Brick-lined privy filled with circa 1900 deposits.
46	Brick footing	Mapped	Brick column base of Bishop England School.
47	Well	Mapped	Brick-lined well.
48	Well	Mapped	Brick-lined well.
49	Well	Mapped	Brick-lined well.
50	Pit/midden	Mapped	Shallow pit or midden containing bone, charcoal.
51	Foundation	Mapped	Remnant brick house foundation; probably 19th century with 20th century alterations. Main house associated with Feature 24.
52	Pit/midden	Excavated	Pit containing intact 19th century deposits.
53	Foundation	Mapped	Indeterminate brick foundation associated with Feature 51.
54	Miscellaneous	Mapped	Circular stain; indeterminate function.
55	Miscellaneous	Mapped	Circular stain; indeterminate function
56	Miscellaneous	Mapped	Disturbance or robbers trench at corner of Feature 43.
57	Miscellaneous	Mapped	Stain associated with Features 43 and 45; indeterminate function.
58	Miscellaneous	Mapped	Poss. post hole associated with Feature 45;.
59	Miscellaneous	Mapped	Stain associated with Fea. 45; indeterminate function.
60	Miscellaneous	Mapped	Stain; indeterminate function.
61	Miscellaneous	Mapped	Square stain; possible posthole.
62	Miscellaneous	Mapped	Square stain; possible posthole.
63	Trench	Mapped	Possible Phase I Test Trench 3.

Figure 13 illustrates the locations of notable features identified during the fieldwork along with other relevant information. Many of the indeterminate and/or modern features identified are not shown. Also, several features identified during the data recovery were destroyed by construction activities before they could be mapped. Finally, test trenches and features identified during the testing project generally were not visible after the grading for the data recovery. Figure 14 shows photographic overviews of the site and shows some of the principal features examined during the data recovery.

To place the excavated and sampled features into their historical and functional contexts, they are described in detail in following report chapters. Along with the field data on each feature, these chapters present site-specific historical information, artifact analysis, and comments regarding the relationships of individual features to one another and to historical events, as appropriate. Table 3 indicates the property associated with each of the features discussed in the following chapters.

Table 3: Properties/Addresses of Excavated and Sampled Features

Feature	Function/Description	Location	Chapter
4	Well	81 Coming St.	VIII
22	Privy	201-205 Calhoun St.	X
23	Pit	83 Coming St.	IX
24	Foundation	83 Coming St.	VII
25	Pit	83 Coming St.	IX
26	Poss. Cistern	83 Coming St.	VIII
27	Builder's trench	81 Coming St.	VIII
30	Poss. Cistern	77 Coming St.	VI
40	Well	79 Coming St.	VII
41	Pit/midden	83 Coming St.	IX
42	Privy	201-205 Calhoun St.	X
45	Privy	83 Coming St.	IX
51	Foundation	79 Coming St.	VII
52	Pit/midden	83 Coming St.	IX
53	Foundation	79 Coming St.	IX

Figure 13
Data Recovery Site Plan Showing Locations of Notable Features

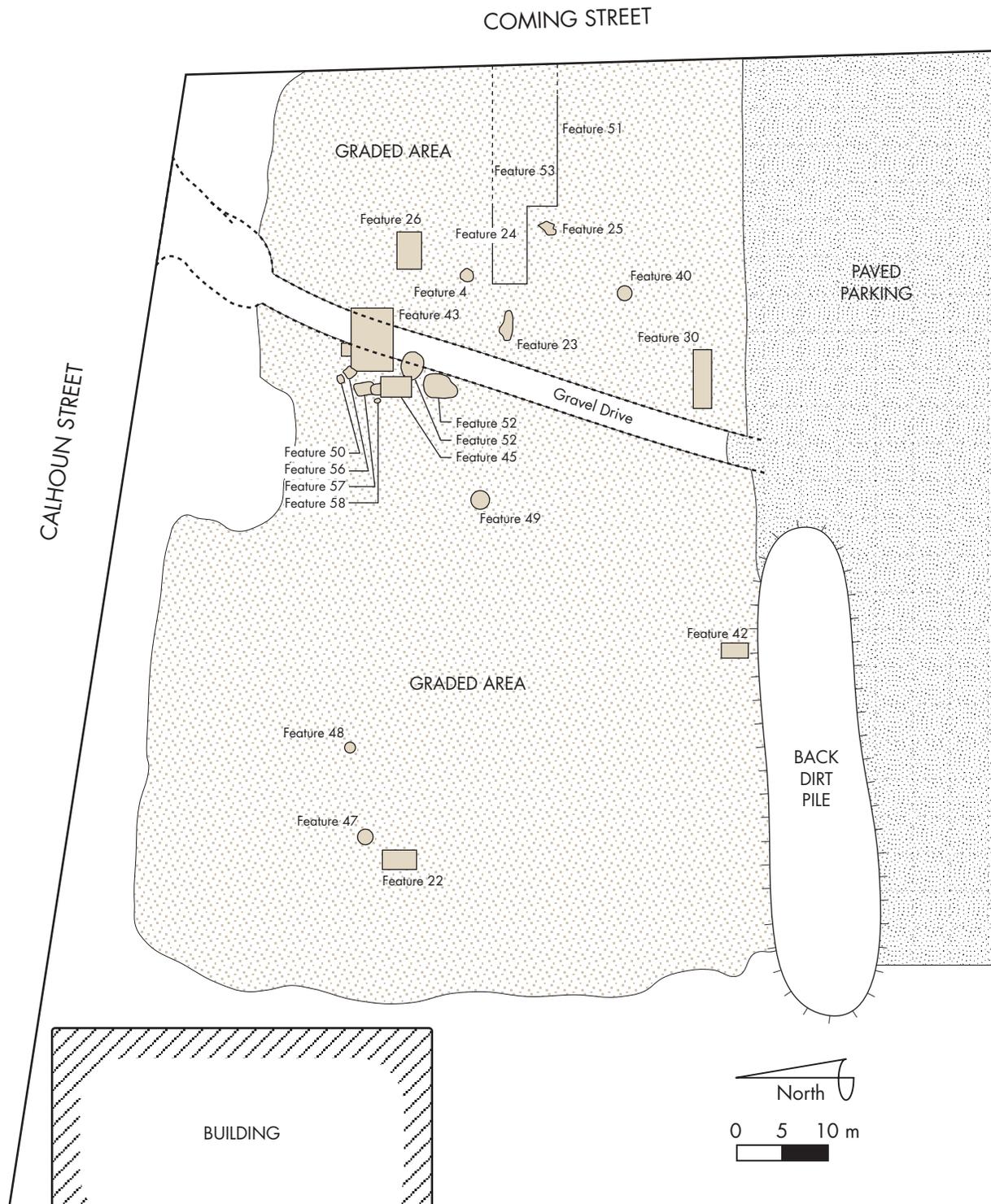
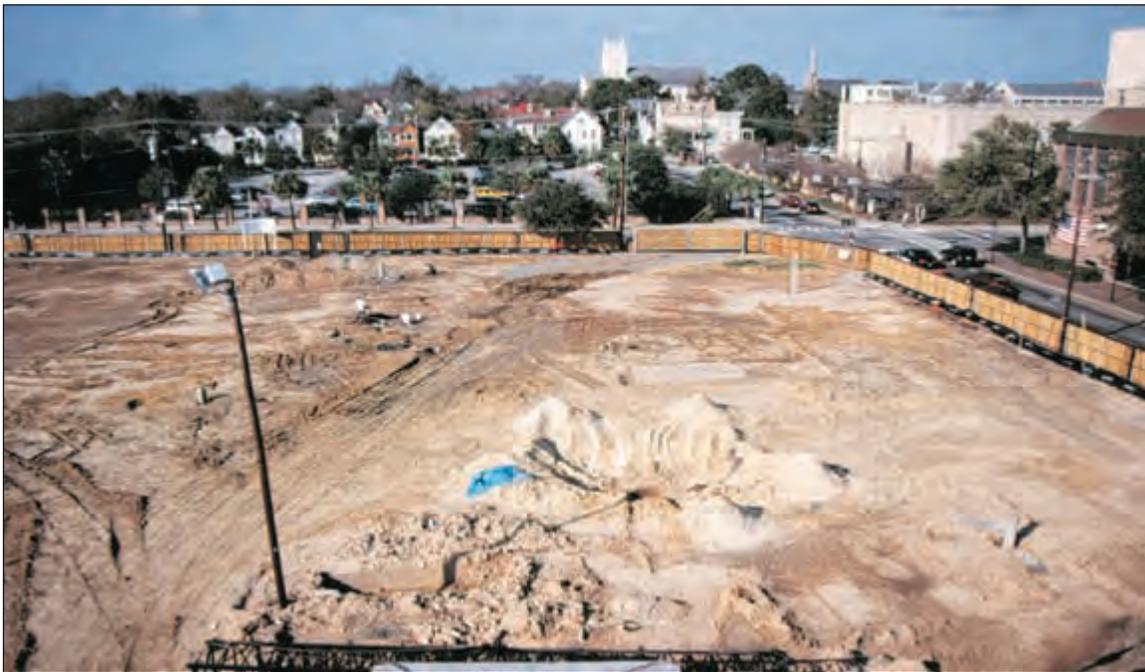


Figure 14
Overviews of Site 38CH1871 during Archaeological Data Recovery



View of Site 38CH1871 looking west from Coming Street. The well in the center of the photograph is Feature 4 and the cement pad to its left is Feature 24. The crew in the right-center of the photograph is working on Feature 41. Note the disturbance from vehicular traffic and test piling installation throughout the site.



View of Site 39CH1871 looking north toward Calhoun Street. The deep excavation is Feature 40, whose upper portion was removed for safety. Feature 30 is to the left of Feature 40.

VI. HISTORY AND ARCHAEOLOGY OF 77 COMING STREET

Archaeological investigations identified a brick-walled, cement-lined structure (Feature 30) tentatively interpreted as a cistern. Because the feature was relatively modern and was filled with variable building rubble, it was not subjected to intensive analysis. The following historic overview of 77 Coming Street is therefore brief and is followed by a description of Feature 30.

SITE HISTORY

The property later known as 77 Coming Street comprised the southern part of Lot 153, which Bryan Conner acquired from Edward Lightwood in 1797. The 1802 city map of Charleston illustrates a building at either 77 Coming Street or 75 Coming Street. By 1807, William H. Holmes had obtained the property and sold the lot, measuring 50 ft along the street and 183 ft in depth, to Matthew William Cross (Charleston County Deed Book [CCDB] U-7:133). The property, part of the estate of John Hall by 1824, may have been numbered 51 Coming Street. The first mention of an occupant at that address appeared early 1820s Charleston city directories. James Hall, a stonecutter, lived at 51 Coming Street in 1822. In 1824, John Kingman, "teacher orphan-house," resided at the same address. Kingman lived at 31 Coming Street the following year, presumably a city directory mistake for 51 Coming Street.

Rev. J. Claudius Miller, pastor of Wentworth Street Church, owned 77 Coming Street (then 65 Coming Street) in the 1840s. The 1849 city directory recorded John Witz, a clerk, and Ann Miller living there. According to ward books, city directories, and the 1861 city census Rev. Miller both owned and lived in the property's two-story brick house from 1852 to the late 1860s. City directories reveal that Thomas Bee, a clerk, bought the property and resided in the house at 65 Coming Street in 1869. James T. Wilson then purchased the lot and moved in there around 1877.

The 1886 earthquake in Charleston caused \$375 of damage to the east and west walls of the brick house. The survey of damages recommended rebuilding these walls. After the earthquake, the 50-ft wide property was resized from 183 ft deep to 130 ft deep. The 1902 Sanborn map suggests that the rear portion of the lot became part of 201 Calhoun Street. Theodore Koester acquired the newly numbered 77 Coming Street around 1888 when changes to the house appear to have occurred. According to the 1888 Sanborn map, the building featured a one-story brick back addition that was never rebuilt after the earthquake. A two-story frame addition was apparently attached to the building's façade upon rebuilding the earthquake damage. Also, a one-story frame outbuilding stood to the south of the house by the late nineteenth century.

City directories suggest that Theodore Koester rented 77 Coming Street to various families until about 1912 when Wilhelmina Mertens bought and occupied the house. After 1918, the city ward books list the building as a two-story frame dwelling even though the 1942 and 1944 Sanborn maps show it as brick. The frame front room probably disguised the brick construction and accounted for this error. The lot was willed to Ella Mertens, who lived there from the late 1920s to the late 1950s. Bishop England High School purchased 77 Coming Street in 1957 for \$12, 000 (CCDB S-64:216).

ARCHAEOLOGICAL RESULTS: FEATURE 30

Feature 30 lies within the lot at 77 Coming Street at the eastern margin of the new library site. Historic maps illustrate the building history of this property and provide clues about the function of Feature 30. The 1850s street map (Bridgens and Allen 1851) is the earliest plan to clearly show a building on the property (Figure 4). While this source

shows the lot on Coming Street much wider than it was later on, the building shown on this lot approximates the position of the house shown on subsequent maps. The building lies along the north property line and is set back from Coming Street. The 1888 Sanborn map shows a much narrower lot than the previous document and the dwelling within it consisted of a brick single house nearly filling the width of the lot (Figure 5). The Sanborn maps for 1902 and 1942 show alterations to the lot, suggesting either that it was widened or that the earlier map was not entirely accurate. The later maps show a small outbuilding located on the south property line, directly opposite the house (Figures 6 and 7). This small one-story building is labeled "A" on the 1942 map, indicating a garage. As shown on this last map, the building measures roughly 9x3m (30x10ft) and its center lies approximately 30m (100ft) from Coming Street.

Feature 30 consisted of a brick-walled and cement-lined subterranean structure measuring 7x2m (23x7ft) exposed by grading approximately 30m (100ft) from Coming Street. This location had partly been located under the paved tennis court/parking lot in the southeastern part of the site, and the feature had been disturbed by prior construction. In addition to having been truncated, the south wall of the feature had slumped inward and portions of it had been disturbed in the past when a cement footing was installed (Figures 15 and 16).

Initially, five features (Features 31-36) were delineated inside Feature 30, including the cement footing (Feature 35) and a rubble deposit, and three soil anomalies. Excavation of Feature 34, the rubble deposit that was clearly intrusive into the feature, revealed a cement-lined wall and floor of Feature 30. Removal of Feature 34 indicated that all of the deposits within Feature 30 were rubble, consisting primarily of bricks and building stone. Notably, the rubble consisted of bricks of various sizes and manufacturing technique, suggesting that they did not represent the superstructure of Feature 30, but were imported material used to deliberately fill it. The date of the fill is unknown, based on the recovered artifacts, although the cement lining indicates that Feature 30 probably remained open and in use until at least the early twentieth century. Further, given the Sanborn map, it is probable that the structure represented by Feature 30 remained standing until at least the 1940s.

The cement floor of Feature 30 lay at a depth of 70 cm (2.2 ft) below the graded surface of 3 m (10 ft) amsl, putting the original elevation of its floor at about 2.4 m (8 ft) amsl. This elevation is about 60 cm (2 ft) lower than that of Coming Street at present, suggesting that Feature 30 lay below ground. Also, based on the elevations of adjacent parts of the site, the original grade, before the Bishop England School parking lot and tennis courts were installed, may have been 1- to 2-ft higher, making Feature 30 between 3 and 4 feet deep when in use. For these reasons, the feature was initially interpreted as a cistern. However, because it lies in almost precisely the same location as the 1940s garage shown on the Sanborn maps, it probably did not serve such a function. The most likely interpretation for Feature 30, then, is that it represents the twentieth-century garage located at the site. The reason for the apparent depth of the feature is not clear, unless it served as a cistern and was subsequently filled for construction of the garage.

Figure 15
Plan of Feature 30

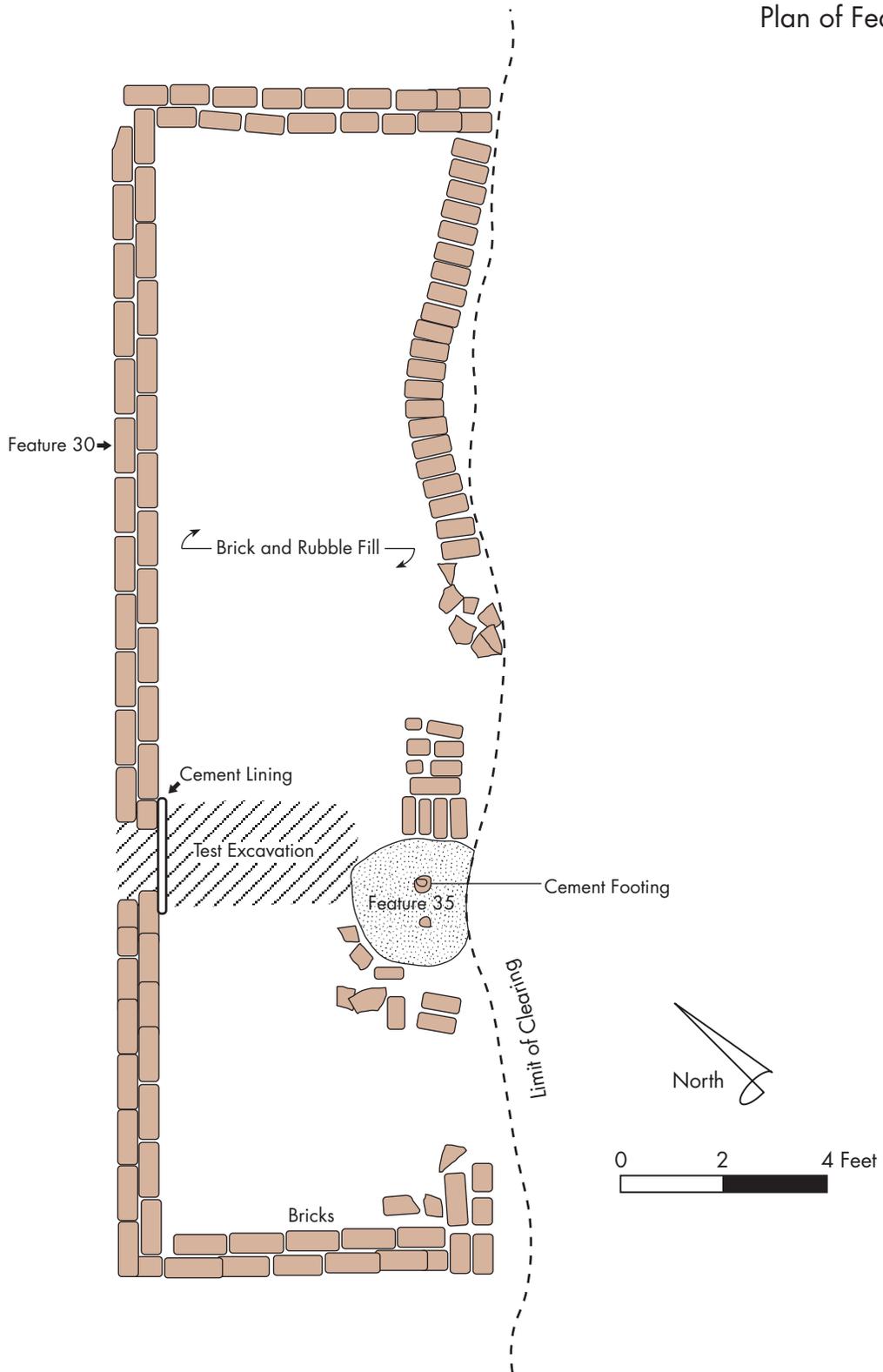


Figure 16
Views of Feature 30



Feature 30 after exposure by grading and hand-cleaning. Looking west.

Test excavation into Feature 30 showing cement lining and brick rubble fill. Looking northwest.

VII. HISTORY AND ARCHAEOLOGY OF 79 COMING STREET

Archaeological investigations of 79 Coming Street identified several features related to a former house here along with a well (Feature 40) that was filled late in the site's occupation. The property also contained two features (Features 23 and 25) that appear to predate its division into a separate parcel and occupation. These latter two features are discussed in a subsequent chapter.

SITE HISTORY

This property lay on part of Lot 153, which Bryan Conner acquired from Edward Lightwood in 1797. By 1807, William Holmes owned the property. Like 77 Coming Street, 79 Coming Street was part of the estate of John Hall. In the 1840s, the property encompassed two lots (present 79 and 81 Coming Street), contained 78 ft of street frontage and measured 107 ft deep. Hall deeded the property to James E. Walker in 1851 (CCDB N-31:341). The property was not occupied then. The 1852 city ward book listed a two-story frame shed at here and a two-story frame house next door at 81 Coming Street, suggesting that by the early 1850s, the two lots were still a single property. Within the next few years, though, the shed at 79 Coming Street was demolished and replaced with a two-story brick building, suggesting it had been divided from the larger parcel and become a separate residential property.

The new lot (designated 67 Coming Street) measured 44 feet along the front and 100 feet in depth. James E. Walker sold the lot to Joseph A. Enslow in 1858 for \$1,600 (CCDB F-14: 36). The Charleston City Census of 1861 recorded Margaret Carpenter as the property owner and William Carpenter as the occupant. The census also lists the dwelling as a frame structure. In 1864, both J.A. Enslow and Margaret Carpenter were listed as the owners. According to city directories, W.S. Carpenter, a builder, lived there from 1859 to 1867 while J.A. Enslow, of J.A. Enslow and Company (listed both as travel agent and salesman) resided there from 1869 to 1882. Confusion concerning the ownership and occupation of the site during this period stemmed from the relationship between Joseph A. Enslow and Margaret Carpenter, which was not apparent from the deed information. Genealogical data indicates that the two were siblings (RootsWeb.com 2001).

It is worth discussing the Enslows in some detail because Feature 40, discussed below, yielded a dense archaeological deposit associated with this household. Joseph A. Enslow and his sister were children of Joseph L. Enslow, a cooper, who first appears in city directories in 1813 (Hagy 1992, 1997, 1998), his family having emigrated from Nova Scotia (RootsWeb.com 2001). His son, Joseph A., first appears in city directories by 1849 as "J. Enslow," resident of North Meeting Street. The 1852 directory points to J.A. Enslow more specifically, listing his occupation as "Importer." His business address is on East Bay Street and his residence on Meeting Street. By now, Joseph A. was the head of his own household, and his father appeared in the directory as a resident of Tradd Street (Hagy 1998).

Joseph's sister Margaret was also part of her own household, having married William S. Carpenter in 1843 (Holcomb 1980:190). The earliest city directory listing for Carpenter is 1849, at which time his occupation was recorded as a mason and his address at 32 King Street. It is unclear if this represents a business address, residence, or combination. Subsequent directory entries list him as "W.S. Carpender," planter, on King Street (1852) and W.S. Carpenter, plasterer, residing on Queen Street (1855) (Hagy 1998). By 1859, the Carpenter family had taken up residence at 79 Coming Street, which they occupied until the late 1860s.

Census data on William Carpenter and his family begins in 1850, perhaps indicating his arrival in Charleston during the 1840s. The 1850 census lists William as a native of Rhode Island and his occupation as bricklayer. In this year,

he was 40 years old and headed a household composed of his wife, Margaret, listed as 23 years old, one six-year-old daughter and one two-year-old son. All household members except for William were natives of South Carolina (US Census 1850).

Around the time they occupied the house at 79 Coming Street, the Carpenter family had expanded somewhat. William (now listed as 43, instead of 50, years old) and Margaret (31 years old) had two additional children since the previous census: a girl, aged eight, and a three-year-old boy. No non-family members were listed in the house at this time. In addition to confusion concerning William's age, his place of birth is listed as New York and his occupation as plasterer (US Census 1860). By the late 1860s, the family had left 79 Coming Street. Genealogical information indicates that William died in 1884 and Margaret lived on until 1904 (RootsWeb.com 2001).

Carpenter's economic and social standing are not entirely clear. None of the census listings provide information on the value of his real or personal property. That he owned property is indicated by his name being among a group of real property owners that petitioned the state to prevent the city council from investing in railroad stocks (South Carolina Legislative Papers 1854). He also owned slaves, as demonstrated by an 1844 bill of sale (CCDB 6A:317). Finally, as a builder, Carpenter's social position probably lay in the middle of Charleston society. He appears on a list of petitioners to the state legislature to incorporate their Independent Order of Odd Fellows lodge around 1842 (South Carolina Legislative Papers 1842), suggesting, along with the petition noted above, that he engaged in various civic activities more typical of the middle- than the laboring class.

By the 1860s, Joseph A. Enslow and his family occupied the property at 79 Coming Street. The 1869-70 Charleston City Directory lists Enslow as a resident there by that time and indicates his business J.A. Enslow & Company, auctioneers and commission merchants, had an East Bay Street address (Walker et al. 1869).

The census of 1870 is the first found to contain a listing for Joseph A. Enslow. By that year, Joseph headed a rather mature family composed of him, his wife Martha A., both aged 48, and four young adults and children, ranging in age from 12 to 20. Also present in the house was Mary Artman, aged 50. Martha Enslow's maiden name was Artman, and Mary Artman presumably was an older relative, or possibly her mother, if her age was recorded incorrectly. Regarding the maturity of the household, it should be noted that Joseph and Martha had been married about 30 years by 1870 (Holcomb 1980:168) and they had one older son (also Joseph A.) and possibly two older daughters (Walker et al. 1869; RootsWeb.com 2001), who lived outside their parents' household. All members of the Enslow family were listed as being born in South Carolina and all were identified as "white." The census listed Joseph's occupation at this time as a commission merchant. His real estate holdings were valued at \$10,000 and his personal property at \$5,000 (US Census 1870). For real estate, it is not clear if this represents only the house at 79 Coming Street or additional properties as well. Clearly, though, Enslow was well-off financially, owning his own house and operating a business. His wife and daughters did not work.

The presence of servants in the house is not clear. The census for 1870 listed another family living in the house, whose relationship to the Enslows is unknown. This somewhat younger family included 30-year-old Theodore Carvins, a Wharfinger, his wife Martha, age 28, and an infant daughter. Although this family could be tenants, given the wife's name, they might be the daughter and son-in-law of Joseph and Martha A. Enslow. Since a wharfinger refers to someone who owns or manages a wharf, as opposed to a wharf builder (referred to as a separate category in the census), it is reasonable to conclude that Carvins was a middle-class professional and thus more likely to be Joseph and Martha Enslow's son-in-law.

Although the census data suggests Joseph Enslow had achieved a relatively high degree of wealth, it is worth reiterating that he was a product of the middle level of Charleston society, consisting of merchants and artisans, and not a hereditary member of Charleston's social and economic elite. As noted, Enslow's father, Joseph L. Enslow, was a cooper and son of Canadian emigrants. Moreover, his brother-in-law William Carpenter, a native of the northeast, was in the building trades. Joseph A. Enslow's social and economic background therefore differed from that of Charleston's

"old money" planter-merchant elite. The implications of these differences for the material culture and outlook of the Enslow household will be explored later.

The 1886 earthquake survey recorded J. A. Enslow as the owner of a vacant dwelling at 79 Coming Street. The earthquake had cracked the south, east and west walls and demolished the chimney. The survey recommended rebuilding the east wall from the ground, as its present condition was "dangerous," and rebuilding the chimney from the roofline. Enslow applied to the City Council for relief funds of \$811, but the value of his property at that time was assessed at \$19,425 and his application was denied (Charleston City Council 1887:24).

J. A. Enslow apparently rented out the house or left it vacant until about 1890. At this time, Garrett Byrnes bought the property for \$3,500 and Katie Byrnes obtained it by the end of the century. E.F.A. Wieters had acquired 79 Coming Street by about 1910. Mary Virginia Parker owned and resided at the address from around 1919 to the 1930s. Around 1946, Minnie Lewis Rice deeded the property to Julius and Minnie Bell, who in turn sold it to Eunice Graves. In 1964, Bishop England High School purchased 79 Coming Street from Vermelle Geddies for \$18,500 (CCDB A-81:229).

Historic maps suggest the building history of the site. Bridgens and Allen (1851) show a building on the lot by the early 1850s (Figure 4). Although the map indicates that the lot had been divided by that time, the 1852 city ward book implies that the property was still affiliated with the adjacent lot at 81 Coming Street. Therefore, the small building on the map might represent the two-story shed noted in the ward book. By 1861, however, the site had become a residential lot occupied by a two-story frame house inhabited by William and Margaret Carpenter's family (Charleston Census 1861). The 1880s Sanborn map shows a two-story single house at the northeast corner of the property and extending nearly to the rear (west) property line with a one-story kitchen located at the western end of the house. The house's south façade possessed a two-story porch that overlooked the remainder of the lot (Figure 5). According to the map, this area was unoccupied but presumably contained gardens, work yard, and/or other outbuildings not considered appropriate for the Sanborn map. The same general configuration persisted through the twentieth century, although the 1942 map shows a one-story garage and one-story outbuilding in the southwestern corner of the lot (Figures 6 and 7).

Archaeological features identified on this parcel represent the house and an abandoned well. Structural remains (Features 24 and 51) reflect some of the changes made to the house during its later occupation, although overall the field conditions precluded the identification of many alterations to the building and land use. Feature 40, a filled well, yielded substantial deposits of household refuse that are interpreted as materials from the later Enslow occupation of the site. Features and noteworthy archaeological finds are discussed below.

ARCHAEOLOGICAL RESULTS

FEATURES 24/51: STRUCTURAL REMAINS

Representing the house located at 79 Coming Street, Features 24 and 51 comprise brick walls and associated structural remains (Figures 13 and 14). This structure was first encountered during the archaeological testing at the site in Trench 5, which exposed a cement floor buried in twentieth-century debris. Feature 24 was noted during the initial grading in the eastern part of the site and was exposed further during the construction grading, while Feature 51 was exposed by hand.

Feature 24 encompasses a 9x3.7-m (30x12-ft) ell of the house at 79 Coming Street. Sanborn (1888, 1942) maps show this structure in place by the 1880s and still standing during the 1940s. It should be noted that in comparing this feature to the historic maps, the best match for Feature 24 is the portion of the ell adjacent to the house. Another portion located further west and labeled as a kitchen on the 1888 map was not found during the archaeological investigations.

The cement floor had been added after the brick foundation, indicating the house had been improved during the twentieth century. The cement floor lay at 3 m (10 ft) amsl. Within the interior of the structure were two brick "piers" along the north wall and a ghost of a third pier on the south wall. The function of these piers is not clear.

Feature 51 appeared to represent the south wall of the main house, extending up to Coming Street. The single brick-wide width of this feature seems narrow for a structural element, but its position was logical for the south house wall. The eastern and northern walls of the house were not found. Feature 51 appeared related to features identified in Trench 5 during the initial testing of the site. Trench 5 exposed a cement floor in the area bounded by Feature 51, suggesting the cement floor represented the main part of the house. This floor lay at a depth of 1.5 m (5.0 ft) below the original grade, which lay at about 3.5 m (11.5 ft) amsl in this part of the site. The floor, therefore, lay at an elevation of roughly 2.0m (6.5 ft) amsl and was about 1.1 m (3.5 ft) lower than Feature 24, which represented the rear ell. The floor exposed in Trench 5 is therefore interpreted as a cellar or partial cellar.

A third feature related to this house is Feature 53, a brick structure situated just west of Feature 51. The bricks are laid end-to-end in a single row with an intact corner at the north end. This feature was first noted during the initial grading in this part of the site but could not be investigated until after the grading, which removed approximately 30-40 cm (1.0-1.5 ft) from the top of the feature. The function of Feature 53 is unclear.

Two pit features (Features 23 and 25) were located in close proximity to Features 24/51. These appear to predate the residential use of 79 Coming Street and are described in Chapter IX.

FEATURE 40: WELL

A brick-lined well, Feature 40 lay within the lot at 79 Coming Street. Based on the 1888 Sanborn map, the well appears to have been located along the south edge of the property and at a distance from the house. The 1888 Sanborn map shows no other structures in this vicinity within the same lot, although the 1942 map shows a pair of small structures along the property line west of the well, one of which is labeled "A" to indicate a garage. No other features were identified in the vicinity of Feature 40, possibly due to the nature of the soils here, which consisted of soft sand that was significantly disrupted by grading and construction vehicles as well as removal of a buried oil tank just west of Feature 40.

Feature 40 emerged at an elevation of 3.3 m (10 ft) amsl as a result of grading. The original grade in this part of the site, however, lay at about 3.8 m (12.5 ft) amsl. The feature extended into light yellowish brown sand subsoil, but its original opening elevation and associated strata could not be determined (Figure 17a).

Feature 40's interior diameter measured 0.9-m (3.1-ft) and its exterior was 1.5-m (4.8-ft) in diameter. The walls of the feature, consisting of a single thickness of bricks laid with headers facing in, bowed out with depth so that in cross section the feature resembled an elongated barrel shape. From its uppermost extant courses at about 3.3m (10ft) amsl, the feature extended 2.0m (6.7ft) deep, where the water table was met. Excavation at this point encountered pale brown sand similar to subsoil noted at the site, although the base of the brick lining was not found before excavation stopped. If the original grade in this part of the site was 3.8m (12.5ft) amsl, then the total depth of Feature 40 measured approximately 2.8m (9.2ft) (Figure 18).

The feature was excavated in 10-cm (0.3-ft) levels. Excavation revealed multiple fill deposits consisting principally of yellowish brown, pale brown, or grayish brown coarse sand with varying amounts of rubble and clinker. Three main deposits were identified: the uppermost stratum, extending to roughly 0.3m (1.0ft) below the extant top of the feature, consisted of coarse sand containing mortar chunks and very fragmentary artifacts. The strata between about 0.3 and 1.4m (1.0 and 4.5ft) deep consisted of layers of coarse sand, while the lowest stratum was chiefly clinker. It was unclear if the feature was filled in one episode or over a period of time. Distributions of artifacts, however, suggested that the feature fill could be divided into two separate deposits. One deposit encompassed Levels 12-19 at the base of the well and the other included Levels 1-11, with the separation zone (Level 11) containing relatively sparse artifact

Figure 17
Feature 40



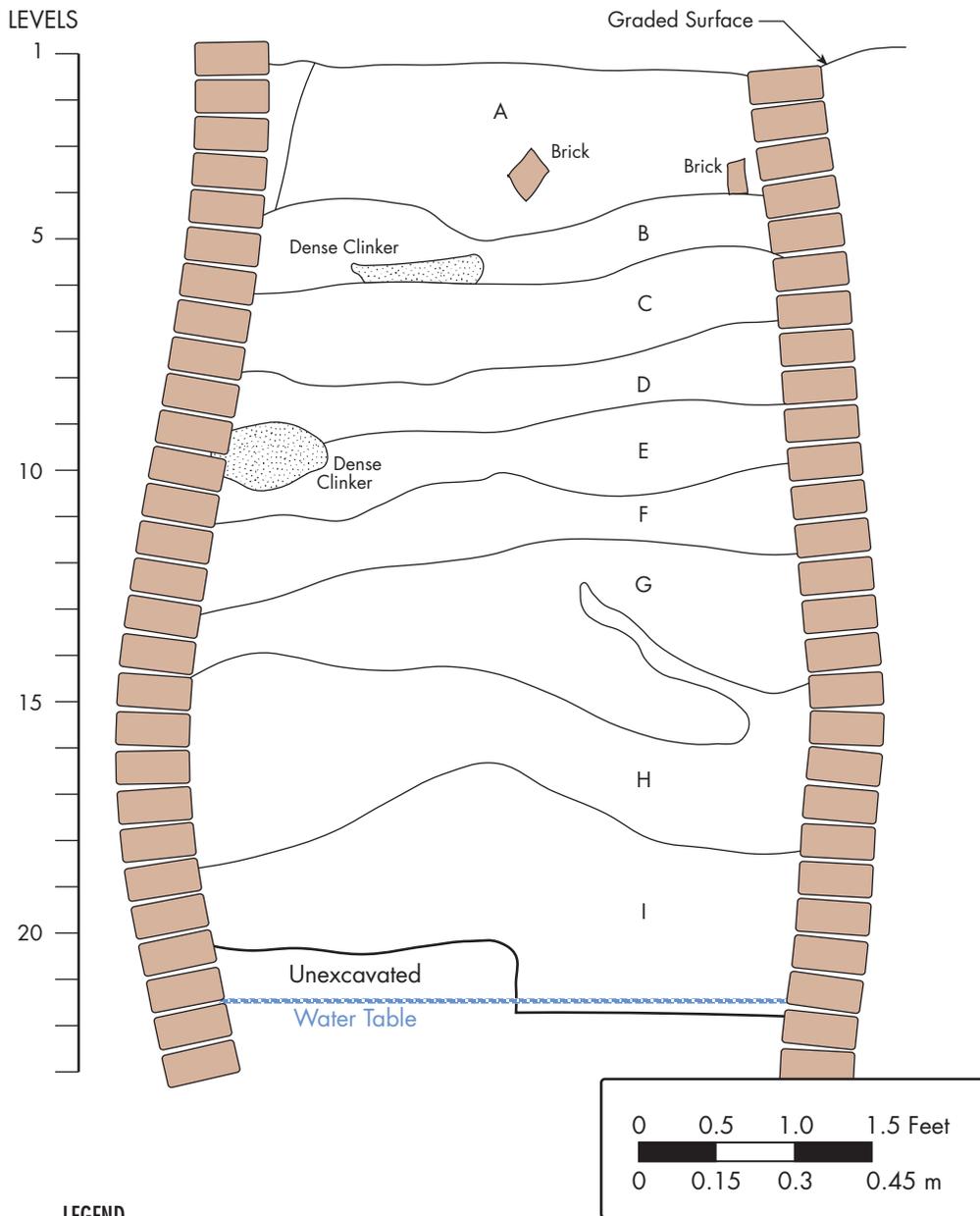
Feature 40, top, as exposed by grading and hand cleaning . Looking west.

Feature 40, Level 15, north half during excavation and showing artifact deposits as they are exposed.



Artifact deposits exposed in Feature 40. This view shows the north profile. The unexcavated half of the feature is at the top of Level 15.

Figure 18
Feature 40, North Profile



LEGEND

- | | |
|---|--|
| <p>A 10YR6/2, Light Brownish Gray Coarse Sand with Rubble.</p> <p>B 10YR4/2, Dark Grayish Brown Sand.</p> <p>C 10YR7/2, Little Gray Sand.</p> <p>D 10YR4/2, Dark Grayish Brown Sand.</p> <p>E 10YR6/3, Pale Brown Sand.</p> | <p>F 10YR6/2, Light Brownish Gray Sand with Rubble.</p> <p>G 10YR6/3, Pale Brown Sand mottled with 10YR5/4, Yellowish Brown Sand.</p> <p>H 10YR4/2, Dark Grayish Brown Coarse Sand with Clinker; High Artifact Density.</p> <p>I 10YR3/2, Very Dark Grayish Brown Coarse Sand and Clinker.</p> |
|---|--|

deposits. The separation of these two deposits is based on the quality of the artifacts, apparent dates, and refits, particularly of ceramics. Artifacts from Levels 12-19 included larger fragments in general that could be refitted within and between levels (Figures 17b and 17c). Of 85 separate vessels from Levels 12-19, 38 (44.7%) included refits between levels and reconstructed vessels among these levels were frequently 50 percent or more complete. In contrast, sherds from Levels 1-11 were mostly small and could not be refit between levels. Ten individual vessels were identified among these levels, and only three (30%) included sherds from different levels. With respect to quality of artifacts, the overall impression is that Levels 12-19 reflect primary disposal in the open well, while Levels 1-11 contain artifacts that were incidentally included in the material utilized to fill the well. It should be noted, however, that cross-mends were found between the two principal deposits, making some inferences concerning the fill sequence uncertain.

In addition to the quality of the artifacts, the two principal deposits differ in terms of date, which suggests some interpretations regarding their origins. Ceramics from the upper deposit (Levels 1-11) yielded a mean date of 1864 while those from Levels 12-19 produced a later mean date of 1877. Amethyst glass indicated a TPQ of 1880 for both of these deposits. (A complete bottle with the 1904-1907 mark of the Adolphus Bush Glass Manufacturing Company [Toulouse 1971] from Level 15 is interpreted as intrusive and likely thrown into the feature by a member of the construction crew when the feature was open.) The later MCD for the lower deposit probably reflects the higher incidence of ironstone (Levels 1-11 yielded 63 sherds and Levels 12-19 produced 337 pieces). Much of the ironstone, it should be noted, reflects paneled/gothic shapes, which generally date to the period 1840-1870. Levels 1-11 also produced higher numbers of artifacts that are typically associated with earlier occupations, such as creamware, coarse earthenware, and colonoware. These circumstances are interpreted to mean that the artifacts found in Levels 1-11 reflect materials floating around the site from earlier periods that were then incorporated in the upper fill deposits of Feature 40. Alternatively, these materials could have been derived from off the site, but the existence of refits between the two main deposits suggests a local origin. Based on the dates of the deposits, it is possible that the feature was filled after the 1880s by first throwing in items removed from the household and then capping these with yard soils that contained artifacts discarded at the site during its earlier use. LeeDecker (1994:354-355) has demonstrated processes whereby features are filled in this manner and his model best fits the circumstances noted in Feature 40.

The chronology suggests that the feature was filled in around the time the property changed ownership, a circumstance that sometimes leads to primary disposal in wells, privies, or other features (Wheeler 2000:11). In 1890, Garrett Byrnes acquired the property from Joseph Enslow. The property appears to have been vacant by 1886, according to the earthquake survey, and possibly as early as 1882. Based on the TPQ data, the lower portion of Feature 40 could have been filled around this time. It is unknown whether the deposits in the feature relate to the departing household or the incoming one. However, given the age of many of the artifacts (the ironstone items in levels 12-19 largely reflect the 1840s to 1870s), it is reasonable to assume that these items belonged to the Enslow household. The materials in the upper feature levels (1-11) may also be from the same household, but this is not as certain. Also, these items appear to reflect a broader date range. The artifacts in Levels 12-19 are therefore considered to be a discrete depositional unit and will be utilized for more detailed analysis.

FEATURE 40 ARTIFACTS

Levels 1-11

The artifact assemblage from Levels 1-11 will be summarized separately because they are of less certain origin. A more detailed description is presented of the artifacts from Levels 12-19.

The artifact assemblage from Levels 1-11 consists of artifacts assigned to the activities, architecture, clothing, furniture, kitchen, miscellaneous, personal, and tobacco pipe artifact groups (Table 4). Kitchen group artifacts, consisting largely of ceramics and glass, and architecture group artifacts are the most numerous in the assemblage. Although the artifacts from Levels 1-11 were not utilized for detailed analysis, the assemblage contains several noteworthy items that might relate to the occupation of 79 Coming Street.

Table 4: Artifact Groups from Feature 40, Levels 1-11

GROUP	Total
Activities	11
Architecture	283
Clothing	27
Furniture	1
Kitchen	698
Miscellaneous	30
Personal	7
Pipe (Tobacco)	10
TOTAL	1067

Ceramics in the assemblage from Levels 1-11 include nearly a complete range of typical nineteenth-century types (Table 5). Varieties of whiteware are most common, followed by ironstone and pearlware. Creamware and porcelain are also present in relatively high numbers. Less common are redwares, stonewares, colonoware, and other utilitarian types. In terms of dating, these materials suggest a general nineteenth-century period. It should be remembered, though, that these materials were placed in Feature 40 after the second half of the nineteenth century and consist largely of materials of uncertain origin.

It is probable that the assemblage from Levels 1-11 represent secondary deposits, possibly gathered from yard areas around Feature 40. The artifacts in these levels are mostly very fragmentary and more like sheet midden than primary deposits. In addition, the number of ceramic vessel forms identified from this deposit is low—only 27 of 474 sherds could be identified as to a specific form—attesting to the fragmentary nature of the sample (Table 6). Interestingly, the identified forms mostly occur among later ceramic types, suggesting that earlier ceramic types more likely represent redeposited sheet midden while later types have a higher likelihood of reflecting primary discard.

Table 5: Ceramics from Feature 40, Levels 1-11

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
Buff-bodied slipware			1
Burned indeterminate			1
CC-ware -molded			1
Coarse earthenware-poss prehistoric			1
Colonoware-gen			3
Colonoware-Lesene smooth			3
Colonoware-river burnished			1
Creamware-black transfer print	1810	1820	2
Creamware-factory slip	1780	1860	3
Creamware-plain	1762	1820	36
Delft-green and white glaze	1675	1800	1
Delft-handpainted blue	1700	1800	1
indeterminate burned			3
indeterminate refined earthenware			2
indeterminate-blue transfer print-burned			2
indeterminate-burned			1
Ironstone plain	1840	1990	48
Ironstone-molded	1840	1990	2

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
Ironstone-molded form	1840	1853	1
(varying dates reflect	1840	1870	10
items with makers marks)	1840	1990	1
	1851	1852	1
Porcelain-gilded	1850	1990	4
Porcelain-handpainted overglaze green			1
Porcelain-handpainted overglaze polychrome			1
Porcelain-handpainted overglaze red			1
Porcelain-handpainted underglaze blue			1
Porcelain-indeterminate decoration			1
Porcelain-molded			1
Porcelain-molded			2
Porcelain-molded and painted			1
Porcelain-Oriental export-underglaze blue			1
Porcelain-plain			14
Pearlware-blue transfer print	1800	1840	3
Pearlware-factory slip	1790	1890	3
Pearlware-gen	1780	1840	1
Pearlware-handpainted underglaze blue	1780	1820	6
Pearlware-handpainted underglaze brown	1795	1820	1
Pearlware-handpainted underglaze green	1780	1820	1
Pearlware-handpainted underglaze polychrome	1795	1820	4
Pearlware-indeterminate decoration	1780	1840	4
Pearlware-plain	1780	1840	9
Pearlware-shell edge blue (varying dates reflect	1780	1840	4
different styles)	1795	1840	2
	1800	1850	1
Pearlware-shell edge green	1780	1840	4
red-bodied with luster	1790	1840	2
Redware with dark brown glaze			1
Redware-clear glaze			1
Redware-clear glaze with dark brown spots			1
Redware-dark brown/black glaze			2
Redware-Jackfield type	1740	1850	1
Redware-no glaze			3
Redware-thin body, engine turned	1763	1820	1
Stoneware-brown body-salt glaze			1
Stoneware-buff body-salt glaze			2
Stoneware-gray body-salt glaze			1
Whiteware-black transfer print	1820	1915	3
Whiteware-black transfer print	1820	1915	1
Whiteware-black transfer print-clobbered with	1820	1990	4
molded rim			
Whiteware-blue transfer print	1820	1915	64
Whiteware-blue transfer print-old blue	1820	1835	1
Whiteware-brown transfer print	1820	1915	13

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
	1839	1864	1
Whiteware-colored glaze and sprigged with paint			8
Whiteware-factory slip	1820	1900	36
Whiteware-flow blue with luster/gilding			3
Whiteware-green transfer print	1825	1915	2
Whiteware-handpainted underglaze blue	1820	1990	4
Whiteware-handpainted underglaze brown	1820	1990	2
Whiteware-handpainted underglaze green	1820	1990	2
Whiteware-handpainted underglaze polychrome	1820	1990	3
Whiteware-indeterminate decoration	1820	1990	3
Whiteware-molded	1820	1990	1
Whiteware-plain	1820	1990	93
Whiteware-red transfer print	1825	1915	5
Whiteware-shell edge blue	1820	1900	2
Whiteware-sponged	1820	1940	2
Whiteware-sprigged			5
Yellowware-dipt	1827	1940	4
TOTAL			474

Table 6: Identified Ceramic Vessel Forms, Feature 40, Levels 1-11

VESSEL FORM	CERAMIC TYPE	TOTAL SHERDS
cup	ironstone-plain	1
cup with handle	whiteware-plain	2
figurine	porcelain-molded	1
	porcelain-molded and painted	1
flower pot	redware-no glaze	3
mug	whiteware-colored glaze and sprigged with paint	8
	red-bodied with luster	2
plate	pearlware-shell edge blue	1
	whiteware-shell edge blue	1
saucer	ironstone-molded form	1
	whiteware-handpainted underglaze polychrome	2
small dish	whiteware-black transfer print-clobbered with molded rim	4
TOTAL		27

Concerning function, identified ceramic vessel types mostly reflect food- or tea service. Two sherds, however, were identified as figurine fragments of molded porcelain that can be assigned to the furniture artifact group, and three sherds reflect redware/terra-cotta flowerpot fragments that are in the activities category.

The balance of the kitchen artifact group consists mostly of glass fragments. Table 7 summarizes the manufacturing techniques and functional categories represented by the glass assemblage. All but four of the 222 glass shards are classified as either bottles or tablewares (consisting mostly of drinking vessels). Four fragments represent pharmaceutical or cosmetic containers and therefore fit into the personal artifact group. Manufacturing techniques

consist mainly of free- or mold blown methods, although a number of shards may represent machine-manufacture. Regarding dates, the glass assemblage contains sun-colored amethyst glass with a relatively late date of 1880-1915 and possible machine-made bottle fragments that post date 1880, implying that Feature 40 was filled during the later nineteenth century.

Table 7: Feature 40 Glass Inventory, Levels 1-11

Manufacture Technique	Total	Function/Form	Total
blown	4	bottle-general	160
clear machine made bottle glass	1	bottle-spirit	39
hand blown	80	pharmaceutical-patent medicine	1
hand blown	1	pharmaceutical/cosmetic	3
indeterminate technique	42	tableware-indeterminate	5
machine-made	49	tableware-tumbler	14
mold blown	24	TOTAL	222
molded	18		
molded etched	1		
press molded	2		
TOTAL	222		

After the kitchen group, architecture group artifacts make up the next largest part of the assemblage (Table 8). This group consists largely of flat glass and nails. Like most of the ferrous artifacts from Feature 40, the nails are heavily corroded. Nails that could be identified were mostly cut, indicating a general date range of 1805 to the present. Other architectural artifacts include a variety of building materials or utility-related hardware.

Table 8: Architecture and Other Group Artifacts from Feature 40, Levels 1-11

GROUP	ARTIFACT	TOTAL
ACTIVITY		
	Can, Corroded iron/steel	1
	Conductor plate	3
	Doll, toy, porcelain	1
	Spike	1
	Storage container frag, Metal	1
	Strap metal	3
	Wire, Non-electrical	1
ACTIVITY Total		11
ARCHITECTURE		
	Nail, T-head wrought frag	1
	Sheet metal, crimped	1
	Brick, Unidentified	5
	Concrete	1
	Ferrous metal. Unidentified	2
	Flat Glass	156
	Mortar	(by wt.)
	Nail, Cut common	44
	Nail, Unidentified	64
	Plaster	(by wt.)
	Plumbing hardware	1
	Slate	(by wt.)
	Staple	1

GROUP	ARTIFACT	TOTAL
	Tile, roof	3
	Tile, sewer	1
	Wood screw	2
ARCHITECTURE Total		282
CLOTHING		
	Button, Metal	2
	Pin, straight	1
	Shoe, fragment, leather	1
	Buckle, Brass clothing	2
	Buckle, Clothing	1
	Button, bone	1
	Button, brass	1
	Button, porcelain	8
	Button, shell	3
	Clothing grommet	1
	Hook & eye, Brass	6
CLOTHING Total		27
FURNITURE	Tack, upholstery, Brass	1
KITCHEN		
	Lid, other metal	1
	Seal, Lead based	1
KITCHEN Total		2
MISCELLANEOUS		
	Carved bone fragment	1
	Coal/Slag	(by wt.)
	Conglomerate of slag and ferrous metal	2
	Ferrous metal, Unidentified	15
	Metal object, Unidentified	4
	Modern plastic	1
	Ring, metal	1
	Sheet metal frag.	6
MISCELLANEOUS Total		30
PERSONAL		
	Fan Blade, Bone	2
	Pencil, Slate	5
PERSONAL Total		7
PIPE	Pipe	10
TOTAL		381

Also common in the assemblage are clothing group artifacts, composed mostly of buttons of various materials and sizes and other clothing fasteners. The activity group contains mostly nondescript items, although a single nearly complete porcelain doll's head is notable and attests to children's activities at the site. The personal group contains a number of slate pencil fragments and two pieces of bone fan blades. The pipe group reflects the common practice of smoking tobacco. Pipe fragments from Levels 1-11 are nondescript. Finally, the miscellaneous group consists of items that do not fit into other categories. In this assemblage, artifacts in this group mostly reflect general functions.

Levels 12-19

Turning to Levels 12-19, materials in this portion of Feature 40 appear to reflect a single primary deposition event dating to the later nineteenth century. As discussed above, the materials in this deposit are interpreted as reflecting items from the household of Joseph A. Enslow that were discarded around 1890, when the property passed from

Enslow to Garrett Byrnes. Kitchen group artifacts dominate this deposit, making up nearly 80 percent of the total assemblage. The activity, architectural, clothing, furniture, personal, pipe, and miscellaneous artifact groups are also represented (Table 9). The relatively high numbers of activity group artifacts results from placing 99 flowerpot fragments into this category. The personal group is made larger with the inclusion of 70 chamber pot fragments, two pieces of a ceramic cuspidor, and 35 glass shards classified as pharmaceutical or cosmetic-related. The low number of architecture-related artifacts suggests that this deposit reflects intentional discard of household objects. The following discussion divides the assemblage into ceramics, glass, and "other" finds.

Table 9: Feature 40, Levels 12-19, Artifact Groups

GROUP	TOTAL
Activity	106
Architecture	104
Clothing	15
Furniture	1
Kitchen	1532
Miscellaneous	38
Personal	111
Pipe	9
TOTAL	1916

Ceramics

The lower portion of Feature 40 produced 1152 ceramic sherds, including many types typical of nineteenth-century sites (Table 10). Whiteware (n=417) and ironstone (n=337) comprise the bulk of the ceramics from these levels. Combined, these indicate the middle to later part of the century. By contrast, early types such as creamware (n=17) and pearlware (n=94) are much less common. If the deposit is assumed to reflect a late nineteenth-century disposal episode, these earlier materials might reflect incidental inclusions or heirlooms. This interpretation is supported by the fact that few of the creamware and pearlware sherds in the lower part of the feature could be identified as to vessel shape. Only one creamware sherd could be identified (as a chamber pot rim) while most of the pearlware (n=72; 77% of the total) was part of a single large, factory-made slipware (annular) bowl. It should also be noted that the assemblage does not contain later styles of whiteware and ironstone, such as decal-decorated examples, that would be expected for a late nineteenth to early twentieth-century assemblage.

The ceramics fall into three general categories: refined earthenware, coarse earthenware and stoneware, and porcelain. Vessel forms include tablewares, utilitarian items, and vessels related to hygiene and other activities. Most of the ceramics are refined earthenwares (whiteware, ironstone, pearlware, creamware, yellowware, refined redwares, and delft) that represent primarily table- and teawares. Vessel forms among these include plates and serving vessels. Teawares include cups, saucers, and teapots. Chamber pots are also represented along with one Rockingham-glazed cuspidor (Tables 11 and 12). Of the 1152 sherds, 84 separate vessels can be distinguished (Table 12).

Much of the assemblage consists of undecorated or molded whiteware and ironstone. Almost half of the identified forms and reconstructed vessels fall into these categories (n=39; 45.88% of all identified vessels). For this analysis, "molded form" describes paneled shapes reflecting the Gothic style and similar varieties. "Molded" refers to an otherwise undecorated vessel with molded embellishment, such as at a rim or handle. A portion of the assemblage also includes vessels that exhibited no decoration, although some probably represent small fragments of decorated vessels.

Table 10: Ceramic Types from Feature 40, Levels 12-19

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
Colonoware-gen			1
Creamware-plain	1762	1820	17
Delft-handpainted blue	1700	1800	1
Fine red body lustrous dark brown glaze	1790	1840	1
indeterminate burned			3
indeterminate earthenware-blue transfer print			1
indeterminate earthenware-plain			4
Ironstone-molded	1840	1990	36
Ironstone-molded form (varying dates based on maker's marks)	1840	1870	92
		1990	2
	1848	1848	4
	1850	1850	8
	1851	1865	16
Ironstone-molded form-sprigged	1840	1990	1
Ironstone-plain (varying dates based on maker's marks)	1840	1990	156
	1841	1851	7
	1842	1851	5
	1851	1852	2
		1861	1
	1852	1882	6
Ironstone-sponged	1840	1940	1
Porcelain-colored glaze			2
Porcelain-gilded	1850	1990	2
Porcelain-handpainted underglaze blue			2
Porcelain-handpainted underglaze polychrome			1
Porcelain-molded with gilding			1
Porcelain-no glaze			1
Porcelain-Oriental export-plain			1
Porcelain-Oriental export-underglaze blue			2
Porcelain-overglaze hand paint			1
Porcelain-plain			11
Pearlware-blue transfer print	1800	1840	3
Pearlware-factory slip	1790	1890	75
Pearlware-handpainted underglaze blue	1780	1820	2
Pearlware-handpainted underglaze polychrome	1795	1820	1
Pearlware-molded	1780	1840	1
Pearlware-plain	1780	1840	9
Pearlware-shell edge blue	1780	1840	2
Pearlware-shell edge green	1780	1840	1
Red bodied slipware	1670	1850	1
Red body-dark brown glaze			1
Red-bodied with brown luster glaze and molded body	1790	1840	34
Red-bodied with luster	1790	1840	16
Redware with mottled dark brown glaze			1
Redware-dark brown glaze			1

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
Redware-no glaze			102
Refined earthenware with luster glaze			1
Refined redware with colored slip int.			1
Refined redware-colored slips			1
Stoneware-gray body-salt glaze			2
Unidentified refined earthenware			1
Whiteware-black transfer print	1820	1915	2
Whiteware-black transfer print molded form rim-small	1820	1915	1
Whiteware-black transfer print with gold	1820	1915	2
Whiteware-black transfer print-clobbered-molded rim	1820	1990	1
Whiteware-blue transfer print	1820	1915	51
Whiteware-blue transfer print-late style	1855	1915	2
Whiteware-blue transfer print-old blue	1820	1835	5
Whiteware-brown transfer print	1820	1915	10
Whiteware-brown transfer print over yellow glaze			1
Whiteware-brown transfer print with molded form	1820	1915	1
Whiteware-colored glaze and sprigged with paint			19
Whiteware-factory slip	1820	1900	33
Whiteware-flow black	1835	1910	15
Whiteware-flow black	1835	1910	1
Whiteware-flow black molded form	1835	1910	6
Whiteware-green transfer print	1825	1915	2
Whiteware-handpainted underglaze black	1820	1990	1
Whiteware-handpainted underglaze blue	1820	1990	1
Whiteware-handpainted underglaze polychrome	1820	1990	15
Whiteware-indeterminate decoration	1820	1990	2
Whiteware-molded	1820	1990	1
Whiteware-molded form	1830	1870	15
Whiteware-plain	1820	1990	207
(varying dates based on maker's marks)	1830	1870	9
Whiteware-purple transfer print	1825	1915	1
Whiteware-red transfer print	1825	1915	2
Whiteware-shell edge blue	1800	1850	10
(varying dates based on different styles)	1820	1900	1
Whiteware-sprigged			1
Yellowware-dipt	1827	1940	66
Yellowware-plain	1827	1940	11
Yellowware-rockingham glaze	1812	1920	12
TOTAL			1152

Table 11: Identified Ceramic Vessel Forms, Feature 40, Levels 12-19

VESSEL FORM	TOTAL SHERDS	MNV
8-sided rectangular serving dish-large	9	1
8-sided serving dish with lug handles	16	1
basin	1	1
bottle	1	1
bowl	1	1
bowl with carinated shape	73	1
chamber pot	69	2
chamber pot rim	1	
cup	18	6
cup with handle	1	
cuspidor	2	1
deep bowl	1	
deep bowl with carinated shape	1	
flower pot	66	4
flower pot pan	10	3
flower pot-base	2	
flower pot-body	17	
flower pot-rim	4	
lid	9	4
lid with bar finial	21	1
lid-large	6	1
mug	19	
mug with everted rim and handle	12	1
oval dish	3	1
oval dish w/foot, lid flange, lug handle	6	1
oval dish-large	8	1
pitcher	45	2
plate	31	10
saucer	13	5
small dish	1	1
teapot	34	1
teapot lid	1	1
tile	1	
TOTAL	503	52

Table 12: Feature 40, Levels 12-19, Ceramic Vessels

VESSEL #	CERAMIC TYPE	VESSEL FORM	DECORATION	# SHERDS
240	Yellowware-plain	hollowware body-med		1
241	Pearlware-factory slip	hollowware rim	rouletted	1
242	Whiteware-factory slip	hollowware rim	bands	1
243	Whiteware-factory slip	hollowware rim	bands	1
244	fine red body lustrous dark brown glaze	teapot lid	rouletted	1
245	Whiteware-flow black	hollowware rim	indeterminate	2
246	Whiteware-flow black molded form	hollowware	landscape-gothic shape	6
247	stoneware-gray body-salt glaze	lid		1
248	porcelain-plain	flatware rim		1
249	porcelain-molded with gilding	rim	indeterminate	1
250	ironstone-molded form	lid	gothic	1
251	Whiteware-black transfer print molded form hollowware rim-small	body	landscape	1
252	Yellowware-dipped	hollowware rim	bands	1
253	Whiteware-brown transfer print	flatware rim	indeterminate	1
254	ironstone-molded form	hollowware base-med	gothic	4
255	Whiteware-molded form	cup	gothic	3
256	Whiteware-plain	bowl		1
257	Whiteware-plain	saucer		1
258	stoneware-gray body-salt glaze	bottle		1
259	ironstone-molded form	hollowware rim		1
260	ironstone-plain	lid		4
261	Whiteware-handpainted underglaze polychrome	saucer	floral	1
262	Whiteware-green transfer print	body	indeterminate	1
263	porcelain-handpainted underglaze polychrome	hollowware body	floral	1
264	Yellowware-Rockingham glaze	cuspidor		2
265	ironstone-plain	plate		1
266	ironstone-molded form	cup	gothic	1
267	ironstone-plain	hollowware		1
268	ironstone-molded form	rim-med		1
269	ironstone-molded form	plate	gothic	1
270	Pearlware-shell edge blue	flatware rim	rope with "tassels"	1
271	Whiteware-plain	basin		1
272	Whiteware-handpainted underglaze polychrome	hollowware body	floral	1
273	porcelain-colored glaze	rim		1
274	ironstone-plain	plate		1
275	Whiteware-blue transfer print-late style	rim	floral	1
276	Whiteware-flow black	hollowware rim	indeterminate	2
277	Whiteware-sprigged	lid	floral	1
278	Whiteware-factory slip	hollowware rim	bands	3

VESSEL #	CERAMIC TYPE	VESSEL FORM	DECORATION	# SHERDS
279	porcelain-overglaze hand paint	hollowware rim	floral	1
280	Yellowware-dipt	hollowware rim	bands	1
281	porcelain-colored glaze	body		1
282	ironstone-sponged	rim	blue	1
283	Whiteware-black transfer print-clobbered with molded rim	small dish	floral	1
284	Whiteware-factory slip	hollowware	bands	2
292	redware-no glaze	flower pot		9
293	redware-no glaze	flower pot		21
294	redware-no glaze	flower pot pan		3
295	redware-no glaze	flower pot pan		3
296	redware-no glaze	flower pot pan		4
297	redware-no glaze	flower pot		19
298	redware-no glaze	flower pot		12
299	Pearlware-factory slip	bowl with carinated shape	spiral trail	72
300	ironstone-plain	oval dish with foot, lid flange, lug handle		6
301	Yellowware-dipt	chamber pot	bands with wavy trail	54
302	Whiteware-shell edge blue	oval dish-large	scallop rim with bud	8
303	Whiteware-plain	8-sided rectangular serving dish-large		9
304	Whiteware-plain	lid-large		6
305	Whiteware-plain	chamber pot		15
306	Whiteware-plain	hollowware base-large		3
307	ironstone-plain	hollowware		4
308	ironstone-molded form	pitcher	gothic	23
309	ironstone-molded form	hollowware base with handle-med	gothic	5
310	ironstone-molded form	hollowware rim-large	gothic	3
311	ironstone-molded form	pitcher	gothic	22
312	ironstone-plain	flatware base		2
313	ironstone-plain	flatware base		2
314	Whiteware-blue transfer print	flatware base	floral	2
315	ironstone-molded form	plate	gothic	8
316	ironstone-molded form	plate	gothic	6
317	Whiteware-molded form	oval dish	"modified scallop"	3
318	ironstone-molded form	8-sided serving dish with lug handles	gothic	16
319	ironstone-molded form	saucer	gothic	2
320	ironstone-molded form	saucer	gothic	4
321	ironstone-molded form	saucer	gothic	2
322	ironstone-plain	plate		3
323	ironstone-plain	plate		7
324	ironstone-molded form	cup	gothic	4
325	ironstone-molded form	cup	gothic	3
326	Whiteware-molded form	cup	gothic	2
327	ironstone-molded	lid with bar finial		21

VESSEL #	CERAMIC TYPE	VESSEL FORM	DECORATION	# SHERDS
328	red-bodied with luster	cup	luster spots on white slip; white slip interior	4
329	red-bodied with luster	mug with everted rim and handle	floral luster on white slip band; white slip interior	12
330	red-bodied with brown luster glaze and molded body	teapot	ribs	34
331	Whiteware-colored glaze and sprigged with paint	mug	floral	19

Because they represent the bulk of the ceramic inventory from this feature, and are the principal material used for addressing issues of class and gender in this study, whiteware and ironstone are discussed in detail here. Among the molded forms and plain types, a total of 190 sherds, representing a minimum of 29 vessels, can be identified as to a particular form, mostly related to food and tea service (Figure 19). Food service items include plates and a variety of serving dishes, which comprise close to half ($n=14$; 48%) of the identifiable whiteware and ironstone vessels in the undecorated and molded categories, while teawares are less common ($n=9$; 31%). Items that could not be classified as either teaware or food service wares include two pitchers and one bowl. Fragments of chamber pots and a possible chamber pot lid are the only forms not associated with food or tea service. A plain whiteware basin might reflect either food service or hygiene. The large sizes of these fragments and degree to which they can be refitted indicate that they represent primary disposal and therefore they can be more confidently assigned to the Enslow household. The prevalence of gothic shaped vessels in the assemblage ($n=18$) suggests that the Ensnows indulged in this popular style and followed the tenets of gentility that it represented.

Undecorated, unpaneled ironstone and whiteware reflect a relative minority in the assemblage (20% of all identified vessels and 34% of the entire ceramic assemblage). There are three possible interpretations for these items. One is that they represent different chronological periods than the Gothic style, but dates for marked vessels overlap, suggesting simultaneous use. The second is that each style was used for different meals (i.e., breakfast and dinner). Alternatively, both types might have been used together, being viewed as complementary if not matching (Fitts 1999:52).

Among the ceramics with applied decorations, transfer prints dominate. A total of 106 sherds ($MNV=9$) exhibit transfer printing in various colors, blue being the most common, and all but four of these are whiteware (the balance being pearlware or unidentified). Transfer printed vessels are very fragmentary and typically could not be identified as to form. Only three vessel forms were identified (a small dish, a lid, and a tile), although several items could be categorized generally as flatware or hollowware. The fragmentary condition of these materials suggests they reflect secondary refuse that became redeposited as the well filled. Therefore, they do not necessarily indicate that the Ensnows used transfer printed ceramics extensively.

The refined earthenwares also include factory-made slipwares (annular wares) ($n=174$). It should be noted, though, that 126 sherds represent only two separate vessels. In addition, one of these is the pearlware vessel interpreted above as an heirloom and the other is a yellowware chamber pot. Of the balance of sherds, most could not be identified more precisely than to call them hollowware.

Hand painted and shell-edged vessels make up only small portions of the ceramic assemblage. Only 14 shell-edged fragments are in the assemblage and 11 are whiteware fragments with blue shell edge. Three pearlware sherds were also recovered, one with a green edge. Eight of the whiteware sherds comprise part of a serving platter. The other sherds could not be definitively identified as to form. Shell edge styles are mostly even-scalloped with impressed curved lines and buds, which were made between circa 1800 and 1850.

Only one hand-painted vessel, a saucer, and one shell-edged item, the aforementioned platter, could be identified as to form, suggesting that decorated ceramics mostly represent secondary deposits. The platter and saucer, however, suggest that the Ensnows used some decorated vessels.

Figure 19
Representative Ceramics from Feature 40, Levels 12-19



Other refined earthenwares include thin red bodied types decorated with dark brown and/or luster glaze. These occasionally exhibit molded forms and include a molded teapot with vertical ribs and a lid with a rouletted border. The luster glaze on this vessel might have been intended to mimic silver when it was new.

Yellowware makes up a relatively minor portion of the total ceramic sample but is noteworthy in the assemblage, primarily for the vessels it represents. Of 99 yellowware sherds, 66 exhibit factory slipped designs, 12 are decorated with Rockingham glaze, and remainder is undecorated. Five separate yellowware vessels are in the assemblage, although only the two mentioned previously, a chamber pot and cuspidor with Rockingham glaze, could be identified as to form (Figure 10d).

Coarse earthenware and stoneware vessels from this deposit include 108 sherds, the majority of which (n=99) are unglazed redware flowerpots or flowerpot pans representing seven vessels. Other coarse earthenware fragments include one piece of colonware, one red-bodied slipware fragment, and two sherds of redware with glaze. The low number and small size of these sherds suggests that they represent accidental inclusions in the fill. Such materials were often used in food storage and preparation. Their near absence could indicate these activities were accomplished with glass and metal in the Enslow household.

Only two pieces of stoneware were recovered from this deposit. One of these consists of a complete gray salt-glazed bottle stamped "H.D. SEEDORF," which could not be identified. The second piece, also gray salt glazed, represents a jar lid.

Porcelain totals only 24, mostly undecorated, sherds. Only three pieces are Oriental export wares. The balance is European-made or indeterminate as to origin. Decorative motifs on the porcelain sample include hand painted examples, gilded sherds, specimens with colored glaze, and one sherd with no glaze. None of these could be definitively identified as to form because of small size, suggesting secondary deposits.

Glass

Glass from the lower portion of Feature 40 represents a variety of manufacturing techniques, the majority being mold blown or molded. One complete machine-made bottle almost certainly is an intrusive item placed into the open feature by a member of the construction crew. The majority of the 582 glass shards in this deposit reflect the kitchen artifact group, although 35 fragments identified as pharmaceutical or cosmetic bottles represent the personal group (Table 13).

Kitchen-group glass is divided into containers and tablewares. Container glass consists entirely of bottle fragments, most representing cylindrical dark green or olive colored vessels of the type that Jones (1986) calls "wine" bottles, but which could have contained any number of different materials. A few fragments suggested different functions based on shape and/or color. In particular, one container with a square, tapering body and short neck was identified as a case bottle. This vessel could have contained beverages or patent medicine. Two aqua-colored bottle bases have small diameters, suggesting vial shapes that most likely contained medicines or cosmetics/toiletries, although their function could not be determined precisely.

Several forms of glass tableware are present. Identifiable vessel types include at least six fluted tumblers (Figure 20a). Versions of this style were produced from the 1850s through the 1890s (Jenks and Luna 1990:225). Fragments of at least one etched hollowware vessel are in the assemblage. Other shards reflect press-molded containers with geometric decorations. Two other fragments are heavy, unmatched stemwares missing their respective bowls and feet (Figure 20b-c). Parts of a heavy hexagonal foot could not be refit to either of them. The stems and foot, which might represent candlesticks or large tablewares, have panels or facets that complement the Gothic style.



C. Unidentified Large Stemware



B. Press Molding Glass Tablewares



A. Glass Tumblers

Figure 20
Representative Glass Tablewares from Feature 40, Levels 12-19

Table 13: Glass Inventory from Feature 40, Levels 12-19

Manufacture	Total	Function/form	Total
automatic bottle machine	1	bottle-case	1
blown	1	bottle-general	133
hand blown	42	bottle-spirit	137
indeterminate technique	179	bottle-vial	2
indeterminate technique-etched	38	container-indeterminate	64
indeterminate technique-melted	1	general	70
machine made bottle	1	pharmaceutical-patent medicine	34
mold blown	194	pharmaceutical/cosmetic-general	1
molded	102	tableware-Indeterminate	49
press molded	23	tableware-stemware-lg	4
TOTAL	582	tableware-stemware-lg foot	6
		tableware-tumbler	81
		TOTAL	582

Pharmaceutical bottles include examples with molded labels indicating contents or examples whose shape and partial embossing suggested medicines or cosmetics. Only two had labels complete enough to identify contents. One, labeled "[SCH]IEDAM'S//AROMATIC SCHNAPPS," suggests a medicine for internal use, while the other, embossed "BARRY'S TRIPHEROUS FOR THE SKIN AND HAIR// DIRECTIONS IN THE PAMPHLET// [NEW] YOR[K]," indicates a topical material. Both bottles postdate 1850 and the Schiedam's bottle has an end date of 1920 (Fike 1987).

Other Artifacts

Along with the pharmaceutical/cosmetic bottles, the personal artifact group contains bone toothbrushes and bone handle fragments (Table 14). Of particular note are fragments of a bone implement with an elaborate carved decoration (Figure 21a). Toothbrushes include three specimens. One complete example has a trepanned head, a plain handle, and pointed base. The manufacture's mark on this example is illegible, but includes "LONDON." A second specimen is missing its head, has a plain handle with a rounded base and is marked "F.T.&S/LONDON." The third specimen is missing its head, is plain with a flat/squared base and has no makers mark. However, this specimen is inscribed or scored with the letter "M" or "W." The letter is hand-scratched and is clearly not the work of the manufacturer. Although no clear connections can be made to the Enslows, at one time the Enslow household contained five members whose name began with "M."

Other artifacts represent several functional groups (Table 14). The activity group includes the flowerpot fragments described above. In addition, this category contains materials that could not be assigned particular activities, such as segments of copper or brass chains and wire. More unusual in the assemblage are two carved bone or ivory items. One is of a tapered, needle-like object with two tines at one end. The other object is a bone or ivory peg with a knob at the narrow end and holes drilled lengthways and across its body. A similar item of copper or brass was also recovered (Figure 21b). These probably comprise ornamental finials. A fragment of woven material appears to be a segment of textile or ribbon that became encrusted by oxidized copper. A stone marble represents the only toy in the inventory.

Architecture-group artifacts include only 104 items, the majority being small fragments of flat glass. Other materials include mortar and brick pieces, heavily encrusted nails and metal, and terra cotta roof tile fragments. These last materials were scattered throughout the site and were probably reflect secondary deposits.



A. Carved Bone Handle/Implement Fragments



B. Clothing/Personal Artifacts. Bottom left is a military-style buckle. Bottom right is a possible finial.

Figure 21
"Other" Artifacts from Feature 40, Levels 12-19

Table 14: Feature 40, Levels 12-19, Other Artifacts

GROUP	DESCRIPTION	TOTAL
ACTIVITY		
	Bone, carved-indeterminate	1
	Chain	1
	Marble, toy, stone	1
	Non-electrical wire	1
	peg, bone-indeterminate	1
	Tin can fragment	1
	Wire-copper-possible gilded ribbon	1
ACTIVITY Total		7
ARCHITECTURE		
	Brick	(by weight)
	Conglomerate of slag and cut nail	1
	Conglomerate of slag and nail	4
	Ferrous metal, unidentified	2
	flat glass	53
	Modern mortar	2
	Mortar	1
	Nail, Cut common	6
	Nail, unidentified	19
	Plaster	(by weight)
	Slate, building	(by weight)
	Stone slab, decorative	1
	tack, brass	1
	Tile, miscellaneous	1
	Tile, Roof	13
ARCHITECTURE Total		104
CLOTHING		
	Buckle	1
	buckle, brass	1
	Buckle, brass clothing	1
	Button, bone	1
	Button, iron	1
	Button, iron with cloth covering	1
	button, porcelain	2
	Button, shell	4
	straight pin	3
CLOTHING Total		15
FURNITURE		
	Furniture hinge	1
KITCHEN		
	Metal object, unidentified	1
	Other metal lid	1
KITCHEN Total		2
MISCELLANEOUS		
	Coal/Slag	(by weight)
	Conglomerate of slag and ferrous metal	6
	Ferrous metal, unidentified	10
	Glass, melted	1

GROUP	DESCRIPTION	TOTAL
	Marble fragment-Hammer dressed	1
	Metal object, unidentified	3
	Ring, hardware	1
	Sheet metal frag.	7
	Slag	8
	Unidentified non-ferrous metal object	1
MISCELLANEOUS Total		38
PERSONAL		
	Handle, bone	4
	Toothbrush, bone	2
PERSONAL Total		6
PIPE	Pipe	9
TOTAL		182

Fourteen items, including seven buttons, represent the clothing group. The buttons include bone, shell, metal, and porcelain or glass specimens. Both of the metal buttons are ferrous and heavily oxidized. The corrosion on one exhibits a textile imprint, suggesting it was cloth-covered. The buttons are of several sizes, indicating different functions (Figure 21b).

Additional clothing-related artifacts include three buckles and three straight pins. Among the buckles are a cast brass adjustment slide molded in a decorative shape. The 1895 Montgomery Ward catalog (Dover Publications 1969) shows slides, used to adjust the length of women's cloth belts, sold in matched sets with a belt buckle. A cast brass buckle from Feature 40 is a circular fragment with a floral-motif border that likely represents the wreath of a two-part military buckle (Figure 21b). Joseph Enslow—listed as “E’nslow, J.A., Jr—is listed on the roster of the “Members from the Three Companies of the War, 1860-1865” of the Washington Light Infantry (Cortenay 1903), and therefore this item may have belonged to him.

The furniture group includes only one item: half of a brass H-hinge. A brass tack, placed in the architecture group, may actually reflect an upholstery fastener.

Kitchen-group artifacts (excluding ceramics and glass) include only two items. One represents remains of a metal jar lid, while the second is a metal implement.

The miscellaneous category includes unidentifiable items and/or objects that do not fit into the other groups. In the Feature 40 sample, most of these appear to reflect materials associated with household heating (coal and slag) and indeterminate metal and stone items.

Finally, the pipe category contains only nine fragments, including mostly unmarked stem sections and one bowl fragment with vertical ribs. The low number of pipe fragments is somewhat unexpected, given the popularity of tobacco, but possibly reflects the nature of the deposit. The materials in the base of Feature 40 appear to represent intentional disposal episodes. Pipes more often broke through use and would be discarded less deliberately and so might not have been incorporated into the bottom of Feature 40.

INTERPRETATIONS

The documentary and archaeological data concerning 79 Coming Street provides a relatively well-rounded picture of the site's mid-nineteenth century inhabitants. Of particular concern here is the household of Joseph A. Enslow, a merchant belonging to the middle level of Charleston's economic and social ranks. The historical data on Enslow provides a basis for interpreting some of the archaeological materials recovered from the site.

Architectural data and land use are difficult to reconstruct for this property. Being subdivided from larger lots, 79 Coming Street was narrower than others considered as part of this study. The overall size and organization of the property, insofar as it can be reconstructed for the mid-nineteenth century, are consistent with the parameters that Zierden (1996, 1997:166-167) assigns to middle class residential sites. Because the only features or deposits found that related to the Enslow household were parts of the house (Features 25 and 51) and a well (Feature 40), there is no evidence for how the site was organized during the Enslows' tenancy. Maps from around this time (Sanborn 1888) do not show any structures other than the house. Later maps indicate that a garage and shed had been added to a rear corner of the lot (Sanborn 1942), suggesting that this part of the property, at least, had become more utilitarian.

The archaeological materials recovered from Feature 40 provide insights on the class-consciousness of the Enslows. The ceramic assemblage is particularly informative. As Wall (1991, 1999) and Fitts (1999) have discussed, varieties of whiteware, ironstone, and porcelain are important signifiers of middle class sensibilities during the mid nineteenth century. The three ceramic types that are most often used for this analysis are whiteware, ironstone, and porcelain. Key points to consider are the presence of the gothic pattern and other decorative styles, the presence of sets, and the range of vessel forms.

Table 15 shows the distribution of decorative styles and vessel forms among ceramic types. Unidentified vessel forms (e.g., rims, hollowware) are included to illustrate that many of the vessels in the assemblage are represented by fragmentary pieces that could reflect secondary refuse. These materials cannot be attributed to the Enslow household as securely as the pieces that clearly reflect primary disposal. As shown in Table 15, most of the whiteware and ironstone that can be attributed to the Enslow occupation consists of undecorated or molded forms and of the later, gothic styles dominate. Porcelain is virtually absent from this assemblage and the recovered pieces are probably secondary discard.

For the whiteware and ironstone, they are represented by about equal numbers of vessels, although of the 23 whiteware vessels, eight are transfer printed fragments that might be secondary deposits; few of these can be identified as to form. The remainder of the whiteware represents mostly undecorated vessels, and several of these, the basin, the chamber pot, and a possible chamber pot lid, relate to personal hygiene. Decorated items, including molded and gothic style vessels, are few in number but reflect a variety of vessel forms.

The largest part of this assemblage consists of ironstone vessels, of which Gothic styles are the most common and represent a number of different vessel types. Undecorated ironstone is also prominent, although fewer vessel forms are recognizable among these. Other molded ironstone vessels generally balance the Gothic and undecorated specimens in that they do not clash with the angular paneled forms. These might have been used at separate meals from the Gothic and undecorated vessels.

Regarding vessel forms, the assemblage includes flat platters, hollowware tureen-type forms, and at least two pitchers. Lids are also present and on the hollowware vessels, the rim shape indicates these were fitted to accept lids. An aspect of genteel dining during this period was the emphasis on the presentation of the food rather than on the food itself (Jameson 1987; Wall 1991, 1994; Lucas 1994; Lucas and Shackel 1994; Fitts 1999). (Lids cover the food and so highlight the style of the serving vessel over what it contains [Fitts 1999:54].) Thus, the presence of matched ceramic sets and a variety of vessel shapes, including specialized forms, in the Feature 40 assemblage are interpreted as meaning that the Enslows emulated the proscribed behaviors of middle class gentility (Fitts 1999:53).

Other artifacts in the assemblage support the interpretations suggested by the ceramic collection. Glass tablewares, for instance, mirror the Gothic theme. Several tumblers, apparently part of a matched set, have paneled or fluted sides reminiscent of the ceramic shapes. A few large pieces of stemware also have faceted shapes. The relatively large assemblage of flowerpots is also significant. As noted, floral or naturalistic motifs were common elements of the gothic style. The flowerpots in the Feature 40 assemblage are a clue that the Enslows kept potted plants and so acknowledged this symbol of middle class gentility.

Table 15: Feature 40, Levels 12-19, Whiteware, Ironstone, and Porcelain Vessel Forms

DECORATION/FORM	Whiteware	Ironstone	Porcelain
<u>MOLDED</u>			
Serving platter	1	-	-
Lid	-	1	-
Hollowware rim	-	1	-
Rim	-	1	-
<u>MOLDED GOTHIC</u>			
Plate	-	3	-
Serving platter	1	-	-
Serving dish-hollow	-	1	-
Lid	-	1	-
Cup	2	3	-
Saucer	-	3	-
Pitcher	-	2	-
Hollowware base	-	2	-
Hollowware rim	-	1	-
<u>PLAIN</u>			
Plate	-	4	-
Serving dish-hollow	-	1	-
Basin	1	-	-
Bowl	1	-	-
Chamber pot	1	-	-
Lid	1	1	-
Saucer	1	-	-
Hollowware base	1	-	-
Flatware rim	-	-	1
Flatware	-	2	-
Hollowware	-	2	-
<u>SHELL EDGE</u>			
Serving platter	1	-	-
<u>PRINTED</u>			
Small dish	1	-	-
Hollowware rim	4	-	-
Flatware base	1	-	-
Hollowware	1	-	-
Rim	1	-	-
Body	1	-	-
<u>SPONGED</u>			
Rim	-	1	-
<u>GILDED</u>			
Rim	-	-	1
<u>PAINTED</u>			
Saucer	1	-	-
Hollowware body	-	-	1
Hollowware rim	-	-	1
<u>COLORED GLAZE</u>			
Rim	-	-	1
Body	-	-	1
TOTALS	23	30	6

Note: Counts refer to Minimum Number of Vessels (MNV)

A final aspect of this assemblage is the lack of vessels with applied decorations that can be clearly ascribed to the Enslow's household. Wall (1991, 1994) has described New York City assemblages that include tea/coffee wares in relatively staid, Gothic style sets used for everyday dining. The same assemblages also contained ornately decorated tea/coffee sets. Wall (1991:79) suggests that these differences reflect different functional and symbolic contexts. The gothic style ceramics were used for family meals while the decorated items were used to entertain company at more elaborate and formal tea parties where displays of social and economic status were more important than expressions of community and family values. Key characteristics of the teawares used for these displays were their expense and style, and they often consisted of porcelain and/or gilded vessels. The absence of such items in an assemblage suggested to Wall (1991:79) that some families did not entertain their friends in this way, but instead viewed them as more intimate company who could be served with the everyday china.

Following this reasoning, the Enslow household does not appear to have engaged in activities requiring the display of expensive or high style ceramics. There does not seem to be a question that such items were affordable by this family. Therefore, they likely chose not to purchase any. As for the context of this decision, while Wall's interpretation may apply to New York, it remains to be seen how representative the Enslow household's behavior was of Charleston's middle class. It is possible that such patterns of consumer behavior were the norm in Charleston and that the Enslow's conduct was typical for their class and city. Comparisons to other sites will be presented in a later chapter of this report.

VIII. HISTORY AND ARCHAEOLOGY OF 81 COMING STREET

HISTORICAL CONTEXT

Like the adjacent properties, 81 Coming Street was part of Lot 153, acquired by Bryan Conner in 1797 and subsequently by William Holmes in 1807. Like 77 and 79 Coming Street, 81 Coming Street was listed as part of the John Hall estate by 1824. The property may have contained the dwelling by the 1820s. As stated previously, James Hall, a stonemason, occupied this address in 1822, while John Kingman, a teacher, resided there in 1824.

A teacher, T.S. Seymour, and a printer, J. J. Phynney, occupied 81 Coming Street in 1849. Seymour continued living there to about 1852. James E. Walker acquired the property from John Hall's estate in 1851 (CCDB N-31:341) and the 1852 city ward book listed a two-story frame dwelling here. Some time in the 1850s, perhaps when Walker sold the southern half of the property (79 Coming Street) to J. A. Enslow in 1858, Aaron J. Moses bought the northern half, now measuring 37 feet along the street and 107 feet in depth.

In the 1860 Capitation Tax Book, John and Eliza Mauran, "Free Persons of Color," resided on Coming Street, "one door down from Calhoun." John, a carpenter, and Eliza, a mantua-maker, were also listed as the occupants of 81 Coming Street in the Charleston City Census of 1861, the Tax Book Free Persons of Color 1862, and in the 1866 city directory. The various historic records spelled the name "Mauran" as "Moran," "Maurant," and "Morant." In 1866, F. R. Elford, not labeled as "colored" or "(c.)," was listed at the same address. From the 1860s through the 1890s, African Americans continually lived this location. The city directories show that I. Edmundston, stevedore (1869-70), Mary Edmunds, dressmaker (1872-3), and David Kidd, blacksmith, (1875), Joseph Small, drayman (1888), and W.J. Smith (1891), all with a "(c.)" after their names, resided there. In 1877, Robert and Reuben Dudley, shoemakers, occupied the rear of the property.

While various tenants occupied the property, Adolph J. Brady, brothers-in-law of A. J. Moses, owned it from the late 1860s through about 1884. A .F. C. Cramer bought the property around 1884 and rented out the house at 81 Coming Street for the next 20 years. In 1886, the earthquake survey called the condition of the building's walls "old frame." From 1894 to 1914, the city ward books listed the dwelling as a two-story brick building. No indication of a new building or increase in property value was recorded, however, suggesting it was mistakenly listed as brick. Around 1917, Ellen B. Quinn bought and lived in the two-story house at 81 Coming Street. The record of this transfer showed that the property depth of 107 feet had been crossed out and corrected to 95 feet. Sarah Q. Harrington obtained the property by around 1928. John F. Harrington resided there until the late 1940s and owned it until the 1950s. Bishop England High School purchased 81 Coming Street from new owner Clarence J. Shahid in 1960 for \$6,000.

Historic maps indicate that this location might have been inhabited since the early part of the nineteenth century. An 1802 map shows four buildings on the west side of Coming Street between Calhoun and Bull streets (Figure 3). These are difficult to assign to specific lots. The earliest map to clearly show a structure at 81 Coming Street is Bridgens and Allen's (1851), which places a large building in the northeast corner of the lot (Figure 4). This is presumably the frame house owned by Aaron Moses and occupied by John and Eliza Mauran. More detail is provided by the 1888 Sanborn map, which shows the narrow lot occupied by a two-story single house with a two-story porch situated in the northeast part of the site. In the northwestern corner of the site is a one-story stable. This configuration persisted through the mid-twentieth century, although the later Sanborn maps remove the designation of stable from the outbuilding (Figures 5-7).

Archaeological investigations identified several features associated with this property. All of the features were identified in Trench 1 during the Phase I/II evaluation study. Except for Feature 4, a brick-lined well, none of the features exposed in the trench could be relocated after the grading. In addition, no evidence of the dwelling located on this site was found after the grading. However, two postholes (Features 2 and 3) exposed in the wall of Trench 1 west of Feature 4 might relate to the shed. In addition, a narrow pit filled with redware roof tiles (Feature 5) was exposed by Trench 1 and could also relate to the 81 Coming Street lot. Because Feature 4 appeared to represent an opportunity to sample nineteenth-century artifact deposits associated with African-American households, it was excavated in full. In addition, during the data recovery Feature 26 was identified on this lot and sampled.

ARCHAEOLOGICAL RESULTS

FEATURE 4

Feature 4 consisted of a brick lined-well most likely associated with the residence at 81 Coming Street. The well was situated between the house and stable shown on the 1888 Sanborn map.

Trench 1 exposed the stratigraphic context of Feature 4. The extant upper portion of the feature was encapsulated by very dark grayish brown clayey sand containing brick and mortar rubble as well as other artifacts. This matrix intruded into the subsoil and was capped by a layer of black sand containing modern artifacts that was interpreted as a mid-twentieth century surface. Expansion of the area around Trench 1 to further expose Feature 4 and look for additional features indicated that the matrix surrounding the feature consisted of a roughly circular fill deposit that probably reflects the well being sealed and abandoned. This fill extended to a depth of roughly 60cm (2.0ft) below grade and contained few intact courses of brick well lining (Figures 22 and 23a-b).

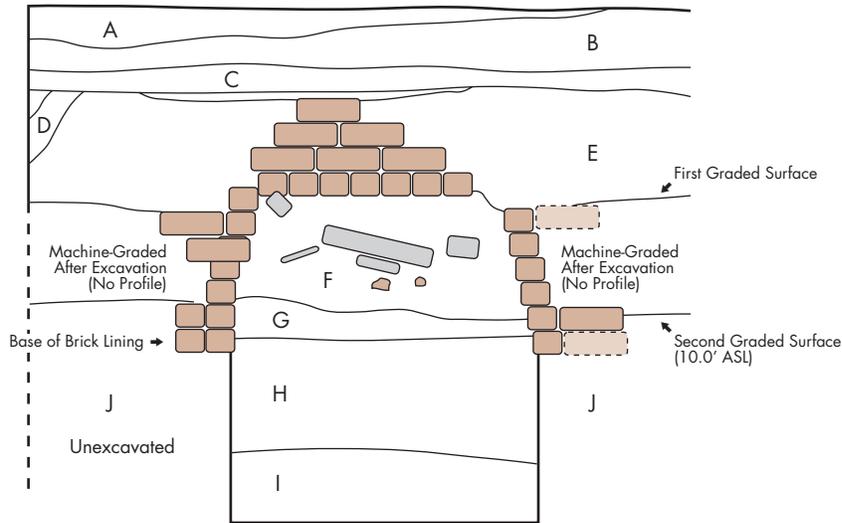
Feature 4 measured 80cm (2.6 ft) on its interior diameter and 1.2m (4.0ft) on its exterior. The brick liner, composed of handmade bricks bonded with shell mortar, was laid in two rows around the well's circumference. The feature was excavated in two stages, the first taking place prior to the grading and the second after the removal of approximately 30cm (1.0ft) of overburden. The feature's brick lining extended to 45 cm (1.5 ft) below its uppermost extant course and about 75cm (2.5ft) below the original grade. At this depth, the bricks sat on a deposit of red sandy clay subsoil. Excavation through this 30-cm (1.0-ft) thick deposit exposed pale brown sand (Figure 22). Neither this latter deposit nor the overlying clay contained any cultural materials. The shallow depth of the feature and its clay base suggest that it may have served as a cistern, not to tap ground water.

The feature fill consisted of two principal strata: a 30-cm (1.0-ft) upper matrix of brown coarse sand with brick and stone building rubble along with glass, ceramics, bone, and other materials (Figure 23c). The second stratum was a 10-cm (0.3-ft) thick deposit of pale brown sand with fewer artifacts. Diagnostic artifacts indicated that Feature 4 was filled during the 1900s. A possible builder's trench associated with the well (Feature 27) yielded shell edged pearlware with a beginning date of 1795. This date is earlier than the site's documented earliest occupation, which took place in the 1820s. Feature 4's construction therefore cannot be dated precisely. Moreover, the limited artifact content, except for building rubble, precludes performing substantial analysis of the households that occupied the site.

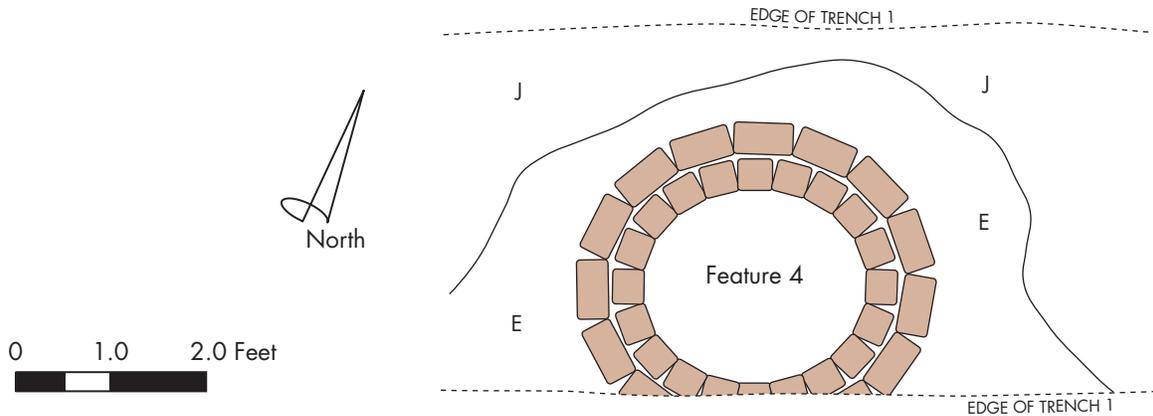
FEATURE 26

Feature 26 lies in the northeastern portion of the site, apparently along the northern property line of 81 Coming Street (Figure 13). The feature does not clearly correspond to any structure on historic maps and appears to lie behind the house at this address, although it could conceivably be the rear ell of the house.

Figure 22
Feature 4, South Profile and Planview



South Wall Profile



Planview

LEGEND

- | | |
|--|---|
| A 10YR4/4, Dark Yellowish Brown Sand mottled with Black Sand; Topsoil. | F Loose Fill with Rubble. |
| B 10YR3/1, Very Dark Gray Sand mottled with 10YR8/2, Very Pale Brown Sand; Fill. | G 10YR5/2, Grayish Brown Coarse Sand; Fill. |
| C 10YR2/1, Black Sand; Mid-Twentieth Century Surface. | H 5YR5/6, Yellowish Red Clay; Subsoil. |
| D 10YR4/6, Dark Yellowish Brown Clayey Sand. | I 10YR6/3, Pale Brown Clayey Sand; Subsoil. |
| E 10YR3/2, Very Dark Grayish Brown Clayey Sand with Rubble; Fill/Demolition Layer. | J 10YR4/6, Dark Yellowish Brown Clayey Sand; Subsoil. |

Figure 23
Views of Feature 4



Feature 4 exposed in Trench 1, showing stratigraphic context. Looking south.



Feature 4, south profile at base of level 3 showing rubble fill.



Feature 4 and associated fill cap exposed in Block 1. Looking southeast.

Feature 26 was initially identified prior to grading. Test excavations to assess the site's soil exposed an interior corner of a brick structure filled with coal, slag, and a few twentieth-century artifacts. Because the soil-testing trench was narrow and unstable, a detailed inspection of this feature could not be made. Subsequent grading removed the upper courses of brick and exposed Feature 26 as a 4.3x2.5-m (14.0x8.3-ft) structure. The bricks appeared to be machine-made and the extant walls measured 30cm (1.0ft) wide.

Excavation of a 1x1-m (3x3-ft) test in the southwest corner of the feature revealed 20-cm (0.6-ft) of crushed mortar and brick atop a cement floor. The extant wall of the feature, measuring two courses high, was also cement-lined. The identity and function of this structure is not clear. The presence of the cement lining indicated that the structure had been altered, if not built, in the twentieth century. The small size and cement lining suggests a cistern. This interpretation is uncertain, however, and it is possible that Feature 26 served a different purpose.

IX. HISTORY AND ARCHAEOLOGY OF 83 COMING STREET

The southwest corner of Coming and Calhoun Streets (83 Coming Street) was one of the earliest parts of 38CH1871 to be occupied, having served as a residence since at least the 1810s. The site saw mixed residential and commercial activities through most of its history, first being the location of a grocery store and later other businesses while the upper floors of the building served as residences. Archaeology identified several features associated with the occupation of this property. Most significant of all were four refuse deposits dating to the first part of the nineteenth century that provide information about planter and merchant families during this time.

HISTORIC CONTEXT

The 83 Coming Street property occupies the southwest corner of Calhoun and Coming streets. This parcel formed part of Lot 153, the northern part of which Bryan Conner acquired from Edward Lightwood in 1797. By 1807 the property had apparently come under the ownership of William Holmes, who resided at the adjacent parcel on Calhoun Street. The earliest record of residence on the corner lot relates to Michael Keckeley, a Goose Creek planter first listed in city directories in 1813 as a resident of 83 (then 25) Coming Street. Keckeley's tenure lasted through 1829. In 1830, John Klinck acquired the land through an auction sale after Keckeley's death (CCDB A-10:6). Around the time Klinck acquired the property, its measurements were recorded at 60ft on Coming Street and 107ft in depth. According to the deed, Klinck became the guardian of Keckeley's children. Klinck ultimately converted the three-story frame house into a grocery and operated a store there until 1850. Klinck retained ownership of the lot and store while C.F. Kohnke, grocer, occupied the property between 1852 and the late 1860s.

Because two features (Features 41 and 52), and possibly two others (Features 23 and 25) may relate to the Keckeley and Klinck households, it is worth presenting additional information on these families and their tenure. Michael Keckeley was a planter who owned both a property in town at 83 Coming Street as well as a plantation in Goose Creek, St. James Parish. As late as 1809 city directories list Keckeley's address as St. James Goose Creek. The 1813 directory, however, places his residence at the corner of Coming and Boundary (Calhoun) streets. Around this same time, Keckeley's brother George, also listed in directories as a Goose Creek planter, had a large brick house built in Harleston a few blocks away on Bull Street (Charleston County Library n.d.).

City directories consistently listed Keckeley's occupation as planter. No records of his business activities were found for this study and any involvement he might have had in mercantile activities is suggested only circumstantially by the fact that planters often engaged in such matters (Calhoun 1986:2-25; Zierden et al. 2001:2-10). A reference to Keckeley shipping two of his slaves to New Orleans in 1821 also suggests he might have personally involved himself in trade (Woodtor and McClendon 1999).

Michael Keckeley's family and economic background are not entirely clear, although he does not appear to have come from one of the more prominent Goose Creek families. Additionally, his economic standing appears to have been low within the ranks of the planter hierarchy. Around the turn of the nineteenth century, he bought two 30-percent shares in a 453-acre plantation from his brothers George and William, thus combining the entire property under his ownership (CCDB H7:321). Towards the end of his life, Keckeley was assessed \$1676.00 for his (by then) 419-acre Goose Creek plantation and an additional \$21.00 for 28 slaves. The assessment form was a standardized document that included lines for acreage values ranging from \$0.20 to \$26.00 per acre. The assessor was to indicate the number of acres valued at each rate. All of Keckeley's land was rated at \$4.00 per acre, which was just higher than the median of \$2.00, suggesting that while Keckeley's land was not of the lowest quality, neither was it highly valuable (Charleston

District 1824). That Keckeley was among the planter class is suggested by some of his possessions. Planters classified as "wealthy" and "elite" typically owned townhouses and at least one plantation, maintained at least eight slaves in town and more at their plantations, and held public office at some point in their life (Zierden 1996b:138). Also, ownership of over 20 slaves generally placed someone in that class (Edgar 1998:311).

Comparing Michael Keckeley to these parameters, he owned a townhouse and plantation, and he owned the requisite number of slaves to be considered "wealthy." However, he appears to have just made it over the bar. His plantation of barely over 400 acres was rather small for the low country, where the mean size of land holdings by the early nineteenth century was over 870 acres and where a large percentage of the planters owned 1000 acres or more (Coclanis 1989:69-70). Furthermore, Zierden (1996b:138, 1997:165) estimates that the townhouses belonging to this social class measured in excess of 7,000 square ft and occupied lots larger than 18,000 square ft. By contrast, Keckeley's town lot, measuring about 6,420 square feet put it at the lower end of the "elite" scale and closer to the average middle class lot size of 6,000 square ft. It should be noted, though, that at the time Keckeley took up residence, the general neighborhood was less developed and the lot size may have been larger. The figures used to determine the size of the lot were based on information dating to the 1830s rather than to the beginning of Keckeley's tenure. Nevertheless, although the evidence is not extensive, it appears that Michael Keckeley did not rank among the upper part of the planter class. Still, it can be said that Keckeley at least acquired some of the trappings of this class, even if they were on a relatively small scale, and these effects would have helped set him apart from the next lower social rank.

In 1810, just before Keckeley is known to have taken up residence at 83 Coming Street, US Census records indicated 21 people in his household. The house included one white male 27-45 years old, who was presumably Keckeley (because his date of birth or age at death were not discovered, it is difficult to correlate him with census records). Also in the house was one white female in the same age category as Keckeley, who was probably his wife (whose name is presently unknown), one male child between 10 and 16 years old, and three children (two boys, one girl) under ten. Fifteen slaves were also enumerated, although they were not separated into age and gender categories.

The 1820 Census splits Keckeley's household into two groups. The listing for his townhouse, where Keckeley was almost certainly in residence at the time, contained 27 people. Among them were one white male over 45 years old, most likely Keckeley, and four white women in the over-45 age group. Other people included five men between 27 and 45 years old, four children (two boys, two girls) under 10, four white females between 10 and 16, and two white females between 27 and 45. Also listed were seven slaves, all female, including four over 45 years old, and one each in the categories "to 14," "to 26," and "to 45" (US Census 1820). In the absence of genealogical information about Keckeley and his immediate family, it is difficult to relate the members of this household to specific individuals. One of the older women was likely Keckeley's wife. Miscellaneous records name three of Keckeley's children, although these individuals cannot be clearly tied to the 1820 census. His daughter Jane might be one of the girls between 10 and 16 years old. Another daughter, Caroline, was a minor in the 1820s and could be another of the girls in the younger age ranges. A minor son, George W., might be one of the two boys under 10 years old in the 1820s (Secretary of State 5H:465, 467). Other members of the house could not be identified.

For the slaves, the lack of men in the group suggests that the census refers to household servants. His plantation slaves were listed in a separate entry for Keckeley's Goose Creek address, which indicated he owned 16 slaves (all "employed in agriculture") including two boys and one girl under 14 years old, two men and two women between 14 and 26, three men and two women between 26 and 45, and two men and two women in the over 45 group. Additional information about Keckeley's slaves is included in various records noting the sale of slaves by Keckeley and his executors (Secretary of State 5H:465-467; 5K:158; Woodtor and McClendon). Of note is that these records provide the names of 14 individual slaves, providing a glimpse into their identities.¹ Also, because the presence of slaves is certain, archaeological deposits found at the site might reflect their activities.

¹ Slave manifests for 1821 (Woodtor and McClendon 1999) indicate that Keckeley shipped Chalt(?) S., aged 19 and Bob S., aged 22, to New Orleans in March of that year. In 1830, after his death, several slaves were bought from his estate. His son-in-law John

Michael Keckeley died around 1830. The property came into the possession of John Klinck, who also assumed guardianship of Keckeley's underage children. The relationship between the two men was that Klinck, a German immigrant (the 1860 Census put his place of birth as Holsheim), had married Keckeley's daughter Jane around 1828 (Secretary of State 5H:466-467). Klinck's initial appearance in city directories was 1825 and he was registered as a grocer located at the corner of St. Philips and Liberty streets. He first showed up as an occupant of 83 Coming Street in the 1830-31 city directory, which associated him with the firm of John Klinck and Company, Grocery Stores, locations at 25 St. Phillips and the southwest corner of Coming and Boundary streets (Hagy 1996, 1997). Klinck resided at the Coming Street location by this time, having converted the first floor of the house into a store and leaving the upper floors as living space. The city directory for 1837-8 indicates that by this time, he had given up the St. Phillips store and operated only at Coming Street where he remained in business to around 1850.

Klinck's business seems to have thrived. Whether he remained solely in the grocery business or ventured into other areas is unknown. However, the 1850 Census, which provides information on occupation and wealth, recorded him as a merchant and placed the value of his real estate holdings at \$48,000. The slave schedule for that year indicated that part of his property was in humans. He owned 12 slaves ranging in age from three to 58, with seven being 10 years old or younger. Of the adults, three were male and two were women. The 1860 Census, which covered a period after which the Klinck family had relocated, indicates a decline in his wealth. That year, his real estate holdings were valued at only \$25,000. His slave holdings had also decreased to eight individuals between 16 and 60 years old. Only three of these slaves were male, including a 60 year old and two men 18 and 16 years old. The women ranged in age from 16 to 45.

Census data provide a picture of the composition of the Klinck household during the time it occupied 83 Coming Street. In 1840, the house contained 18 people. Among this group were one white male between 20-30 years old. The identity of this individual is unclear because Klinck was about 43 years old at this time. Most probably, the entry is a mistake. The Klinck household also contained two white women in the 20-30 year old age group, and one of these was likely Jane Klinck, John's wife and Michael Keckeley's daughter. The other woman could be Carolina Keckeley, Jane's sister who would have reached 20 years old by this time. Other people in the house included three boys under 10 years old (two under five) and four girls under 15 years old (two under five, one between 5-10, and one between 10-15). Two white males in the 15-20 year age group were also present and it is possible that one of these was George W. Keckeley, Jane's younger brother.

The census also listed three free African-American women in the household, two being between the ages of 24 and 36, and the third being between 10 and 24. In addition, the household contained one older male slave aged between 36 and 55 and two younger male slaves in the 10-24 year-old category. The relationship of these people to the Klincks is unclear. Most probably, the slaves were Klinck's property. However, the census contains listings in the neighborhood for households headed by free African-Americans and slaves, so the people listed under Klinck's household might comprise a separate family renting living space at 83 Coming Street.

Around the time that the Klincks moved from the Coming Street property the census (1850) indicated a household of 11 people. At the head of the family is Klinck himself, listed as being 53 years old. The 1850 census was the first to include the names and occupations of household members. For the Klinck household, there was no listing for Jane Klinck and she might have died by then. The children included one adult, Elizabeth, age 21, and five teenagers, John (whose occupation is listed as a clerk), Georgiana, Leopold, Jane, and Theodore, ranging between 19 and 12 years old. Children, aged 10 to four, included Caroline, Gustavus, Michael, and Herman.

There is no question that there were enslaved African Americans in the house during this period. The 1850 slave schedule showed Klinck owning 12 slaves. Presumably some of them were household servants while others worked in

Klinck purchased Dinah on behalf of Keckeley's underage daughter Caroline Louisa for \$275.00 and for George W. Keckeley-a minor-Klinck bought April for \$310.00. John Strohucker bought Goliath, Phillis, Andrew and Sealy for \$940.00. Charles Strohucker obtained Phillis, Avery, and Sarah for \$1050.00. Finally, John McGraph bought Tom, Nanny, Plenty, Patty and her infant and daughters for \$2028 (Secretary of State 5-H:465-467, 5-K:158).

the store or were hired out. Regardless of their jobs, some probably lodged somewhere on the property at 83 Coming Street, while others might have lived out.

The next census (1860) showed a more mature family, now living elsewhere in the city, possibly on Ashley Street (Walker et al. 1869). In addition to John Sr., the household included John Jr., aged 28 (now employed as a grocer) and four other adults: Henrietta (possibly John Jr.'s wife, Georgiana, Theodore, and Caroline. Also in the house are two teenagers, Gustavus and Michael, aged 16 and 11, and "Emile Nickenberg," aged 28 and a native of "Siveeden" [sic]. Presumably, this is F. R. Wickenberg, Klinck's partner in the firm of Klinck, Wickenberg & Company, established on Church and Broad streets by 1849 (Hagy 1998). The relationship of the two men is not clear, although it is interesting to note that the middle name of Klinck's son Gustavus was Wickenberg, suggesting a possible family connection.

After the Klincks moved on, the property at 83 Coming Street appears to have been occupied by Christian F. Kohnke, a German-born grocer (US Census 1850; Hagy 1998). John Klinck retained ownership of the property during this period, but finally sold it, in 1869, to H. F. W. Breuer, grocer. The property was listed as Breuer and Kohnke, family grocers, in the 1875 city directory, but the Kohnke family seems to have resided at the site during this period. City directories for 1869 and 1875 listed addresses for C. F., Frederick C., Ernest G., and John H. R. Kohnke at the site, where they presumably occupied the two stories above the store. Census data indicated that Frederick, Ernest, and John were Christian Kohnke's sons, and identified their occupations as grocers. The census data also suggest that Breuer, Kohnke's business partner, was also his son-in-law: the 1870 Census identifies Herman W. Breuer, a German-born grocer, living in the Kohnke Household with his wife, Ellen (or Ella), who appears to be Kohnke's daughter (US Census 1860, 1870). This family continued to occupy the site through the 1880s, where the most notable event was the 1886 earthquake. The 60x24-ft frame building with a brick first story survived the shock unharmed.

The Breuer and Kohnke store remained at 83 Coming Street through the late nineteenth century. H. F. W. Breuer sold the business to Frederick C. Kohnke in 1895, who renamed it "F. C. Kohnke" (CCDB A-22:250). Kohnke continued to reside there until about 1908. In 1909, the city directory listed John W. Knobloch, commercial grocers, as the occupant. Kohnke still owned the lot until around 1928 when Caroline M. Ohlandt inherited it. From 1919 through the mid-1940s, Knobloch's business was listed in the directories as either "The Little Store" or "Knobloch's Grocery." Other occupants resided at 83 Coming Street, perhaps in upstairs apartments, from the 1920s through the late 1940s. In 1948, the directory recorded the property as the "Ideal Grocery and Market." A 1960 plat labels a two-story building that lay along Calhoun Street to the rear of the store/residence as 199-1/2 Calhoun Street and suggests that the property at 83 Coming Street was also known as 199 Calhoun Street. Robinson's Radio (and Television) Service occupied 199 Calhoun Street from 1948 to 1961. Bishop England High School acquired the entire property from Frederick William Ohlandt for \$21,000 in 1961 (CCDB N-71:36).

Historic maps suggest the land use history of 83 Coming Street. The 1802 map (Bonner 1802) shows a building at the corner of Coming and Calhoun by the turn of the nineteenth century (Figure 3). It cannot be said for certain, however, that this structure represents the one inhabited by Michael Keckeley's family. The map shows this building offset from Coming Street, suggesting that it might represent a location on Boundary (Calhoun) Street. As discussed below, William Holmes was listed as a resident of 46 Boundary Street early in the century and the building illustrated by the 1802 map could be his house.

The earliest map evidence for a structure on the site, therefore, is Bridgens and Allen's (1851), which shows a large structure at the northeast corner of the lot oriented parallel to Calhoun Street (Figure 4). A second smaller structure lies along the western property line. Presumably, the larger structure is the frame house that the 1861 Charleston census indicates still belonged to John Klinck that year.

The 1888 Sanborn map shows a more elaborate built environment on the property at 83 Coming Street. By this year, the site was owned by H. F. W. Breuer and occupied by members of the Kohnke family. The map depicts the principal building at the site as a three-story store with a two-story addition to the rear. The building, which also served as a

residence for the Kohnke family, possessed a porch on its south side facing the site's yard. To the rear of the house was the small two-story structure later identified as 199-1/2 Calhoun Street, also with a two-story porch facing the yard. Across the yard, on the south property line are two buildings labeled as a "wagon house" and a two-story structure with a porch of indeterminate function. On the west property line are three buildings labeled as sheds or stables that were seemingly attached to one another and formed an L-shape enclosing the southwestern corner of the property (Sanborn 1888). The number and variety of buildings on this lot exceed those of the neighboring properties and are a reflection of the commercial orientation of the property (Figure 5).

The 1902 Sanborn map shows buildings in the same general locations as seen on the previous map, although this later map indicates the store/house is of brick construction on the first floor with the superstructure being frame. On the south property line, the wagon house appears to have been replaced by a smaller structure (Sanborn 1902) (Figure 6). The only significant change by the middle twentieth-century is that the building located just west of the former wagon house had been converted to a garage. The 1942 map also labels the two-story stable building at the western property line "general stge" (Sanborn 1942) (Figure 7). The maps do not show any details related to the organization of space within the yard areas of the property, and therefore any variations in land use related to the commercial orientation of the property cannot be determined.

ARCHAEOLOGICAL RESULTS

This lot contained features (Features 41 and 52) dating to the occupation by Michael Keckeley's household and probably to John Klinck's (Figure 13). Two other features (Features 23 and 25) were identified on the 79 Coming Street lot, but their dates suggest they predate the occupation of that property. Historical land use and artifact data suggest that these features could relate to the Keckeley household. Features 41, 52, 23 and 25, reflect refuse disposal and lay in what appear to have been marginal parts of the property or on adjacent and undeveloped lots.

Other features on the 83 Coming Street lot include a probable abandoned privy, filled with bottles and other refuse around 1900, and other structural remains. Because of limited time to investigate these and/or their late dates, these features are not discussed in detail.

FEATURE 41

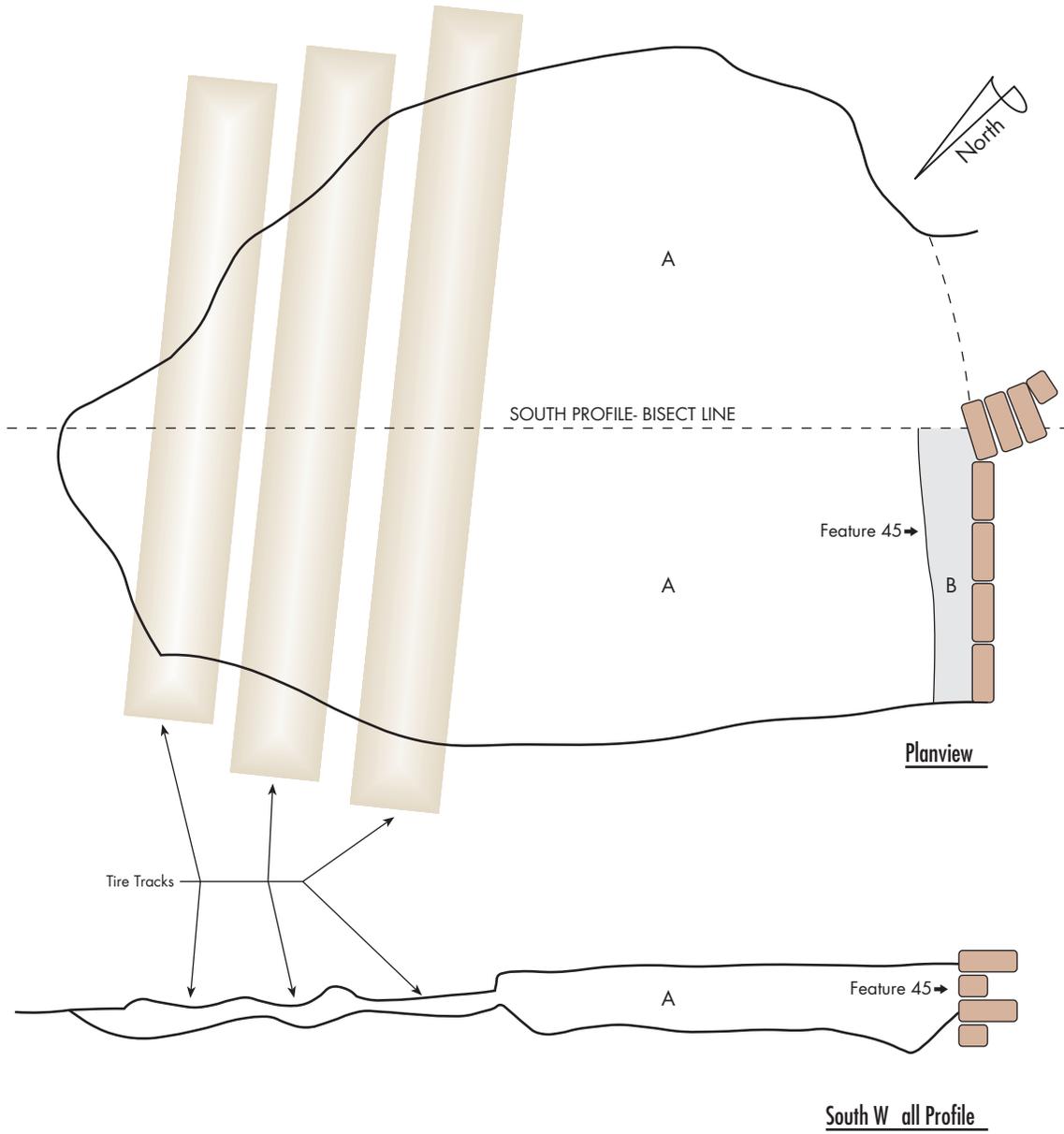
Feature 41 is a shallow trash pit or midden that probably lay in the southwest corner of the 83 Coming Street lot. The feature consisted of an artifact-rich oval soil stain measuring 2.6x1.9-m (8.4x6.2 ft). Bisection indicated that it reached a maximum depth of 24cm (0.8ft), but its actual thickness was probably compromised by grading and subsequent construction traffic. The feature encompassed a single soil stratum of artifact-rich very dark brown loamy sand (Figures 24 and 25).

The feature lay on the east side of a brick privy (Feature 45) and portions of it (designated Feature 60) spread to the south side of Feature 45, suggesting that the privy predated the midden. Feature 41 also covered a possible builder's trench for the privy, further hinting that the privy was older. Owing to time constraints, the relationship between these features could not be fully defined.

Artifacts in Feature 41 were fragmentary, but probably reflected primary deposits. As noted, the feature had been damaged by construction activities, and many of the artifact fragments found in the feature were articulated, suggesting that they had been deposited while in larger pieces. Also, the dense concentration of materials argues in favor of this feature being a primary trash deposit rather than secondary debris.

Artifacts from the feature consisted largely of ceramics, glass, and other household debris. Diagnostic artifacts suggest the feature dates to the early nineteenth century.

Figure 24
Feature 41 Plan and Profile



LEGEND

- A 10YR2/2, Very Dark Brown Loamy Sand with Dense Artifact Deposits, Feature 41.
- B 10YR5/4, Yellowish Brown mottled with 10YR5/2 Grayish Brown Clayey Sand; Possible Builder's Trench.

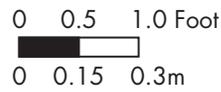


Figure 25
Feature 41 During Excavation



Feature 41, Planview Prior to Excavation. Note Heavy Vehicle Tire Tracks, which Contributed to the High Artifact Count. Looking North.



South Profile.

FEATURE 41 ARTIFACT ANALYSIS

Feature 41 yielded 9331 artifacts that were sorted into the activities, architecture, arms, clothing, kitchen, miscellaneous, personal, and pipe artifact groups (Table 16). The kitchen group makes up over 77 percent of the total assemblage. The next largest part, the architecture group, comprises only 6.4 percent, while other groups make up minor portions of the assemblage. The miscellaneous category is an exception. It is composed primarily of glass fragments that are likely kitchen-related but could not be precisely identified. The feature contained little faunal or floral debris, and few of the artifacts that are typically associated with food preparation and storage. Instead, dining and teawares dominate the assemblage, suggesting debris from the dining room and parlor rather than the kitchen.

Table 16: Artifact Groups from Feature 41

GROUP	Total
Activities	12
Architecture	601
Arms	1
Clothing	19
Furniture	1
Kitchen	7200
Miscellaneous	1301
Personal	187
Pipe	9
TOTAL	9331

Ceramics

Ceramics from Feature 41 were placed into the kitchen and personal artifact groups. Ceramics comprise the majority of the kitchen artifact group (n=4125/97.6% of the total 4227 kitchen group artifacts). Also, in the personal artifact group ceramic chamber pot fragments are prominent.

The ceramic assemblage includes examples of nearly every type common to the early nineteenth century (Table 17). The MCD for Feature 41 is 1811, based on 3813 datable sherds. Three ironstone fragments indicate a TPQ for the ceramics of 1840. However, the upper portion of the feature was disturbed by construction before excavation began and this disturbance probably resulted in the deposition of later artifacts in the feature. The presence of machine-made bottle fragments and plastic also attest to the introduction of late materials. Such items were found in the feature despite efforts to remove a disturbed overburden layer before bisecting the feature. If the ironstone is held to be intrusive, then the TPQ for the ceramic collection is 1820, based on whiteware. Whiteware makes up a relatively modest part of the collection (2.5%), though, suggesting that the feature primarily reflects an earlier date. Probably, deposition in Feature 41 ended shortly after 1820.

The assemblage is dominated by refined earthenwares, but also includes coarse earthenwares, stoneware, and porcelain. Of the refined earthenwares, creamware (n=1256; 30.4% of ceramics) and pearlware (n=2338; 56.68%) predominate. Nearly half of the collection could be identified as to vessel form. The assemblage contains mostly table- and teawares, as well as a small number of utilitarian vessels and chamber pots (Table 18). A minimum of 140 separate vessels was identified (Tables 19).

Table 17: Ceramics from Feature 41

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
Buff earthenware, brown glaze			3
Buff earthenware, colored glaze			1
cc ware-embossed and handpainted polychrome			1
cc ware-luster glaze			2
cc-factory slip			81
cc-plain			109
colonoware-Lesene luster			17
colonoware-river burnished			23
colonoware-Yaughan			7
creamware-factory slip	1780	1860	149
creamware-handpainted overglaze	1765	1810	1
creamware-handpainted overglaze polychrome	1765	1810	10
creamware-molded	1762	1820	18
creamware-plain	1762	1820	1076
creamware-shell edge green	1795	1840	2
indeterminate burned			1
ironstone-plain	1840	1990	3
porcelain-colored glaze			1
Porc.-English-overglaze painted			28
Porc.-Oriental-overglaze painted			16
porcelain-Oriental export-overglaze handpainted green			32
porcelain-Oriental export-overglaze handpainted pink			8
porcelain-Oriental export-overglaze handpainted red			2
porcelain-Oriental export-plain			50
Porc.-Oriental-underglaze blue			13
pearlware-black transfer print	1810	1840	50
pearlware-blue transfer print	1800 1804	1840 1840	1218 5
pearlware-colored			1
pearlware-factory slip	1790	1890	205
pearlware-handpainted underglaze blue	1780	1820	186
pearlware-handpainted underglaze green	1780	1820	3
pearlware-handpainted underglaze polychrome	1795	1820	66
pearlware-molded	1780	1840	1
pearlware-overglaze handpainted brown	1780	1810	3
pearlware-plain	1780 1818	1840 1834	306 2
pearlware-shell edge blue (different dates reflect different styles)	1795 1800 1820	1840 1850 1850	111 54 23
pearlware-shell edge green (different dates reflect different styles)	1780 1800 1820	1840 1850 1845	5 85 14
red bodied luster decorated	1790	1840	103

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
red bodied slipware	1670	1850	10
redware-clear glaze			2
redware-dark brown/black glze			5
redware-lead glze, brown spots			3
stoneware-brown body-salt glze			1
stoneware-gray bodied-luster			12
stoneware-gray body-brown slip-engine turned			48
whiteware-blue transfer print	1820	1915	95
whiteware-plain	1820	1990	12
TOTAL			4283

Table 18: Feature 41, Identified Vessel Forms

VESSEL FORM	TOTAL SHERDS	MNV
base	395	2
body	1043	3
bowl	9	1
chamber pot	168	8
cup	85	6
cup with carinated shape	17	1
cup with handle	63	4
cup-base	4	
deep bowl	313	12
deep bowl with rolled rim	32	2
deep plate	57	3
egg cup	26	2
flatware	21	1
flatware rim	10	3
handles	26	
hollowware	74	5
hollowware base	90	2
hollowware body	253	1
hollowware rim	24	5
hollowware rim with lid	1	
hollowware with handle	4	
hollowware-deep	101	8
hollowware-deep-base	38	2
hollowware-deep-body	146	
hollowware-foot ring	5	
hollowware-rim	8	
hollowware-shallow	4	2
large bowl	65	1
lid	52	2
mug	85	3
pie plate	10	1
pitcher	144	4
plate	530	27

VESSEL FORM	TOTAL SHERDS	MNV
plate/platter	12	1
platter-oval	9	1
platter-unknown shape	8	1
rim	26	3
saucer	246	18
saucer/dish	5	
saucer/shallow hollowware	8	1
saucer?	2	1
shallow dish-rectangle shape	19	1
shallow hollowware	10	1
tea bowl	25	1
TOTAL	4283	140

Table 19: Feature 41 Ceramic Vessel List

VESSEL	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	Total Sherds
1	whiteware-blue transfer print	saucer	Chinoiserie	2
2	pearlware-blue transfer print	plate	Chinoiserie	37
3	whiteware-blue transfer print	cup	Chinoiserie	1
4	pearlware-blue transfer print	cup	Chinoiserie	3
5	whiteware-blue transfer print	cup	Chinoiserie	17
6	pearlware-black transfer print	saucer	landscape	2
7	pearlware-black transfer print	deep bowl	landscape	47
8	pearlware-blue transfer print	deep bowl	landscape	26
9	pearlware-blue transfer print	plate	Chinoiserie	21
10	pearlware-blue transfer print	plate	Chinoiserie	20
11	pearlware-blue transfer print	plate	Chinoiserie	12
12	pearlware-blue transfer print	plate	Chinoiserie	12
13	pearlware-blue transfer print	plate	Chinoiserie	20
14	pearlware-blue transfer print	plate	Chinoiserie	9
15	pearlware-blue transfer print	plate	Chinoiserie	8
16	pearlware-blue transfer print	hollowware base	Chinoiserie	1
17	cc ware-luster glaze	saucer?		2
18	red bodied luster decorated	egg cup		16
19	red bodied luster decorated	egg cup		10
20	red bodied luster decorated	pitcher	banded exterior.	77
21	stoneware-gray bodied-luster decorated	galley pot?		12
22	whiteware-blue transfer print	cup with handle	floral	9
23	pearlware-blue transfer print	saucer	floral	8
24	pearlware-blue transfer print	saucer	landscape	24
25	pearlware-blue transfer print	cup with handle	landscape	17
26	pearlware-blue transfer print	plate	landscape	33
27	pearlware-blue transfer print	plate	landscape	19
28	whiteware-blue transfer print	shallow hollowware	floral	10
29	whiteware-blue transfer print	hollowware-deep	landscape	25

VESSEL	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	Total Sherds
30	pearlware-blue transfer print	pitcher	floral	6
31	pearlware-blue transfer print	saucer	floral	2
32	pearlware-blue transfer print	cup	landscape	15
33	pearlware-blue transfer print	cup with handle	landscape	7
34	pearlware-blue transfer print	saucer	landscape	13
35	pearlware-blue transfer print	saucer	indeterminate	12
36	pearlware-blue transfer print	saucer	landscape	5
37	pearlware-blue transfer print	tea bowl	landscape	25
38	pearlware-blue transfer print	cup with carinated shape	landscape	17
39	pearlware-blue transfer print	saucer	landscape	29
40	whiteware-blue transfer print	deep hollowware	landscape	5
41	pearlware-blue transfer print	mug	landscape	32
42	pearlware-blue transfer print	cup with handle	landscape	28
43	pearlware-blue transfer print	saucer	floral	31
44	whiteware-blue transfer print	saucer	landscape	5
45	pearlware-blue transfer print	saucer	landscape	12
46	pearlware-blue transfer print	pitcher	landscape	31
47	pearlware-blue transfer print	plate	landscape	39
48	pearlware-blue transfer print	base	landscape	4
49	creamware-plain	chamber pot		35
50	creamware-plain	chamber pot		18
51	creamware-plain	chamber pot		7
52	creamware-plain	chamber pot		13
53	creamware-plain	deep bowl w/rolled rim		7
54	creamware-plain	deep bowl w/rolled rim		25
55	creamware-plain	chamber pot		15
56	creamware-plain	plate		22
57	creamware-plain	plate/platter		12
58	creamware-plain	saucer/shallow holloww		8
59	creamware-plain	deep bowl		9
60	creamware-molded	plate	royal rim	3
61	creamware-plain	chamber pot		1
62	creamware-plain	hollowware-deep		1
63	creamware-plain	hollowware-deep-base		9
64	creamware-molded	hollowware-deep-base		2
65	creamware-plain	hollowware		3
66	creamware-handpainted overglaze	hollowware rim	indeterminate	1
67	creamware-handpaint overglz polychr	deep bowl	bands with floral	10
68	pearlware-handpaint underglz polychr	hollowware	floral	6
69	pearlware-handpaint underglz polychr	saucer	floral	13
70	pearlware-handpaint underglz polychr	hollowware	floral	8
71	pearlware-handpaint underglz polychr	hollowware-shallow	floral	3
72	pearlware-handpaint underglz polychr	hollowware-shallow	floral	1
73	pearlware-handpaint underglz polychr	saucer	floral	14
74	pearlware-handpainted underglaze green	saucer	floral	2

VESSEL	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	Total Sherds
75	pearlware-handpainted underglz polychr	hollowware-deep	floral	1
76	cc ware-embossed/handpaint polychr	hollowware-deep	indeterminate	1
77	pearlware-handpainted underglaze blue	chamber pot	floral	42
78	pearlware-handpainted underglaze blue	large bowl		65
79	pearlware-handpainted underglaze blue	saucer	floral	32
80	pearlware-handpainted underglaze blue	cup	floral	2
81	pearlware-handpainted underglaze blue	hollowware rim	bands	3
82	cc-plain	chamber pot		3
83	red bodied slipware	pie plate	triple wavy line	10
84	stoneware-gray body-brown slip-engine turned	hollowware-deep	bands	48
85	stoneware-brown body-salt glaze	hollowware body		1
86	buff-bodied earthenware with brown glz	hollowware rim		3
87	pearlware-factory slip	pitcher	bands	29
88	pearlware-factory slip	deep bowl	bands with roulette	41
89	cc-factory slip	hollowware-deep	bands with vertical flutes	1
90	creamware-factory slip	deep bowl	bands with mocha	22
91	pearlware-factory slip	deep bowl-large	banded with inlaid slip	47
92	pearlware-factory slip	deep bowl	bands with inlaid slip	10
93	creamware-factory slip	deep bowl	bands with mocha	40
94	creamware-factory slip	deep bowl	bands with mocha	34
95	pearlware-factory slip	deep bowl	engine turned w/mocha	13
96	pearlware-factory slip	deep bowl	bands with roulettes	14
97	pearlware-factory slip	bowl	bands	9
98	creamware-factory slip	mug	bands with mocha	26
99	creamware-factory slip	mug	bands with mocha	27
100	pearlware-factory slip	cup	marbled	19
101	pearlware-factory slip	hollowware-deep	engine turned	10
102	cc-factory slip	hollowware	bands w/marbled swirls	14
103	pearlware-shell edge green	plate	misc. embossed	14
104	pearlware-shell edge green	plate	scallop rim with bud	11
105	pearlware-shell edge green	plate	scallop rim with bud	22
106	pearlware-shell edge green	plate	scallop rim with bud	18
107	creamware-shell edge green	plate-small	scallop rim straight lines	2
108	pearlware-shell edge green	shallow dish-rectangle	scallop rim with bud	19
109	pearlware-shell edge green	plate	scallop rim straight lines	6
110	pearlware-shell edge green	platter-oval	scallop rim with bud	9
111	pearlware-shell edge blue	deep plate	scallop rim with bud	27
112	pearlware-shell edge blue	deep plate	scallop rim with bud	9
113	pearlware-shell edge blue	plate	embossed "flowers and grass"	21
114	pearlware-shell edge blue	plate	embossed pattern	2
115	pearlware-shell edge blue	plate	scallop rim straight lines	12
116	pearlware-shell edge blue	plate	scallop rim straight lines	4
117	pearlware-shell edge blue	plate	scallop rim straight lines?	6

VESSEL	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	Total Sherds
118	pearlware-shell edge blue	deep plate	scallop rim straight lines	11
119	pearlware-shell edge blue	plate	scallop rim with bud	12
120	pearlware-shell edge blue	platter-unknown shape	scallop rim straight lines	8
121	pearlware-shell edge blue	plate	scallop rim straight lines	11
122	pearlware-shell edge blue	lid	scallop rim straight lines	7
123	pearlware-shell edge blue	lid	scallop rim straight lines	45
124	creamware-plain	plate	curved rim	1
125	pearlware-molded	hollowware base	curved flutes	1
126	ironstone-plain	flatware rim-large		2
127	indeterminate burned	flatware rim		1
128	redware-lead glaze w/dark brown spots	rim		2
129	porcelain-English-overglaze painted	cup	indeterminate	10
130	porcelain-Oriental export-overglaze handpainted green	saucer	floral	32
131	porcelain-Oriental export-overglaze handpainted	hollowware	floral	16
132	porcelain-Oriental export-overglaze handpainted pink	saucer	floral	8
133	porcelain-Oriental export-overglaze handpainted red	rim	band and swag	2
134	porcelain-Oriental export-underglaze blue	flatware	Chinoiserie	13
135	pearlware-black transfer print	body	indeterminate	1
136	porcelain-colored glaze	body	green glaze	1
137	buff-bodied earthenware w/colored glaze	body	green ext; yellow int.	1
138	colonoware-river burnished	rim		1
139	colonoware-Yaughan	hollowware rim		1
140	colonoware-Lesene luster	hollowware rim		4

Considering only refined earthenwares, vessels reflect tablewares, teawares, and other forms that do not clearly fit into these two categories (e.g., bowls) or, like chamber pots, relate to personal hygiene. Nearly equal numbers of tablewares (MNV=37) and teawares (MNV=32) are present. Other forms include bowls (MNV=15), mugs (MNV=3), pitchers (MNV=4) and lids (MNV=2).

For decoration, the most common technique was transfer printing, which is found only on the pearlware and whiteware. Of the 3894 refined earthenware sherds, 1368 are transfer-printed. Also common are factory-made slipwares (435 sherds). Shell-edges are mostly on pearlware, with blue and green being the only colors. Blue shell edge is more numerous (n=188/MNV=13), but green is common (n=106/MNV=8). Finally, sherds with hand painted decorations (n=269/MNV=15) are frequent, although overglaze painted fragments are rare (n=14/MNV=2). Other decoration techniques are scarce in the assemblage and include molded/embossed designs, colored glaze, and luster glaze.

Turning to decorative motifs, the refined earthenwares were divided into three principal styles: Chinoiserie, floral, and landscape (Figure 26). The three primary styles occurred on transfer printed and hand painted vessels; factory-made slipwares were not included in this analysis because they functioned in a different context than the dining and teawares that are the focus of the present study (Sussman 1997:51). Of these design styles, landscape (n=507/MNV=23) was

most common, followed by Chinoiserie (n=370/MNV=14), and floral (n=247/MNV=20), although the vessel counts for each motif are close. All of the landscape and Chinoiserie motifs were on transfer-printed vessels. Floral motifs

were rendered mostly through hand painting (73% of all floral) with the balance being transfer printed. Of the Chinoiserie designs, nearly all of it was identified as the Willow pattern.

Looking at design motifs with respect to vessel forms, landscapes and floral designs are most common on teawares but Chinoiserie is most prevalent on tablewares. For Chinoiserie, 223 sherds represent plates (MNV=8) while only 21 cup fragments (MNV=3) and two saucer sherds (MNV=1) are present. These totals include a set of eight plates decorated with the Willow pattern. For floral, however, no tableware fragments were recovered. Floral-decorated sherds include 11 cup fragments (MNV=2), 142 saucer pieces (MNV=9), and seven pitcher sherds (MNV=1). The landscape category also favors teawares, including 84 cup, 25 tea bowl, and 90 saucer sherds (MNV=5, 1, and 7, respectively). Plate fragments with landscape designs total 124 sherds, but these indicate an MNV of only three. Three deep bowls and one mug are also in the landscape category.

Tablewares dominate among items with decorated rims, such as shell edge or molded forms. Shell-edged items include no teawares, with the possible exceptions of two small plate sherds (MNV=1) and 19 shallow dish sherds (MNV=1). The remainder of the shell-edged vessels includes plates (n=115; MNV=9), deep plates (n=47; MNV=3), platters (n=17; MNV=2); and serving vessel lids (n=52; MNV=2). Additionally, one creamware vessel (3 sherds) with a molded Royal pattern rim is present. A minimum of four additional creamware vessels with no decoration also represents tablewares. Thus, the dining wares from Feature 41 largely consist of minimally decorated or plain ceramics. Other decorated ceramics are indeterminate as to function or related to activities other than food service. Deep bowl or basin shapes, both undecorated and hand-painted were recovered (Figure 27a). Likewise, chamber pots included undecorated creamware examples and one elaborately hand-painted pearlware pot (Figure 27b-c).

Factory-made slipwares make up a collection of 435 sherds, representing a minimum of 16 vessels. The majority of these are pearlwares and creamwares. The prevalence of these ware types is consistent with an early 1800s date for Feature 41, when these ceramic types predominated among factory-made slipware (Sussman 1997:58). Forms are all hollowware, with identifiable vessels including various sized bowls (MNV=9), mugs (MNV=2), cups (MNV=1), and pitchers (MNV=1). Decorations were dominated by bands or bands combined with an additional motif, such as rouletting, marbled cables, mocha, or marbling (Figure 27d).

Also among the refined earthenwares in Feature 41 are red-bodied varieties that are decorated with luster glaze. These sherds (n=103) represent a minimum of three vessels. Two are eggcups covered in a lustrous brown glaze with no additional decoration. The third is a large pitcher that exhibits a lustrous brown glaze on its exterior with a band of blue glaze around its middle and white slip on its interior.

Coarse earthenwares from Feature 41 include lead-glazed redwares, buff-bodied types with lead glaze, red-bodied slipware, and colonoware. Although most of these types could not be identified as to vessel form more precisely than as hollowwares, one red-bodied slipware fragment represents a pie plate. Of note, too, are the colonoware fragments, reflecting three varieties as defined by Anthony (1986): Lesesne lustered (n=17), River Burnished (n=23), and Yaughan (n=17). These sherds represent a minimum of three vessels, one of which appears to represent a handled cup of the Lesesne lustered ware (Figure 27e). The others could not be identified more precisely than to call them hollowware. The colonoware is the only material in the assemblage that can be clearly associated with the enslaved occupants of the site.

Stoneware in the Feature 41 collection includes 61 sherds, about two-thirds of which are gray-bodied with a brown slip and poorly formed salt glaze. These fragments represent a single vessel, a medium-sized hollowware container that is most likely a jar or jug. Most of the other sherds are gray-bodied salt-glazed fragments of a vessel identified as a drinking pot (Beaudry et al. 1983:30) with the same form as the Lesesne lustered vessel noted above (Figure 27e).

Porcelain includes both English and Oriental export types. Decorative techniques on both varieties are dominated by overglaze hand painted decorations. Underglaze blue-painted designs also occur among the Oriental export porcelain. Identifiable vessel forms mostly reflect teaware. The entire assemblage of English porcelain (28 sherds) represents cups (MNV=1), while 40 sherds of Oriental export wares were identified as saucer fragments (MNV=2).

Thirteen sherds of underglaze blue Oriental export wares were also identified as general flatware (MNV=1), which could not be placed in either the tea- or tableware category.

Decorative motifs among the porcelain include floral and Chinoiserie styles. The Chinoiserie decoration, found on flatware fragments, was not identified as to a particular pattern. The floral motif was only on saucers. Porcelain cup fragments did not exhibit discernable patterns or possessed only colored rims and bases.

Glass

Feature 41 yielded 4354 pieces of glass (excluding pane glass) that reflect a variety of eighteenth- and nineteenth-century manufacturing techniques. With respect to form and function, identifiable items chiefly reflect bottles that are associated with the kitchen artifact group, although a few pharmaceutical and cosmetic containers are attributable to the personal artifact group. Tablewares represented in the glass assemblage include several pieces of stemware and other forms (Table 20). Over 1200 fragments were not identifiable as to function and were placed in the miscellaneous category, although based on their color, these fragments probably reflect spirit bottles associated with the kitchen group.

Among the kitchen group artifacts, bottles predominate. Most of the bottle collection consists of fragments of olive green "wine" bottles that may have contained any of several different substances. In fact, two base fragments contain lead shot (4-mm size) wedged between the interior wall and the pushup, suggesting these bottles were used for the storage of ammunition, presumably after their beverage or food contents were used up.

Three glass seals indicate that at least two bottles contained wine. One, stamped "GRUAUD LAROSE," refers to Chateau Gruaud Larose, a winery in the Bordeaux region established in the 1700s and still in existence (Meserole, personal communication, 2002). The second specimen is marked "WILSON & PAUL" and appears to represent the mark of an importer or dealer rather than a winery. A third fragment is illegible.

Of the spirit bottles, several possess two-piece, down-tooled finishes typical of the circa 1790 to 1820 period (Jones and Smith 1985:21). Two additional specimens were typical of the period between 1821 and 1852 (Jones 1986:81). These artifacts are consistent with the date suggested by the ceramics. Machine-made bottle fragments in the sample are likely intrusive.

Other bottles include fragments of apparent "London Mustard" containers, representing a minimum of three vessels. London Mustard, a powdered variety, began to be marketed around 1800 (Jones and Smith 1985:60). Additional glass fragments in the assemblage likely also represent food or sauce containers, but their functions cannot be ascertained (Figure 28a).

Glass tablewares include several forms. Readily identifiable are at least eight stemmed drinking glasses of varying styles (Figure 28b). Most of the identified styles include a stem with a single annular or bladed knob and a bucket-shaped bowl. One example, however, has a bowl with a paneled or faceted shape. Two trumpet-shaped bowls are also present, one with a faceted shape, along with a bell-shaped bowl. Jones and Smith (1985:39) note that the central knob and bucket-shape are common between 1790 and 1820. Regarding the variety of styles, the overall impression is of an unmatched set of drinking glasses. Although wine glasses were purchased or owned by the set (Jones and Smith 1985:39), it is unknown whether the examples from Feature 41 reflect a single mismatched set, or individual pieces from several groups.

Figure 26: Representative Refined Earthenwares from Feature 41

Figure 26a: Transfer-printed landscape design on teawares.

Figure 26b: Transfer-printed landscape design on bowl.

Figure 26c: Transfer-printed plates with Chinoiserie "Willow" pattern

Figure 26d: Shell-edged tablewares.

Figure 26e: Saucer with handpainted blue floral decoration.

Figure 26f: Saucers with handpainted polychrome floral decorations.

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Figure 27: Feature 41, Assorted Ceramic and Vessel Types

Figure 27a: Blue hand-painted deep hollowware/basin.

Figure 27b: Undecorated creamware chamber pot

Figure 27c: Blue hand-painted pearlware chamber pot.

Figure 27d: Factory-made slipwares

Figure 27e: Salt-glazed stoneware (left) and Colonoware (right) cups or galley pots.

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Table 20: Feature 41 Glass Inventory

MANUFACTURE TECHNIQUE	TOTAL	FUNCTION/ FORM	TOTAL
2-pt mold	15	bottle-beverage	13
blown-general	664	bottle-case	37
hand blown	643	bottle-food	22
indeterminate	1250	bottle-general	303
Indet.-etched	4	bottle-spirit	2374
machine-made	37	bottle-spirit, vintner's seal	4
mold blown	26	bottle-vial	13
molded-general	1525	container-general	40
Molded/hnd-blwn	2	general glass	1259
molded-stamped	2	indeterminate	2
press molded	186	indeterminate hollowware	11
TOTAL	4354	jar	1
		pharmaceutical	1
		pharmaceutical/ cosmetic	4
		Pharmaceutical/ cosmetic-vial	4
		tableware-general	35
		tableware-hollowware	188
		tableware-indeterminate	4
		tableware- hollowware-lg	12
		tableware-stemware	20
		tableware-stemware-drinking glass	16
		TOTAL	4354

Other tableware includes several items of indeterminate function. Numerous base fragments of cylindrical hollowware are present, reflecting a minimum of 18 separate vessels (Figure 28c). Although reconstruction was not feasible for these items, some observations can be made about their probable forms. All of the items in this grouping are lead glass. Of the 18 vessels, 10 represent plain free blown cylindrical or conical (flat bases with flared sides) vessels. The other eight vessels are mold blown or press molded with a vertical ribbed pattern running along the base, sometimes continuing to the pontil scar. Above the ribbed decoration, some of these vessels exhibited a raised diamond decoration, occasionally in combination with other motifs.

Regarding form, rim sherds to at least one cylindrical vessel, probably a tumbler, are present. However, one rim sherd is curved into a pouring spout. Also, some fragments represent shoulders. Finally, two matching handles, of different sizes, possess remnants of the diamond pattern where they met the vessel body. Thus, the molded and plain base fragments could reflect a number of different vessel forms, including tumblers, decanters, pitchers, cups, cruets, and others. While no definitive conclusions can be made about the forms, the assemblage does hint at an elaborate glassware set.

One additional item in the tableware assemblage that is of note is a large hollowware vessel of lead glass. Represented by several rim sherds, this vessel appears to represent a large hand blown bowl with a folded out lip.

Figure 28
Examples of Glass Tablewares and Containers from Feature 41



Glass assigned to the personal artifact group includes pharmaceutical or cosmetic containers. The majority of these are bottles with embossed marks that indicate their contents or vessels with shapes that are consistent with medicine or cosmetic containers. The personal category might be underrepresented in the glass assemblage because many fragments of small bottles and vials could not clearly be assigned a functional identification. Only nine shards were placed in this category while 13 additional fragments are vials.

Also of note is a small molded clear glass square vial base embossed, ". . .THE// . . .ATENT// . . .NCE OF// . . . RMINT," and representing an Essence of Peppermint container (Figure 28a). A second item is the base from an amethyst-colored container with molded or cut flutes on its sides, an oval cross section, and a tapered shape that terminates in a base measuring only 1.1-cm (0.4-in) in diameter. The vessel probably was used for scented water or smelling salts.

Other Artifacts

Turning to other artifacts in the assemblage, these fall into the activities, architecture, arms, clothing, kitchen, miscellaneous, personal, and pipe categories (Table 21). Of these, the architecture group is the largest by far, but mostly consists of flat glass fragments, which probably is so common because of its fragility. Other commonly occurring materials in this group are roof tile and slate fragments, brick fragments, nails, and concrete fragments. Some of these materials may be accidental inclusions in the feature. For example, roof tiles were ubiquitous at the site and may represent secondary refuse in Feature 41.

The activities group includes 12 artifacts, one of which, a porcelain insulator, is intrusive. Other materials include clay marbles and an iron hoe. Audrey Noel Hume (1974) suggests that large hoes denote agriculture rather than household gardening. The example from Feature 41 measures roughly 15cm (6in) across, does not clearly indicate one or the other activity.

In addition to these items, the activities group includes a lead bale seal. These were utilized to seal and identify the contents of packaged goods (Stone 1974:281), and do not necessarily reflect tailoring or related functions (South 1977). Bale seals usually consist of two lead disks joined by a narrow stem. The example from Feature 41 is marked with a partially legible, "T T" while the other disk is inscribed with an illegible symbol. The arms group consists of only one prismatic type gunflint of grayish stone that is probably English (Noel Hume 1969:221). Items that might also fall into the arms group are the bottles containing lead shot that were mentioned above.

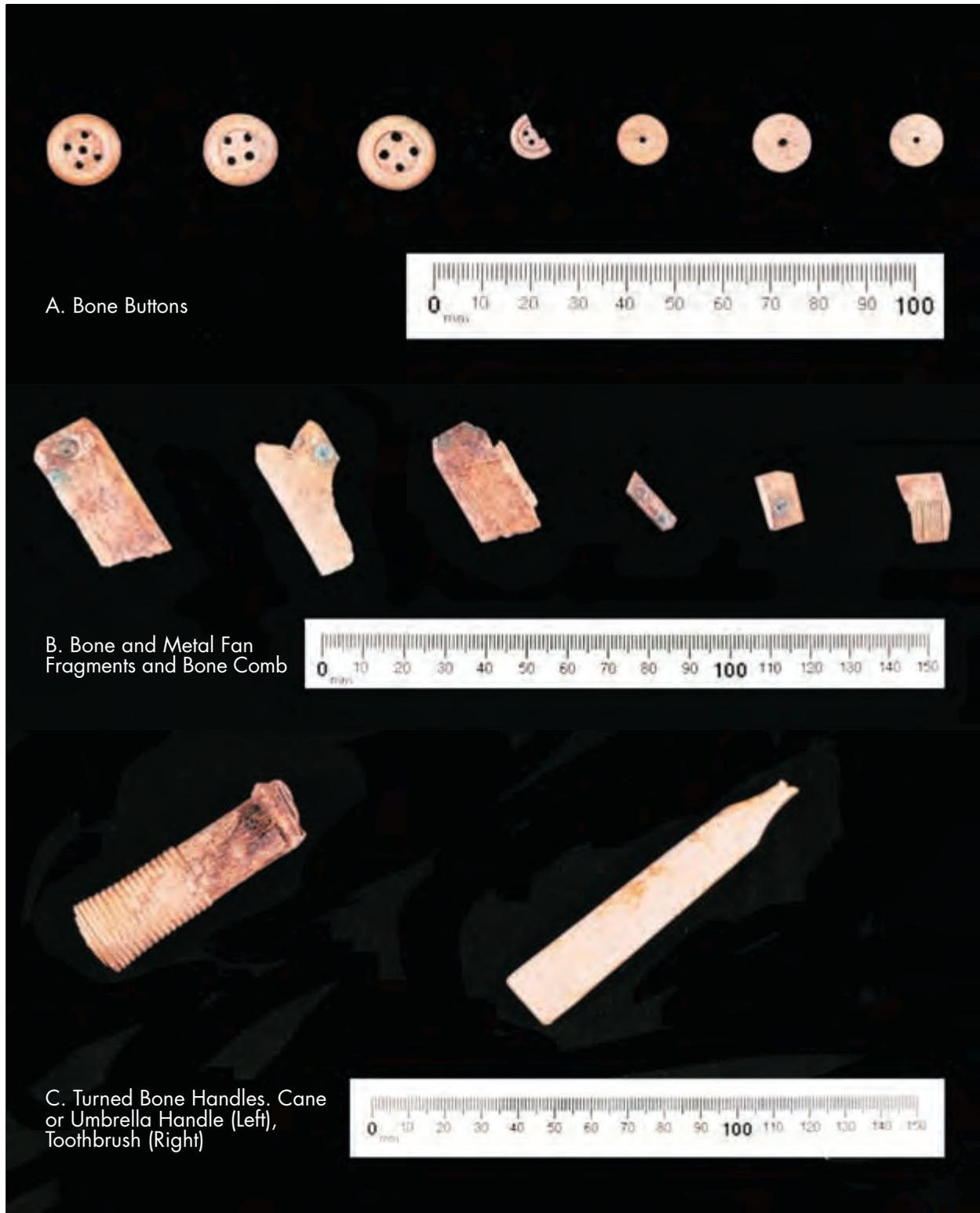
The clothing group is composed of buttons (n=17), three possible brass snaps, and one glass bead. The buttons include several bone and metal examples. Among the bone buttons are three discs with single eyes, and three four-hole types with rounded sides and sunken panels. One specimen also has an incised concentric ring surrounding the face (Figure 29a). The metal buttons include seven molded brass or brass-alloy specimens. Three are one-piece flat disc types cast with a separate eye in place. The other four are indeterminate. None exhibited a discernable molded decoration.

Table 21: Feature 41, Other Artifacts

GROUP	DESCRIPTION	TOTAL
ACTIVITIES	bale seal, lead	1
	flatiron	2
	hoe	1
	insulator, porcelain	1
	marble, toy, clay	6
	spike	1
	wire, nonelectric	1
ACTIVITIES Total		13

GROUP	DESCRIPTION	TOTAL
ARCHITECTURE		
	hardware, other	1
	brick, indeterminate	13
	brick, machine made	9
	concrete	13
	flat glass	451
	mortar, modern	6
	nail, cut	7
	nail, other	1
	nail, unidentified	17
	nail, wire	1
	plaster	2
	roof slate	21
	tile, roof	56
	tile, sewer	3
ARCHITECTURE Total		601
ARMS		
	gunflint	1
CLOTHING		
	bead, glass	1
	button, bone	8
	button, brass, other	3
	button, other metal	4
	snap, brass	3
CLOTHING Total		19
KITCHEN (excluding glass and ceramic)		
	glass, burned	2
	pull tab	1
KITCHEN Total		3
MISCELLANEOUS		
	coal	2
	metal, indeterminate object	24
	plastic	1
	sheet metal	1
	slag	7
	wood, lumber	3
MISCELLANEOUS Total		38
PERSONAL (excluding glass and ceramic)		
	comb, bone	1
	folding fan parts, bone	6
	handle, bone	2
	pencil, lead/graphite	1
PERSONAL Total		10
PIPE		
	pipe bowl	4
	pipe stem	5
PIPE Total		9
TOTAL		693

Figure 29
Clothing and Personal Artifacts from Feature 41



Although the kitchen group dominates the assemblage, it contains little beyond the ceramics and glass discussed previously. Other items placed in this category include a modern pull-tab reflecting a modern intrusion.

The personal group includes glass containers discussed previously as well as nine bone artifacts and one lead or graphite pencil fragment. Among the bone items are six undecorated folding fan fragments representing parts of the fan sticks, ribs, and possibly guard (Figure 29b).

A single bone comb fragment represents a dressing comb (as opposed to the ornamental type). One bone toothbrush handle is present that exhibits a square base and no manufacturer's mark. Another bone handle is a lathe-turned specimen probably used for a cane or parasol/umbrella. The extant portion includes the base, which is plugged with a separate carved disc. The distal end is broken, but the remaining portion is threaded on the interior to accept another piece (Figure 29c).

The pipe assemblage includes four bowl and five stem fragments. Two of the bowl pieces are decorated, one having raised vertical ribs and the other exhibiting a vine motif along its outer face and a portion of an embossed star on its side. The stem fragments were unmarked.

Removing "general" glass from the miscellaneous category leaves only 38 items, including intrusive modern plastic. Other objects in this group are indeterminate or do not clearly fit into other categories, such as coal, sheet metal, and slag. Nuggets of what appear to be hardened pine resin are also here.

FEATURE 52

Located in the northeastern part of the site and approximately 3m (10 ft) south of Feature 41, Feature 52 consisted of a refuse-filled pit. Based on its date and location, Feature 52 appears to relate to the Keckelely occupation. Because of time constraints, only the north half of the feature could be excavated fully. The south half was partially excavated to remove soil samples for flotation analysis and then the remaining soils were shoveled out and screened to sample the artifacts.

The feature consisted of a soil stain measuring 4.9x3.4m (15.7x11ft), although excavation revealed that the densest and deepest part of the feature consisted of a roughly 2.0-m (6.5-ft) diameter circular area in its northern part. The western portion of the feature was interpreted as disturbance, possibly from construction or earlier utility installation, but this interpretation could not be evaluated due to time limits (Figures 30 and 31).

Excavation of Feature 52's north half revealed it as roughly bowl-shaped in profile and extending to a depth of at least 70cm (2.3ft) below the graded elevation of 3m (10ft) amsl (Figure 30). The original elevation here lay at about 3.7m (12ft) amsl, and therefore Feature 52 might have originally extended to a depth of over 1.3m (4.3ft). The depth and size of the feature could indicate a privy, although its final use was to dispose of household refuse.

The feature contained two main deposits that were revealed in the profile. The first of these was very dark grayish brown sandy loam with large artifacts. A lower deposit, consisting of brown loamy sand, enveloped the upper deposit and also contained artifacts, but these were smaller and more fragmentary, suggesting that the lower matrix represented gradual filling and the upper deposit reflected rapid accumulation of debris (Figure 31 b-c).

FEATURE 52 ARTIFACT ANALYSIS

Artifacts from Feature 52 included domestic waste and building rubble. Domestic refuse included ceramic and glass tablewares, bone, and charcoal. A number of complete and large brick fragments were also present.

Excavation of the north half of Feature 52 and sampling the south half yielded 1788 artifacts, excluding faunal and floral remains (see Chapters XI and XII). Artifacts represent the activities, architecture, clothing, kitchen, miscellaneous,

Figure 30
Feature 52, Plan and Profile

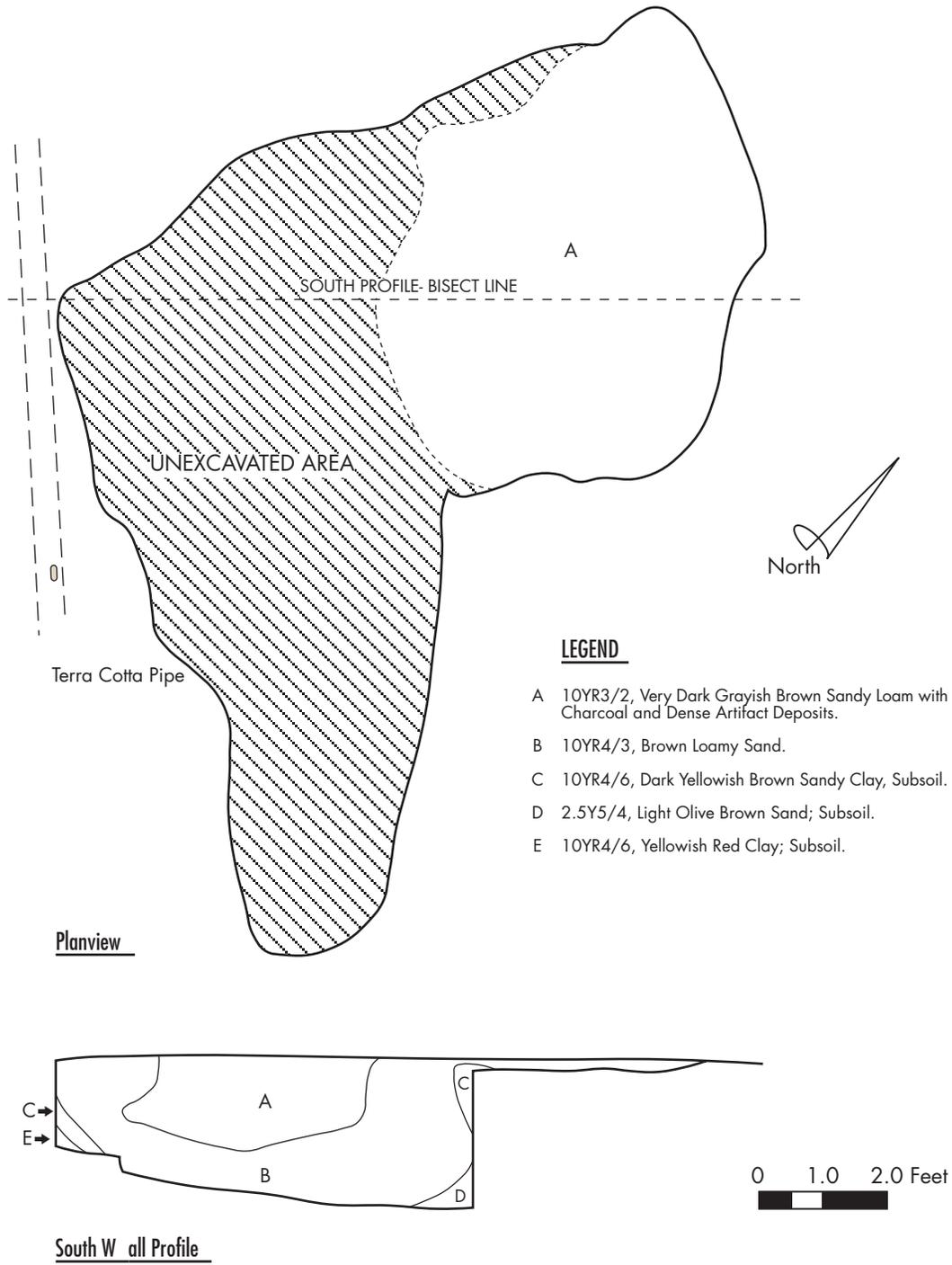


Figure 31
Views of Feature 52



Feature 52 as Exposed by Grading and Hand-clearing



South Profile of Feature 52



Feature 52, Level 1. Looking Southeast.

personal, and pipe groups (Table 22). The kitchen group, composed of ceramics and glass, makes up the majority. Although not included here, the faunal assemblage from this feature was also large and contributed to the interpretation that the feature represented household, primarily kitchen, refuse. The architecture group is likely underrepresented because bulk building materials were only sampled. The feature did contain brick and mortar fragments, but these did not appear to comprise a significant part of its contents and probably reflected secondary and incidental deposits. The miscellaneous group is probably inflated here because it contains glass that could not be identified as to form or function, but which probably were kitchen-group containers or tablewares.

Table 22: Feature 52, Artifact Groups

ARTIFACT GROUP	Total
Activities	3
Architecture	406
Clothing	8
Kitchen	878
Miscellaneous	452
Personal	29
Pipe	12
TOTAL	1788

Ceramics

Ceramics make up over a third of the entire Feature 52 artifact sample (n=692, 38.7%) and include items related to food preparation, storage, and service, personal hygiene, and other activities. Ceramic types include a range of refined and coarse earthenwares, stoneware, and porcelain (Table 23).

Most of the dateable ceramics are whiteware, which provides a likely beginning date for the feature during the 1820s. The TPQ for the feature is 1827, based on two sherds of yellowware. Pearlware, creamware (with an end date of 1820) and yellowware make up minor parts of the sample. Ironstone is entirely missing from the assemblage. Based on 603 dateable sherds, the MCD for Feature 52 is 1862. This date is skewed, though, by the prevalence of whiteware, which remains in production to the present. A more likely date is suggested by the lack of ironstone. Had the feature been open past the time ironstone was introduced during the 1840s, it would almost certainly contain this material. Its absence means that the feature was probably closed and sealed by then. Thus, Feature 52 probably dates between the 1820s (possibly late in the decade) and the 1840s.

This date range coincides with the period when the household transitioned from Michael Keckley's to John Klinck's. Although a change in households is sometimes indicated by a concentrated deposit of artifacts associated with the outgoing family, in this case most of the materials, and particularly the bone, are more suggestive of daily refuse disposal. Given the possible late 1820s beginning date for the feature, it is interpreted as reflecting the Klinck household. (It is acknowledged, though, that considerable continuity between these households probably existed as Michael Keckley's daughter was married to Klinck and his younger children were Klinck's wards.)

Looking at the ceramic assemblage in more detail, refined earthenwares (creamware, pearlware, whiteware, yellowware, delft, and refined redwares) make up the majority of the assemblage. Porcelain is also relatively common (n=62), although it makes up only about nine percent of the sample. Coarse earthenwares combined (including colonware and trailed slipwares) include only 20 sherds (less than 3% of the total) and stonewares (n=8) are even less common. The assemblage thus seems to represent primarily dining- and tea related materials.

Table 23: Feature 52, Ceramic Types

CERAMIC TYPE	BEG DATE	END DATE	TOTAL
colonoware-gen			2
colonoware-Lesene smoothed			6
creamware-molded	1762	1820	1
creamware-plain	1762	1820	40
Delft-blue glaze	1680	1800	1
earthenware-coarse-no glaze			1
indeterminate earthenware-luster glaze			1
Jackfield style	1740	1850	1
Porcelain (Stone China)-blue transfer print (varying dates based on different styles/makers mark)	1822	1835	10 16
porcelain-bone china-molded			16
porcelain-bone china-plain			17
porcelain-underglaze blue handpainted			3
pearlware-blue transfer print	1800	1840	4
pearlware-factory slip	1790	1890	15
pearlware-handpainted underglaze blue	1780	1820	19
pearlware-handpainted underglaze brown	1795	1820	1
pearlware-handpainted underglaze green	1780	1820	1
pearlware-handpainted underglaze polychrome	1795	1820	23
pearlware-molded body	1780	1840	1
pearlware-plain	1780	1840	33
pearlware-shell edge blue	1780	1840	1
	1820	1845	10
pearlware-shell edge green	1780	1840	12
	1800	1850	6
red bodied slipware	1670	1850	1
redware-brown glaze			1
redware-clear glaze			3
redware-no glaze			6
refined agate ware-molded			1
refined earthenware-colored glaze			3
refined earthenware-colored glaze-molded			2
stoneware-buff body-salt glaze			2
stoneware-gray body-salt glaze			6
thin red body, molded-brown glaze			1
thin red body-clear glaze			1
unident-burned transfer print			1
whiteware-black transfer print	1820	1915	2
whiteware-blue transfer print	1820	1915	107
whiteware-blue transfer print-old blue	1820	1835	1
whiteware-factory slip	1820	1900	46
whiteware-handpainted underglaze polychrome	1820	1990	46
whiteware-handpainted underglaze red	1820	1990	1
whiteware-molded	1820	1990	29
whiteware-molded with blue transfer print	1820	1915	2
whiteware-plain	1820	1990	149
whiteware-purple transfer print	1825	1915	12
whiteware-red transfer print	1825	1915	2

CERAMIC TYPE	BEG DATE	END DATE	TOTAL
whiteware-shell edge blue (varying dates based on different styles)	1800	1850	2
	1810	1840	2
	1820	1845	10
		1900	7
whiteware-shell edge green	1810	1845	3
yellowware-engine turned	1827	1940	1
yellowware-plain	1827	1940	1
TOTAL			692

The assemblage contains a minimum of 73 separate ceramic vessels, not all of which could be identified as to form (Table 24). The vessel list (Table 25) provides an overview of the ceramic types, forms, and decorative motifs from this feature. Identifiable vessel forms include bowls, plates, serving vessels, cups, saucers, bowls, and other tablewares. In addition, remains of a single chamber pot and washbasin were identified along with three flowerpots. Teawares, though, are the most prevalent functional category ($n=122$), being represented by a minimum of 21 vessels (5 cups, 15 saucers, and 1 tea- or coffeepot). In contrast, forms associated with dining (53 sherds) include only nine vessels (7 plates, 1 deep plate, 1 serving dish). Additional identified vessel types include bowls ($n=68$ /MNV=6), pitchers ($n=5$ /MNV=1), and unspecified dishes ($n=5$ /MNV=1). Missing from the assemblage are forms associated with coarse earthenwares and stonewares, except for six flowerpot fragments.

Turning to decorative motifs, a similar range of styles occurs in Feature 52 as in Feature 41. Of the three main classes of decoration, floral styles are the most prevalent ($n=127$ sherds/MNV=19) followed by Chinoiserie ($n=41$ /MNV=5). Landscape decorations were nearly absent from this assemblage, being represented by only two sherds (MNV=1). The Gothic style appears in this sample, however, being represented by 33 sherds (MNV=6).

Breaking down the decorative motifs by vessel form, floral motifs are the most common among teawares, being found on cups ($n=12$ /MNV=2), saucers ($n=40$ /MNV=7) and a coffee or tea pot ($n=8$ /MNV=1) (Figure 32). Less common, Chinoiserie motifs occurred on cups ($n=18$ /MNV=2) and saucers ($n=8$ /MNV=1). Floral ($n=29$ /MNV=1) and Chinoiserie ($n=11$ /MNV=1) designs also occur on bowls of indeterminate function.

Among tablewares (plates, platters, serving vessels), rim decorations are the most common, as was the case for Feature 41, and rim fragments are overwhelmingly shell edged. Vessels decorated in this manner included plates (21 sherds/MNV=3), platters ($n=8$ /MNV=1), as well as a dish of uncertain function ($n=1$ /MNV=1). Numerous fragments ($n=22$) identified only as indeterminate "rims" or "flatware" also exhibit shell edge decoration (Figure 32).

Tablewares with more elaborate decorations occur on porcelain. Of 43 porcelain sherds that could be identified as to vessel form, 22 represented three matching or complementary blue transfer printed plates with exotic floral decorations and Asian-style borders (Figure 32). These were made in England between 1822 and 1835, as indicated by the mark of Hicks, Meigh, and Johnson on one (Kovel and Kovel 1986:98). Although called porcelain in the artifact inventory, these sherds represent Stone China, an early nineteenth century ware produced by English potters as an alternative to Oriental porcelain (Miller 1991:9-10). The remainder of the identified porcelain vessels were bone china teawares and included Gothic-style cups (5 sherds/MNV=1), paneled saucers with painted floral designs ($n=11$ /MNV=2), and plain varieties ($n=5$ /MNV=1).

Returning to refined earthenwares, the prior discussion refers mainly to pearlware and whiteware. Other types in the assemblage include creamware, consisting of 40 undecorated sherds (MNV=2), Delft (one blue glazed sherd), and refined or thin-bodied redwares with molded bodies and/or colored glaze (MNV=4). Save for one creamware chamber pot fragment and one thin redware sherd representing a jar rim, these materials could not be identified as to vessel form.

Table 24: Feature 52, Ceramic Vessel Forms

VESSEL FORM	TOTAL SHERDS	MNV
base	41	
base-large	1	
body	213	2
bowl	28	4
chamber pot	1	1
coffee pot	8	1
cup	30	4
cup with handle	5	1
deep bowl	29	1
deep bowl with carinated shape	11	1
deep plate	6	1
dish	1	1
flatware	1	
flatware rim	2	1
flatware-large	2	1
flower pot	6	3
handle	7	
handle-small	2	
hollowware	3	1
hollowware base	14	1
hollowware base-large	1	
hollowware base-small	2	
hollowware body	34	4
hollowware body-large	7	2
hollowware rim	19	7
hollowware rim-large	2	1
hollowware with carinated shape	13	4
indeterminate	1	
lid	1	
pitcher	5	1
plate	39	7
platter-oval	8	1
rim	42	3
rim-cogged	1	1
rim-jar	1	1
rim-large	1	1
saucer	79	15
wash basin	25	1
TOTAL	692	73

Most of the coarse earthenwares and stonewares are also too fragmentary to be identified as to form. These include Colonoware (n=8/MNV=1), red bodied slipware (n=1), redware (n=10/MNV=4), and indeterminate types (n=1). The Colonoware includes six sherds of Lesene smoothed that could not be identified as to form. Six unglazed redware sherds represent a minimum of two flowerpots while the remaining redware is lead glazed and of indeterminate form.

Stoneware in this assemblage includes only eight sherds with buff or gray bodies and salt glaze. None of their forms could be identified, except to say they were hollowware, and none are decorated.

Table 25: Feature 52, Ceramic Vessel List

VESSEL #	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	TOTAL SHERDS
141	pearlware-handpainted underglaze blue	cup	floral	7
142	pearlware-handpainted underglaze blue	hollowware rim	floral	1
143	pearlware-molded body	hollowware base	indeterminate	1
144	whiteware-molded	hollowware rim	gothic	3
145	whiteware-molded	saucer	gothic	8
146	whiteware-molded	saucer	gothic	11
147	whiteware-molded	saucer	gothic	3
148	whiteware-plain	hollowware rim-large		2
149	whiteware-plain	wash basin		25
150	creamware-plain	chamber pot		1
151	creamware-molded	plate		1
152	porcelain-bone china-molded	saucer	floral	3
153	porcelain-bone china-molded	saucer	floral	8
154	porcelain-bone china-plain	saucer		5
155	porcelain-bone china-molded	cup with handle	gothic	5
156	pearlware-handpainted underglaze blue	hollowware	indeterminate	3
157	pearlware-blue transfer print	hollowware rim	indeterminate	1
158	pearlware-blue transfer print	hollowware rim	indeterminate	1
159	whiteware-blue transfer print-old blue	plate	seashell border	1
160	whiteware-blue transfer print	cup	Chinoiserie	4
161	whiteware-blue transfer print	cup	Chinoiserie	14
162	whiteware-blue transfer print	saucer	Chinoiserie	6
163	whiteware-blue transfer print	deep bowl	floral	29
164	whiteware-molded with blue transfer print	hollowware body	landscape transfer print; ind. Molded	2
165	whiteware-purple transfer print	deep bowl with carinated shape	Chinoiserie	11
166	whiteware-black transfer print	hollowware rim	indeterminate	1
167	whiteware-red transfer print	body	indeterminate	2
168	Porcelain (Stone China)-blue transfer print	deep plate	floral	6
169	Porcelain (Stone China)-blue transfer print	plate	floral with bird	10
170	Porcelain (Stone China)-blue transfer print	hollowware body	floral	1
171	whiteware-handpainted underglaze polychrome	coffee pot	floral	8
172	whiteware-handpainted underglaze polychrome	saucer	floral	12
173	whiteware-handpainted underglaze polychrome	saucer	floral	5
174	pearlware-handpainted underglaze polychrome	saucer	floral	9
175	pearlware-handpainted underglaze polychrome	cup	floral	5
176	whiteware-handpainted underglaze polychrome	saucer	floral	1
177	pearlware-handpainted underglaze polychrome	saucer	floral with band	1
178	pearlware-handpainted underglaze polychrome	saucer	floral with band	1
179	pearlware-handpainted underglaze green	saucer	single band	1

VESSEL #	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	TOTAL SHERDS
180	whiteware-handpainted underglaze polychrome	hollowware with carinated shape	floral	1
181	refined earthenware-colored glaze-molded	hollowware body	floral	2
182	yellowware-engine turned	hollowware rim	bands; filled	1
183	pearlware-factory slip	pitcher	bands; filled	5
184	whiteware-factory slip	bowl	bands	6
185	pearlware-factory slip	hollowware with carinated shape	bands	4
186	whiteware-factory slip	bowl	parallel wavy trails with incised rim	8
187	whiteware-factory slip	bowl	parallel wavy trails	9
188	whiteware-factory slip	hollowware with carinated shape	bands	2
189	whiteware-factory slip	hollowware with carinated shape	bands	6
190	pearlware-shell edge blue	platter-oval	embossed pattern	8
191	pearlware-shell edge blue	dish	embossed pattern	1
192	pearlware-shell edge blue	flatware rim	embossed pattern	1
193	whiteware-shell edge blue	plate	embossed pattern	9
194	whiteware-shell edge blue	rim-large	scallop rim with bud	1
195	whiteware-shell edge blue	rim	embossed pattern	1
196	whiteware-shell edge blue	rim	scallop rim with straight lines	2
197	whiteware-shell edge green	plate	scallop rim, curved lines w/o bud	3
198	pearlware-shell edge green	plate	scallop rim with bud	2
199	Jackfield style	body		1
200	thin red body, molded-brown glaze	rim-jar	roulette	1
201	redware-clear glaze	hollowware body-large		1
202	redware-no glaze	flower pot		2
203	red bodied slipware	rim-coggled	brown slip with white trails	1
204	refined agate ware-molded	rim	indeterminate	1
205	stoneware-gray body-salt glaze	hollowware body-large		6
206	colonoware-Lesene smoothed	hollowware body		6
207	redware-no glaze	flower pot	coggled rim	3
208	redware-no glaze	flower pot		1
209	whiteware-molded	flatware-large	gothic	2
210	whiteware-plain	saucer		3
211	pearlware-factory slip	bowl	marbleized cable	5
212	porcelain-blue transfer print	plate	floral with Chinese border	6
332	whiteware-handpainted underglaze polychrome	hollowware rim	floral	3

Figure 32
Representative Ceramic Artifacts from Feature 52

SEE
"COLLEGE OF CHARLESTON TABLOIDS"

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Glass

The Feature 52 glass assemblage includes 569 container and tableware fragments that reflect several different manufacturing techniques and mostly items from the kitchen group. A few pharmaceutical or cosmetic bottle fragments are in the personal artifact group (Table 26). The assemblage contains few chronologically diagnostic items, although the high numbers of hand blown and mold blown vessels is generally more indicative of an earlier date.

Table 26: Glass Inventory from Feature 52

Manufacture Technique	Total	Function/Form	Total
blown	44	bottle-general	11
hand blown	95	bottle-spirit	89
indeterminate	361	container-general	19
indeterminate-cut	1	general	361
indeterminate-cut and etched	8	indeterminate	1
indeterminate-cut decoration	7	pharmaceutical	2
indeterminate-engraved	2	pharmaceutical-bottle	7
mold blown	17	pharmaceutical-vial	8
molded	15	pharmaceutical/ cosmetic	2
press molded	17	pharmaceutical/ cosmetic-bottle	3
turn mold	2	stopper	1
TOTAL	569	tableware-container	1
		tableware-general	2
		tableware-hollowware	33
		tableware-indeterminate	12
		tableware-lg stemware	7
		tableware-stemware	2
		tableware-stemware-drinking glass	1
		tableware-tumbler	7
		TOTAL	569

Respecting form and function, most of the glass could not be clearly identified and was placed in the miscellaneous artifact group. Of the identifiable fragments, dark green "wine" (spirit) bottle pieces are the most prevalent. Several large-mouthed bottles are also present and although their content cannot be precisely identified, they probably contained food or other non-beverages (Figure 33).

Tableware consists of stemmed drinking vessels and tumblers. Stemware includes a minimum of three separate, unmatched drinking glasses (Figure 33). Also in this category is a large vessel of unknown function that is decorated with a faceted design on the stem and whose bowl fragments exhibit an engraved crest or motto. The tableware category also contains tumbler fragments representing at least two vessels. One is a plain cylinder and the other exhibits molded flutes.

Several decorated glass fragments are present and include press molded, cut, cut/etched, and engraved fragments (Table 27) (Figure 33). These decorated examples seem to manifest a collection of mismatched pieces. However, as a whole they express a concern or taste for ornate tableware.

The assemblage includes 22 fragments that can be classified as pharmaceutical or cosmetic. The contents of these containers are mostly unknown. Four bottle fragments marked ". .LLETON//. . .TTERS" are an exception, however, and likely held patent medicine (bitters). A few unmarked vials probably contained medicine or cosmetics (Figure 33). Three fragments of a small clear container with a tapered shape, oval cross section, and narrow base was probably a scented water or smelling salt bottle (Jones and Smith 1985).

Figure 33
Representative Glass from Feature 52



Table 27: Decorations Recorded for the Feature 52 Glass Assemblage

DECORATION	Total
Straight rim with applied neck ring and cut or molded decoration below neck	1
Flutes around waist but not at rim or base	15
Molded diamond and panels; similar to examples from Feature 41	2
Cut ribs/flutes with engraved floral design	8
Cut diamonds filled with cross hatch	1
Cut diamonds filled with cut cross-hatching	1
Cut fan motif	2
Etched geometric/cross hatched	1
Etched ribs	1
Facets	1
Paneled decoration	2
Panels with cut decoration	1
Ribs on interior	1
Round knob and bowl have cut facets; bowl also has indeterminate cut or engraved design and emblem with writing; possible monogram or crest	7
Panel decoration	3

Other Artifacts

Artifacts other than ceramics and glass make up a small portion of the Feature 52 assemblage (Table 28). The architecture group may be underrepresented because bulk building materials were only sampled. The miscellaneous group is also underestimated because a large portion of the indeterminate glass could rightly be placed here. Nevertheless, the overall artifact totals outside of ceramics and glass are very low and support an interpretation that Feature 52 primarily represents a kitchen midden.

The architecture group is the largest behind the kitchen group. Architecture related artifacts include mostly flat glass and other building debris. Identifiable nails consist entirely of cut examples, suggesting a date after 1805, which is consistent with the dates derived from the ceramics. The high incidence of flat glass from the feature suggests the disposal of glass panes, while a relatively high number of nails imply structural remains. No clear evidence was found in the feature to suggest that it represented a building, although it cannot be entirely ruled out. It is possible that the feature represented an old privy or structure location that was filled with household—primarily kitchen—refuse.

The clothing group contains eight items, including five buttons. Four of the buttons are carved bone and include three specimens with four holes set in recessed panels. On one example an incised ring encircles the recessed panel. The fourth bone button is a plain disc with a single central hole. The fifth button is cast brass.

Other clothing fasteners include the eye from a brass hook-and-eye set and a straight pin. Notable is a cylindrical brass cone with a ball at the tip and holes punched through the open end. This item has been identified as an arguilette, which was attached to the end of an ornamental braid used on uniforms (James Legg, personal communication, 2002).

In addition to glass pharmaceutical containers, the personal artifact group contains seven items. Among the more noteworthy articles is a brass or copper alloy comb consisting of a metal strip to which 7.5-cm (3.0-in)-long teeth have been attached (Figure 34). The comb lacks any decoration or adornment, suggesting it served simply to hold a hairstyle in place. A related item is a bone hairbrush fragment. Hygiene-related artifacts also include two trepanned-type bone toothbrush heads. Three lead pencil fragments complete the personal group.

Table 28: Artifacts Recovered from Feature 52

ARTIFACT GROUP	ARTIFACT	TOTAL
ACTIVITIES		
	Hoe, iron	1
	marble, toy, stone	2
ACTIVITIES Total		3
ARCHITECTURE		
	brick	5
	flat glass	254
	nail, cut	20
	nail, unidentified	99
	pipe, drain, stoneware	1
	slate	22
	tack	1
	tile, roof, terra cotta, glazed	4
ARCHITECTURE Total		406
CLOTHING		
	braid tip; arguilette	1
	button, bone	5
	hook & eye, brass	1
	pin, straight, brass	1
CLOTHING Total		8
MISCELLANEOUS (excluding glass)		
	coal	(by wt.)
	disk, bone	1
	indeterminate, metal	17
	metal, iron, unidentified	69
	ring, copper alloy	1
	Unident molded white metal	1
	molded white metal w/ glass	1
MISCELLANEOUS Total		90
PERSONAL (excluding glass)		
	brush, hair, bone	1
	comb, decorative, copper	1
	pencil, lead/graphite	3
	toothbrush	2
PERSONAL Total		7
TOBACCO PIPE		
	pipe, bowl	7
	pipe, stem	5
TOBACCO PIPE Total		12
TOTAL		526

Figure 34
Assorted Artifacts from Feature 52

A. Metal Comb



B. Iron Hoe



Artifacts related to smoking include tobacco pipe fragments, of which there are 12. Among these are pieces of two similar pipe bowls decorated with vertical ribs and leaves at the mold seams. Another bowl fragment was decorated with a "feather" motif. None of the bowl or stem pieces had maker's marks.

The activities group contains two stone marbles, representing recreational activities, and an iron hoe (Figure 34). The hoe is a fairly large (19-cm [7.5-in] wide) draw type, suggestive of cultivation rather than landscaping (Noel Hume 1974:75).

Miscellaneous group artifacts include items that do not clearly fit into other categories or that could not be identified. While most of the items in this group are self-explanatory, a few are noteworthy. One item is a bone or ivory disk, about 2.5cm (1.0in) in diameter, with a low triangular cross-section and concentric rings carved onto one face. The central hole is threaded. The function of this item is unknown.

A second item in the Miscellaneous category is a cast lead or white metal conical object, measuring 4.3cm (1.7in) in diameter with a foot at its narrow end and a scalloped edge at its open end. The object most likely served as a base or cap to some other item, possibly as a fitting to a piece of glass tableware or lamp. A final artifact in this group is lead glass rod fragment encased in cast lead or white metal that most likely reflects a fitting from a piece of glass tableware or other furnishing.

FEATURE 23

Feature 23 consisted of a brick and refuse-filled pit exposed by grading in the eastern part of the site. The feature was roughly 3.3m (10ft) west of Feature 24, which represented part of the Enslow house at 79 Coming Street. Based on Sanborn maps, Feature 23 would have lain underneath the house's kitchen. Artifacts suggested that Feature 23 predated the house by many years and that it had been filled and abandoned by the time the house was built.

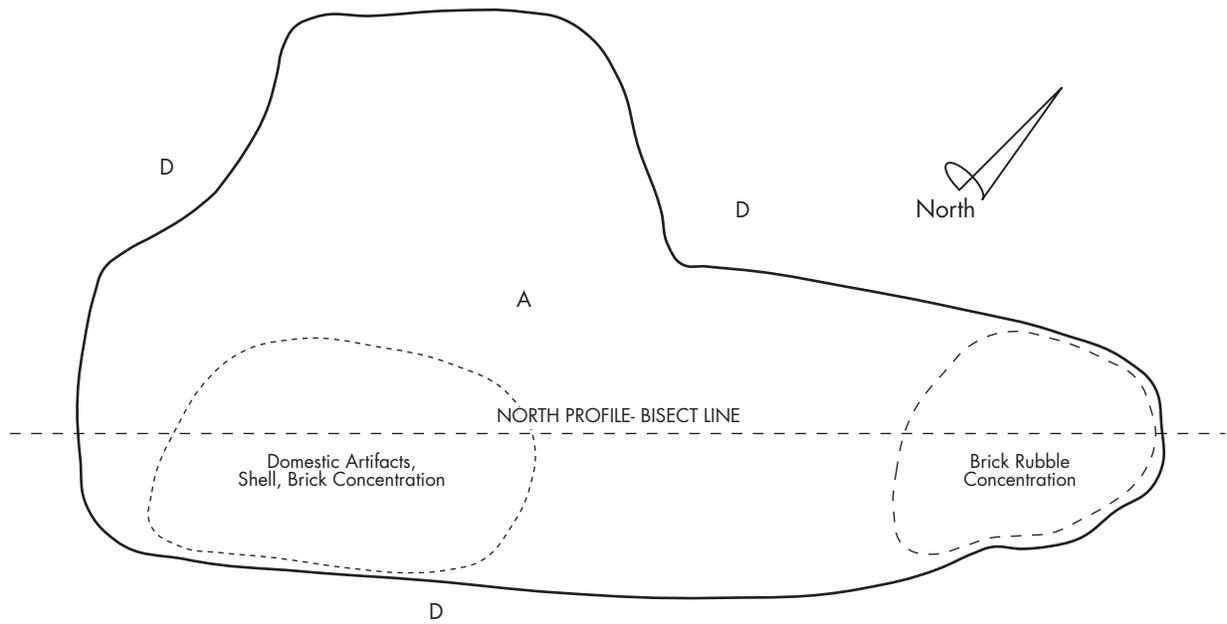
Removal of overburden exposed Feature 23 as an L-shaped soil stain measuring 3.4x1.8m (11.2x5.9ft) (Figures 35 and 36). The feature matrix consisted of dark yellowish brown silty sand with areas of dense artifacts at its exposed surface. Artifacts exposed in western portion of the feature were domestic, including ceramics, bone, and shell, while the eastern portion contained mostly brick.

The feature was uncovered while the site was being graded and time permitted excavation of only its south half before the grading operation reached this part of the site. The north half was mined for artifacts to complement the sample from the south half. Because its north half could not be excavated in full, the final shape of the feature was not determined. Excavation of the south half revealed a flat-bottomed pit with slightly sloping sides. Because the exposed surface of the feature sloped up from east to west, the shape and depth of the pit at its eastern end was unclear. The feature's maximum depth was 0.8m (2.5ft) below the graded surface, although its actual elevation was not determined. No traces of a lining to the pit were observed.

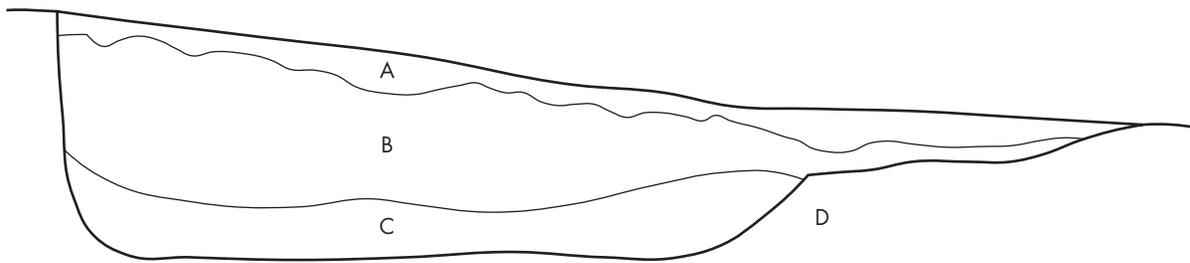
Feature 23 contained three principal strata. The uppermost was a shallow layer of dark yellowish brown silty sand with ceramics, glass, shell, bone, and other domestic refuse. Below this lay a deposit of loose bricks with few other artifacts, except for glass bottle fragments and pieces of an iron bucket. The bricks filling the feature did not exhibit traces of mortar, suggesting they were unused or had been dry-laid. The lowest stratum was dark yellowish brown silty sand containing few artifacts.

The original function of Feature 23 is unclear. However, it was clearly used for brick disposal and secondarily as a domestic trash receptacle. Features such as these in Charleston often reflect rebuilding or renovation episodes (Zierden 1996a:297), and it is possible that Feature 23 served primarily to dispose of surplus building materials.

Figure 35
Feature 23, Plan and Profile



Planview



North W all Profile

LEGEND

- A 10YR3/4, Dark Yellowish Brown Silty Sand with Ceramics, Glass, Bone, Metal, and Shell.
- B Brick Rubble with Loose Soil.
- C 10YR3/4, Dark Yellowish Brown Silty Sand.
- D 10YR5/6, Light Olive Brown Sand; Subsoil.



Figure 36
Views of Feature 23



Feature 23, Top. Looking Southwest.



Feature 23, North Profile



Feature 23 after Removal of Level 1 from the South Half, Showing Top of Brick Rubble Deposit

Diagnostic artifacts include ceramics and glass bottle fragments. Dateable ceramics include mostly early types such as creamware and pearlware. Three whiteware sherds provide a TPQ of 1820 for the feature. The overall MCD for the feature is 1814, based on 134 sherds. Glass bottle fragments from the feature consist of two-piece, down-tooled types that Jones and Smith (1985) date to the 1780 to 1820 period. Other diagnostic artifacts, such as flat glass and cut nails have lengthy manufacturing dates that do not provide precise information on chronology. Ceramics and glass, then, indicate Feature 23 dates to the first quarter of the nineteenth century.

If this date is correct, then Feature 23 was created around the time the site was first organized for residential occupation. At this time, the property at 79 Coming Street was part of Lot 153, with occupations by Michael Keckeley at the corner of Coming and Calhoun Streets and William Holmes, just west of Keckeley on Calhoun. A third possible occupation was shown near the southeast corner of the project area on the 1802 map. By 1807, this property had come under the ownership of Matthew Cross and its occupant was unknown. Any one of these households could have generated the materials recovered from Feature 23. However, Vessel 233 from Feature 23 is identical to Vessel 8 from Feature 41, which almost certainly was generated by the Keckeley family. While circumstantial, the presence of matching bowls hints at a relationship and therefore Feature 23 is tentatively assigned to the Keckeley household.

Feature 23 Artifacts

Excavation of the south half of Feature 23 and sampling the north half generated 548 artifacts made up mostly of items placed in the kitchen and architecture artifact groups (Table 29). The architecture group is underrepresented because the feature contained primarily brick rubble that was only sampled. The miscellaneous group also makes up a substantial part of the assemblage, although this category consists mostly of sheet metal fragments that represent a single iron bucket.

Table 29: Feature 23, Artifact Groups

GROUP	TOTAL
Activities	15
Architecture	165
Kitchen	246
Miscellaneous	121
Pipe	1
TOTAL	548

Ceramics

Feature 23 yielded 156 ceramics, mostly refined earthenwares. Pearlware and creamware are in the majority. Coarse earthenware, stoneware, and porcelain are rare (Table 30). Recognizable vessels included bowls, plates, cups, and saucers, although few sherds could be assigned a vessel form (Table 31). In all, 22 separate vessels were distinguished. Of those that could be identified as to form, nearly equal numbers represent tablewares (MNV=3) and teawares (MNV=4) (Table 32).

Decorative motifs on refined earthenwares included landscape (n=26/MNV=2), floral (n=5/MNV=2), and Chinoiserie (n=4/MNV=0) designs, although vessel counts are low and no particular motif dominated. While the sample of identified vessel forms with discernable motifs is small, as with Features 41 and 52, plates and dining wares have the least decoration, being overwhelmingly edge decorated. A small number of transfer printed plates exhibit the Willow pattern. Cups and saucers, in contrast, are more ornate with either transfer printed or hand painted decorations. Overall numbers of identifiable vessels too small to suggest strong interpretations.

Table 30: Ceramic Types from Feature 23

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
cc-vegetable/fruit-shape			1
colonoware-gen			3
creamware-factory slip	1780	1860	3
creamware-plain	1762	1820	17
Ind. refined earthenware			4
porcelain-Oriental export-plain			1
porcelain-plain			1
pearlware-blue transfer print	1800	1840	45
pearlware-factory slip	1790	1890	9
pearlware-handpainted underglaze blue	1780	1820	4
pearlware-handpainted underglaze green	1780	1820	1
pearlware-handpainted underglaze polychrome	1795	1820	10
pearlware-molded and painted overglaze	1780	1810	1
pearlware-plain	1780	1840	25
pearlware-shell edge blue	1780	1840	2
(varying dates reflect different styles)	1795	1840	2
	1800	1850	3
pearlware-shell edge green	1780	1840	6
(varying dates reflect different styles)	1795	1840	1
		1845	1
red bodied slipware	1670	1850	1
stoneware-buff body-salt glaze			1
stoneware-gray-alkaline glaze			1
stoneware-gray body-salt glaze			5
stoneware-gray -engine turned			3
stoneware-red body-salt glaze			2
whiteware-plain	1820	1990	3
TOTAL			156

Looking at other ceramic types, coarse earthenware is relatively rare in the assemblage. Three colonoware body fragments make up the bulk of the coarse earthenwares. A single piece of red bodied slipware comprises the balance.

Stoneware includes 12 sherds, eight of which are salt glazed. One specimen is alkaline glazed and three pieces represent a refined thin-bodied, engine-turned vessel. None of the stonewares can be positively identified as to form, although some jar or jug types are likely present. Porcelain includes two undecorated sherds that cannot be identified as to form.

Glass

Of 90 glass fragments recovered from Feature 23, most are bottle glass shards that were assigned to the kitchen artifact group. The recovered pieces reflect primarily blown examples, which is consistent with the feature's early date. Identified forms in the assemblage are mainly containers (Table 33).

Table 31: Feature 23, Ceramic Vessel Forms

VESSEL FORM	TOTAL SHERDS	MNV
base	8	
body	62	
bowl	6	
cup	5	2
flatware rim	4	2
hollowware base	2	1
hollowware body	28	1
hollowware body-med	2	
hollowware rim	10	6
hollowware-large	1	1
hollowware-med	1	1
hollowware-small	7	2
plate	8	3
rim	7	
rim-small	2	1
saucer	2	2
spout	1	
TOTAL	156	22

Table 32: Feature 23 Ceramic Vessel List

VESSEL	CERAMIC TYPE	VESSEL FORM	DECORATION	TOTAL SHERDS
218	stoneware-gray- engine turned	hollowware-small		3
219	stoneware-gray body-salt glaze	hollowware-large		1
220	stoneware-gray body-salt glaze	hollowware-med		1
221	pearlware-shell edge blue	plate	scallop rim, straight lines	2
222	pearlware-shell edge blue	plate	scallop rim w/bud, molded	3
223	pearlware-shell edge green	flatware rim	scallop rim, curved lines	1
224	pearlware-shell edge green	flatware rim	scallop rim, straight lines	1
225	pearlware-blue transfer print	cup	landscape	1
226	pearlware-blue transfer print	plate	indeterminate	1
227	pearlware-blue transfer print	saucer	indeterminate	1
228	pearlware-blue transfer print	saucer	indeterminate	1
229	whiteware-plain	hollowware-small		1
230	creamware-plain	hollowware rim		1
231	creamware-plain	hollowware rim		1
232	Pearlw.- paint underglz polychr.	rim-small	floral	1
233	pearlware-blue transfer print	bowl	landscape	6
234	creamware-factory slip	hollowware rim	mocha-ind.	2
235	pearlware-factory slip	hollowware rim	bands	1
236	pearlware-factory slip	hollowware rim	cogged with marbleizing	1
237	Pearlw.- paint underglz polychr.	cup	floral	3
238	porcelain-Oriental export-plain	hollowware base		1
239	red bodied slipware	hollowware rim	bands	1

Table 33: Feature 23 Glass Assemblage

Manufacture Technique	Total	Function/Form	Total
blown	80	bottle-spirit	80
hand blown	1	bottle-vial	1
indeterminate	8	container-general	1
mold blown	1	general	8
TOTAL	90	TOTAL	90

Most of the glass from this feature reflects dark green "wine" bottles. Based on the number of finish fragments, at least three bottles are present. All the finishes are two-piece, down tooled types dating between 1780 and 1820, and one retains remnants of its copper wire closure. One fragment of a light green vial was also recovered that could represent a pharmaceutical or food container. The remainder of the glass assemblage was not identifiable.

Other Artifacts

In addition to ceramics and glass, Feature 23 produced a rather large collection of architecture-related materials (Table 34). The 165 items placed in the Architecture group represents a sample of the feature's actual contents, which consisted mainly of brick rubble. Only two bricks were retained for analysis, and these were indeterminate with regard to manufacturing technique. Other architectural artifacts include nails, most of which were too heavily concreted to identify, although 14 are cut and thus post date 1805. Most of the other architecture related artifacts reflect building debris that might reflect incidental inclusions in the feature fill.

Table 34: Feature 23 Other Artifacts

GROUP	DESCRIPTION	TOTAL
ACTIVITIES		
	bucket/pail, iron	11
	Coal	4
ACTIVITIES Total		15
ARCHITECTURE		
	brick, unidentified	2
	flat glass	33
	mortar	3
	nail, cut	14
	nail, unidentified	83
	plaster, wall	15
	slate	3
	tile, roof, slate	1
	tile, roof, terra cotta	11
ARCHITECTURE Total		165
MISCELLANEOUS		
	cobble, indeterminate	2
	conglomerate, indeterminate	2
	metal, ferrous, unidentified	11
	sheet metal	7
	sheet metal, ferrous, unidentified	99
MISCELLANEOUS Total		121
PIPE	pipe, stem	1
TOTAL		302

Additional artifacts include a considerable quantity of ferrous sheet metal placed in the miscellaneous artifact group. However, excavation data indicated that most of this material reflected a single bucket, placed in the activities group, which had been thrown into the feature with the brick rubble. Pieces of coal and one tobacco pipe stem, are likely incidental inclusions.

Notably absent from this analysis are oyster shells, which were extremely common in the feature's uppermost stratum. NSA retained a sample of shells for analysis (see Chapter XI below). The prevalence of this material in the feature further suggested that the upper deposits represented household waste.

FEATURE 25

A refuse-filled pit, Feature 25 lay on the 79 Coming Street property. The feature's location was just south of Feature 24, the Enslow house, placing it within the corner where the rear ell abutted the main house. However, as discussed below, the dates for the feature are earlier than any recorded residence of the site. Like Feature 23, this feature appears to reflect a period when the property was either part of a larger lot or was used for occasional disposal by residents of adjacent properties.

The feature was exposed by overburden removal in the eastern part of the site. Excavation to the ideal construction grade later removed all traces of the feature indicating that it lay higher than 3m (10ft) amsl. Feature 25 consisted of an amorphous soil stain measuring 2.0x1.6m (6.7x5.2ft) with an uneven, roughly basin-shaped profile reaching a maximum depth of 0.4m (1.2ft). The fill consisted of a uniform matrix of dark yellowish brown silty sand (Figures 37 and 38).

Bone fragments, some quite large and evidently representing primary disposal, were prominent in the artifact sample. Other artifacts included ceramics, glass, and nails. Nearly complete ceramic vessels further indicated that the feature had been utilized for primary discard (Figure 38c).

Diagnostic artifacts suggest the feature was utilized during the early nineteenth century. Ceramics include mostly creamware and pearlware, which yielded a MCD of 1801 based on 39 sherds. Cut nails indicate a TPQ of 1805. The absence of whiteware ceramics, with a beginning date of 1820, suggests that the feature was abandoned and sealed by that date.

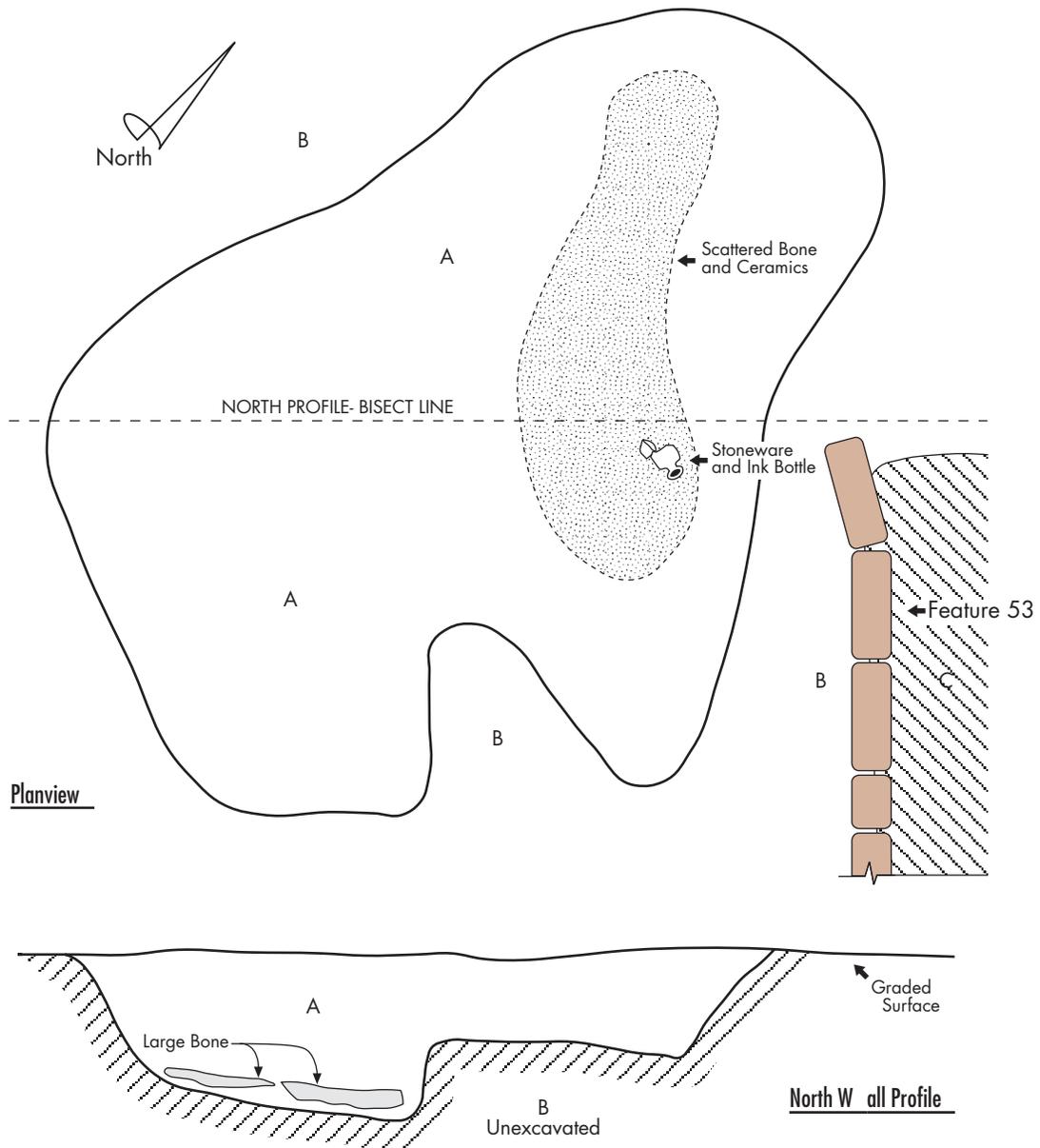
As with Feature 23, three separate households (Keckelely, Holmes, and unidentified occupants at 75 or 77 Coming Street) could have created this feature before 79 Coming Street was developed for a residence during the 1850s. Because the early land use history of this property is not clear, a definite link between the feature and a specific household cannot be established. It is included in the discussion of 83 Coming Street mainly because there are suggestions that this general area was used for refuse disposal during the early occupation of that property.

FEATURE 25 ARTIFACT ANALYSIS

Though Feature 25 cannot be related to a particular household, it yielded a small sample of 123 artifacts, excluding bone, produced during the site's early occupation (Table 35). The kitchen group, chiefly ceramics and glass, is the largest and is followed in size by the architecture group, composed mainly of nails.

Ceramics are mostly refined earthenwares, pearlware being the most common. Creamware is present in moderate numbers. Coarse earthenware is represented by glazed redware and one sherd of red-bodied slipware. Salt-glazed stoneware is common, although most of it represents a single vessel: a 9cm (3.5-in) tall bottle stamped "SCOTT/17 STRAND" (Table 36).

Figure 37
Plan and Profile of Feature 25



LEGEND

- A 10YR4/4, Dark Yellowish Brown Silty Sand; Feature 25 Matrix.
- B 10YR5/6, Yellowish Brown Clayey Silty Sand; Subsoil.
- C 10YR4/4, Dark Yellowish Brown Silty Sand; Feature 53 Fill.



Figure 38
Views of Feature 25



Feature 25, Top. Looking North.



Feature 25, during Excavation, Showing Saucer being Exposed in the North Half



Feature 25, North Profile

Table 35: Feature 25 Artifact Groups

GROUP	Total
Architecture	31
Kitchen	83
Miscellaneous	7
Pipe	2
TOTAL	123

Table 36: Feature 25 Ceramics

CERAMIC TYPE	BEG. DATE	END DATE	TOTAL
cc-plain			4
creamware-molded	1762	1820	2
creamware -plain	1762	1820	9
earthenware-buff body-colored glaze			1
earthenware-buff body-green glaze			1
porcelain-molded			1
pearlware-handpainted underglaze blue	1780	1820	5
pearlware-handpainted underglaze green	1780	1820	4
pearlware-handpainted underglaze polychrome	1795	1820	4
pearlware-plain	1780	1840	8
pearlware-shell edge blue	1780	1840	3
	1795	1840	2
pearlware-shell edge green	1795	1845	1
red bodied slipware	1670	1850	1
redware-brown glaze			2
refined earthenware-unidentified			2
stoneware-buff body-salt glaze			5
stoneware-gray body-salt glaze			18
TOTAL			73

Of the 73 sherds in the assemblage, 29 can be described as to a particular form and these represent only four separate vessels. Forms include one deep bowl or cup, one plate, one saucer, and the stoneware bottle described above. Three other distinct vessels were distinguished in the assemblage but could not be assigned a specific form.

Decorated ceramics were rare in this sample, with only about one third exhibiting any ornamentation and most of these possessed only a rim decoration. Five sherds, making up parts of the deep bowl/cup noted above, displayed a Chinese style decoration, while four sherds with floral designs were from a single pearlware saucer.

Plate and rim fragments mostly exhibited molded and/or painted decorations. With respect to decoration, then, the Feature 25 assemblage generally follows trends seen in other early features at the site.

Turning to glass, Feature 23 yielded only 10 pieces and these mostly cannot be identified as to manufacturing technique, form, or function. Only one bottle fragment can be discerned, but cannot be identified beyond calling it a general container.

Feature 25 also generated a collection of 42 artifacts relating mainly to architecture (Table 37). Of these, most the artifacts are cut nails with hand wrought or machine-applied heads. Three hand wrought nails and a small collection of

building materials are also present. Because Feature 25 appears to have contained household refuse, the architectural materials probably reflect building debris that was discarded in the feature or incidental inclusions.

Table 37: Other Artifacts from Feature 25

GROUP	DESCRIPTION	TOTAL
ARCHITECTURE		
	flat glass	1
	mortar	(by wt.)
	nail, cut	18
	nail, cut, handmade head	2
	nail, cut, machine made head	2
	nail, cut, roofing	2
	nail, unidentified	2
	nail, wrought, T-head	3
	slate	1
ARCHITECTURE Total		31
MISCELLANEOUS		
	hook/staple, metal	1
	leaf, copper	1
	metal, unidentified object	1
	sheet metal, unidentified	3
	unidentified material	1
MISCELLANEOUS Total		7
PIPE		
	pipe, bowl	1
	pipe, stem	1
PIPE Total		2
TOTAL		42

Other artifacts include two tobacco pipe fragments and seven miscellaneous items. This last group includes sheet metal and indeterminate metal fragments. Of note is a fragment of impressed copper leaf.

STRUCTURE REMAINS AT 83 COMING STREET

FEATURE 43

Feature 43 lies in the northeastern portion of the site along the boundary of the lots at 201 Calhoun and 83 Coming streets. Sanborn maps (1888, 1942) illustrate several buildings in this area. None of these have the same footprint as Feature 43, although the 1942 map shows a building identified as a garage in approximately this location.

Feature 43 consists of a 7.6x4.6-m (25x15-ft) brick foundation. Remains of four walls, measuring 37-cm (1.2-ft) thick, were extant but only two corners remained intact at the graded level. The northwest corner had been demolished and was associated with Feature 56, interpreted as a possible robber's trench or other disturbance. An opening existed at the southeast corner, but it was unclear if this opening was built-in or caused by disturbance. Four brick "piers" projected into the feature's interior from south wall. A brick extension or bay was built onto the exterior of the north wall. While the interior "piers" were integral to the south wall, this northern extension abutted the wall, indicating it had been added to the existing structure (Figures 39 and 40).

Figure 39
Plan of Features 43, 50, 56, and 57

- LEGEND**
- Feature 43 Brick Foundation; Interior Filled with 20th Century Rubble
 - Feature 50 10YR3/3, Dark Brown Sand with Dense Bone and Charcoal.
 - Feature 56 10YR5/4, Yellowish Brown Sand.
 - Feature 57 10YR4/4, Dark Yellowish Brown Clayey Sand.
-  Brick
 -  Mortar Covered Brick
 -  Bricks Not Drawn

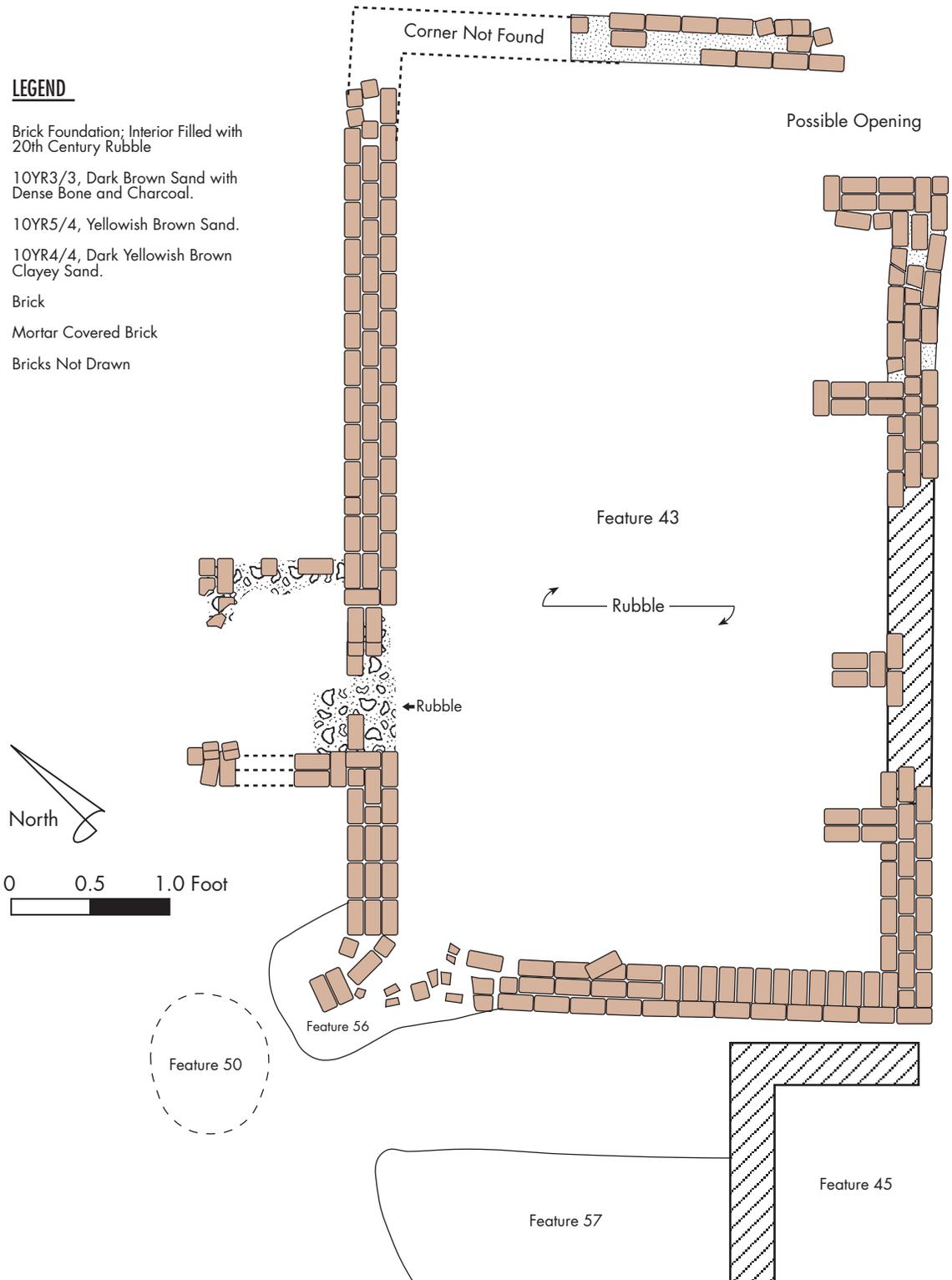


Figure 40
Views of Feature 43



Setting of Feature 43. Feature 43 is the brick structure being cleaned by the crew. The test unit to the right is in Feature 45. Feature 26 is the brick structure in the left background. Looking southeast.

Feature 43 looking southeast and showing extension along north wall. The pin flags are marking Feature 56.



Feature 43 Looking North

Time constraints prevented inspecting the feature more fully and as a consequence, its identity and function are not clear. However, the structure lies adjacent to Feature 45, the privy, and is flanked by two refuse pits (Features 41 and 50), suggesting that this part of the site was utilized for disposal activities. Therefore, Feature 45 probably represents a service building such as a stable.

FEATURE 45

Feature 45 was a privy located in the northeastern part of the site and lying roughly at the point where the property line between 81 and 83 Coming Street meets the eastern property line of 201 Calhoun Street. Sanborn maps show a number of structures in this area, although none could be definitively identified as Feature 45. The maps indicate that utilitarian buildings, such as stables and storage sheds, occupied this area, which suggests the general function of this part of the site.

Measuring 3.5x2.4m (11.5x8.0ft), Feature 45 is a brick-lined privy divided into two 1.7x2.4-m (5.5x8.0-ft) vaults by an interior wall. The structure appeared to have been built in two stages, the first stage consisting of a single building on the south. A second structure was then added, converting the north wall of the first structure into the interior wall. This sequence is suggested by differences in mortar noted on the two sides. The walls measured 20cm (0.7ft) wide (Figures 41 and 42).

Excavation of a 1x1-m (3x3-ft) test pit in the southwest corner of the northern vault exposed deposits related to the structure's final use and abandonment. The uppermost deposits, reaching a maximum depth of 90cm (2.9 ft) below grade, consisted of a layer of clinker used to top off and cap the feature fill. Below this layer were several soil lenses with dense primary artifact deposits, including numerous beverage bottles. The lowest cultural deposit, a thin layer of very dark gray sand mottled with grayish brown sand, reflected night soil residues. This material, along with the brick vault lining, lay atop subsoil of brownish yellow sand mottled with very pale brown sand (Figures 41 and 42).

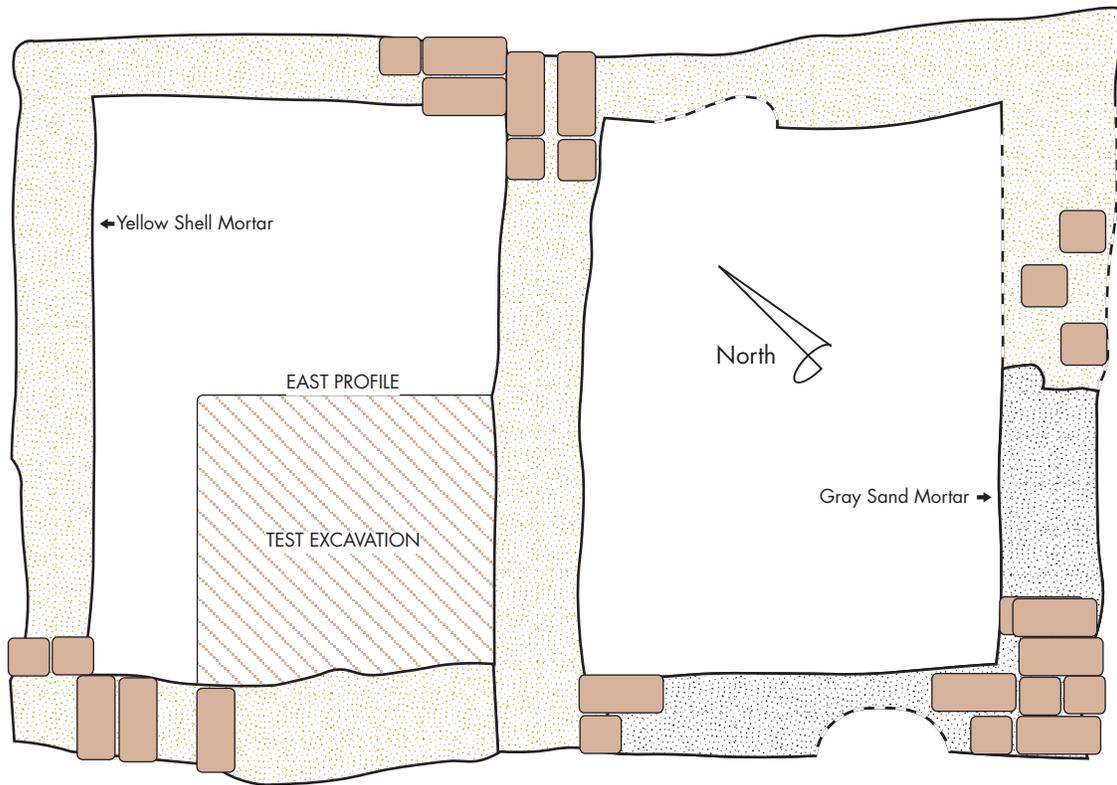
The total depth of the privy reached 1m (3.0ft) below the graded surface, which lay at 3m (10ft) amsl. The original elevation in this part of the site was approximately 3.5m (11.5 to 12ft) amsl, making the intact depth of Feature 45 about 1.5m (5.0ft).

Artifacts from Feature 45 represent refuse placed in the privy at the time of its abandonment. The artifacts came primarily from below the coal deposits and include quantities of beverage bottles, among them a number of South Carolina Dispensary bottles identified as Monogrammed Jo-Jo flasks (dating 1899-1902) and Palmetto Jo-Jo flasks (1893-1899) (Haskell 1981:44). Machine-made bottles in this assemblage indicate dates after 1899. The condition of the bottles (they are mostly complete), and their numbers, indicate that they represent primary disposal. Given the chronological indicators, they were probably deposited in Feature 45 during the first decade of the twentieth century.

INTERPRETATIONS

Historical and archaeological data pertaining to 83 Coming Street relate primarily to the early part of its occupation (circa 1800 to 1840) and appear to reflect the households of Michael Keckeley and his son-in-law John Klinck. Archival sources combined with the archaeological data yield important insights into the economic and social positions and aspirations of these households. For Keckeley, these investigations provide new information about the in-town life of the less affluent segment of Charleston's planter class. German-born Klinck was an upper middle class merchant. He represents a population less well known in Charleston through its material culture, and an examination of archival and archaeological data provides some insight into how at least one member of this community negotiated his way in Charleston society.

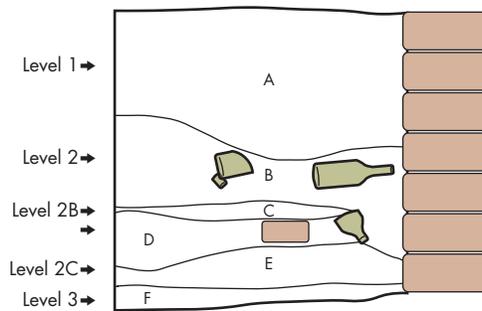
Figure 41
Plan and Profile of Feature 45



Planview



East W all Profile



LEGEND

- A Black Coal and Slag.
- B 10YR5/6, Yellowish Brown mottled with 10YR3/3, Dark Brown Sand.
- C 10YR3/1, Very Dark Gray Sand with Iron Oxide.
- D 10YR3/1, Very Dark Gray Sand mottled with 10YR5/2 Grayish Brown Sand.
- E 10YR3/1, Very Dark Gray Sand mottled with 10YR5/2 Grayish Brown Sand.
- F 10YR6/6, Brownish Yellow mottled with 10YR7/4, Very Pale Brown Sand; Subsoil.

-  Brick
-  Bottle/Bottle Parts

Figure 42
Views of Feature 45



Feature 45 as Exposed by Grading and Hand Cleaning. Looking East.



Artifact Sample Recovered from Feature 45

North Profile of Test Excavation in Feature 45

Michael Keckeley does not appear to have come from an especially prominent family and his economic situation did not put him at the high end of the planter society. Nevertheless, he was able to afford some of the paraphernalia of a low country planter, including a townhouse to go with his (rather small) Goose Creek plantation. When Keckeley established his town residence at 83 Coming Street in the 1810s, Harleston Village was still a relatively open suburb and the houses occupied relatively large lots (Charleston County Public Library n.d.). Thus, the lot that Michael Keckeley occupied might have resembled those associated with the townhouses of wealthier planters. By the mid-nineteenth century, though, the 83 Coming Street lot was reduced to a size comparable to a middle class household.

Michael Keckeley's town residence has been gone since at least the mid twentieth century, and its purely residential character was altered before then. Archival data, however, provide some idea of the original house. The 1861 Charleston census and 1902 Sanborn map indicate that the house consisted of a two-story frame superstructure on a brick first story, making three floors. The house would have been large enough to accommodate elaborate entertaining. Obviously, it is impossible to know at this point how the house and grounds were organized. However, it is reasonable to conclude that a third floor provided the Keckley's with a set of private rooms for the family, leaving the first, or more likely the middle floor available for more public functions. The rooms on this level probably included a parlor, dining room, and perhaps a central hall that could be used to display furnishings that would be recognized as attributes of refinement. Although it is impossible to make more precise statements about the manner of decoration and the flow of traffic through these rooms, the recovery of dining related artifacts from the site makes it possible to draw some conclusions on the subject of the dining room. This topic will be taken up below.

After John Klinck assumed ownership he converted the first floor of the house into a grocery. This entailed physical as well as symbolic changes. The entrance to the house would have been altered to create a public entrance. Presumably the family and guests used a different entry, and this might have affected the first impressions that the house made on visitors. Certainly, the feeling of entering a mixed residential/commercial property would differ from those evoked by a planter's residence. What is more, the physical and symbolic separation that Charleston planters sought to erect against street life (McInnis 1999:33; Del Lago 2001:388) would be altered as street traffic was invited into the first floor of the building. The use of space at this point would have been demonstrably *not* like that associated with the planter class.

The use of space within the house might also have changed, although it is not clear how. It is possible that first-floor activities were utilitarian during the early period and that they were relocated to an addition or separate building to accommodate the store. The use of the middle floor for dining and entertaining could therefore continue. The style and elaborateness of entertaining might have changed, however. The changes to the entrances and function of the property suggest that the Klincks had a different perspective about receiving and entertaining guests than the Keckeleys.

Landscaped grounds and formal gardens were another facet of Charleston town houses. There is even less data available on the organization of the grounds at this site than there is on the house. The map data suggest that the west and south sides of the property were set aside for more utilitarian purposes, at least by the later nineteenth century. The locus of Features 41 and 52 in the southwestern corner of the property seems to have been used for refuse disposal by the early nineteenth century, suggesting that this area corresponded to the property's work yard or a peripheral, out-of-the-way location. Whether additional garden areas (utilitarian and formal) were present is unknown. Charleston residential lots typically contained work yards and gardens, but on smaller lots such as the Keckeley's property, these functions might overlap (Zierden 1996a:300-301). The garden hoes from Features 41 and 52 could reflect landscaping or cultivation. Flowerpot fragments are another indication that ornamental plants were kept by the Keckeley household.

Turning to the artifact data, the bulk of the materials recovered from Features 41 and 52 relate to household activities and particularly to food service. Feature 41 dates to the Keckeley occupation and materials from it seem to indicate that members of this household engaged in the types of dining and tea drinking behaviors that were demanded of upper and middle class society during the early part of the nineteenth century.

The dining room equipment recovered from Feature 41 exhibits several trends. First, the assemblage includes mostly edge-decorated plates and serving vessels, although a second set of plates decorated with a printed Willow pattern design was also found. Although, these might reflect different time periods, since edge decorated ceramics remained popular throughout the century it is probable that the different sets were used at the same time, possibly for different meals or occasions. That both sets were in use during the same period suggests that the Keckeleys might have assigned separate meals different levels of importance and/or meanings. It is worth noting that tablewares marked with the Willow pattern were the least expensive printed ceramics available during the early nineteenth century (Miller 1991) and likely served as everyday dishes rather than status symbols (Wall 1994). Thus, they do not necessarily point to elaborate social dinners.

Other artifacts in this assemblage classified as dining-related include glass tableware. At the time the Keckeley's occupied the site, alcohol was drunk both during meals and afterwards (Smith and Jones 1985:7). Wine was also served at tea during this period (Roth 1961:72; Wall 1994:123, 124) and so the artifacts related to beverage service may have more than one context of utilization. Glassware, mostly from England, Ireland, and Western Europe, was arranged into elaborate displays on serving tables (Jordan 1988:14-15). Like some ceramics, glass tableware served as props in the social rituals of the times. Glassware from Features 41 and 52 include a variety of stemmed drinking glasses as well as fragments of molded serving vessels, possible decanter fragments, and pieces of vessels decorated with cut and etched designs. These materials indicate that the Keckeley household participated in the customs that required acquisition, display, and use of elegant glassware.

Looking at teawares, the assemblage contains an array of individual cups and saucers, mostly decorated with transfer printed patterns and less often hand painted or undecorated examples. One aspect of the teawares is that little or no evidence of sets was noted; although an occasional matching cup and saucer were among the collection, few examples of more than one cup or saucer with the same pattern were found. When they were found on cups, they represented the Willow pattern and these were probably used at family meals along with the matching plates. While it is reasonable to expect several sets to be represented in a single assemblage, this assemblage does not appear to contain any.

The Feature 41 assemblage suggests some interpretations about how the Keckeley household expressed its class identity and sense of refinement. As noted, Michael Keckeley was clearly a member of the planter class and had acquired trappings of this class. His economic situation seems to have been less than average for this social class and Keckeley's town house and other possessions seem to reflect this.

There are indications based on the ceramics and other artifacts that the Keckeley's did seek to show their position among Charleston's antebellum social elite. The available archaeological materials, however, suggest some questions about the social strategies employed by this household. McInnis (1999:44) suggests that in early nineteenth-century Charleston, both dinner parties and teas were important social rituals that served to cement elite society. The implications from the archaeological materials are that the Keckeley household could put out an impressive tea service but that the tablewares, composed mostly of rather inexpensive items, would not have advertised wealth and elegance. On the other hand, it is difficult to gauge the significance of the shell-edged wares in this context. Shell-edge varieties are common at 14 Legare Street, a decidedly wealthy household, but it is unclear how vessel types break down with respect to decorative motifs at 14 Legare Street (Zierden et al. 2001:4-53). Possibly more telling is the fact that Feature 41 contained very little porcelain in proportion to other ceramic types. Porcelain was the most expensive variety available and wealthier households used it for tablewares. Assemblages generated by Nathaniel Russell's household (circa 1808), for example, contained porcelain plates (Zierden 1999:80), suggesting that they held dinner parties where wealth was displayed, among other qualities. The Keckeleys might have been unwilling or unable to obtain porcelain in any quantity. If this means that they did not host dinner parties is unknown, but if they did, their table probably did not look as well appointed as Nathaniel Russell's.

It is also possible that smaller planters did not use formal dinner parties as occasions for cementing social and community ties. Instead, they might have followed the practice of the middle class and used a less elaborate

meal—tea—for this purpose. To clarify this issue, it would be useful to examine different types of events, who attended them, and what types of material culture were associated with them.

Feature 52 reflects refuse disposal associated with the Klinck household during the 1820s and 1830s. This feature offers some interesting clues regarding class and possibly ethnic identity during this period. On the face of it, Klinck appears to represent a stereotypical success story. A German-born immigrant, he married into a planter family and achieved economic prominence. However, it is unclear whether he emigrated as an adult or a child. Klinck might have grown up in Charleston and been indistinguishable from a native by the time he was of age. In addition, his position as an outsider in Charleston society is not established. Bell (1999) argues that German immigrants in Charleston became well assimilated into the city's economic and social fabric.

He certainly attained a level of influence and responsibility within his married family. Documents indicate that Klinck became a guardian of Michael Keckeley's underage children and conducted business on their behalf (Secretary of State 1830). In addition, he served as administrator to the estate of Sarah Chapman, his wife's aunt (South Carolina Legislative Papers 1836). Klinck operated two grocery stores simultaneously during parts of the antebellum period and, after moving from 83 Coming Street, established the firm of Klinck and Wickenberg. Apparently able to survive the Civil War in sound economic shape, Klinck commissioned the construction of a Gothic revival style house on Broad Street (Charleston County Public Library n.d.).

Therefore, although the site's association with John Klinck suggested an opportunity to study expressions of ethnic and national identity in material culture, the available information does not provide a strong fit for addressing this issue. Klinck's ethnic identification is not well documented and moreover, it appears that John Klinck was well assimilated into the Anglo-American community of Charleston. Interpretations of Feature 52 therefore focused on issues related to middle class identity and material culture.

Comparing Features 41 and 52 suggests some interpretations. Looking at tablewares, Feature 52 showed that the Klinck household also used shell edge wares extensively along with a set of transfer-printed Stone China dishes that were among the more expensive ceramics at the time (Miller 1991).

Like Feature 41, Feature 52 also yielded a collection of ornate glass tableware. While it is unclear if these items would have been used for family occasions, entertaining guests, or both, they indicate an interest in owning elegant and tasteful furnishings. Such materials became increasingly common in middle class houses during the nineteenth century (Bushman 1992).

Of note in Feature 52 is the appearance of whiteware ceramics with paneled, Gothic-like decorative motifs. Although these items make up a minor part of the ceramic assemblage, they imply a new stylistic fashion had entered the household. As discussed, the Gothic revival style signaled the emergence and crystallization of middle class ideologies related to domesticity and gender. Thus, the Feature 52 ceramic assemblage may signify the use of fashions of the times by the Klinck household and the possible beginnings of adherence to these class ideologies. (Klinck's commitment to them is suggested by his later building a house in the Gothic Revival style.)

In contrast to Feature 41, the teawares from Feature 52 exhibit little decoration. Teawares from Feature 52 were mostly white with minimal, hand painted floral decorations. Many of these consisted of individual flowers or floral-themed rim designs that seem to prefigure the all-white ceramics popular later in the century.

Differences between these features might reflect a shift in class identification. The materials from Feature 41 suggest the more ornate and opulent tea and table settings favored by planters (McInnis 1999). These materials imply that the Keckeley household identified with Charleston's most elite class. In contrast, Feature 52, associated with the Keckeley household, indicates the use of minimally decorated items, especially in teawares, which would have been the most public of their ceramics. These could indicate that the Klincks wanted to project a more staid image and one that emphasized their subscription to the emerging ideals of middle class domesticity and gentility.

X. HISTORY AND ARCHAEOLOGY OF 201-203 CALHOUN STREET

The lots at 201 and 203 Calhoun Street served as family residences until the late nineteenth century when they were transformed into a parochial school and orphanage. The two properties were combined into a single lot that covered most of the western and central parts of 38CH1871. Archaeological deposits associated with these occupations that were investigated for this study dated to the late nineteenth or early twentieth century.

201 CALHOUN STREET

William H. Holmes acquired Lot 154 on February 6, 1797 for 239 pounds and five shillings when Edward Lightwood was "seized of his land." (U-6:63). Most of Lot 154 was taken up by the property at present day 201 Calhoun Street. Historic maps show a building here by 1802 (Figure 3). City directories indicated that Holmes resided here at this time. During the 1820s the directories listed Holmes' residence on Washington Street, but from the 1830s through the 1840s they placed him back at Calhoun Street (then 113 Boundary Street). The occupant of the site during the intervening years is unknown. In 1849 C. F. Kohnke, grocer, lived here, although Holmes continued to own the lot for the next twenty years, renting what Charleston ward books described as a two and a half story brick house on a property measuring 75ft along Calhoun Street, and 150ft deep. These measurements remained consistent through the early twentieth century. In 1856, the property was valued at \$4,000. From 1855 to 1860 Thomas Davidson, whose occupation was listed as "wood yard," resided in the house. In 1860, Thomas Davidson, Jr. and W.S. Davidson, both clerks, also boarded here. According to tax records from 1860, Thomas Davidson owned two slaves but no real estate. These African Americans may have also resided on the property.

St. Mark's Church paid a mortgage of \$5,333 to William H. Holmes in 1869 (M-15:467). St. Mark's Church, an African-American Episcopal organization, was established in 1865 by antebellum free African-American members of the Brown Fellowship Society (Poston 1997:640). The 1871 ward book listed the two-story brick house at 201 Calhoun Street as owned by the church and its value at \$3,600. It is unclear why St. Mark's Church purchased land on Calhoun Street. The building may have held church activities or served as a temporary parsonage for the church's pastor, Rev. J.B. Seabrook who lived on nearby Bull Street in 1869.

A. F. C. Cramer bought 201 Calhoun Street in June 1875 for \$4,000 (U-16:35). William H. Hanckel, pastor of St. Stephens Church, resided there at that time. Hanckel was the son of Rev. Christian Hanckel, who owned the adjacent property. The next notable event in the history of this property was the 1886 earthquake. The Record of Earthquake Damages (1886) indicated that, the building, measuring 40ft long, 20ft wide, and 35ft high, suffered extensively. The north wall and south gable end were "down," and the damage was estimated at \$900. The assessors recommended rebuilding the destroyed walls. The 1888 and 1902 Sanborn maps show the building's new bay window front and a stable standing to the southwest of the residence. A woodpile, just east of the house, was also drawn on the maps. An attached carport on the east elevation of the house was indicated on the 1902 map (Figures 5 and 6). Ward books list Deborah K. Cramer as the property owner from 1898 to around 1918. Claire Bicaise then purchased the lot, followed by Lenore Hamer in 1924 (N-31:350). Hamer deeded the lot to Rev. Emmet M. Walsh, Bishop of Charleston, in 1930 for the expansion of Bishop England High School.

203/205 CALHOUN

The western part of Lot 154 and all of Lot 155 comprised the future 203/205 Calhoun Street. William H. Holmes owned Lot 155 by 1794 and bought Lot 154 in 1797. Rev. Christian Hanckel, rector of St. Paul's Episcopal Church on 126 Coming Street, bought the property from Holmes in 1824 (P-9:13). For approximately the next one hundred years, the property measured 151ft along the street and 227ft deep. The house at this location appears to have been built when Rev. Hanckel purchased the property. Records indicate the frame house was three floors with a raised brick basement adding a fourth.

Hanckel resided at the site until his death in 1872. The estate then passed to relatives who also lived there. J. S. Hanckel, John Hanckel, William H. Hanckel and others deeded the property to Rev. P. N. Lynch, Bishop of Charleston, in 1878. Two years later, St. Patrick's Male Orphanage occupied the site, probably in an expanded building. A 1909 photograph shows a three-story east wing added to an original three-story Charleston "single house," complete with piazzas and a brick basement. The photograph reveals a raised basement only on the main block of the original house. Raised brick basements were common in Harleston in the early nineteenth century because of the marshy ground and threat of floods. The original block of the house in the photograph, therefore, could be the same building that Hanckel built in the 1820s. On the other hand, it is also possible that a new house was rebuilt atop the brick basement in 1880 along with the new wing. The 1886 earthquake survey, refers to the building as a two-story brick "Catholic Church Dwelling," measuring 50x20ft.

Bridgens and Allen' 1851 map shows two buildings east and southeast of the house. By the 1880s, the building to the east no longer existed. The building to the southeast was drawn on the 1888 and 1902 Sanborn maps and labeled as a two-story day school. On the Sanborn maps, two other buildings stood on the property just south of the school: a one-story frame structure labeled "kitchen" (1888 map) or "servants" (1902 map) and a small frame stable. A privy appeared on the 1902 map at the southeast corner of the property. Historic photos in the Catholic Diocese of Charleston Archives showed these outbuildings still standing through 1921.

The Catholic male orphanage merged with a girl's orphanage to form the City Orphan Asylum In 1901. That same year, the Academy of Our Lady of Mercy moved into 203 Calhoun Street and occupied the orphanage building until 1906. From 1907 to 1913, the Cenacle of the Blessed Sacrament operated the Saint Regis House, a retreat for laywoman, at the site. Postcards from 1909 show the site's architectural features: a brick wall and iron gate fronting the street, and a landscaped garden behind the retreat house. In the garden, a brick wall ran along the southern edge of the property and marked the boundary between 203 Calhoun Street and the MacPhelah Cemetery on Pitt Street (Figure 43). In 1915 the Cenacle Sisters relocated to Boston and conveyed the property as a gift to Rev. H. P. Northrop, Bishop of Charleston (Y-24:96). The next year, Northrop established Bishop England High School at the site. Within a few years, the school had grown crowded with 157 enrolled students in 1921.

To expand the Bishop England School, Rev. William T. Russell, Bishop of Charleston, bought a 111x58-ft section of Julius Cogswell's property (O-29:333) that covered the rear half of the MacPhelah Burial Ground. The 1942 and 1944 Sanborn maps indicate that a new brick shed and brick water closet were built on this parcel. The Diocese razed the three-story frame school and outbuildings in 1921, replacing them with a three-story brick building at the south edge of the property. Over the next forty years, the Bishop England School acquired most of the northern half of the city block, purchasing 201 Calhoun Street from Lenore K. Hamer in 1930 and building a gymnasium there. The school bought 73, 75 and 77 Coming Street and 52 Pitt Street in 1956 and 1957, 81 and 83 Coming Street in 1960 and 1961, and 54 and 56 Pitt Street in 1965.

Figure 43
Historic Photographs of 203 Calhoun Street



Front of 203 Calhoun Street, circa 1909. (Source: Archives of the Diocese of Charleston).



Rear of 203 Calhoun Street, circa 1909. (Source: Archives of the Diocese of Charleston).

ARCHAEOLOGICAL RESULTS

Two archaeological features (Features 22 and 45) were investigated on these lots during the data recovery. These reflected late nineteenth or early twentieth century deposits dating to the period when the Bishop England School took over the property. No evidence of the residences or other buildings was noted. These were likely demolished when the Bishop England School was built in 1921.

FEATURE 22

Feature 22 consists of a wood-lined privy situated in the western portion of the site. The feature lies within the lot at 205 Calhoun Street. Historic maps show no structures in this part of the site.

Grading exposed Feature 22 as a rectangular, 3.9x2.4-m (13x8-ft) soil anomaly oriented north-south with traces of wood lining. The plan of the feature also exhibited slightly flared corners, suggesting possible postholes (Figure 44). Artifacts exposed at the top of the feature included glass bottle and tableware fragments and an Ironstone serving dish fragment marked "ENGLAND," which indicated a probable post 1891 date for the feature fill.

Because of the large size of Feature 22 and its uncertain historical association, NSA sampled it by excavating its southeast quadrant rather than bisecting it. Excavation revealed two principal strata within the feature fill. The uppermost stratum, extending a maximum depth of 40cm (1.3ft) below the graded surface, consisted of very dark gray loamy sand with glass, brick pieces, ceramics, shell, and clothing items. Clinker and cement fragments were also present. This stratum probably dates to the time the privy was abandoned. The second stratum consisted of thin interbedded layers of very dark gray loamy sand and light yellowish brown sand with crushed shell containing few artifacts that probably reflects night soil residue. It lay atop olive yellow sand with patches of strong brown clay subsoil. The base of Feature 22 was reached at a depth of 76cm (2.5ft) below the graded surface. Because this portion of the site was under a building that was removed prior to construction, it is difficult to estimate the original depth of Feature 22. Assuming that the original grade here was about 3.5m (11-12ft) amsl, then Feature 22 measured about 1.1-1.4m (3.5-4.5ft) deep when in use.

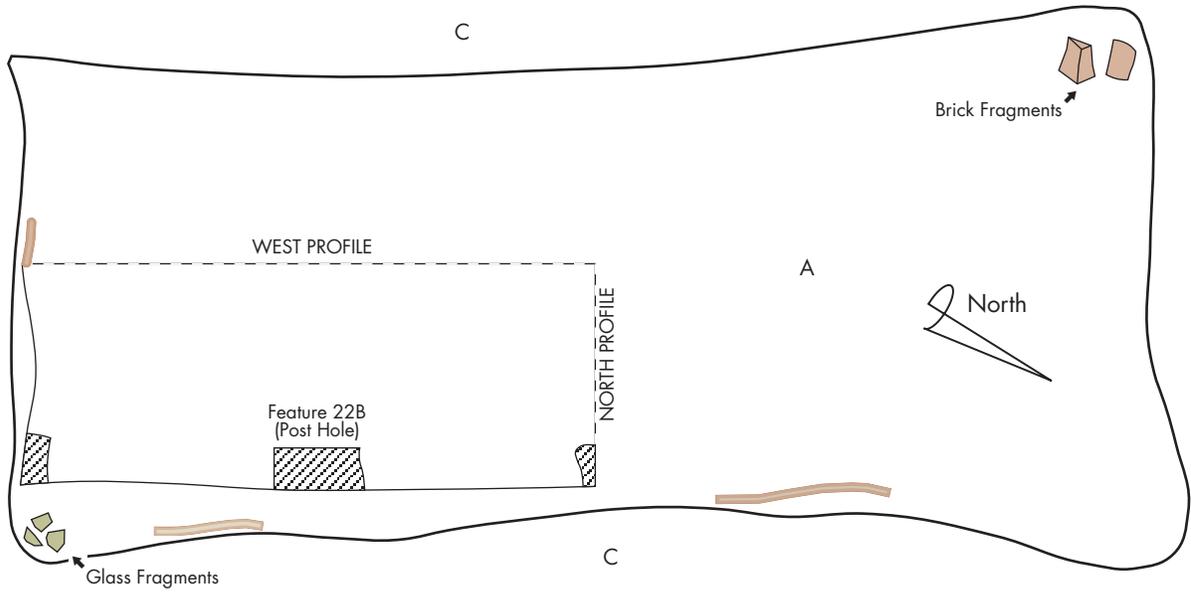
Three rectangular stains, representing posts, were noted along the east wall at the base of the feature. One (Feature 22A) was excavated to a depth of 18cm (0.6ft) below the base of the privy. The posthole measured 24x12cm (0.8x0.4ft) and terminated in a square base. Remnants of the privy vault's wood lining were also noted extending to the base of the feature.

FEATURE 42

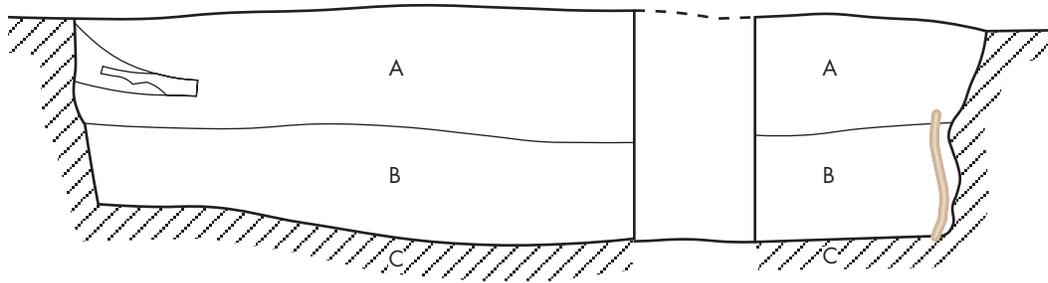
A brick-lined privy, Feature 42 lay in the central portion of 38CH1872 along its southern margin, placing it within 203-205 Calhoun Street. The 1888 Sanborn map shows a frame shed or stable in the vicinity of the feature, but it is not clear if this mapped structure represents Feature 42. The 1942 map shows no structures here.

Feature 42 was oriented north-south and measured 3x1.6m (10.0x5.4ft) on its exterior with walls measuring 21cm (0.7-ft) thick (Figure 45). The bricks appeared machine-made, suggesting the feature was built during the late 1800s or later. Excavation of the northernmost third of the feature in 15-cm (0.5-ft) levels exposed its floor at a depth of 67cm (2.2ft) below grade, which lay at 3m (10 ft) amsl. At this point, the brick walls terminated and rested directly atop light yellowish brown sand mottled with light gray sand subsoil. The original grade in this part of the site is not known, but it probably lay at about 3.7m (12ft) amsl. Therefore, the original depth of Feature 42 would have been approximately 1.3m (4.2ft).

Figure 44
Plan and Profile of Feature 22



Planview

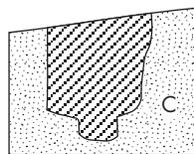


West W all Profile

North W all Profile



Feature 22B Profile

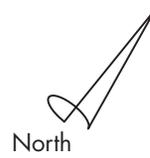
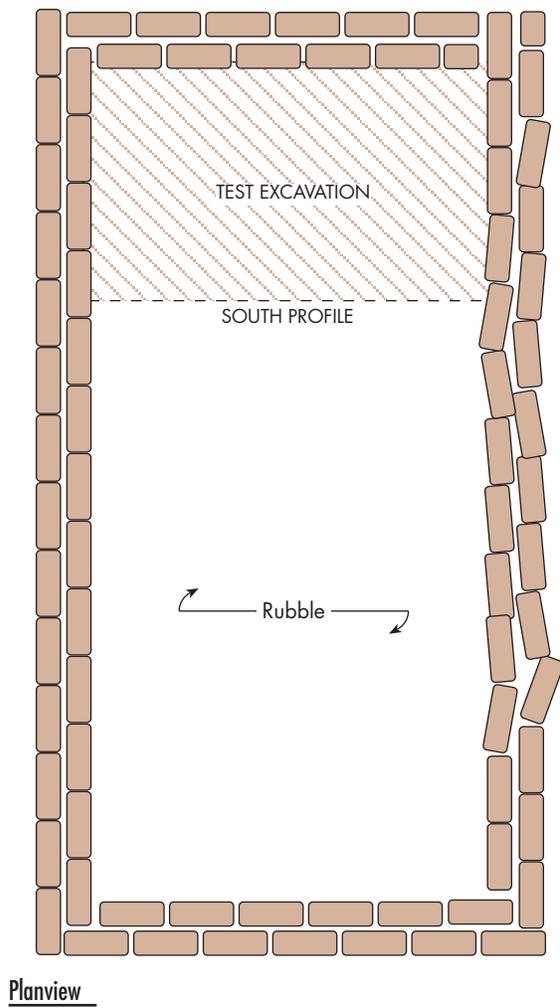


← North Profile

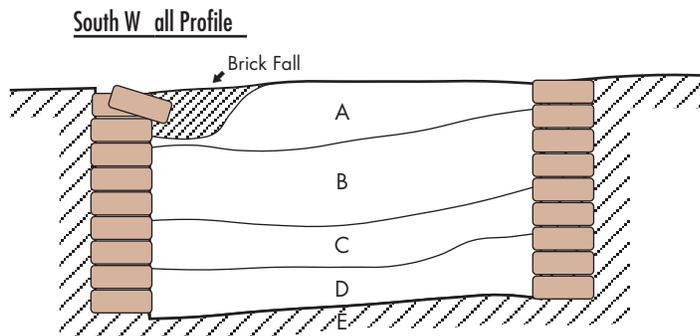
LEGEND

- A 10YR3/1, Very Dark Gray Loamy Sand.
- B 10YR3/1, Very Dark Gray Loamy Sand and 2.5Y6/4, Light Yellowish Brown Sand with Crushed Shell.
- C 10YR5/6, Yellowish Brown Silty Sand; Subsoil.
- Wood Lining of Pit.
- Post Hole at Base of Feature 22.

Figure 45
Plan and Profile of Feature 42



0 1.0 2.0 Feet



LEGEND

- A 10YR4/2, Dark Grayish Brown Silty Sand.
- B 7.5YR3/3, Dark Brown Silt.
- C 10YR3/1, Very Dark Gray Sandy Silt.
- D 10R4/3, Brown Sandy Silt.
- E 10YR6/4, Light Yellowish Brown Sand mottled with 2.5Y7/2, Light Gray Sand; Subsoil.

Excavation exposed four principal fill strata, although artifact dates suggest these reflect a single massive filling episode atop night soil remnants. The uppermost three strata consisted of artifact-rich sand. The lowest stratum lay directly atop the subsoil and consisted of brown sandy silt with mostly brick rubble. Following Wheeler's (2000:12) model for the process by which privies are sealed, the bricks likely date to the abandonment of Feature 42 and represent the demolition and deposition into the vault of the upper parts of the walls. The overlying strata contained rich deposits bottles, jars, cutlery, furniture parts, toys, bone and other domestic refuse in addition to building debris.

The high numbers and variety of toys in this feature suggests it relates to one of the church-run schools at the site. Moreover, the high artifact densities and evidence of demolition indicate that these materials were deposited around the time the privy was closed. Abandonment probably occurred during a change in property ownership. Numerous artifacts dating to the first quarter of the twentieth century were in the feature, suggesting it was filled when the Bishop England School was built in 1921. Because the objective of this study was to address issues related to nineteenth-century domestic life in Charleston, no further analysis of these features and their artifacts was conducted as part of the data recovery.

XI. NINETEENTH-CENTURY DIET IN URBAN CHARLESTON: ANALYSIS OF VERTEBRATE FAUNAL REMAIN

INTRODUCTION

Vertebrate faunal remains from site 38CH1871 were recovered from five nineteenth century features found during the data recovery excavations. These features are associated with domestic residences on two urban lots, 79 and 83 Coming Street in Charleston. The lot at 83 Coming Street contained the residence and household of a lower status planter, Michael Keckeley (Features 23, 25, and 41). Feature 52 represents kitchen debris associated with the middle class household of Keckeley's daughter and son-in-law John Klinck, a German immigrant grocer/merchant. Klinck operated his business on the property. The residents at 79 Coming Street were Joseph Enslow, a middle class commission merchant, and his family (Feature 40). Table 38 lists the features that were analyzed for this study.

Vertebrate faunal remains from these five features on the site are included in the zooarchaeological study. The objectives of the zooarchaeological study are: (1) to reconstruct the vertebrate diet at these two lots in nineteenth-century urban Charleston, (2) assess differences between the early and later nineteenth-century diet on the site, and (3) assess dietary differences between the high status planter and middle status households.

Analyzed archaeobotanical remains were recovered in two flotation samples taken from the fill of Feature 40. The objectives of the archaeobotanical study are: (1) to assess macroplant preservation, (2) to assess late nineteenth-century foodways in urban Charleston; and (3) to examine patterns of wood use and forest composition.

Table 38: List of Features included in Zooarchaeological Analysis

Feature	Date	Feature Type	Residents
23	Circa 1810	Trash Pit	Michael Keckeley, planter-83 Coming Street
25	Circa 1810	Trash Pit	Michael Keckeley, planter-83 Coming Street
40, Levels 12-19	Circa 1860	Abandoned Well	Joseph Enslow, commission merchant-79 Coming Street
41	Circa 1810	Trash Pit/Kitchen Midden	Michael Keckeley, planter-83 Coming Street
52	Circa 1820-1840	Trash Pit/ Kitchen Midden	John Klinck, grocer/merchant and son-in-law of Keckeley -83 Coming Street

PROCESSING AND ANALYTICAL TECHNIQUES FOR ZOOARCHAEOLOGICAL ANALYSES

Zooarchaeological remains analyzed for this study were recovered from five features. Zooarchaeological remains from each feature, half/quadrant, stratum, level, or other provenience category were analyzed to the most specific level possible and recorded separately in a database. The results of this analysis are presented for each provenience in Appendix B. For purposes of this discussion of nineteenth-century diet in Charleston, the results are presented both by individual feature and combined to represent a sample of the overall vertebrate diet on the site.

Vertebrate faunal remains were identified by Victoria Dabir-Banguilan using standard zooarchaeological analysis techniques and a comparative skeletal collection. Faunal remains were collected in the field from 0.64 cm (1/4 in)

screens. The number of individual specimens (NISP) and the weight of analyzed bone were recorded for each provenience and bone taxon or individual bone element. Bones that mended were counted as one element. Each line in the database includes the most specific identification possible for each bone element or group of elements, and records count (NISP), taxon, body part (BP), degree of completeness (POR), proximal end fusion (PxF), distal end fusion (DxF), element side (SYM), and weight in grams (WT). Modifications of bone such as burning (BN), bone pathologies, and rodent (RD) and carnivore (CN) gnawing were recorded in the database. Cut marks were recorded in the database, as well as on diagrams of cow and pig skeletal structure. In the database, these are noted under the categories of hacked marks (HM), sawed cuts (SW), and superficial cuts (SC). A comments column contains additional information about the bone(s) recorded on that line, such as pathologies, age and sex information, crossmends, or other notes. The accompanying catalog also describes the codes and categories used in the database (Appendix B).

The minimum number of individuals (MNI) was calculated for each species, genus, and family (where appropriate) from the analyzed proveniences. MNI was calculated using paired left and right elements. Where possible, age, sex, and size of animals were determined and used in MNI calculations. MNI was calculated separately for each feature, under the assumption that individual features represent discrete deposits. For each feature, all of the bone of a given species from all 1/4 inch screened samples was used to calculate the MNI. The MNI was calculated separately for each of the five features included in this report.

The MNI (and other calculations) for each feature was then combined to represent the total site MNI. The MNI for large species in this sample is probably lower than it should be because the large mammal carcasses and bones were cut, chopped, or broken into numerous portions prior to, or after, preparation and disposal more often than some of the small animal bones. Turtle MNI may also be low due to a large number of small shell fragments and a low number of other body parts.

Cut marks on identifiable large mammal bone were recorded on skeletal diagrams and on the analysis spreadsheet.

Although bone identifications were made using a comparative collection of skeletons, a number of zooarchaeological references, including Reitz and Wing (1999), Schmid (1972), Gilbert (1981), Gilbert et al. (1982), Grayson (1984) Mundell (1980), Olsen (1979, 1996a, 1996b), and field guides such as Lee et al. (1980), the Audubon Society Field Guide series (Behler and King 1979, Boschung et al. 1983, Bull and Farrand 1977; Whitaker 1980), and others, were consulted during this analysis.

RESULTS OF THE ZOOARCHAEOLOGICAL ANALYSIS

This section discusses the results of analysis of five features from 38CH1871. An additional 3,128 remains were also analyzed from eight other features that are not included in this discussion, but are included in Appendix B.

Trash pit Features 23, 25, and 41, discussed below, represent the high status early nineteenth-century vertebrate diet at 83 Coming Street in Charleston (see Table 38). These features are associated with the household of planter Michael Keckeley.

The later nineteenth-century remains from Features 40 (circa 1860 well fill at 79 Coming Street) and 52 (circa 1820-1840 midden-filled trash pit at 83 Coming Street) are also discussed separately below. The daughter and son-in-law of Keckeley (John Klinck, a grocer/merchant) occupied 83 Coming Street between 1820 and 1840, so Feature 52 probably represents their household debris. Joseph Enslow, a middle class commission merchant, occupied the lot at 79 Coming Street, and the Feature 40 fill probably represents cleaning up of the house and lot after it was abandoned.

Over 3,250 vertebrate faunal remains were recovered from five nineteenth-century features at the site. Although the bone preservation was very good, all remains were recovered from 1/4-inch screens, which reduces the number of small fish and other bones that are recovered using smaller screen sizes or flotation procedures. With the exception of

crab claws, invertebrate remains were not included in this analysis. Shellfish remains were sampled, noted, or estimated and discarded in the field, but were not systematically collected.

FEATURE 23

Feature 23 was a circa 1810 trash pit. A minimum of one chicken, one turtle, two cows, and two pigs were identified. The turtle may be a commensal species, although it was represented by only one peripheral fragment. In terms of MNI, NISP, and bone weight, mammals, particularly cattle, provide the largest amount of meat represented in this pit (Table 39).

One cow was aged less than 7 to 9 years at time of death. One piglet and one pig less than two years were identified (Schmid 1972:75).

Table 39: Vertebrate Faunal Remains from Feature 23, 1/4 inch screen

TAXON	NISP	Wt (Gm)	% Wt.	MNI
<i>Emydidae</i> (Pond/Marsh Turtle Family)	1	0.5	<0.1	1
<i>Gallus gallus</i> (Domestic Chicken)	4	4.7	0.5	1
UD Bird	3	1.0	0.1	NA
TOTAL BIRD	7	5.7	0.6	1
<i>Bos taurus</i> (Domestic Cow)	22	471.3	53.7	2
<i>Sus scrofa</i> (Domestic Pig)	17	100.1	11.4	2
UD Med-Lge Mammal	236	300.4	34.2	NA
TOTAL MAMMAL	275	871.8	99.3	4
UD Bone	1	0.1	<0.1	NA
TOTAL FAUNA	284	878.1	100.0	6

No elements in Feature 23 were burned. For reference purposes, Figures 46 through 49 illustrate skeletal elements and corresponding nineteenth-century market cuts of pork and beef. Superficial cuts were found on 15 elements, including a cow fore leg (humerus) and rib, a chicken lower leg bone (tibia), and a pig fore leg (radius). Cuts on the cow fore leg and rib probably resulted from slicing of a clod roast or short rib portion. Cuts on the chicken leg may represent removal of the foot from the upper leg. Superficial cuts on the pig fore leg may also represent slicing of meat from a picnic (shanked) shoulder roast (Figures 50 and 51). The remainder was found on unidentified mammal fragments.

Hacked marks were found on eight elements, including the cow humerus noted above, a cow shoulder bone (scapula), a cow skull, a pig vertebra, and a pig lower hind leg (tibia). The remainder was found on unidentified mammal fragments. Cuts on the cow scapula may represent portioning for the chuck and blade cut. The cut on the skull may reflect defleshing or processing associated with the preparation of soup or stew.

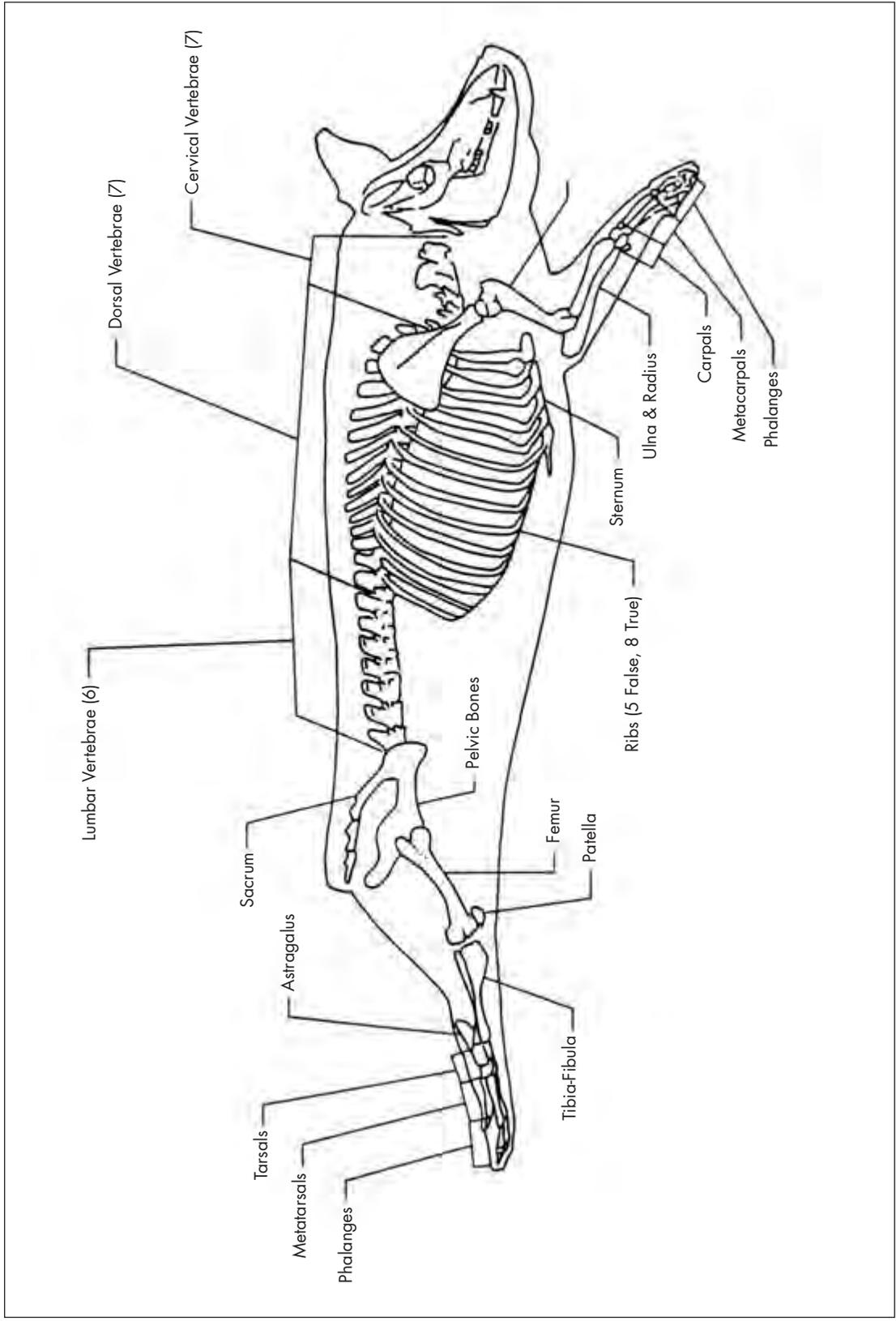


Figure 46
Skeletal Diagram Showing Anatomical Parts, Pig

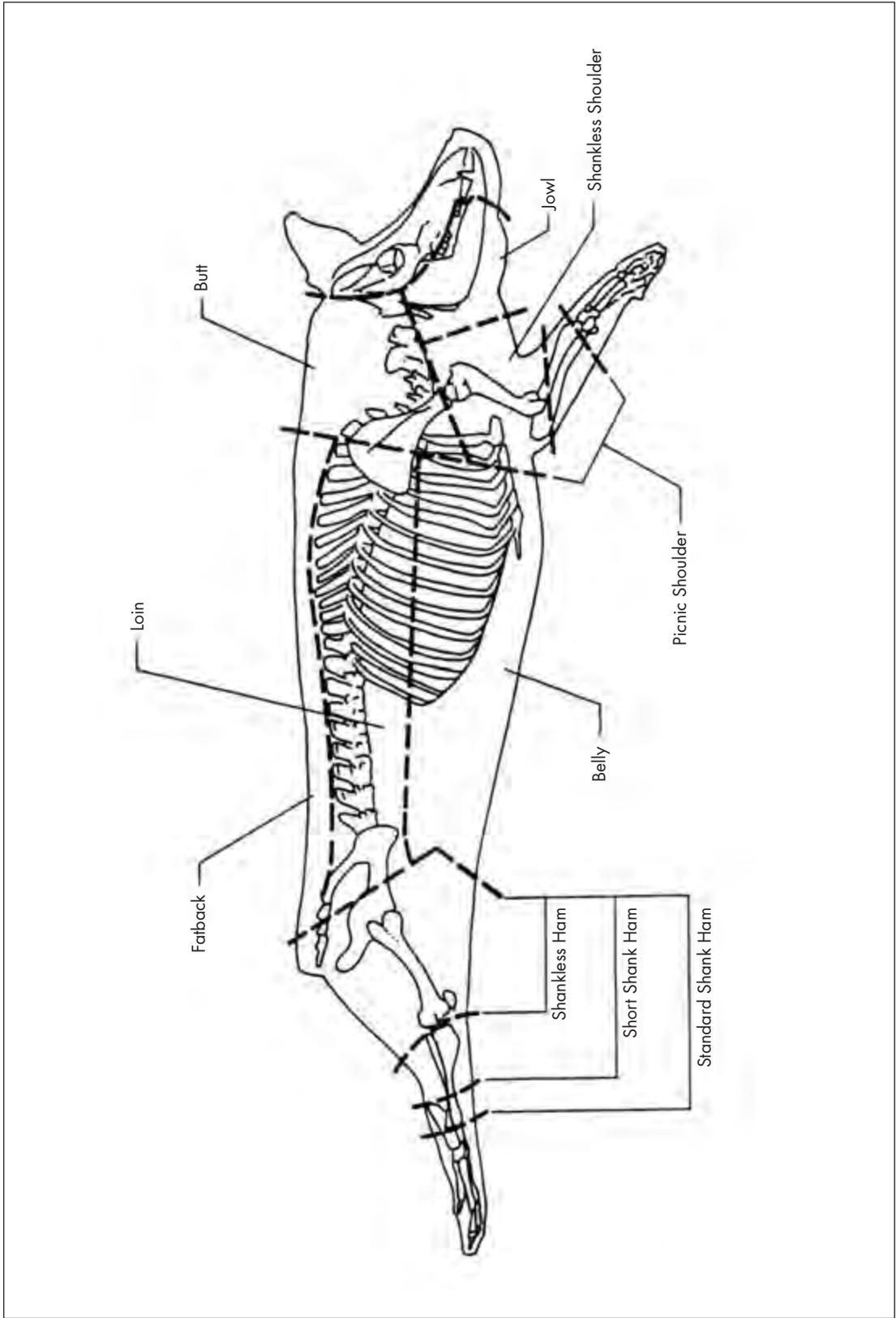


Figure 47
Cuts of Pork

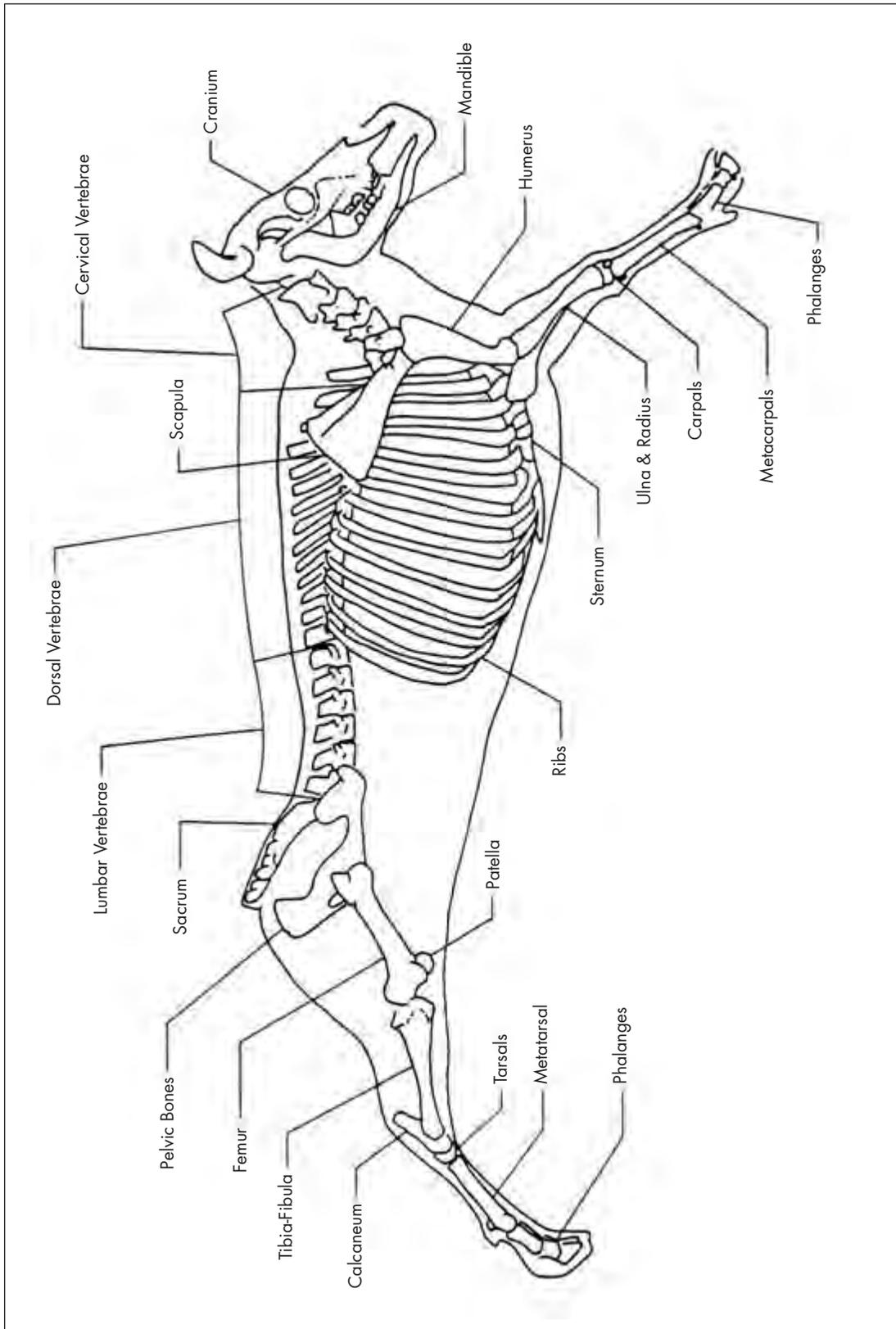


Figure 48
Skeletal Diagram Showing Anatomical Parts, Cow

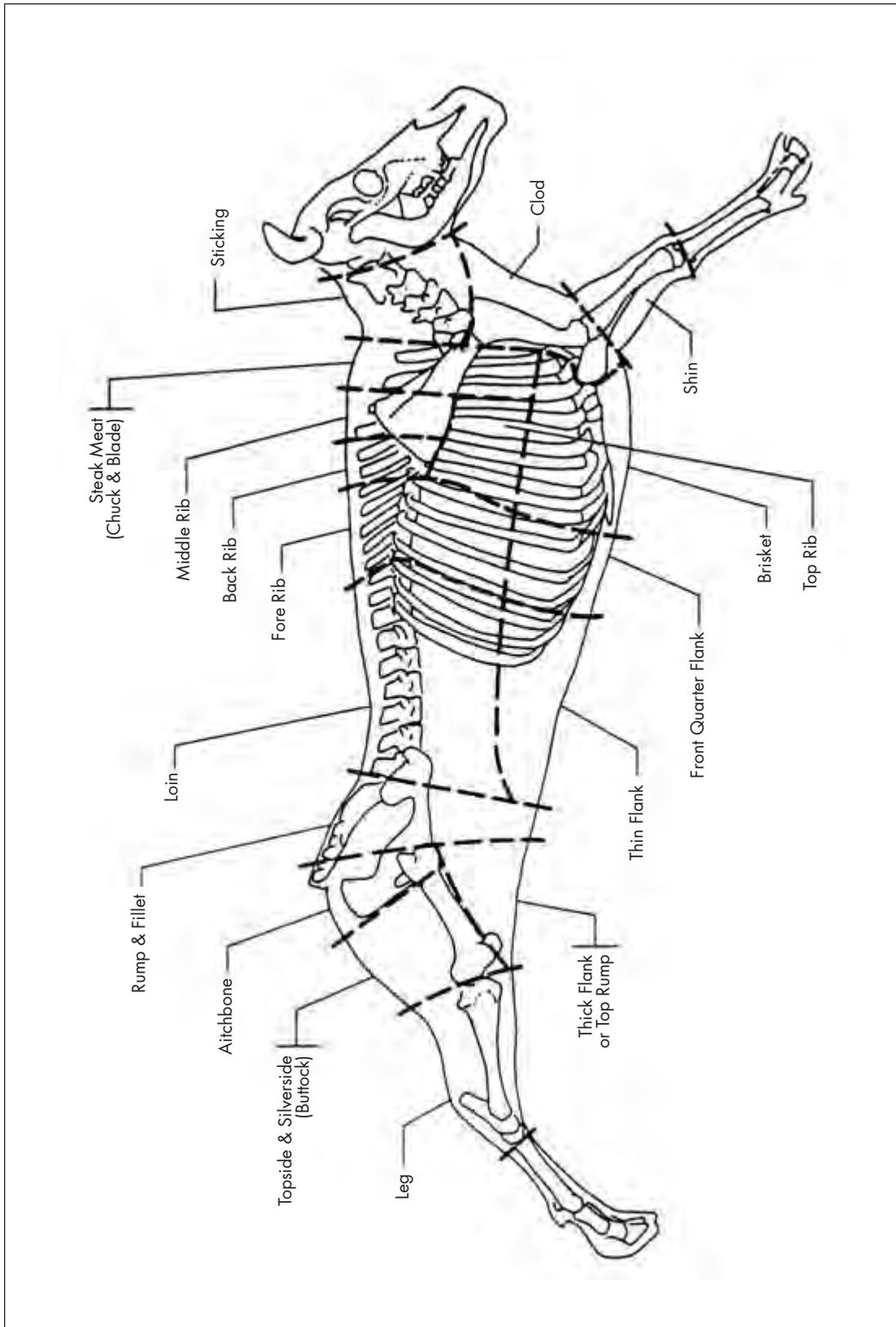


Figure 49
Cuts of Beef

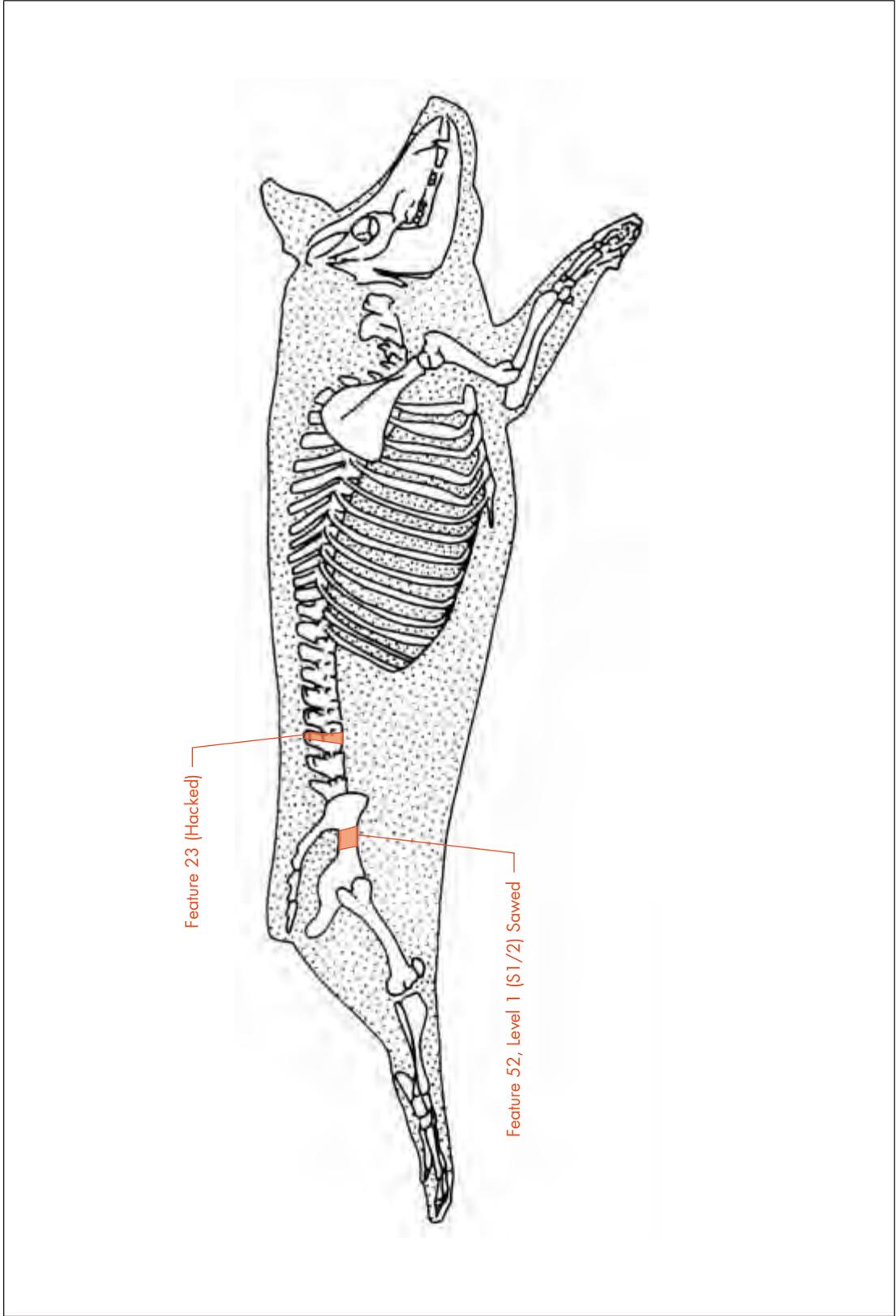


Figure 50
Cuts of Pork, Features 23, 41, and 52

The pig vertebra would have been part of a loin portion or chop. The pig tibia could have been part of a short-shanked ham (Figures 50 and 51).

Sawed cuts were observed on 11 elements, including a pig scapula (shoulder bone), two fragments of cow pelvis, two hind leg bones (femur), and the scapula discussed above. The pelvis cuts may represent portioning for aitchbone or rump and fillet cuts. The femur slices represent round or buttock steaks. The pig scapula could be part of a butt or loin portion (Figures 50 and 51).

Four elements were rodent gnawed and 14 were carnivore gnawed. A chicken lower leg (tibia) bone and three cow bones (skull, fore leg, and hind leg) were rodent gnawed. Carnivore gnaw marks were found on a cow hind leg (femur) and pelvis fragment, and on a pig fore leg (radius) element. The remaining gnaw marks were found on unidentified mammal rib and long bone fragments.

FEATURE 25

Feature 25, a circa 1810 trash pit, also supports the dominance of beef in the diet (Table 40). A minimum of one pig and one cow were identified. The cow was aged between 2 and 3.5 years at time of death. The pig was aged less than 3 to 3.5 years.

Table 40: Vertebrate Faunal Remains from Feature 25, 1/4 inch screen

TAXON	NISP	Wt (Gm)	% Wt.	MNI
<i>Bos Taurus</i> (Domestic Cow)	60	1084.8	59.9	1
<i>Sus scrofa</i> (Domestic Pig)	11	41.1	2.3	1
UD Med-Lge Mammal	572	684.1	37.7	NA
TOTAL FAUNA	369	1810.0	100.0	2

No elements in Feature 25 were burned. Superficial cuts were observed on five elements, hacked marks were observed on seven elements, and sawed cuts were found on two elements. Superficial cuts, probably representing slicing of an aitchbone (round) roast, were found on a cow femur (hind leg) and on unidentified mammal fragments. Hacked cuts were found on the same cow leg bone, another hind leg fragment, and a scapula (shoulder bone). These were probably the cuts used to divide a beef quarters into roast-sized portions. Part of the beef round portion was also sawed (see Figures 46-51). The other sawed cut was on an unidentified mammal long bone fragment.

One cow hind ankle bone (astragalus) was rodent gnawed, and 10 exhibited carnivore gnaw marks. Carnivore gnaw marks were found on a cow rib, a shoulder bone, and a lower hind leg (tibia) bone, and on a pig shoulder bone. The remaining gnaw marks were on unidentified mammal fragments.

FEATURE 41

Feature 41, a circa 1810 trash pit, reflects a more diverse diet than Features 23 and 25 (Table 41). A minimum of one diamondback terrapin, a red drum, a sea bass, four chickens, two cattle, a pig, and an unidentified small mammal were found in this feature. The small mammal is represented by a proximal rib fragment. This is an animal in the size range of a raccoon. Three fragments of crab claws were also recovered. Two rats are considered commensal, not dietary species. Cattle, the turtle, and chickens, in descending order, represent the three largest percentages of bone weight in the feature. Chickens provided the highest MNI and NISP. The turtle provided the second highest NISP, but only eight percent of the MNI. Cattle provided the third lowest NISP and the second highest MNI.

Table 41: Vertebrate Faunal Remains from Feature 41, 1/4 inch screen

TAXON	NISP	Wt (Gm)	% Wt.	MNI
<i>Malaclemys terrapin ssp.</i> (Diamondback Terrapin)	42	196.7	16.8	1
<i>Scianops ocellata</i> (Red Drum)	7	6.3	0.5	1
<i>Serranidae</i> (Sea Bass Family)	1	0.2	<0.1	1
UD Fish	45	7.9	0.7	NA
TOTAL FISH	53	14.4	1.2	2
<i>Gallus gallus</i> (Domestic Chicken)	59	54.5	4.6	4
UD Bird	29	13.2	1.1	NA
TOTAL BIRD	88	67.7	5.7	4
<i>Rattus sp.</i> (Old World Rat)	8	4.0	0.3	2
<i>Bos Taurus</i> (Domestic Cow)	14	424.7	35.8	2
<i>Sus scrofa</i> (Domestic Pig)	8	50.8	4.3	1
UD Small Mammal	1	0.2	<0.1	1
UD Med-Lge Mammal	196	413.0	34.8	NA
TOTAL MAMMAL	227	892.7	75.2	6
UD Bone	105	14.9	1.3	NA
TOTAL FAUNA	515	1186.4	100.0	13

One cow was aged less than 2.5 years and a second more than 3 to 3.5 years at time of death. Two adult and two juvenile chickens were identified. One juvenile and one adult rat were also found. The pig was aged more than one to 2 years.

Given the large size of the diamondback terrapin (*Malaclemys terrapin*), this individual was probably a female. Cookbooks, e.g., Rombaur and Becker (1931), Randolph (1993 [1831]), and Wilson (1984 [1895]), note that the smaller sized males, and females larger than three pounds (or more than 7 inches in length), are too tough to eat. The Feature 41 remains appear to represent one almost complete turtle shell and half of the skull. The skull has been cut or hacked through the center. The Diamondback terrapin and sea turtle recipes found in nineteenth-century cookbooks included stewing the turtle meat, organs, and eggs with bacon/ham/veal, chicken eggs, onion, flour, wine or sherry, and spices. This stew was then baked with a puff pastry in the upper turtle shell. The shell (although fragmented) from Feature 41 may represent one meal as it was served at the table. Behler and King (1979:467) note that diamondback meat was highly esteemed as a delicacy at the turn of the twentieth century. As a consequence of that, and subsequent development of coastal salt marshes, their numbers have been greatly reduced.

One cow fore leg (humerus) fragment in Feature 41 was burned. Hacked cuts were found on one pig tibia and one unidentified mammal fragment. This probably represents the shank of a short-shanked ham portion. Sawed cuts were found on five elements, including a cow hind leg (femur) and four unidentified mammal ribs. These probably represent a round steak and rib cuts. Rodent gnaw marks were observed on five elements, including a cow hind ankle bone (astragalus). Carnivore gnaw marks were found on a cow hind leg and ankle (metatarsal) bone and a pig hind leg (tibia) bone (see Figures 46-51).

SUMMARY: EARLY NINETEENTH-CENTURY HIGH STATUS VERTEBRATE DIET AT 83 COMING STREET

Table 42 combines the results of the analysis of the three early nineteenth century features discussed above. These pits contained kitchen debris associated with the household of Michael Keckelely, a planter. This table provides a larger sample, and may give a more realistic view, of the vertebrate diet at an urban high status Charleston townhouse circa

1810. The faunal assemblage from these features is very small, containing 1,167 vertebrate specimens weighing 3,157.6 grams. It represents the remains of an estimated 21 individuals.

Diamondback terrapins, marine fish, chickens, and probably small mammals were consumed during this period. The diamondback terrapin contributed 4 percent of the NISP, and only five percent of the MNI, but 6.2 percent of the bone weight. Five chickens provided 24 percent of the MNI, 5 percent of the NISP, but only 2.3 percent of the bone weight. Fish comprised 10 percent of the MNI, and 5 percent of the NISP, but only 0.5 percent of the bone weight. Two rats and the Emydid turtle are the commensal (non-dietary) individuals in the early nineteenth-century features (14% of MNI).

Five cattle and four pigs provided 9 percent of the NISP, 43 percent of the MNI and the bulk of meat protein represented by bone weight (54%) in these trash pits. Bone from a minimum of five cattle provided the highest percentage of MNI (24%) and NISP (6%), and almost half of the total bone weight (49%) from these features. Unidentified medium to large mammal bone contributed 37 percent of the total bone weight, and much of these fragments are probably broken up cow and pig bones.

Table 42: Summary Table, Vertebrate Faunal Remains from Early Nineteenth-Century Features 23, 25, and 41

TAXON	NISP	Wt (Gm)	% Wt.	MNI
<i>Emydidae</i> (Pond/Marsh Turtle Family)	1	0.5	<0.1	1
<i>Malaclemys terrapin ssp.</i> (Diamondback Terrapin)	42	196.7	6.2	1
TOTAL TURTLE	43	197.2	6.2	2
<i>Serranidae</i> (Sea Bass Family)	1	0.2	<0.1	1
<i>Scianops ocellata</i> (Red Drum)	7	6.3	0.2	1
UD Fish	45	7.9	0.3	NA
TOTAL FISH	53	14.2	0.5	2
<i>Gallus gallus</i> (Domestic Chicken)	63	59.2	1.9	5
UD Bird	32	14.2	0.5	NA
TOTAL BIRD	95	73.4	2.3	5
<i>Bos Taurus</i> (Domestic Cow)	74	1544.5	48.9	5
<i>Sus scrofa</i> (Domestic Pig)	30	152.1	4.8	4
<i>Rattus sp.</i> (Old World Rat)	8	4.0	0.1	2
UD Small Mammal	1	0.2	<0.1	1
UD Med-Lge Mammal	758	1157.0	36.6	NA
TOTAL MAMMAL	871	2857.8	90.5	12
UD Bone	106	15.0	0.5	NA
TOTAL FAUNA	1167	3157.6	100.0	21

The age data suggest that some preference was given to the slaughter or purchase of young animals. One piglet, two pigs aged less than 2 to 3 years, and one aged more than two years were identified. One cow between two and 3.5 years, one less than 2.5 years, and two more than three years were identified. Three adult chickens and two chicks were found. Approximately 54 percent (N=7) of these were juvenile or sub adult at time of death. One adult and one juvenile rat were also identified.

Only one cow fore leg bone was burned, either during food preparation or for disposal. Ten pig and cow bones with rodent gnaw marks, and 26 with carnivore gnaw marks, indicate that some bone fragments were exposed to animals, and not immediately buried in trash pits. Pits into which garbage was placed may have stood open long enough for scavengers to access bones.

Table 43 presents the element distribution data from Features 23, 25, and 41. This table records all identified elements from cattle, pigs, and rats. The head includes cranium, jaws, and teeth, while the axial categories include vertebrae

and ribs, which are often difficult to identify to species. Fore- and hind feet include lower leg and ankle bones, and feet represent the phalanges, which are difficult to identify as either fore or hind. These data provide information on whether carcass sides or quarters were purchased at markets, whether only meat cuts were purchased, and/or whether animals were butchered on site. The more skeletally complete, the better the evidence for butchering animals, or at least trimming of quarters or sides, at home. The less even the distribution, the better the evidence for purchase of only certain body portions or meat cuts.

Table 43: Element Distribution, Features 23, 25, and 41

	Cow	Pig	Rat
Head	12	8	0
Axial	22	1	0
Forequarter	11	12	1
Forefeet	5	3	0
Feet	2	2	0
Hind feet	5	1	0
Hindquarter	17	4	6
TOTAL	74	31	7

The element distribution of the two rats in Feature 41 may reflect disturbance, and/or preservation or recovery bias(es), since relatively complete skeletons of rats are usually found in trash pits.

The forequarter, axial, and hindquarter cow bones suggest that these were the portions most usually purchased at market, although the feet and head elements may represent some trimming of larger portions, e.g., quarters or sides, on the site (or even butchery on site).

Beef hindquarter elements made up a larger percentage (23%) than the forequarter bones (15%). This situation is not typical of high and middle status residences in Charleston, according to Zierden and Reitz (2002). They found that forequarter elements are more abundant than hindquarter elements regardless of status on residential sites. They also found that both hind- and forequarter bones are more frequent than feet bones, which is supported by the 38CH1871 assemblage.

Many colonial Charlestonians raised a few animals, such as pigs, goats, chickens, and an occasional cow, for their own use. Crowded conditions made the maintenance of these animals a nuisance. As early as 1692, an act was passed to prevent pigs from running loose in the streets. In 1698, a statute indicated that residents must remove slaughter houses, pig, cattle, and sheep pens from the town proper (Waring 1964:15). However, these laws were largely ignored by residents and officials. In 1744, there were still problems with animals running loose in the streets, and in 1746, the General Assembly of South Carolina declared that "all goats and swine found running at large in Charlestown shall be forfeited to use of the poor in St. Philips Parish" (Calhoun et al. 1984:11). Similar problems arose with cattle, and a 1732 South Carolina Gazette article noted that "...all persons who keep cows in Charlestown, That 40 head of Cows, and no more, will be taken in to pasture at New-Market Plantation for half a crown per head per week...any Negro lad or old Negro fit for nothing else can easily drive up and bring back all the cattle night and morning (Calhoun et al. 1984:11). Markets were established in Charleston by 1739. The Beef Market (which sold a variety of things besides beef) was a landmark in colonial Charleston, and was a social and commercial focal point for the town and surrounding countryside. Pork, sheep and goats, fish, wild and domestic birds, and aquatic turtles were also available (at least seasonally) in Charleston markets (Calhoun et al. 1984). During the eighteenth century, sixteen butchers were located in Charleston. The Beef Market burned in 1796, and, by the early 1800s, the market district had shifted to a less prestigious part of town, but remained a center of socioeconomic and commercial activity.

Superficial cuts were found on 20 remains, most of which represent slicing or cutting of meat during preparation or consumption from larger portions. Seventeen hacked cuts and 18 sawed cuts probably represent the cutting of larger quarters into portions to be prepared for the table. Most were found on unidentified mammal fragments.

In many early nineteenth-century urban assemblages, portioning of carcasses was most often done with an ax or cleaver, not a saw. Perhaps the large number of sawed cuts reflects the purchase of most cuts from an urban butcher, rather than home portioning of carcasses. However, Reitz (1989:125) noted that “the presence of sawed and sliced bones in Charleston samples has documented the use of saws to butcher meat before the beginning of the nineteenth century, and have suggested that the use of cuts of meat prepared with a saw may have begun as an upper class habit.”

Cuts on identifiable pig and cow bones are shown in Figures 50 and 51 (see Figures 46-49). Only one pork cut, a loin, was identified by a hacked vertebra. Beef cuts included eight on the hindquarter (5 sawed, 2 hacked, 1 with superficial cuts) that represent round/buttock and rump and fillet steaks and roasts. Six forequarter beef cuts were identified (2 sawed, 4 hacked). These included three chuck/blade steaks, two clod roasts, and a head (skull).

A hacked mark on the cow skull in Feature 23 may represent removal of brains, palate, and/or tongue, or the making of calf’s head soup or ox cheek stew, which required that the head be cut in small pieces (Fogg 1832:53-56, 166; Hooker 1984:46). Cow heads could be purchased in markets. Cow feet could also be purchased, and were cooked for gelatin to thicken dishes, to make jelly, and to make ox heel soup. Many eighteenth- and nineteenth-century recipes call for cooking of heads and feet until the bones fall out. This process would leave few or no cut marks on ankle and toe bones, except perhaps superficial cuts from deboning.

Beef hindquarter cuts made up 57 percent (N=8) of the beef cuts (N=14). There is also a low number of meat cuts compared to all of the represented body parts for cattle and pigs. The remains from 38CH1871 indicate that some home butchery of cattle may have occurred, that some beef cuts, predominantly from the hindquarter and loin, were purchased, and that some beef was probably acquired in salted form.

According to market prices in Boston listed in *The Cook’s Own Book* (1832), during the early nineteenth century, beef hindquarter cuts were the most expensive and most desirable (Fogg 1832:xxxii). The loin and rump in the hindquarter and the last four ribs (the fore rib cut and front part of the loin) in the forequarter were the highest priced cuts (10-12 cents/lb in the 1832 Boston market). The head and “heels” (which were sold together) cost 20 cents. Beef was “plentiful and cheapest from October to January; and best from January to May.” Of course, these figures are not from the Charleston market of 1810, but are probably similar in providing the relative prices of various cuts in an urban market.

At 38CH1871, one cut, the rump and fillet, is the highest priced beef hindquarter cut (10-12 cents/lb). Seven cuts represent the aitchbone, the third most expensive beef cut (6-8 cents/lb). Four chuck and blade cuts, one clod, and one shin represent the low to medium cost cuts (2-5 cents/lb). Fifty seven percent of cuts from the Keckley tenure represent the first and third most expensive beef cuts, while the remainder (43%) represents low to medium cost soup or stew bones. This may provide additional support for home butchery of some cattle, where all parts of the carcasses would have been used.

All elements of the pig are represented in the early nineteenth-century features. This suggests the possibility that pigs were purchased whole, then butchered on site, or that pigs may have been occasionally raised on the lot. According to Fogg (1832:xxxiii), pigs came into the Boston market in certain months, but she lists no prices for actual pork cuts. Mrs. Fogg does note that roasting pigs (juveniles) were in markets from May to June, and that “Quarter Pork” came in July and August. Perhaps quartered fresh pig carcasses were sold during the warm months in the interest of preventing spoilage. She also notes that “Bacon Hams” and “Middlings” (salted bacon) were available all year. Given the detail she provides on beef, veal, and mutton cuts and prices, this suggests that pigs were often marketed whole, either on the hoof or as carcasses. The prime season for pork was from November to March (Fogg 1832:192).

The five chickens in Features 23, 25, and 41 are represented by a fairly even distribution of all body parts. This suggests that they were either raised on site, or were purchased whole at a market. The presence of eggshell and juveniles of various ages and sizes provides additional support that they were raised on site. Interestingly, Mrs. Fogg (1832:xxxiv) notes that poultry in the Boston market was more expensive than beef, mutton, and pork. She explains that

"The...information will...be very acceptable to Economical Families...hearing the very high price Poultry sometimes costs, are deterred from ever inquiring about it. In the cheap seasons...[around September when the game season commences] it is sometimes as cheap as Butcher-meat."

She notes that domestic chickens, ducks, geese, turkeys, wild ducks and geese, quails, and other wild birds were "plentiful" from October to January, in May, and in August. Chickens came into the markets in July, and were "plentiful" (and cheapest) in May (Fogg 1832:xxxiv). Home-raising of chickens and other domestic fowl would eliminate this problem, but turkeys, quail, and other wild species would have been more costly if purchased. Only chickens were identified in the circa 1810 assemblage.

One of the difficulties in associating meat cuts and element distribution with status on sites results from the mixing of deposits of both lot owners and their family with those of servants and slaves. However, the early nineteenth-century assemblage from 38CH1871 seems to be well associated with Michael Keckeley's household and debris from his kitchen, and probably does represent the vertebrate diet of this planter and his household. While the high value beef cuts, and possibly the terrapin, provide some evidence of a high status household, the lack of wild bird and mammal species does not support this. Wealthier households often had a more varied diet because they had more leisure time to hunt and/or more access to market foods. It is possible that this assemblage is seasonal, if Keckeley moved inland to his plantation, or elsewhere, during the hot months of the year.

FEATURE 52

Feature 52, a circa 1820 to 1840 kitchen midden-filled trash pit, represents a more diverse diet than the earlier nineteenth-century features from the Keckeley lot (Table 44). Feature 52 represents kitchen midden deposits associated with the household of John Klinck, German immigrant, middle class merchant, and son-in-law of Michael Keckeley. He and his wife and household resided in the house at 83 Coming Street following the death of Mr. Keckeley circa 1830. Mr. Klinck's grocery store, located on the property, may have provided easier access by the family to a variety of goods, perhaps including wild and domestic meats, fish, and wild fowl, available in the early to middle nineteenth-century Charleston markets.

A minimum of one diamondback terrapin, a sea catfish, a probable jack, a probable sharpnose shark, three quail, a turkey, 10 chickens, 3 cotton rats, 7 rats, 2 raccoons, 2 cattle, and 2 pigs were identified. Commensal species include a cat, a dog, 10 rats, and a mouse. The rats are fairly skeletally complete, suggesting that they were deposited in the pit as whole carcasses, or expired in situ. The mouse, cat, and dog, however, are represented only by head and jaw elements. The number of rats, and possibly the cat, dog, and raccoons, in this feature suggests that it was open for enough time to attract scavengers.

Table 44: Vertebrate Remains from Feature 52, 1/4 inch screen

TAXON	NISP	Wt (Gm)	% Wt.	MNI
<i>Malaclemys terrapin</i> ssp. (Diamondback Terrapin)	55	212.4	11.9	1
<i>Ariopsis felis</i> (Hardhead Catfish)	1	0.6	<0.1	1
Cf. <i>Carangidae</i> (Prob. Jack Family)	1	2.4	0.1	1
Cf. <i>Rhizoprionodon terraenovae</i> (prob. Atlantic Sharpnose Shark)	128	62.5	3.5	1
UD Fish	190	24.8	1.3	NA
TOTAL FISH	324	90.3	5.0	4

<i>Colinus virginianus</i> (Quail)	10	3.0	0.2	3
Cf. <i>Colinus virg.</i> (Prob. Quail)	3	0.2	<0.1	NA
<i>Gallus gallus</i> (Domestic Chicken)	192	148.6	8.3	10
Cf. <i>Gallus gallus</i> (Prob. Chicken)	77	8.9	0.5	NA
<i>Meleagris gallopavo</i> (Turkey)	2	4.8	0.4	1
Cf. <i>Meleagris gall.</i> (prob. turkey)	1	2.1	0.1	NA
UD Bird	57	12.4	1.0	NA
TOTAL BIRD	342	177.9	9.9	14
<i>Felis domesticus</i> (Domestic Cat)	2	1.4	0.1	1
<i>Canis familiaris</i> (Domestic Dog)	4	4.0	0.2	1
<i>Peromyscus ssp.</i> (Mouse)	1	0.1	<0.1	1
<i>Rattus sp.</i> (Old World Rat)	64	15.2	1.2	7
<i>Sigmodon hispidus</i> (Hispid Cotton Rat)	5	3.1	0.2	3
<i>Procyon lotor</i> (Raccoon)	17	21.4	1.2	2
<i>Bos Taurus</i> (Domestic Cow)	34	557.5	31.1	2
<i>Sus scrofa</i> (Domestic Pig)	30	161.5	9.0	2
UD Med-Lge Mammal	297	527.3	40.4	NA
UD Small Mammal	50	11.9	0.9	NA
TOTAL MAMMAL	521	1305.0	72.8	16
UD Bone	70	5.8	0.3	NA
TOTAL FAUNA	1312	1791.4	100.0	38

Two cows were aged two to four years at time of death (Schmid 1972:75). Two adult and one juvenile quail were identified. One pig aged over 3.5 years, and one aged between one and two years were identified. Five adult hens and five chicks were found. No roosters were identified. No medullary bone was found in hen long bones, but 45 fragments of eggshell were recovered. Four juvenile rats were identified.

Similar to the specimen found in Feature 41, the large size of the diamondback terrapin (*Malaclemys terrapin*), this individual was probably a female. These remains appear to represent one almost complete turtle shell and part of the plastron (under shell).

Superficial cuts were found on 15 elements, including a cow scapula (shoulder bone), a cow ulna (fore leg shin or shank), a chicken wing (coracoid), two chicken leg bones (femur and tibia), and unidentified mammal fragments (see Figures 46-51).

Hacked marks were found on five elements, including a cow radius (fore leg shin or shank) and vertebra (loin/T-bone/porterhouse steak), a chicken leg (femur), and unidentified mammal fragments.

Sawed marks were found on 22 elements, including 10 cattle bones (2 pelvis, a humerus, a femur, a scapula, 5 vertebrae), a pig pelvis (ham), and unidentified mammal fragments. The beef cuts include two aitchbone/H-bone steaks, a clod, a buttock, a chuck/rib, and five loin steaks. The location of cut marks and the represented portion of beef and pork bone is illustrated on skeletal diagrams.

One chicken wing (humerus) exhibited some type of pathological deformation. Five unidentified bone fragments in Feature 52 were burned. Rodent gnaw marks were observed on two elements, including a chicken leg (femur) and an unidentified bird long bone. Carnivore gnaw marks were observed on 11 elements, including a chicken wing (humerus) and unidentified mammal fragments.

FEATURE 40

Feature 40, Levels 12 to 19, represents circa 1860s trash deposited in a well at 79 Coming Street, two doors down from the Keckley and Klinck residence (Table 45). Joseph Enslow, a middle class commission merchant, and his household, resided at 79 Coming Street. The debris that was placed in the abandoned well may represent cleaning up of the lot yard and house after the residence was abandoned.

Table 45: Vertebrate Remains from Feature 40, Levels 12 to 19

TAXON	NISP	Wt (Gm)	% Wt.	MNI
<i>Malaclemys terrapin ssp.</i> (Diamondback Terrapin)	2	4.3	0.2	1
<i>Serranidae</i> (Sea Bass Family)	1	0.2	<0.1	1
UD Fish	11	0.1	<0.1	1
TOTAL FISH	12	0.3	<0.1	2
<i>Anatinae</i> (Duck Subfamily)	1	0.3	<0.1	1
<i>Gallus gallus</i> (Domestic Chicken)	43	49.7	2.1	3
<i>Meleagris gallopavo</i> (Turkey)	9	19.0	0.8	2
UD Med-Lge Bird	15	6.9	0.3	NA
UD Bird	9	2.6	0.1	NA
TOTAL BIRD	76	75.8	3.1	5
<i>Ovis/Capra sp.</i> (Domestic Sheep/Goat)	3	4.9	0.9	1
<i>Bos Taurus</i> (Domestic Cow)	147	1967.1	81.4	3
<i>Sus scrofa</i> (Domestic Pig)	26	214.1	7.7	2
<i>Cf. Rattus sp.</i> (Prob. Old World Rat)	1	0.1	<0.1	1
UD Small Mammal	13	2.2	0.1	NA
UD Med-Lge Mammal	491	145.2	6.5	NA
TOTAL MAMMAL	682	2336.3	96.7	7
TOTAL FAUNA	772	2416.7	100.0	16

A minimum of one diamondback terrapin, a sea bass, a duck, two chickens, two turkeys, a sheep/goat, three cattle, two pigs, and a small unidentified mammal were represented. The rat is considered commensal, and was identified by a fore leg (humerus) fragment. Three blue crab (*Callinectes sapidus*) claws were also recovered.

Mammal bone represents the vast majority of bone weight in the feature, and cattle bone provided 81 percent of the total weight of bone. Two pigs and five birds provided the second and third highest percentage of bone weight.

One cow was aged more than 3.5 to four years, one was aged more than 0.5 year and less than 3.5 years. One juvenile and two adult chickens (1 hen) were identified. No roosters were identified. One pig was aged between 2 and 3.5 years at death.

Superficial cuts were found on 29 elements, including a cow atlas (neck vertebra), a cow hind leg (femur), 8 pelvis fragments, a rib, a scapula, a lower hind leg (tibia), and a lower fore leg (radius). Superficial cuts were also found on three chicken hind legs (3 femurs, 3 tibia), a chicken wing bone (ulna), a pig fore leg (humerus), and unidentified mammal fragments. Superficial cuts on pig and cow bone probably represent slicing or deboning of elements (see Figures 46-49; Figures 52 and 53). No hacked marks were recorded.

Sawed cuts were observed on 145 elements from Feature 40. Thirty eight (26%) were identifiable as pork or beef cuts. Pork cuts included a shoulder (roast?) portion, and three ham steaks. Cuts marks (N=34) were found on all cow body parts except the head and feet. The most frequently identified beef cuts were on lumbar vertebrae (N=13), pelvis portions (N=11), and hind leg portions (N=6) that represent loin chops/steaks, rump and fillet, aitchbone, buttock, and leg steaks and roasts. The sawed beef forequarter cuts were represented by one shin, a neck bone, a chuck/blade,

and a rib cut (see Figures 52 and 53). Eighty eight percent (N=30) of the identified beef cuts represent the most expensive loin or hindquarter cuts. A sawed sheep/goat fibula, which was part of a leg or quarter, was also identified.

The remaining sawed cuts were found on unidentified mammal remains. Twenty eight sawed cuts (19%) were found on medium to large mammal ribs that probably represent both pigs and cows.

Four elements in Feature 40 were burned. Thirteen cow pelvis fragments exhibited rodent gnaw marks. Carnivore gnaw marks were found on 13 elements, including 1 cow hind leg (tibia), chicken hind legs (a femur, 3 tibias) and a scapula, a turkey wing (humerus), two pig hind leg bones (fibula and tibia), a fore leg (humerus), and three unidentified mammal fragments. Pathological changes were noted on a cow vertebra.

SUMMARY: EARLY TO MIDDLE NINETEENTH-CENTURY MIDDLE STATUS VERTEBRATE DIET AT 79 AND 83 COMING STREET

Table 46 combines the results of the analysis of a circa 1820 to 1840 trash pit (Feature 52) and a circa 1860 well (Feature 40) discussed above. This table may give a more realistic view (larger sample) of the vertebrate diet of two urban middle status Charleston households between about 1820 and 1860. The kitchen midden/trash pit (Feature 52) was associated with the 83 Coming Street household of the daughter and son-in-law of Michael Keckeley. They occupied the residence following the death of Keckeley circa 1830. Klinck also owned and operated a grocery store on the lot.

Feature 40, the well, was associated with the Joseph Enslow residence at 79 Coming Street, and is somewhat later in the century. These remains probably represent the circa 1860 yard and house clean-up after the lot was abandoned.

A total of 2,084 vertebrate remains weighing 4,208.3 grams were recovered from Features 40 and 52. A minimum of 51 individuals was identified. A more diverse array of vertebrate species was reflected in these assemblages, including a minimum of 1 sea catfish, a jack, a sea bass, and a shark, 2 diamondback terrapins, a duck, 3 quail, 13 chickens, 3 turkeys, 2 raccoons, a sheep/goat, 5 cows, and 4 pigs.

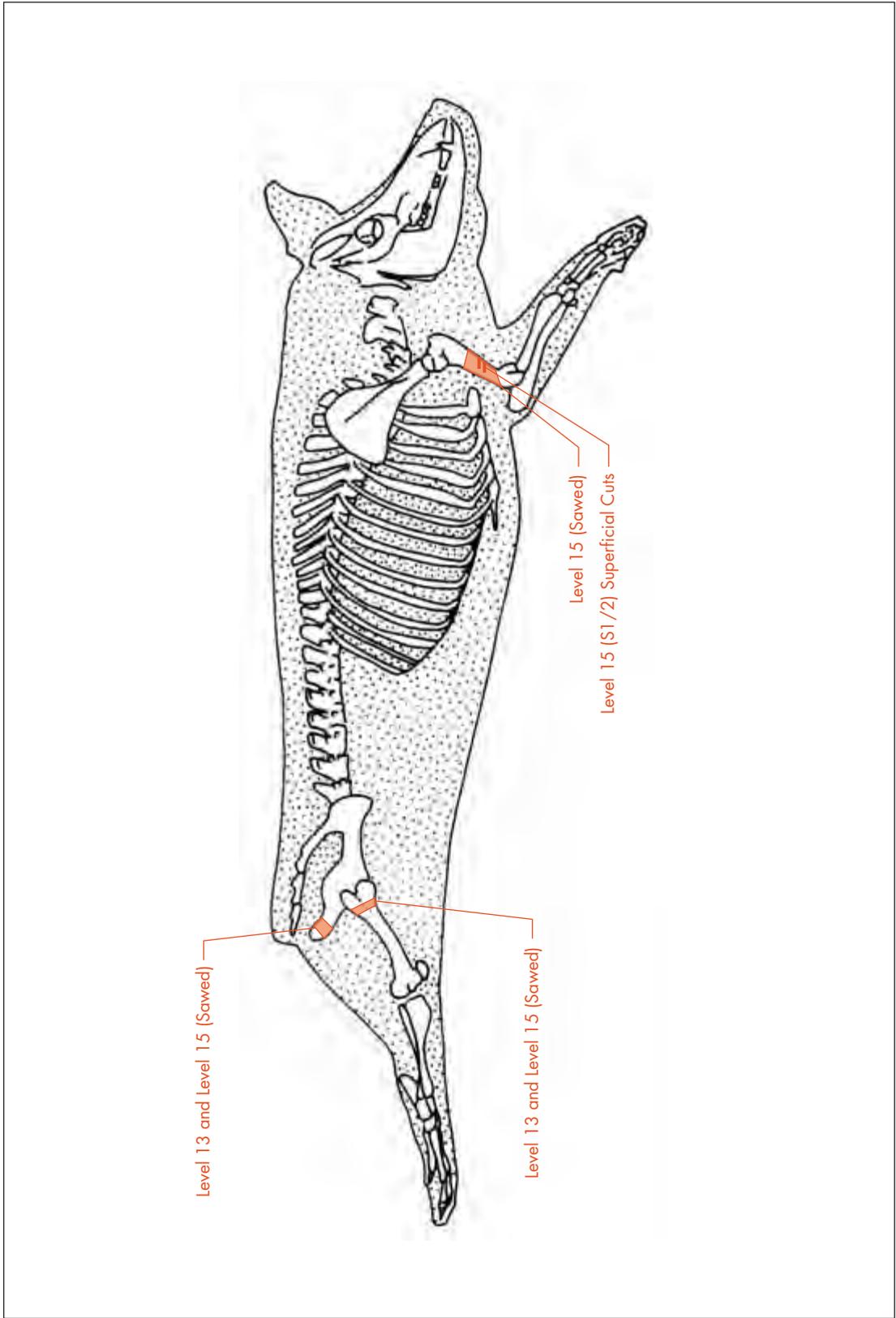


Figure 52
Cuts of Pork, Feature 40

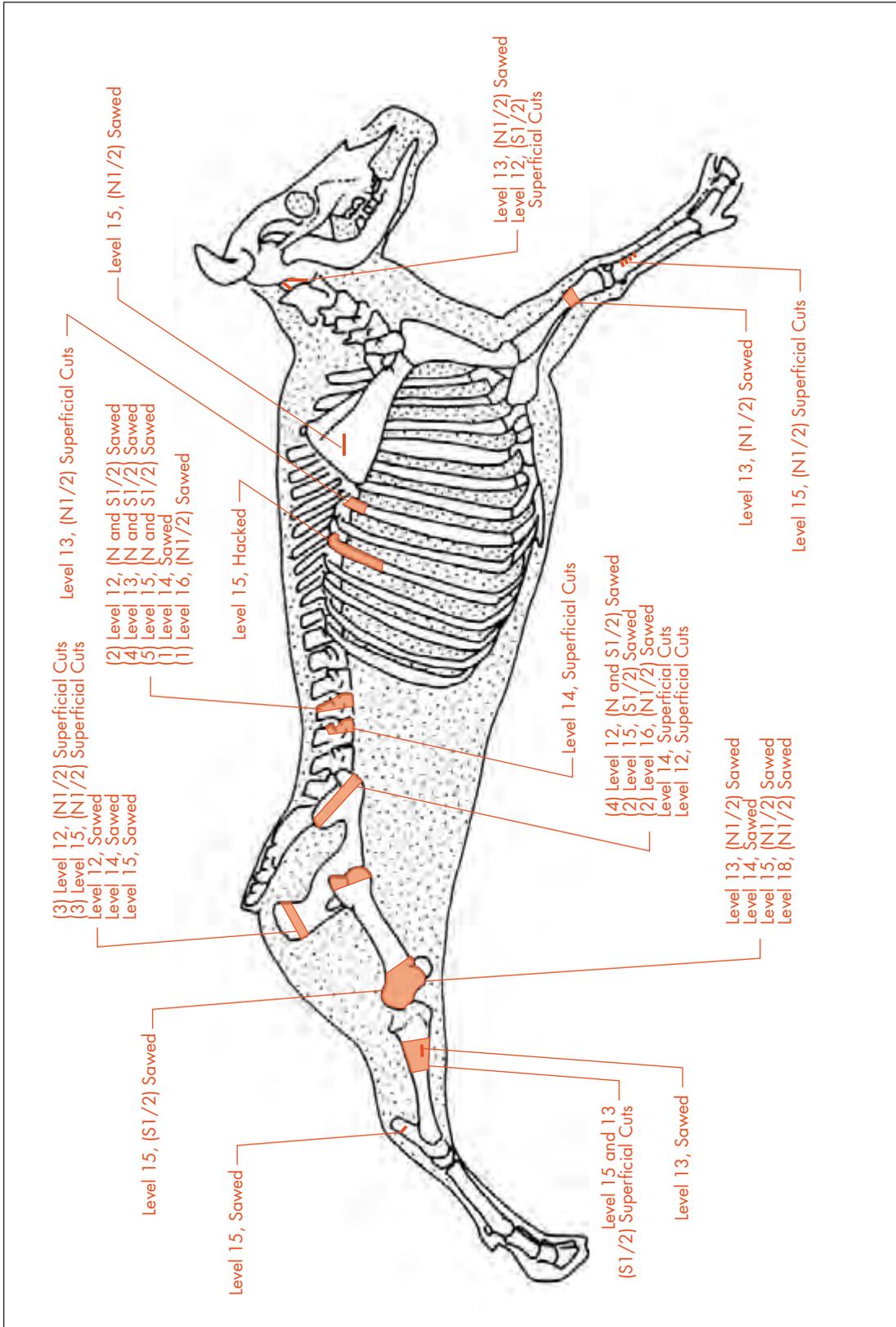


Figure 53
Cuts of Beef, Feature 40

Fish and the shark contributed 16 percent of the NISP, 2 percent of bone weight and 8 percent of the MNI. The terrapins contributed 3 percent of NISP, 5 percent of bone weight, and 4 percent of the MNI. Wild and domestic birds contributed 6 percent of the NISP, 6 percent of bone weight, and 39 percent of MNI (12% wild, 27% domestic). Raccoons and large domestic mammals contributed 58 percent of the NISP, 87 percent of bone weight, and 49 percent of the MNI. In this assemblage, mammals clearly dominated the middle status vertebrate diet, but turtles, wild and domestic birds, and marine fish and sharks were important dietary elements.

Although two diamondback terrapins were identified in Features 40 and 52, the one in Feature 52, the kitchen midden/trash pit, is the most complete. Similarly to the specimen from Feature 41, a kitchen midden/trash pit from an earlier occupation at 83 Coming Street, this individual may represent a dish that was baked and served in the turtle shell.

Table 46: Summary Table, Vertebrate Fauna from Early to Middle Nineteenth-Century Features 40 and 52

TAXON	NISP	Wt (gm)	%Wt	MNI
<i>Ariopsis felis</i> (Hardhead Catfish)	1	0.6	<0.1	1
<i>Serranidae</i> (Sea Bass Family)	1	0.2	<0.1	1
<i>Cf. Carangidae</i> (Prob. Jack Family)	1	2.4	0.1	1
<i>Cf. Rhizoprionodon terranova</i> (Prob. Atlantic Sharpnose Shark)	128	62.5	1.5	1
UD Fish	201	25.1	0.6	NA
TOTAL FISH	332	90.8	2.2	4
<i>Malaclemys terrapin</i> (Diamondback Terrapin)	57	216.7	5.2	2
<i>Anatinae</i> (Duck Subfamily)	1	0.3	<0.1	1
<i>Colinus virginianus</i> (Quail)	10	3.0	0.1	3
<i>Cf. Colinus virg.</i> (Prob. Quail)	3	0.2	<0.1	NA
<i>Gallus gallus</i> (Domestic Chicken)	235	198.3	4.7	13
<i>Cf. Gallus gallus</i> (Prob. Chicken)	77	8.9	0.2	NA
<i>Meleagris gallopavo</i> (Turkey)	11	23.8	0.6	3
<i>Cf. Meleagris gallopavo</i> (Prob. Turkey)	1	2.1	0.1	NA
UD Med-Lge Bird	15	6.9	0.2	NA
UD Bird	66	15.0	0.4	NA
TOTAL BIRD	133	253.7	6.0	20
<i>Felis domesticus</i> (Domestic Cat)	2	1.4	<0.1	1
<i>Canis familiaris</i> (Domestic Dog)	4	4.0	0.1	1
<i>Rattus ssp.</i> (Old World Rat)	64	15.2	0.4	7
<i>Cf. Rattus ssp.</i> (Prob. Rat)	1	0.1	<0.1	NA
<i>Sigmodon hispidis</i> (Cotton Rat)	5	3.1	0.1	3
<i>Procyon lotor</i> (Raccoon)	17	21.4	0.5	2
<i>Ovis/Capra sp.</i> (Domestic Sheep/Goat)	3	4.9	0.1	1
<i>Bos Taurus</i> (Domestic Cow)	181	2524.6	60.0	5
<i>Sus scrofa</i> (Domestic Pig)	56	375.6	8.9	4
UD Med-Lge Mammal	788	672.5	16.0	NA
UD Small Mammal	63	14.1	0.3	NA
TOTAL MAMMAL	1203	3641.3	86.5	25
UD Bone	70	5.8	0.1	NA
TOTAL FAUNA	2084	4208.3	100.0	51

A cat, dog, a mouse, and 11 rats are considered commensal, not dietary, species. Except for one rat, all of the commensals were found in Feature 52, a kitchen midden/trash pit. While the rats are relatively skeletally complete (Table 47), suggesting in situ deposition of whole carcasses, the cat, dog, and mouse were represented only by head

elements. The cat, dog, and mouse head parts are unusual, since these animals are often buried in trash pits and are skeletally complete. The mouse bones could easily have passed through the 1/4 inch screens, but this does not explain the lack of cat and dog bones. The larger number of rats in the later features suggests an increase in the rat population during the middle of the nineteenth century. This, and the bones with gnaw marks, indicate that the Feature 52 kitchen midden/pit was left open long enough to attract scavengers. The gnawed bones in Feature 40 probably represent debris collected from the yard surface and deposited in the abandoned well.

Age data from Features 40 and 52 indicate that one cow was over 3.5 years, two cows were two to four years, and one was 0.5 to 3.5 years at time of death. One pig greater than 3.5 years, one pig two to 3.5 years, and one pig one to two years were identified. Two adult and one juvenile quail, and seven adult hens and six chicks were identified. Four juvenile and seven adults rats were represented. Eleven (48%) sub adult or juvenile mammals and birds (other than rats) were identified.

Burning was found on nine specimens, including four unidentified medium to large mammals and five unidentified bone fragments. Apparently, bones were seldom burned during preparation of food or disposal of food remains. Pathological deformities were noted on a chicken wing element and on a cow vertebra.

Rodent and carnivore gnaw marks were found on 39 elements. Rodent gnaw marks were found on 13 cow pelvis fragments, a chicken leg bone, and an unidentified bird long bone. Carnivore gnaw marks were found on a chicken wing, four legs, and a scapula, on a turkey wing bone, on two pig hind leg bones, on 13 cow pelvis fragments, and three unidentified mammal fragments. This provides evidence that scavengers had access to at least some bones before they were buried or covered in the well and kitchen midden/trash pit.

Element distributions of cattle, pigs, the sheep/goat, and rats are presented in Table 47. Seven percent of cow elements are from the forequarter, and 42 percent are from the hindquarter elements. Similar to the earlier features, this differs from the residential element distribution pattern for Charleston developed by Zierden and Reitz (2002:59). They found that forequarter elements dominate hindquarter elements on all residential sites, regardless of status. The element distributions from 38CH1871 also do not conform to the commercial, or non-residential, pattern established by Zierden and Reitz (2002:Figure 30) for public beef markets and entertainment facilities in Charleston. In the non-residential market and entertainment Charleston patterns, hindquarter bones occur less than head, foot, and forequarter bones. The forequarter and hindquarter bones from 38CH1871 do outnumber head and foot bones, which does conform to the Zierden and Reitz residential pattern. The presence of the grocery store at 83 Coming Street probably had an effect on the foods consumed by the family, somewhat obscuring the normal residential pattern. At this address, beef forequarter and hindquarter elements are equal, but still outnumber head and foot elements (N=4). However, at 79 Coming Street, where there was no market on site (but conveniently located), hindquarter elements vastly outnumber forequarter elements (73:6), with 10 head and foot elements.

Table 47: Element Distribution, Features 40 and 52

	Cow	Pig	Sheep/ Goat	Rat
Head	3	11	0	10
Axial	90	7	0	16
Forequarter	14	4	0	11
Forefoot	0	3	1	0
Foot	2	4	1	5
Hind foot	5	1	0	1
Hindquarter	82	31	1	29
TOTAL	195	61	3	72

The remains from 38CH1871 indicate that some butchery of cattle may have occurred on the Coming Street lots, that some beef cuts, predominantly from the hindquarter, were purchased, and that some beef was probably acquired in salted form. The Klinck market at 83 Coming Street may have provided easy access to beef cuts, fresh and salted. Butchering of beef may have occurred on the lot to stock the store. Except for fore feet, all cow body parts were represented. If cattle were occasionally butchered at home, all body parts would probably have been used by the household, including lower quality soup and stew bones such as shins, neck bones, tail bones, ankles and feet, and heads.

The pig element distribution indicates that all body parts are represented. This suggests that these animals were kept and butchered on the lot, or were purchased on the hoof or as whole carcasses. Hindquarter elements did comprise 51 percent of all identified pig bones, and this may indicate that hams or ham steaks were occasionally purchased or acquired from the market.

The unequal distribution of sheep/goat elements indicates that these were probably part of purchased portions, possibly a leg and a fore shank or shanked shoulder.

A total of 216 bones with cut marks were found in Features 40 and 52. Most of these were found in Feature 40 (N=174; 67%). Most of the cut marks were found on unidentified medium to large mammal fragments. Superficial cuts were found on 44 bone fragments, hacked marks were found on five, and sawed cuts were found on 167 fragments (see Figures 46-53).

Superficial cuts were found on cow clod, neck/sticking piece, a leg, eight buttock/aitchbone cuts, a rib, a buttock, and two shins, on unidentified mammal fragments, and chicken wing and leg bones. These cuts represent slicing or deboning.

Hacked cuts were found on cow elements (1 clod roast and loin steak), a chicken leg, and unidentified mammal fragments. All hacked cuts were found in Feature 52.

Sawed cuts were identified on 44 cow bones, a pig pelvis, a sheep/goat fibula, and unidentified mammal fragments. Beef cuts included 20 aitchbone/buttock steaks and roasts, 18 loin steaks, 3 chuck/rib cuts, a clod roast, a neck bone, and a shin.

Sawed pork cuts included a shoulder roast and three ham steaks. The sheep/goat fibula was part of a leg/hindquarter portion.

Sixty two beef cuts from Features 40 and 52 can be used to address market value and, perhaps, the status of residents. Twenty eight beef cuts (45%) represent the most expensive loin and rump/fillet cuts (10-12 cents/lb). Six (10%) represent the second highest priced beef portion, the buttock (8-10 cents/lb), and 12 (19%) represent the third highest priced beef cuts, the aitchbone (6-8 cents/lb). Three (5%) leg cuts represent the lowest priced beef hindquarter cuts (2 cents/lb).

Two ribs (3%) are the highest priced forequarter cuts (10 cents/lb). Ribs are probably underrepresented because they are often too fragmentary to identify to species. Eight beef cuts (13%) are medium priced (3 cents/lb). Three shins (5%) are the lowest priced cuts (2 cents/lb).

Forty eight percent of beef cuts from the middle status households on Coming Street represent the most expensive market cuts, 22 percent represent the second and third highest priced cuts, and 23 percent represent low to medium cost cuts. The largest variety of species and the largest number of wild bird and mammal species was found at the 83 Coming Street address. This increase in dietary variety does appear to be associated with higher status households in Charleston and other contemporary urban settings (O'Steen and Raymer 1995; Reitz 1989). This assemblage more closely reflects higher status urban diets than that of the father-in-law planter Keckeley, who had resided at the same

address. This may reflect year-round residence of the household, or the presence of Klinck's market on the lot, or both. Even though the wealth of the Klinck household might not have been as high as the previous one, owning the market on the lot may have provided cheaper access to a variety of more expensive meat cuts, fish, and fowl.

The diet of the Enslow household at 79 Coming Street was also more varied than that of the planter household. This may also be related to being close to a market (two doors down). If it represents yard cleaning it may also represent a longer period of deposition that resulted in a larger variety of species. It is still less varied than that of the Klinck household, and contained fewer high priced beef cuts.

XII. MACROPLANT REMAINS FROM THE COLLEGE OF CHARLESTON LIBRARY SITE (38CH1871)

New South Associates, Inc. implemented a program of data recovery at Site 38CH1871 in Charleston, South Carolina. Two flotation samples from Feature 40, a nineteenth-century privy, were collected for archaeobotanical analysis. The objectives of this subsistence study are: (1) to assess macroplant preservation, (2) to assess nineteenth-century foodways; and (3) to examine patterns of wood use and forest composition.

PROCESSING AND ANALYTICAL TECHNIQUES

FIELD COLLECTION AND FLOTATION

Two 5-liter soil samples from the Feature 40 privy were floated by New South Associates staff members. The samples were subjected to machine-assisted water separation in a Shell Mound Archaeological Project (SMAP) type flotation machine. The heavy fraction insert of the system was screened with 0.80 mm mesh.

LABORATORY PROCEDURES

In the laboratory, each flotation light fraction was first weighed, and then passed through nested geologic sieves (2.0 mm, 1.0 mm, 0.71 mm, 0.5 mm). The greater than 2.0 mm fraction of each light fraction was sorted under low magnification (10-25x). All charred and uncharred plant remains that were greater than 2.0 mm were pulled from the sample matrices and were quantified by material type, by weight, and by count. The heavy fractions from each sample were partially sorted in order to collect fine bone, micro-artifacts, and carbonized macroplant remains that failed to float, and assess the success rate of the flotation process. All of the greater than 2.0 mm wood charcoal was recovered from the flotation light fractions. Neither bone nor micro-artifacts were found in the heavy fractions. This recovery indicates that the success of the flotation process was excellent.

Identifications were attempted on greater than 2.0 mm wood charcoal fragments from both samples. Whenever possible, wood specimens were identified to genus. Segments that were too fragmentary or poorly preserved to specifically identify were placed in the more general categories of conifer, ring porous hardwood, diffuse porous hardwood, or unidentifiable hardwood. Wood taxa were identified by comparison with charred and natural transverse, tangential, and radial thin sections of modern wood, as well as textbook illustrations. The transverse view was emphasized due to magnification limitations, size of the specimens, and time constraints. As needed, dichotomous keys were employed. Since these are geared toward fresh wood they are of limited use, but by employing both the microscopic and macroscopic keys, following multiple paths, and with frequent reference to the comparative collection, a genus can generally be determined.

In this analysis, the macroplant data were quantified by individual sample and for the feature as a whole. Two comparison ratios (density, proportions) were utilized to study the macroplant remains. Count and/or weight densities of food remains per unit volume of soil were calculated for the feature as a whole. This measure enables us to compare the relative densities of different plant taxa and is useful for standardizing raw count/weight data.

The archaeobotanical data from this analysis are presented in Table 48. This table tabulates sample volumes, wood charcoal weight, seed identifications, wood charcoal identifications, wood charcoal density and proportions, and seed

densities. The relative proportions of the wood charcoal assemblage associated with each feature and the site as a whole is presented in Table 48. Percentage values presented list each taxon as a percentage of the entire wood charcoal assemblage. Seeds and wood charcoal were identified with standard reference texts (e.g. Martin and Barkley 1961, Montgomery 1977; USDA 1974) and a modern reference collection. The macroplant remains recovered during this analysis are summarized in Table 48, which enumerates sample volumes, wood charcoal weights, densities of wood charcoal, identified wood charcoal specimens, identified seeds, wood charcoal and seed densities, and wood charcoal proportions.

Table 48: 38CH1871 Macroplant Assemblage.

Taxon	Feature 40 Level 15	Feature 40 Level 18	Total
Sample Volume	5L	5L	10L
Wood Charcoal Weight	10.75	5.56	16.31
Wood Charcoal Density			1.63 gm/L
Identified Seeds			
Fig	2		2
Jimsonweed	7		7
Seed Count Density			0.90 seeds/L
Wood Charcoal Identifications			
Pine	20	18	38
Red Oak		5	5
White Oak		2	2
Wood Proportions			
Pine			84.4
Oak			15.6

ANALYSIS

RECOVERY

The recovery of charred plant remains was moderate, and provided important clues about macroplant preservation, fuel use patterns, and feature use. Macroplant remains recovered through flotation included 16.31 grams of wood charcoal and 9 uncharred seeds. This recovery yielded a weight density of 1.63 grams of wood charcoal and 0.90 seeds per liter of floated soil. While the weight density of wood charcoal recovered from this privy is above average, the recovery of seeds is extremely poor. Plant food remains found in privies typically yield anywhere from several hundred to tens of thousands of seeds per liter of floated soil (Raymer 1998; 2002; 2003). This extremely poor recovery may relate to poor preservation due to sandy coastal plain soils. This seems unlikely, given the relatively good preservation found at other coastal plain and sand hills sites in the region. At the nineteenth-century Riverfront Augusta site, for example, the author recovered 303 seeds/L of floated soil from a late nineteenth-century cistern and 555 seeds/L from a mid to late nineteenth-century privy (Raymer 1993). Holt (1985) found 12 seeds/L of floated soil in non-shaft features at Site 38BK397, a rural farmstead located in Berkeley County in the Charleston Bay area. It is more likely that the 38CH1871 privy was regularly cleaned out by the middle class occupants of the household associated with this feature.

Two categories of uncharred seeds were identified, and include 1 fruit (fig) and 1 herbaceous weed (jimsonweed). Both of these taxa are common, if not virtually ubiquitous, in both rural and urban Euroamerican archaeological deposits. Undeniably archaeological, uncharred specimens of these taxa are often preserved in nineteenth-century features, particularly in deep shaft features such as privies and wells.

Therefore, the origins and antiquity of all of the uncharred seeds are assessed in this study. Uncharred seeds are frequently excluded from macroplant analyses, because they are interpreted as modern intrusions into archaeological deposits (Lopinot and Brussell 1982; Miller 1989; Minnis 1981). Several studies have assessed the problems associated with the long-term preservation of uncharred seeds in open-air sites in mesic environments (Miksicek 1987; Miller 1989). Uncharred seeds are rarely preserved for many years in open-air, moist soils and are poorly preserved in open-air dry soils (Miksicek 1987). However, when suitable environmental conditions exist fresh seeds will last for long periods of time (Miller 1989: 50).

Because this site was occupied in the nineteenth century, uncharred seeds may be preserved in the macroplant assemblage. Extensive studies of macroplant assemblages from nineteenth century archaeological sites conducted by the author and others have shown that even the most fragile seeds are frequently preserved in both features and midden deposits, particularly when the sites are rapidly and deeply buried. With this in mind, the origins and antiquity of each plant taxon from this relatively recently occupied historic site are carefully assessed. The available evidence suggests the uncharred seeds date to the archaeological deposit. First, all of the seeds are mineralized. Second, these taxa are virtually ubiquitous in urban privy and well deposits.

ASSEMBLAGE COMPOSITION

This section presents a discussion of the seed assemblage recovered from Feature 40. The specifically identified seed taxa are broken into two categories based on their presumed economic importance. These are fruits and herbaceous weeds. The numbers, distribution, uses, and natural environments of each plant taxon are discussed in this section.

Fruits

Two fig seeds were retrieved by flotation. Fig seeds were once cultivated, but also commonly grow wild in urban areas in the Southeast. These fruits were consumed fresh, were used as ingredients in pies, and were commonly preserved in a variety of ways, most notably as jellies and jams. Figs were utilized in the eighteenth and nineteenth centuries as medicines by both professional physicians and laymen. These seeds document the use of fruits that were either purchased at local markets, grown in kitchen gardens, and/or as lawn trees by the site inhabitants. The most striking aspect of the fruit (and indeed, the entire macroplant assemblage) from this privy is the lack of seeds. Fruit seeds and pits are typically extremely abundant in eighteenth and nineteenth-century shaft features. Their lack in this privy suggests that this feature was cleaned out prior to its abandonment.

Fig seeds are almost ubiquitous in nineteenth-century contexts. They are particularly prevalent in privies. The genus *Ficus* includes trees, shrubs, and climbing vines and consists of more 2,000 species in tropical and subtropical countries. One species of fig, *Ficus carica*, is grown for its edible fruit, while many other varieties are cultivated for shade and as ornamentals (Bailey 1949). Figs occasionally persist in old gardens and yards from Virginia south to Florida and westward to Texas (Radford et al. 1970). Archaeological evidence has shown that figs were cultivated by the Egyptians, and there are numerous references to the fig in the Bible. Figs were also a favorite fruit of the Greeks and Romans. Figs were first cultivated in England in the sixteenth century. By the Time of Elizabeth I, dried figs were kept in practically every English household to make sweet puddings (Root 1980).

European varieties of fig trees were first introduced into the New World in 1520, when they were imported by the Spanish (Condit 1947). Cultivated figs were first mentioned in the British colonies in Virginia in 1669; Bartram noted figs growing in the ruins of Fort Frederica, Georgia in 1773 (Hedrick 1972). Figs are preserved in a variety of ways, including canning, candying, and as jams. Low grade figs are sometimes distilled into alcohol (Condit 1947). Figs can be eaten raw or dried, but are more commonly used as a sweetener in desserts. These succulent fruits are most commonly consumed dried in the United States.

Figs had a limited reputation as a medicine in the 1800s. According to Crellin and Philpott (1989), the fruits were always more highly regarded as a nutritious food than as a medicinal remedy. During the nineteenth century, the

principal medicinal value attributed to figs was as a gentle laxative. Griffith (1847:576) discussed the employment of figs in cases of habitual constipation and mentioned their use in poultices.

Herbaceous Weeds

One naturalized herbaceous weed, jimsonweed, was retrieved from Feature 40. Although this widely distributed herbaceous weed is not edible, it was a relatively important medicinal herb in the nineteenth century. Although this plant may represent an ornamental or medicinal herb that was deliberately planted by the residents, it is just as likely that it represents a non-economic weed that grew in the yards. Jimsonweed is virtually ubiquitous in nineteenth-century archeological deposits in the eastern United States. The recovery of this weed may indicate that African Americans were living on the property and using the privy. Studies conducted by the author on the African Burial Ground in New York City (Raymer 1998) and slave cabins at Jefferson's Poplar Forest in Forest, Virginia (Raymer 2003) indicate that this herb was deliberately utilized by African-American slaves and freedmen.

Jimsonweed, *Datura stramonium*, is a widely naturalized endemic weed that was imported from Europe and grows abundantly on garbage heaps (Millspaugh 1884). Jimsonweed, which is extremely poisonous, was planted in nineteenth-century gardens as an ornamental flower and is recorded as a narcotic, medicinal herb (Crellin and Philpott 1989; Leighton 1987). Although this plant may represent an ornamental or medicinal herb that was deliberately planted by the inhabitants, it is just as likely that it represents a non-economic weed that grew in the yard. Jimsonweed is recorded as a medicinal herb that although extremely poisonous, was used as an antispasmodic, topical treatment for skin conditions, antiasthmatic, and sedative (Crellin and Philpott 1989). All parts of the plant are to some degree toxic, especially the seeds. The most common use of this herbaceous weed was as a treatment for the spasmodic coughing associated with asthma. The plant was burned and the smoke was inhaled by the asthma sufferer. The plant juices, flowers, leaves, and roots were also made into salves and poultices that were variously used as topical treatments for sores, boils, pimples, swellings, and skin ulcers (Crellin and Philpott 1989). Crellin and Philpott (1989) reiterate the value of this plant as an inhalant for asthma patients and state that jimsonweed cigarettes are available today in some parts of the world.

Wood Charcoal

Identifications were attempted on all greater than 2.0 mm fragments of wood charcoal, which were placed within three analytical categories (Table 48). All of the wood charcoal fragments were identifiable as either oak or pine. Eighty-four percent of the identified wood charcoal was pine and 16 percent was either red or white oak. This wood likely represents spent fuel remains. The high percentage of pine is somewhat atypical, as pines are not generally considered a desirable fuelwood in historic America. Pines produce smoky, fast burning fires with lots of sparks. This wood is often selected as kindling, and also for smoky fires that are used to keep insects away.

SUMMARY

The macroplant assemblage offers evidence of fuelwood preferences, macroplant preservation, and feature use. The composition of the wood charcoal assemblage indicates that pines and oaks were selected as fuelwoods. The small seed assemblage suggests either that macroplant preservation is extremely poor at this site and/or that the privy was regularly cleaned out. The recovery of jimsonweed offers tentative evidence that African Americans may have been living on the property and using the privy.

XIII. ANALYSIS AND INTERPRETATIONS

The study of Site 38CH1871 provides an opportunity to examine issues related to class, gender, and domesticity among Charleston's nineteenth-century elite and middle social classes. Cultural deposits included in this study relate to one planter class household dating to circa 1810-1820, and two middle class households, dating to the 1820s-1830s and 1860s-1870s. The planter class household, associated with Michael Keckeley, was at the lower end of the elite social category, a social category that has not been extensively studied archaeologically. The middle class households of John Klinck and Joseph Enslow also reflect social levels that have received little attention in Charleston archaeology. The deposits thus embody chronological and status variety and can provide new insights into aspects of Charleston culture and society.

The research themes discussed in Chapter IV focus on the meanings of material culture with respect to class, gender, and domesticity. Historic and cultural contexts suggested that social conditions in the southern states affected class and gender ideologies and that these would differ from the north. Although both regions used the same basic material culture, the symbolic meanings attached to certain items and behaviors with respect to class and gender might vary. More specifically, while material goods would signify class in both sections, in the south materials and behavior related to refinement and gentility would mask interclass friction and help build connections that were necessary to maintain slavery (McCurry 1995). Refined behaviors and associated material would also help create and clarify social boundaries between elite and middle class whites, on the one hand, and lower class whites, free blacks, and slaves, on the other. This would be particularly important in the changing and insecure social and economic contexts of nineteenth-century Charleston.

Additionally, ideologies associated with gender and domesticity differed in the north and south. In southern households, certain tasks were associated with enslaved African-Americans and lower class women and so did not carry the same metaphorical associations with women's "sacred" domestic duties that they did in the north. To compensate, southern women might have intensified and elaborated other behaviors and material goods to highlight domesticity, refinement, and respectability. Thus, they might emphasize dining rituals instead of cooking as being important symbols of domesticity. Also, most southern women did not live the idealized lifestyle of southern femininity, even though they embraced the mythology surrounding it. Accentuating certain refined behaviors might have helped smooth over the incongruities between symbol and reality.

To organize the data, make comparisons, and address the research issues presented in Chapter IV, NSA applied models and analyses used by Wall (1994) in her study of domesticity and gender roles in New York City. Also useful were Fitts (1999) and Wall (1991, 1999), who discuss middle class ideologies and related aspects of material culture for the mid-nineteenth century.

This analysis focuses primarily on ceramic artifacts. The simplest approach to organizing the 38CH1871 data was to follow Wall's (1994) methods. Wall showed how patterns of ceramic tablewares and teawares reflected changes in the domestic sphere during the late eighteenth and early nineteenth centuries. In particular, she argued that over time family meals became more elaborate and formal. These changes coincided with the spread of ideologies related to domesticity and specific gender roles as well as to refinement. The concern of the present study was to look at dining practices and related behaviors in Charleston among the middle and upper classes and evaluate their meaning.

Wall considered three variables in her study: decorative motifs on ceramics, relative cost of ceramics, and matched sets of ceramics. Applying these analyses to 38CH1871 generated insights into how social identity and gender roles were manifested in Charleston. The households in Wall's New York sample belonged to the same social and professional

classes as John Klinck and Joseph Enslow of Charleston (Table 49). This data set also provides a source for comparison with the planter-class household of Michael Keckeley.

Table 49: Data on New York City Households Used for Comparison with 38CH1871

Date	Owner/Occupation	Separate or Combined Home and Workplace
1780s	Daniel Van Voorhis/Jeweler-silversmith	Combined
1780s	Artisan	Combined
1780s	Merchant	Combined
1780s	Merchant	Combined
1800s	Richard N. Bowne/Druggist	Combined
1800s	Grocer	Combined
1800s	Merchant or artisan	Uncertain
1800s	Merchant	Uombined
1820s	Benjamin Robson/Physician	Combined
1820s	Druggist or Boardinghouse keeper	Uncertain
1820s	Commission merchant	Separate

Data from Wall (1994)

CERAMIC DECORATIONS

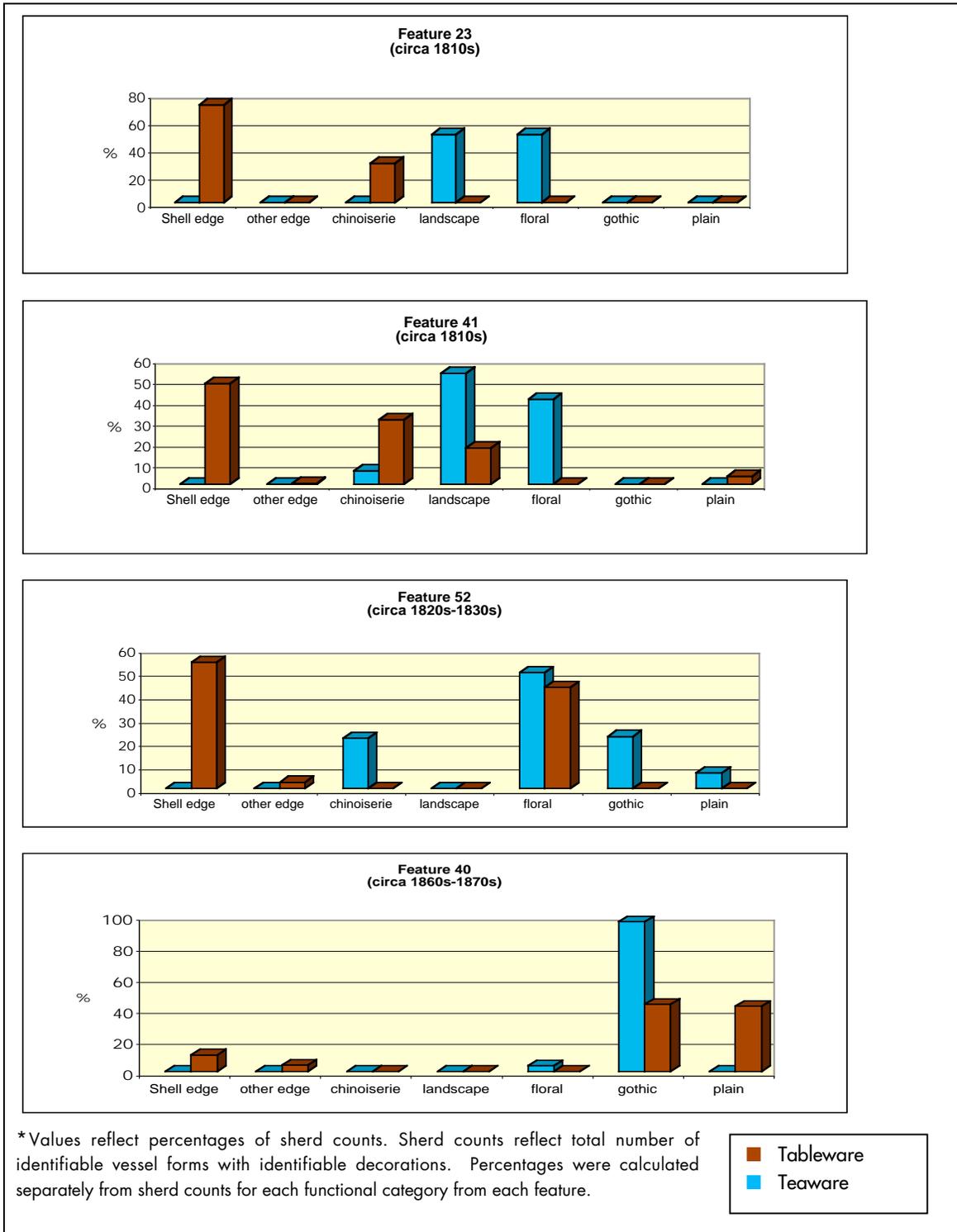
Decorations can reflect the intended use of ceramics as well as the meanings and importance of their functional contexts. The two functional contexts of concern for this study are family meals, which were typically private family events, and teas, which were occasions for entertaining guests (Wall 1994:138). Wall (1994:139) expected decorative motifs on teaware and tableware to consistently differ from each other because of the different social meanings of their use contexts. Over time, the styles used at tea and dinner should change as the social meanings of these meals changed. The time period of Wall's study (1780s-1820s) roughly coincides with Features 23, 41, and 52 at 38CH1871.

Wall found that during the 1780s and circa 1800, minimally decorated tablewares predominated but highly decorated tablewares (mostly Blue Willow and Canton porcelain) became common during the 1820s. This finding suggested that family meals had obtained weightier meanings by this time. The intense decoration and greater expense put into china suggested that serving the meal had become more important than the meal itself. Teawares showed relative stability in decoration between circa 1780 and 1820, suggesting their functional contexts did not significantly change (Wall 1994:140-142). Wall does not cover households as late as Feature 40, but she recognizes the emergence of the Gothic style in middle class households during mid-century. Fitts' (1999) study of Brooklyn households suggests that the Gothic and related styles had become emblems of middle class gentility by the 1860s.

To identify change, Wall (1994) separated decoration motifs into four categories: neoclassical (minimal or no decoration); shell edged; Chinese landscape; and floral. NSA divided motifs from 38CH1871 into Chinoiserie, floral, and landscape (excluding Chinese). Shell edged or rim decorated styles were also recorded. Undecorated styles ("neoclassical") were classified as "plain," which also referred to sherds that lacked any decoration, regardless of whether or not the complete vessel might have been decorated. Observation of the assemblage, however, indicated that wholly plain vessels were rare among tea- and tablewares.

At 38CH1871 temporal differences exist in the design motifs on tea- and tablewares (Figure 54). For the early period associated with Michael Keckeley's household (Features 23 and 41), teawares and tablewares show marked differences in decoration from one another, tablewares being minimally decorated while teawares are nearly always decorated. Plates with elaborate decorations are almost always Chinoiserie and reflect the Willow pattern. Also of note is the prevalence of landscape and floral decorations on teawares.

Figure 54: Ceramic Decorative Motifs on Teawares and Tablewares from Selected Features, Site 38CH1871



In Feature 52, related to the Klinck household, tea- and tablewares also exhibit differences. The high incidence of floral motifs on both functional categories is noteworthy, but there are important differences. On teawares the floral motifs typically consist of small handpainted flowers on white backgrounds. In contrast, the floral designs on the tablewares consist of flamboyant blue and white printed scenes on English Stone China featuring large plants with birds and Asian-style borders redolent of Chinoiserie designs.

Feature 52 also contained a relatively large assemblage of shell edged tablewares. In the three earlier features (23, 41, and 52), shell edged wares made up at least half of the tablewares, suggesting that this style remained popular through the first third of the nineteenth century. Worth noting is the co-occurrence of relatively high numbers of both shell edged and decorated tablewares in these features.

Feature 40, dating to the 1860s-1870s, shows a considerable shift. Teawares and tablewares exhibit roughly the same general motifs, the trend being toward the Gothic style and congruent undecorated white styles. Table- and teawares with applied decorations are rare in this assemblage. (It should be noted that vessels such as bowls, pitchers, and mugs, which could not be clearly attributed to one or the other of these functional categories do have decorations.)

Comparing the patterns from 38CH1871 to Wall's (1994) data yields some similarities and differences that are worth highlighting. The assemblages from 38CH1871 show parallel trends to those described for New York. In particular, as in the north, shell edged and minimally decorated tablewares were popular during the early nineteenth century. However, unlike New York, where Chinese-style decorations grew in popularity at the expense of shell-edged wares, both styles appear to have been in use at the same time by the first part of the nineteenth century and into the 1830s.

Among teawares, in both New York and Charleston floral designs were popular from the early nineteenth century through the 1820s. In New York floral decorations dominate during this period. In the earlier (1810s) Charleston sample, however, landscape motifs were about as common as floral decorations. Teawares from the Klinck household (1820s-1830s) show a return to floral decorations as the dominant style, although these were mostly white and minimally decorated.

Wall (1994:142) interprets her New York data as indicating that women, who purchased tea- and tablewares by this period, were redefining the meanings of the meals where they used these ceramics. The evidence for Charleston is not as clear-cut. Whereas in New York tablewares exhibited one dominant decorative style for any given household, at 38CH1871 the early nineteenth-century assemblages appear to include two styles in simultaneous use: the Willow pattern in the earlier (1810s-1820s) household and an Asian-like floral motif in the later (1820s-1830s) one. Both were used alongside shell edged wares.

In addition, the decorated tablewares likely reflected everyday dishes and so do not necessarily point to formal dinner parties in these households. Thus, a principal difference between the cities might be the use of two sets of "everyday" tablewares in Charleston. This situation in itself might indicate a difference in the meanings of family meals in both cities.

In Feature 40, the prevalence of all-white, Gothic-style and undecorated vessels is consistent with middle class preferences during the mid-nineteenth century. Notable here is the similarity of decorative styles between tablewares and teawares. Presumably, the teawares in this assemblage were used at family meals. No evidence of another tea set that might be used for entertaining was found in this feature. These styles helped link material culture to ideologies of domesticity and gentility and have been interpreted as symbolizing middle class values of conformity and homogeneity (Fitts 1999:59).

Further, Wall (1991, 1994) found assemblages in New York that lacked decorated tea sets. Wall suggested that these households probably entertained guests at more personal family meals instead of at formal teas. Notably, the economic and social status of the families in Wall's study were at the lower end of the middle class spectrum.

Admittedly, conclusions about Charleston cannot be made from just one site. While comparable data from Charleston is not readily available, a general idea of how closely 38CH1871 resembles other sites can be obtained by looking at decoration techniques. At the Charleston Place Site, Zierden and Hacker (1987) examined a number of features associated with middle class households. Four of these features are comparable to Features 23, 41, and 52 at 38CH1871 based on age and historical associations (Table 50). Feature 23 was omitted from this comparison because of its small assemblage. Feature 40 was also excluded because all- or mostly white ceramic vessels seem to predominate at middle class-related sites of this period in Charleston (Zierden and Hacker 1987; Zierden and Raynor 1988:30), so meaningful differences in decoration were not expected at this level of analysis.

Table 50: Charleston Place Site Features Comparable to Features 41 and 52*

FEATURE	DATE	SITE USE	OWNER-OCCUPATION
117	1820s	Domestic-manufacturing-social facility	Samuel Seyle-Saddle maker
130	1820s	Domestic	unknown
132	1810s	Domestic	unknown
153	1800-10	Domestic?	unknown

* Source: Zierden and Hacker (1987)

For this comparison, data from 38CH1871 were converted to match Charleston Place. Figure 55 shows the results. The percentages shown are based on minimum number of vessels, not total sherds. Also, decoration technique was used for comparison rather than style or motif. A caveat here is that the sample consists of only moderate to low numbers of vessels, and so results of this analysis are more suggestive than definitive. Nevertheless, it provides an idea of the kinds of ceramics used for dining and tea in Charleston households during the early nineteenth century.

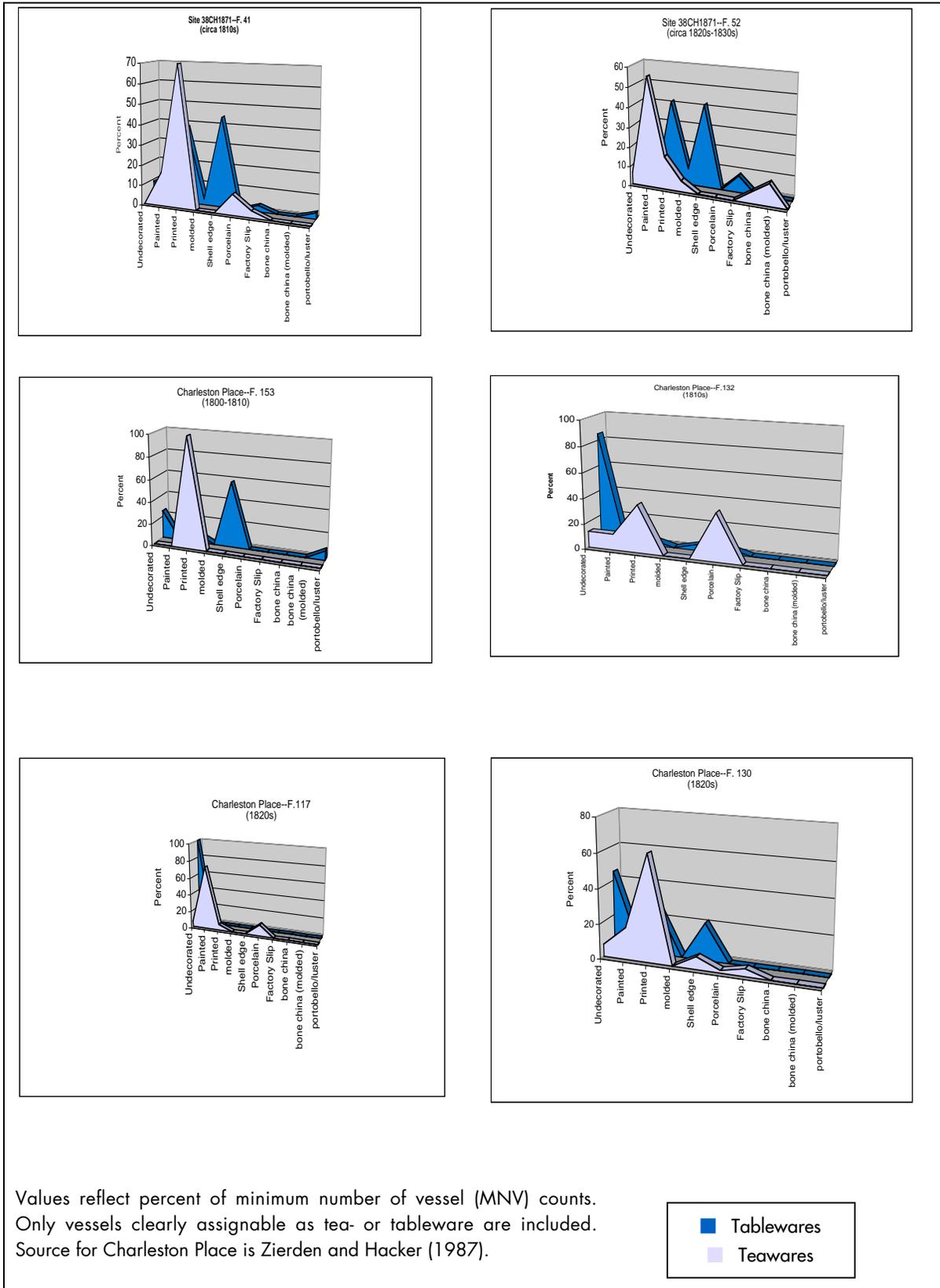
The comparison reveals that during the first two decades of the nineteenth century (Feature 41 from 38CH1871 and Charleston Place Features 132 and 153), teawares were predominantly transfer printed. Painted decorations and porcelain were rare. Tablewares for the same period show a preference for minimal decorations with individual assemblages being dominated by either shell edged or undecorated vessels. Printed tablewares are common only in Feature 41.

Among features dating to the 1820s or 1830s, teawares shift slightly toward painted items being as common as printed products. It is unclear what motifs were present among the Charleston Place sample, but illustrated examples from Feature 117 in Zierden and Hacker (1997:Figure 27) show similar decorations to Feature 52.

Tablewares from Features 52, 117, and 130 show a preference for minimal decoration, but there is variation. Feature 52 yielded only decorated tablewares, while those from the other two features are mostly plain with shell edge representing a minority. Only Features 52 and 130 contained any printed tablewares. The low number of tableware (two vessels) in Feature 117, however, probably skewed this result.

Tea- and tableware assemblages from Charleston sites suggest that these meals had different meanings. Dinners were important for emphasizing the family while teas were social events to which non-family members were invited and where communal identities and outlooks could be stressed. These different meanings were expressed in the ceramics and other material culture used at each meal. By the mid-nineteenth century, middle class households in Charleston tended to favor all-white ceramics at dinner, suggesting that the meaning and importance of this meal had changed.

Figure 55: Comparison of Decoration Techniques from Site 38CH1871 and Charleston Place



RELATIVE COSTS OF CERAMICS

Wall (1994:142) considered the relative costs of teawares and tablewares to further assess the social meanings of meals. She hypothesized that as family meals became more important, people would be willing to spend more on the dishes used to serve them. The value of teawares would not be expected to rise because their use contexts did not change significantly. What Wall found in her sample from New York was that prior to the 1820s, the relative cost of teawares was almost double the cost of tablewares. By the 1820s relative costs of tea- and tablewares were about equal.

To determine the relative costs of tea- and tablewares from 38CH1871, NSA relied on Miller's (1991) revised CC Index. The analysis was performed for Features 41, 52, and 40; Feature 23 was omitted because of the assemblage's small size (Table 51).

Table 51: CC values for Features 40, 41 and 52

Feature	CC Index Data			
	Table	Teaware		
	Plates	Muffins-Saucers	Cups	m
41 (1814 Index)	1.92	4.48	2.81	3.81
52 (1833 index)	1.85	2.45	2.09	2.36
40 -Lvs 12+ (1858 index)	2.13	1.65	1.38	1.49

Extrapolating from the New York data, by the 1820s (the period represented by Feature 52) teawares and tablewares should have roughly equal values. Instead, teawares from this feature were a relatively high expenditure compared to tablewares through the 1820s. The situation reversed by mid-century, suggesting that tea drinking no longer represented an occasion for making displays of taste and status.

A broader view of relative ceramic costs was obtained by examining CC index data for other sites in the region. Zierden and Hacker (1987:103) reported values for three of the Charleston Place features discussed above. Hampton Adams and Boling (1989) provide CC indices for several Georgia plantations and other sites (Tables 52 and 53). Sites for comparison were selected from Hampton Adams and Boling on the basis of proximity to Charleston, chronology, and status. Features available for comparison are mostly contemporary with Features 41 and 52 at 38CH1871.

Table 52: CC Index Values for Selected Charleston Place Site Features

Feature # (date)	Tableware	Teaware	
	Plate	Cup	Saucer
153 (1800-1810)	1.33	3.0	N/A
117 (1820s)	1.29	1.44	1.96
130 (1820s)	1.94	2.14	2.58

The comparison consistently shows teawares having a higher CC Index value than tablewares. This holds true for both the urban Charleston Place features and the sites in rural/plantation settings. There are exceptions, although these occur at sites that are not tightly dated and that might contain mixed deposits.

Table 53: CC Index Values for Selected Sites (from Hampton Adams and Boling 1989)

Site/Location	Date	Status	CC Index Values	
			Plates	Cups
Cannon's Point, GA	1820s-50s	Big Planter	2.79	2.50
Kings Bay Plantation kitchen, GA	1791-1840	Middle Planter	1.87	1.94
Kings Bay Plantation kitchen	1791-1840	Middle Planter	2.08	2.22
Kings Bay	1791-1850	Planter	1.67	1.78
Kings Bay	1791-1850	Planter	1.84	2.06
James King west kitchen	1806-23	Small Planter	1.55	1.72
James King west kitchen	1806-23	Small Planter	1.69	2.02
James King east kitchen	1791-1806	Small Planter	1.42	1.72
James King east kitchen	1791-1806	Small Planter	1.52	2.02
Harmony Hall, GA	1793-1832	Small Planter	1.53	1.69
Harmony Hall kitchen	1793-1832	Small Planter	1.68	1.94
John King House, GA	1801-06	Sawyer	1.37	2.10

The substantial variation in the examples used for this study make the data difficult to interpret. However, if the data are converted to ratios, some patterns emerge. For this analysis, the value of tablewares for each feature or site was expressed as a percentage of the value of teawares (Table 54).

Table 54: Ratio Value of Tableware vs. Teaware

Site/Location	Date	Ratio
Site 38CH1871 (College Of Charleston)		
Fea. 41	1810s	50.4
Fea. 52	1820s-40	78.4
Fea. 40 (lev 12-19)	1860s	154.3
Charleston Place		
Fea. 153	1800-10	44.3
Fea. 117	1820s	75.9
Fea. 130	1820s	82.2
Georgia Plantations Sample		
Cannon's Point	1820s-50s	116.6
Kings Bay kitchen	1791-1840	96.4
Kings Bay kitchen	1791-1840	93.7
Kings Bay	1791-1850	93.8
Kings Bay	1791-1850	89.3
James King west kitchen	1806-23	90.1
James King west kitchen	1806-23	83.7
James King east kitchen	1791-1806	82.6
James King east kitchen	1791-1806	75.2
Harmony Hall	1793-1832	90.5
Harmony Hall kitchen	1793-1832	86.6
John King House	1801-06	65.2

This analysis indicates that among the sample used for comparison, the value of tablewares ranges from about 45 percent of the value of teawares to over 150 percent. In the majority of the sites, however, the values of tablewares are between around 75 and 95 percent of teawares, an average of about 86 percent. In comparison, in Wall's

(1994:143) sample of sites from New York, tablewares comprised only around 43-46 percent of the value of teawares on average for the period from the 1780s to 1805. Wall's sample from the 1820s showed about equal values.

This analysis indicates that during the first part of the nineteenth century, households in Charleston and rural low country districts spent about three-quarters to nearly equal amounts on tablewares as teawares. The implication is that by this time, family meals had become important enough to justify a relatively large outlay on the associated material culture. This situation seems to have remained static through the middle of the century, although the wide date ranges of several of the sites and features in the sample precludes a more fine-grained analysis.

MATCHED SETS

Wall (1994:144) viewed matching tablewares as a stylistic expression that stressed the community of a group. The use of similar tablewares during family meals at different houses would stress cohesion and community. Guests would view shared styles as expressing adherence to social group or class values. In her analysis of New York households, Wall expected, and found, matched sets of tablewares during the entire period under study. She discovered that the early households in her study (1780s) preferred china sets decorated with the royal pattern while during the middle time period (1805) shell edged motifs predominated. Households in the late group (1820s) favored porcelain dishes with the Canton pattern (Wall 1994:144).

In contrast to tablewares, Wall found that individual households did not own matched sets of cups and saucers. Also, while similarly decorated tablewares appeared in several different households, this was not the case with the teawares. Wall concluded that women used standardized tablewares to express their family's community values. Teawares were used differently. They expressed the differences between the private (family) and public (entertaining) domestic spheres and "the different messages that different households were sending out about their position in this highly diversified society" (Wall 1994:147). Tea parties were occasions for competitive displays where women impressed friends and acquaintances with the taste and gentility of their families (Wall 1991).

For the middle and later parts of the century, Fitts' (1999) study of middle class households in Brooklyn provides an interpretive context for the Charleston site. Fitts refers to the occupants of the Atlantic Terminal Site as part of the new middle class of suburban dwelling white-collar workers. His data sample included eight households dating from the 1860s to 1870s. The heads of these households included four merchants, two lawyers, one artisan (Japanner) and widow, and one of indeterminate occupation (Fitts 1999:41). This group is therefore comparable to Joseph Enslow at 38CH1871.

As noted, Fitts found that the households in his study overwhelmingly favored all-white tablewares and tea sets. Fitts (1999:58) concluded that the worldview of the middle class emphasized conformity and this principle was revealed in material culture as well as behavior. The use of matching or very similar tablewares and teawares among different households thus signals the acceptance of community values and a desire to play down individual and family distinctiveness and blend in.

The sample from 38CH1871 provides a basis for some inferences about Charleston households, but limited data for comparison makes it difficult to draw conclusions beyond this site. Table 55 summarizes information on tea- and tableware sets at 38CH1871.

For the early period at 38BU1871, represented by Feature 41, tablewares consist mostly of minimally decorated shell-edged wares along with a small number of undecorated items. Several different shell edge patterns, in both blue and green, are in the sample. These form an overall compatible, if not perfectly matched group. Wall (1994) saw the same situation in New York. Feature 41 also yielded a number of plates transfer-printed with the Willow pattern, suggesting the Keckele household owned at least two sets of dishes.

FEATURE	FORM	TOTAL MNV	
DECORATION	cup	7	
	cup with carinated shape	1	
	cup with handle	6	
	saucer/dish	1	
	saucer/shallow hollowware	1	
	saucer?	1	
	shallow dish-rectangle	1	
	tea bowl	1	
	52	deep plate	1
	plate	1	
	platter-oval	1	
	coffee pot	1	
	cup	4	
	cup with handle	1	
	saucer	1	
	single band		
	Shell edge green-scallop rim, curved lines w/o bud		
	Shell edge green-scallop rim with bud		
	Shell edge green-scallop rim straight lines		
	Shell edge green-indeterminate		
	Shell edge blue-scallop rim with bud		
	Shell edge blue-scallop rim straight lines		
	Shell edge blue-embossed pattern		
Shell edge blue-embossed "flowers and grass"			
seashell border			
retined redware-luster spots on white slip; white slip interior			
red-bodied with brown luster glaze and molded body-molded ribs			
Plain			
molded rim/form-"modified scallop"			
molded floral			
molded			
marbled			
landscape			
indeterminate			
handpainted underglaze			
polychrome-floral			
handpainted underglaze blue-floral			
gothic			
floral with Chinese border			
floral with bird			
floral			
glaze-rouletted			
Chinoiserie			

Teawares from Feature 41 varied greatly. A few examples of matching cups and saucers were noted. However, examples of more than one cup and/or saucer with matching designs were rare. Except for three cups with the Willow pattern, two cups with a landscape/pastoral scene identified as "Milkmaid," and two matching small plates with a landscape motif, no sets were found.

The much smaller assemblage from Feature 52 contained identifiable sets of tableware. Shell-edged tablewares are present in this assemblage and, like those from Feature 41, they include a number of different styles, some of which are not included in Table 54 because they could not be unequivocally assigned to a functional category. Of note are three Stone China plates with matching or similar Asian-style floral decorations. Like Feature 41, Feature 52 contained evidence of at least two tableware sets in use by a single household at the same time.

Teawares from Feature 52 include one possible set and mismatched pieces. Several cups, saucers, and a tea/coffee pot were decorated with small, individual hand painted flowers. Although these do not match exactly, they are similar. If the assorted shell edged items are considered a set, then these floral-decorated teawares can also be viewed that way. Feature 52 also contained painted teawares with more elaborate decorations and larger floral elements mixed with swags, bands, and/or geometric designs as well as printed Chinoiserie motifs. Thus, this feature seems to have contained two categories of teawares: one consisting of the mostly white vessels with individual painted flowers that form a roughly matched "set" and the other being a mixture of painted and printed items that do not match one another or the minimally decorated vessels.

Thus, both Features 41 and 52 contain evidence of matching ceramic tablewares. Dishes include complementary designs, particularly on shell-edged vessels, rather than precisely coordinated sets. Further, both features contained remains of at least two sets of tablewares. Teawares show less of a concern for matching sets. Feature 41, however, contained evidence for a set of teawares with the Willow pattern while teawares from Feature 52 seemed to contain at least one set made up of the minimally decorated vessels with floral designs. It is possible that matching or nearly matching teawares from both features were used at private family meals and thus had similar functional contexts as the matching tablewares.

Comparing the data from 38CH1871 to other Charleston sites is problematic because different variables have been reported than those collected for the present study. Referring to Figure 54, however, indicates that many households during the first decades of the nineteenth century used shell-edged or undecorated tablewares. Tablewares with Willow pattern decorations were also found at Charleston Place, indicating a wider use of this pattern within the city (Zierden and Hacker 1987: Figure 26). It is difficult to evaluate if these items were part of sets, however.

Teawares from Charleston Place mostly include elaborately decorated items, with transfer printed designs being prominent. The presence or absence of sets is difficult to determine. Based on illustrations in Zierden and Hacker (1987:Figure 27), however, Feature 117 (contemporary to Feature 52 at 38CH1871) yielded two saucers, one cup, and a creamer decorated with the same or nearly matching design of individual painted flowers with floral borders. Like the similar wares found in Feature 52, these items suggest a trend—among some households at least—toward matched or comparable teawares during the 1820s. The most likely interpretation for this is that the nearly matching floral-decorated teawares represent sets used at family meals, while the mismatched transfer printed wares were used for serving tea to guests. Thus, middle class households in Charleston might have utilized the unmatched teawares to express taste and refinement, while the matching sets were used at family occasions to stress uniformity and community. It is important to emphasize that without data on the relative frequencies of particular motifs, it is not clear if households commonly owned one teaware set along with a second group of mismatched teawares.

Looking at Feature 40, the ceramic tablewares and teawares show a clear preference for ironstones and whitewares that are undecorated or in the Gothic style during the third quarter of the nineteenth century when the Gothic pattern had reached a peak in popularity among the middle class. Combining Gothic style with undecorated ceramics appears to have been acceptable in middle class households (Fitts 1999). Feature 40 also contained some other styles, such as a single shell-edged serving platter, which did not match any other items, might represent an heirloom.

Teawares from Feature 40 are notable compared to the earlier features both because separate pieces seem to form a matched or complementary set and because these materials match the tablewares. Few deviations from the all-white teawares are present in this assemblage, and these include fragments of a redware teapot and a redware cup or mug. Although it would not be surprising to find teawares with other stylistic motifs in a middle class household of this period (Wall 1994, 1999), the near lack of any variation suggests that the Enslows did not own any other teawares.

It is worth comparing the Charleston data to Fitts' (1999) study of nineteenth-century middle class households in Brooklyn, New York. Looking at six households from the Atlantic Terminal Site, Fitts demonstrated a widespread use of gothic or undecorated ironstone and porcelain ceramics for dining and tea sets during the mid- to later nineteenth century. The presence of both matching and neutral/plain vessels as well as a variety of vessel forms indicated that the households under consideration adhered to the dictates of genteel and respectable behavior of the period. Parallel lines of evidence included the use of matching glassware as well as flowerpots, which indicate that these households incorporated botanical elements into their homes, as contemporary fashion prescribed.

Looking at the Charleston data, the materials from Feature 40 at 38CH1871 would seem perfectly indistinguishable among the residents of the Atlantic Terminal Site in Brooklyn. The Enslow household, which produced the Feature 40 deposits, used at least one set of Gothic style dishes for both dining and tea. Additional vessels in the assemblage were undecorated and unmolded, indicating the use of unmatched but neutral dishes or separate sets for different occasions. In the Enslow household, the Gothic style pervaded many aspects of material culture. Glassware from Feature 40 yielded a set of at least six tumblers with fluted sides as well as at least two large stemware pieces with hexagonal shapes that evoke the paneled Gothic style. A paneled white chamber pot and an octagon-shaped Rockingham-glazed cuspidor also reflect the style. Finally, Feature 40 contained seven flowerpots and flowerpot pans, which indicate the use of potted plants.

The Enslow household clearly kept to domestic ideologies of the time. Comparative data from other Charleston sites suggests whether and how closely other middle class households followed them. At the President Street Site, ceramics from mid nineteenth-century features associated with middle class residences included numerous pieces of whiteware, pearlware, and porcelain. Of these three ceramic types, undecorated sherds dominated, suggesting a preference for white or minimally decorated table and teawares (Zierden and Raynor 1988). It is clear that middle class households in the city used, and might have preferred, white ceramics. However, because there are problems making this data comparable to Feature 40, it cannot be said for certain how typical the use of the Gothic style was at these sites or how closely households at them might have followed genteel ideals. While not conclusive on this point, this analysis may serve as a basis for further examination of the middle class in Charleston during the nineteenth century.

During the earlier period of the 38CH1871's occupation, residents owned multiple sets of tablewares and teawares. Matching or similar sets of teawares might have been used at family meals, sometimes with corresponding tablewares. Mismatched cups, saucers, and small plates might have been used for occasions where guests were invited to tea.

Wall (1994:147) asserts that the standardization of tablewares between households might have emphasized community values. Teawares, in contrast, did not stress communal values through homogeneity because teas were occasions for competitive displays of style and taste. (As discussed below, teawares might have made statements of class identity in a different way.) Similar patterns were noted in New York and Charleston, and some of the same processes and meanings might have been in effect in both cities. However, the 38CH1871 sample reveals more diversity of tableware use within individual households than was recognized in New York. As discussed in a subsequent section, this variation may relate to differences in the way that gender and domesticity were conceived in the south.

Evidence from 38CH1871 suggests that by the middle of the century family dinners and teas had different meanings than they did earlier. By this time, Charleston households exhibited a preference for mostly white tablewares and teawares. The Enslow family owned primarily whiteware and ironstone table- and teawares either decorated in the Gothic style or not at all. No evidence of a separate, more ornate tea set was recovered. This suggests that by mid-

century, middle class women did not engage in the competitive displays of fashion at tea parties. Instead, guests invited to a meal might have been equated with the family or community and served with tea- and tablewares that the family used (Wall 1991:79). Displays made for guests at this point in time might have been more concerned with expressing shared values.

Again, it should be said that it is difficult to extrapolate from Site 38CH1871 to Charleston as a whole. The trends noted for this analysis are suggestive and provide useful starting points for additional research.

SYMBOLS OF REFINEMENT

Items used for dining and tea drinking had the potential to indicate a household's gentility. Simply owning sets of dishes was not sufficient to express refinement. Following norms of etiquette while using these items signaled that a household had internalized ideologies of refinement. The materials recovered from 38CH1871 suggest that the households under study had adopted genteel dining habits. All of the households owned sets of plates, serving dishes, and other pieces that suggest they followed proscribed table settings and dining behaviors.

Other artifacts further suggest the degree to which site residents followed proscriptions of genteel behavior. Articles of clothing and adornment have been cited as expressions of individual identity, gender identity, and group affiliation and could be used to make public displays of one's refinement. Clothing served as an outward sign of social rank and could signal status and character as clearly as posture and bearing (Bushman 1992:69). Jewelry, fans, and other accessories also indicated adherence to refined behavior (Plante 1997:121). Fans and parasols would have served obvious practical functions in Charleston, given the heat and bright sun of the region. But they also served as props for appropriate comportment. Men and women were supposed to project an air of inexpressivity when in public (Kasson 1990). Fans would provide physical barriers to reading one's expression, while the shade created by a parasol would help achieve the same result. Accoutrements for men included walking sticks or rolled umbrellas, which were considered symbols of respectability and circumspection (Kasson 1990:121).

Finally, among other aspects of behavior and comportment, hygiene and grooming could indicate one's status and adherence to gender roles. New ideas on cleanliness and hygiene emerged during the nineteenth century in concert with other ideologies of refinement. The elite and middle classes viewed organic wastes as repellent and strove to hide or suppress activities that would draw attention to bodily functions. Also, cleanliness and proper grooming helped the elite classes distinguish themselves from the "foul-smelling populace" (Corbin 1990:482; Kasson 1990:124). Grooming was generally an elite practice until late in the nineteenth century. Differences in the way men and women groomed underscored gender conventions, with perfume, makeup, coloring, silk, and lace being associated with femininity. Genteel women were expected to wear their hair up in public (Corbin 1990:487-488). Thus, artifacts related to grooming, personal hygiene, hair dressing, and odor control could indicate that the site's inhabitants accepted and practiced behaviors prescribed by ideologies of refinement and gentility.

Features at 38CH1871 yielded several accoutrements of refinement appropriate to the class and gender of site residents. Feature 41, for instance, produced a bone comb fragment and pieces of a probable perfume bottle. Other items of note include several carved bone buttons. Ornamental buttons would be indicative of clothing that was more refined than the coarser garments slaves and working classes wore. None of the features yielded discernable gilded buttons. In Charleston, gilding was popular on home furnishings during this period (McInnis 1999), but it might have been less fashionable for clothing as restraint and modest dress were considered appropriate by this time (Kasson 1990; Bushman 1992:71). Other items include fan fragments, and a bone or ivory handle that possibly represents a parasol or cane.

Feature 52 contained fragments of a perfume bottle, a piece of a bone hairbrush, and sections of a brass or cuprous comb used to hold a woman's hair in place. Personal hygiene-related items include two toothbrushes, while several carved bone buttons would signify more refined clothing.

Feature 40 produced fewer items that could be related to personal adornment or clothing. Notable among these, however, was an ornamental cast brass slide for adjusting a belt and several buttons of different materials. Two bone toothbrushes from Feature 40 attest to personal hygiene. These finds suggest that the site's inhabitants engaged in habits of grooming, dress, and overall personal appearance as dictated by their social positions and ideals of gentility.

INTERPRETATIONS

This study provided insights into various aspects of planter-class and middle class life in nineteenth-century Charleston. The following sections interpret the artifact data with reference to issues of refinement, domesticity, class boundaries, and gender roles.

THE ENGLISH STYLE AMONG CHARLESTON PLANTERS

The findings of this study suggested that style was an important influence in establishing and maintaining class affiliation among Charleston's planters. Design motifs on printed teawares from Features 23 and 41, associated with the planter-class Keckeley household, revealed an apparent preference for landscape designs during the early nineteenth century. This was more striking in comparison to the samples from New York City for the same time period. In New York, floral decorations made up the principal motif on teawares during the 1805-1820 period, with other decorations present but making up minor portions of the assemblages (Wall 1994:140-142). In Features 23 and 41 from 38CH1871, however, landscapes are nearly equal to or surpass floral decorations in frequency. Chinoiserie designs are insignificant on teawares in these features.

For this analysis, "landscape" motifs encompass what Samford (1997) would classify as American and British views, American historical, Romantic, Classical, Pastoral, and Gothic designs. Although specific genres were not identified for this study, the general impression of the assemblages from Features 23 and 41 is that the most prominent categories were British views, Romantic, and Pastoral. Historical scenes were absent or unidentifiable, while Classical and Gothic designs were rare. Notably, during the period when these features were open in the 1810s, Chinese-style decorations appear to have been more common in general while landscape motifs were only beginning to ascend in popularity (Samford 1997:16). Thus, the Keckeley household seems to have deliberately selected these styles.

The landscape motifs might be class markers. If style is a means for displaying social boundaries and affiliations, then the decorative motifs on teawares found in the early features at 38CH1871 might carry meaning. It is important to note that the landscape style was prominent only in the deposits associated with Michael Keckeley's household. Of the three households considered in this study, presumably the Keckeleys would have been the most interested in demonstrating membership in Charleston's planter class. The use of the landscape motif might have been one means for the Keckeleys to demonstrate their social affiliation.

Charleston elites modeled themselves on the English gentry and they maintained a taste for English styles and fashions (Waterhouse 1982; Pease and Pease 1985:122; Jordan 1988:3, 5; Zierden 1999:76). Waterhouse (1982) asserts that the reason Charleston elites looked to an English model was partly because of their trade, kin, and religious ties to England. More importantly, he argues, they sought to establish themselves as an American version of the English gentry because they saw the English original as the prototypical ruling class in a society that was rigidly hierarchical and in which social mobility was restricted. For South Carolina planters, establishing themselves as an aristocratic class was a means of entrenching their position as at the top of the social, economic, and political worlds. This need was particularly acute once African Americans became a majority of the population, which deepened the psychological need of white elites to adhere to the normative values of English culture (Waterhouse 1982:400-401). Although Waterhouse was concerned with the colonial period, nineteenth-century Charleston society maintained an allegiance to the ideal of the English gentry as a basis for their social authority while facing an increasingly uncertain and tense social situation (McInnis 1999:33-34).

The apparent predilection for European landscape styles on teawares from Features 23 and 41 might be a reflection of this phenomenon. When guests shared tea with the Keckeleys, they would have been served with ceramic vessels whose decorations called to mind the English countryside and images of a pleasant, gentrified, and under-control world. These items would signify that the Keckeleys shared the worldview and tastes appropriate to their social station.

Of course, teawares by themselves would not carry tremendous symbolic weight. They would, however, complement other elements of interior décor and so would reinforce the message of affiliation. Also, given that the Keckeley household lay at the lower economic level of the planter class, they probably could not afford to make the truly opulent displays that the wealthiest planters could (McInnis 1999). The use of landscape decorations on teawares thus would have been a relatively inexpensive way to express their taste and aspirations.

Unfortunately, comparative data from other Charleston sites is not readily available at present. Therefore, it is difficult to evaluate if the Keckeley assemblage is typical of most Charleston planters.

RITUALIZATION OF FAMILY MEALS IN CHARLESTON

Comparisons of ceramic use in Charleston and New York suggest that family meals in the southern city had different meanings than in the north. In both cities, similar processes were underway as the domestic sphere became more distinct from the work sphere. Meals took on different meanings, as dinners became important events for emphasizing the family and teas were social events to which nonfamily members would be invited. These differences were expressed in the ceramics used for each meal. By the mid-nineteenth century, middle class households in both cities showed a tendency to favor all-white ceramics at dinner and tea, suggesting that both meals were accorded a similar degree of importance.

A deviation from the pattern is that the assemblages from Features 41 and 52 include considerable percentages of transfer-printed tablewares in addition to shell-edged wares. This suggests that these households owned two sets of tablewares at the same time. Moreover, extrapolating from Wall (1994), both sets of tableware were probably in regular use for family meals. It is unclear how common this was in Charleston. The Charleston Place data indicate that other households also owned printed tablewares during this period along with shell-edged or plain items, but in minor amounts. As a comparison, data from New York suggest that middle-class families did not normally own two sets of tablewares during the early part of the nineteenth century.

The reasons for these differences may relate to the presence of slaves in Charleston households during the nineteenth century and to how meals were prepared and served. Fox-Genovese (1988) and Titus (1992) point out that in the south ideologies of domesticity did not encompass activities centered in the kitchen, as they did in northern states. The reason for this was that in southern elite and middle class households slaves did the cooking, not the wife/mother. Cooking and food preparation were removed from the domain of white women's domestic activities and became established as black women's work. Moreover, in southern homes, the kitchen—often occupying a separate building from the house—became more strongly associated with slaves than with the woman of the house (Titus 1992).

In this context, the ritualization of meals might have taken on greater importance than it did in the north. As Titus (1992:14) said, "delicious, exquisite dishes, beautiful china, elegant table rituals—even recipes—equaled culture, but the labor of cooking itself generally did not." Table manners and related rituals of family meals, along with the associated props, might have become more elaborate to compensate for women not having more overt and obvious roles as nurturers that would have stemmed from preparing and serving the food the family ate. Intensifying the rituals of family meals emphasized women's obligations and authority in the domestic sphere. The use of multiple sets of dishes, possibly for use during separate meals or occasions, might be a manifestation of more complex dining practices instituted by elite and middle class women. The use of elaborately decorated dishes would also shift attention from the food to its presentation, which would be logical in a situation where the woman of the house did not prepare the meal but whose influence would be seen in the dishes it was served on.

More elaborate dining rituals might have also served to heighten the divide between cooking and dining, which had symbolic racial connotations. Titus (1992:15) points out that in passing from the black-dominated kitchen to the white-dominated dining room, food crossed both literal and highly figurative thresholds at the dining room door. Intensifying the rituals of dining would therefore bolster the different meanings of these spaces by contrasting the refinement of the dining room with the utilitarian coarseness of the kitchen.

Finally, developing and following more elaborate dining rituals with associated etiquette would add to the symbolic separation of the elite and middle classes with other social levels. Further, it would provide them with a basis for cultural affiliation necessary to mask economic and social differences. For instance, where middle class women were obliged to participate in kitchen-related activities, the complicated rituals of dining would help overshadow that work and preserve an air of class-appropriate refinement and gentility.

MID NINETEENTH-CENTURY MIDDLE CLASS GENTILITY IN CHARLESTON

Another topic raised by the comparison of the 38CH1871 artifact sample to New York sites relates to how middle class Charleston households expressed gentility and domesticity during the mid nineteenth century. As noted, the Feature 40 sample, associated with the Enslow household during the middle of the century, yielded a high number of all-white Gothic style or undecorated table- and teawares. In contrast, it contained few decorated vessels of any type. It was seen that this phenomenon was typical for middle class households in New York during the same period. Also, although quantified data were lacking, Charleston households in general seemed to prefer white china during this time. Wall (1991, 1994) and Fitts (1999) observe that the use of white china, and particularly the Gothic style, during this period supported ideals of middle class domesticity and gentility. It also supported conformity, which was important within a middle class worldview that reproached individuality and personal conspicuousness.

The materials recovered from Feature 40 suggest that the Enslow household wholeheartedly subscribed to these principles. One of the areas of domestic activity where these ideals were highlighted was at family meals. The white Gothic style tablewares, drinking glasses, and other housewares used by the Enslow family as well as in other Charleston households would underscore the culture and values of this community.

That the Enslow household used family meals as occasions for such symbolism is suggested further by the relative costs of table- and teawares. In this assemblage tablewares reflected a higher expenditure than the teawares, indicating that family meals might have acquired a more significant meaning than tea in this household, and Martha Enslow was willing to invest more into the tablewares used at family meals.

To be sure, there is little evidence that this household attributed any significance to tea drinking as a social activity at all. Feature 40 yielded hardly any pieces of teaware in decorative styles that might be used for guests. This is particularly notable because social tea parties were an important medium used by middle class women to promote their family's gentility to the community (Wall 1994:160, 1999:103). This had implications not only for the family's social position, but for middle class professionals like Joseph Enslow, it was important to be perceived as adhering to community values to establish character and reliability (Carlton 1982:29-31).

Wall (1991, 1994) found that New York middle class households often owned elaborately decorated teawares—in addition to Gothic style sets—that followed the then popular Italianate or French Second Empire styles. Wall argued that women used the Gothic sets for family meals and the more ornate wares to serve guests in the parlor, which would also be decorated in the popular tastes, to display “the refined gentility” of their families (Wall 1991:79). Wall found that households at the lower middle class level tended to lack fashionably decorated teawares. The explanation for this difference, Wall suggests, is not that these households could not afford fancier ceramics. Rather, she believes that they entertained their friends differently, equating them with family and community instead of hosting them in an environment intended to make competitive displays of refinement and taste (Wall 1991:79, 1994:162).

The Feature 40 deposit suggests the Enslows followed the latter strategy. The Enslows were not of the lower middle class, and could probably afford a second and more elegant tea service. They seem to have preferred making expressions of moral character to ostentatious displays, however.

In addition, mid-century social conditions might have affected the meanings of tea drinking in Charleston. The Enslows occupied the site immediately after the Civil War, a period of significant social upheaval in the south. White South Carolinians became enmeshed in re-establishing their positions with respect to newly freed blacks (Edgar 1998:377; Powers 2000). Also, the presence of newly rich and empowered whites and an expanding middle class shook up the social order (Ayers 1992:65-66). Women's roles also changed as they became more directly responsible for housework. This likely influenced their image and self-perceptions with respect to domesticity.

In this context, the white middle classes may have attempted to create more secure class boundaries, while at the same time women sought to redefine domesticity. Middle class women might have preferred Gothic table- and teaware sets to emphasize uniformity and community. Also, these materials indicate genteel dining practices, which served as a class boundary (Fitts 1999:49). The Gothic style would additionally express ideologies of morality and character, which were doubtless especially important in helping the middle class draw a firm line between itself and groups that they considered socially and morally inferior.

In this same post-war context, domesticity was being redefined as women took on new responsibilities in the home. For many white middle class women it was troubling to have to assume the duties formerly relegated to black slaves. The Gothic style, with its moral and almost spiritual connotations would have helped mitigate the stigmas attached to doing "black labor" and convert these tasks into appropriate ones for middle class white women.

Further, given the social context of the time it is possible that middle class women in Charleston did not demonstrate taste and refinement at tea parties with the use of more flamboyantly decorated teawares. Foregoing these competitive displays might have helped them strengthen class bonds by stressing communal values and conformity. Finally, doing without a competitive social environment and building one based on community and shared circumstances might have helped women cope with those aspects of home life that emphasized their increased domestic responsibilities after the Civil War.

This scenario helps provide an explanatory context for the Feature 40 artifact assemblage. Unfortunately, it is impossible to know at this point how typical this assemblage is in Charleston. Additional research will be necessary to check inferences regarding how and why middle class households manifested status and how women shaped and expressed domesticity.

XIV. CONCLUSIONS

This data recovery project provided an opportunity to study aspects of class and gender in nineteenth-century Charleston. The research focused on residential or mixed commercial/residential properties in the Harleston neighborhood that became incorporated into the Bishop England High School property during the twentieth century. This research project was conducted as part of the redevelopment of this property for the new Marlene and Nathan Addlestone Library of the College of Charleston. An initial identification and evaluation study of the site by NSA in September 2001 indicated that it contained partially intact features and cultural deposits associated with its nineteenth-century occupants. As a result of the preliminary study, the site was designated 38CH1871.

Data recovery fieldwork was completed in November and December 2001, the fieldwork taking place at the same time as grading and other initial construction activities. Detailed historical research was performed concurrently with the fieldwork and continued afterwards. This more extensive historical research indicated that site occupants were mixed in terms of race and social status, but that during the nineteenth century, most of the lots within the site were inhabited by white middle class households with slaves and free African-American tenants also present. The only cultural deposits that could be isolated as to town lot and chronology, however, related to one planter class household and two middle class white households.

These three households were examined for this study. The earliest, located at 83 Coming Street (the southwest corner of Coming and Calhoun) related to the family of Michael Keckeley. Keckeley came from a Goose Creek plantation background. His economic standing, however, was near the bottom of the planter class in terms of wealth. Archaeological deposits related to this household consisted mostly of food service items dating between circa 1810 and 1820.

A second archaeological deposit consisted of primary household refuse on the 83 Coming Street lot that dated from the 1820s to 1840. By then, Keckeley's daughter Jane and son-in-law John Klinck inhabited the property. German-born Klinck operated a grocery on the site.

A third household investigated was that of Joseph A. Enslow, a commission merchant, which occupied 79 Coming Street during the 1860s to 1870s. Enslow's business was at another location and therefore the deposits from this site are domestic. Archaeological materials associated with this family mostly consisted of food service items placed in an abandoned well.

These three households represent segments of Charleston society that have not been extensively studied through archaeology. The research focused on elite and middle class life in this city during the nineteenth century. Issues of particular interest related how material culture worked to help define and maintain ideologies of class, refinement, gender roles, and domesticity during the antebellum and post Civil War periods.

This study concentrated on the ceramics used by the three households because they were numerous and were used for activities and behaviors related to refinement and domesticity. The analysis followed studies of middle class households in New York by Wall (1991, 1994, 1999) and Fitts (1999) because they provided useful models for organizing and interpreting data and for making comparisons. The data from 38CH1871 was also viewed together with other sites in Charleston, although differences in data recording and reporting limited the comparisons that could be made.

These circumstances also restricted making generalizations about Charleston society as a whole. Therefore, interpretations of 38CH1871 should be viewed as suggestions and hypotheses that can be examined with additional investigations in Charleston. The major findings of this data recovery project are summarized below.

PLANTER CLASS IDENTITY

A finding of this study relates to the use of style by Charleston planters to express cultural and social identity. Michael Keckeley, who occupied the site during the second decade of the nineteenth century, was from the lower economic end of the planter class. Analysis suggested that his family utilized stylistic elements on teawares to express social affiliation.

Decorative motifs on teawares suggested that the family preferred designs showing romantic landscapes, pastoral scenes, or similar views. It is possible that these motifs were an emblem of Charleston planters, who modeled themselves on the English aristocracy. They used the model of the English gentry to fix their position atop the social, economic, and political worlds.

The Keckeley's evident preference for landscape styles on teawares might reflect this phenomenon. The decorations on these vessels evoked the English countryside and images of an under-control world. These items would signify that the Keckeleys shared the appropriate worldview and tastes for their rank.

SOUTHERN DINING RITUALS

Comparisons with data from New York suggested that early nineteenth-century occupants of 38CH1871 engaged in different and possibly more elaborate dining practices than New Yorkers. Multiple sets of dishes for family meals in the Keckeley and Klinck households implied a greater degree of ritual associated with family meals in Charleston than in the northern city.

This circumstance was interpreted as a reflection of different ideologies of domesticity. Whereas in the north the kitchen was considered the center of the domestic sphere and cooking was an important metaphor for women's domestic responsibilities, in elite and middle class southern households slaves cooked and served meals. Because food preparation was equated with slave labor, metaphors for southern domesticity were transferred to other areas. The dining room might be one site where southern women's domestic roles could be displayed effectively. More elaborate dining rituals would help compensate women for not performing the "nurturing" activities of cooking and other food preparation tasks. Instead, rituals of dining would enable women to highlight and make clear their roles as head of the domestic sphere.

Extravagant dining practices would also help children internalize genteel habits. Dining rituals thus supported women's responsibilities for teaching children class-specific values. Middle class and elite households could further rationalize these practices as setting examples of virtuousness and conduct for their servants.

Intensifying dining rituals would have also accentuated class and racial differences, especially within households that included both free and enslaved people. Rules of comportment, such as those related to dining, can help define and maintain rank and class boundaries. In southern homes, complex dining rituals would underscore differences already inherent between the dining room and kitchen, spaces that Titus (1992) labels as important symbols of white and black, free and slave.

CHARLESTON'S MID-NINETEENTH-CENTURY MIDDLE CLASS

This study also considered the use of all-white Gothic style china by middle class households in Charleston. Analysis suggested that, as in other cities, these materials contributed to a sense of conformity and community among Charleston's middle class. The Gothic style embodied certain moral and religious qualities as well as meeting more general standards of good taste. Around the period of the Civil War, it might have helped to fix class boundaries in a context of great social insecurity.

The war also caused women's roles in the domestic sphere to change as they became more directly responsible for housework. Women accustomed to supervising slaves likely had their self-perceptions with respect to domesticity

shaken. Aspects of material culture and other class attributes might have helped women cope with changing aspects of home life and newer ideologies of domesticity.

CONCLUSION

This study focused on nineteenth-century Charleston elite and middle class households. Research topics dealt with the way material culture operated to create and maintain class distinctions and domestic ideologies among these social groups. One of the important conclusions of this study was that while the middle classes in Charleston used essentially the same material culture used elsewhere in the United States, the symbolic meanings attached to these materials were different because of the unique social contexts of a southern city. Thus, this project provided new insights into Charleston history and culture.

At this point it is unknown if the data from 38CH1871 is representative of the city or region. Additional research will be necessary to check inferences about how Charleston families used material goods to convey status and how women shaped and expressed domesticity.

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APPENDIX A:
ARTIFACT INVENTORY

Site 38CH1871
Feature 23 Ceramics

BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	NOTES/ MNV COMMENTS
1	23	1	218	3	stoneware-gray body-thin engine turned	hollowware-small						1
1	23	1	219	1	stoneware-gray body-salt glaze	hollowware-large						1
1	23	1	220	1	stoneware-gray body-salt glaze	hollowware-med						1
1	23	1	221	2	pw-shell edge blue	plate	scallop rim, straight lines			1795	1840	1 >8" dia
1	23	1	222	3	pw-shell edge blue	plate	scallop rim with bud and molded design			1800	1850	1 >8" dia
1	23	1	223	1	pw-shell edge green	flatware rim	scallop rim, curved lines			1795	1845	1
1	23	1	224	1	pw-shell edge green	flatware rim	scallop rim, straight lines			1795	1840	1
1	23	1	225	1	pw-blue transfer print	cup	landscape			1800	1840	1
1	23	1	226	1	pw-blue transfer print	plate	indeterminate			1800	1840	1 ca. 9" dia
1	23	1	227	1	pw-blue transfer print	saucer	indeterminate			1800	1840	1 ca. 6" dia
1	23	1	228	1	pw-blue transfer print	saucer	indeterminate			1800	1840	1
1	23	1	229	1	ww-plain	hollowware-small				1820	1990	1
1	23	1	230	1	cw-plain	hollowware rim				1762	1820	1 rolled rim
1	23	1	231	1	cw-plain	hollowware rim				1762	1820	1 prob. Chamber pot
1	23	1	232	1	pw-handpainted underglaze polychrome	rim-small	floral			1795	1820	1
1	23	1	233	8	pw-blue transfer print	hollowware body	landscape			1800	1840	1 matches pattern of V. 8
1	23	1	234	2	cw-factory slip	hollowware rim	mocha-ind.			1780	1860	1
1	23	1	235	1	pw-factory slip	hollowware rim	bands			1790	1890	1
1	23	1	236	1	pw-factory slip	hollowware rim	coggled with			1790	1890	1
1	23	1		2	colonoware-gen	body	marbelizing					
1	23	1		11	cw-plain	body				1762	1820	
1	23	1		3	indeterminate refined earthenware	body						
1	23	1		1	porcelain-plain	body						
1	23	1		9	pw-blue transfer print	hollowware body	landscape			1800	1840	
1	23	1		6	pw-blue transfer print	body	indeterminate			1800	1840	
1	23	1		3	pw-blue transfer print	hollowware-small	indeterminate			1800	1840	
1	23	1		1	pw-blue transfer print	rim	indeterminate			1800	1840	
1	23	1		1	pw-blue transfer print	base	chinoiserie	Willow		1800	1840	
1	23	1		2	pw-blue transfer print	hollowware body-med	landscape			1800	1840	
1	23	1		1	pw-blue transfer print	hollowware rim	geometric border			1800	1840	
1	23	1		1	pw-factory slip	body	indeterminate			1790	1890	
1	23	1		1	pw-handpainted underglaze blue	hollowware body	chinoiserie			1780	1820	
1	23	1		6	pw-handpainted underglaze polychrome	body	indeterminate			1795	1820	

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 23 Ceramics

BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	NOTES/ MNV COMMENTS
1	23	1		18	pw-plain	body				1780	1840	
1	23	1		1	pw-plain	spout				1780	1840	
1	23	1		1	pw-shell edge blue	rim-small	indeterminate			1780	1840	
1	23	1		2	pw-shell edge green	flatware rim	indeterminate			1780	1840	
1	23	1		1	stoneware-buff body-salt glaze	hollowware body						
1	23	1		1	stoneware-gray body-alkaline glaze	hollowware body						
1	23	1		1	stoneware-gray body-salt glaze	hollowware body						
1	23	1		2	stoneware-pink/red body-salt glaze	hollowware body						
1	23	1		2	ww-plain	body				1820	1990	
2	23	1		1	cc-vegetable/fruit-shape	body	molded and glazed floral					
2	23	1		1	colonoware-gen	body						
2	23	1		1	cw-factory slip	body	mocha			1780	1860	
2	23	1		3	cw-plain	body				1762	1820	
2	23	1		1	indeterminate refined earthenware	body						
2	23	1		1	pw-blue transfer print	hollowware rim	indeterminate			1800	1840	
2	23	1		1	pw-blue transfer print	body	indeterminate			1800	1840	
2	23	1		2	pw-factory slip	body	mocha			1790	1890	
2	23	1		1	pw-factory slip	hollowware rim	bands			1790	1890	
2	23	1		3	pw-factory slip	hollowware body	bands			1790	1890	
2	23	1		1	pw-handpainted underglaze blue	body	indeterminate			1780	1820	
2	23	1		1	pw-handpainted underglaze blue	cup	floral			1780	1820	
2	23	1		1	pw-handpainted underglaze green	base	indeterminate			1780	1820	
2	23	1		1	pw-molded and painted overglaze	body	indeterminate			1780	1810	possible figurine
2	23	1		6	pw-plain	base				1780	1840	
2	23	1		1	pw-shell edge blue	rim	indeterminate			1780	1840	
2	23	1		4	pw-shell edge green	rim	indeterminate			1780	1840	
2	23	1		2	stoneware-gray body-salt glaze	hollowware body	engine turned landscape			1800	1840	
3	23	1		233	pw-blue transfer print	bowl						
3	23	1		237	pw-handpainted underglaze polychrome	cup	floral			1795	1820	1 <3" dia
3	23	1		238	porcelain-Oriental export-plain	hollowware base						1
3	23	1		239	red bodied slipware	hollowware rim	bands			1670	1850	1
3	23	1		1	cw-plain	hollowware base				1762	1820	
3	23	1		2	pw-blue transfer print	plate	chinoiserie			1800	1840	

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 23 Ceramics

BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	NOTES/ COMMENTS
3	23	1		1	pw-handpainted underglaze blue	rim	band with dots			1780	1820	
				TOTAL=	156							

Site 38CH1871
Feature 23 Glass

BAG	FEA.	HALF	LEV	QTY	MANUFACTURE	TE	COLOR	FUNCTION	VESSEL	PORTION	DATE	NOTES
1	23	S	A	1	mold blown	clear/leaded	clear/leaded	container-general	basal fragment			
1	23	S	A	3	indeterminate	green/leaded	green/leaded	general	body fragments			
1	23	S	A	3	indeterminate	clear/leaded	clear/leaded	general	body fragments			
1	23	S	A	1	indeterminate	aqua	aqua	indeterminate	body fragments			flat glass with thick, rounded rim
1	23	S	A	1	indeterminate	aqua	aqua	general	body fragments			
1	23	S	A	4	blown	olive	olive	bottle-spirit	push-up	pre-1845		sand pontil 2-pt finish, down tooled, 1780-1820 type
1	23	S	A	2	blown	olive	olive	bottle-spirit	neck and finish fragment			2-pt finish, down tooled, 1780- 1820 type with copper wire closure (minus cork) attached
1	23	S	A	1	blown	olive	olive	bottle-spirit	neck and finish fragment			
1	23	S	A	60	blown	olive	olive	bottle-spirit	body fragments			
3	23	N	A	2	blown	olive	olive	bottle-spirit	basal fragments			sand pontil
3	23	N	A	1	blown	olive	olive	bottle-spirit	basal fragments			bare iron pontil
3	23	N	A	10	blown	olive	olive	bottle-spirit	body fragments			hand/mold blown
6	23	S	B	1	hand blown	lt green	lt green	bottle-vial	basal fragment			bare iron pontil
TOTAL=											90	

Site 38CH1871
Feature 23-Artifacts

BAG	FEA	HALF	LEV	QTY	DESCRIPTION	DATE	GROUP	NOTES
1	23	S	A	2	conglomerate,			
1	23	S	A	2	indeterminate		ACTIVITIES	
1	23	S	A	4	bucket/pail, iron		ACTIVITIES	
1	23	S	A	2	Coal		ACTIVITIES	
1	23	S	A	2	cobble, indeterminate		MISCELLANEOUS	
1	23	S	A	3	flat glass, 0.9-0.99mm	1788-1796	ARCHITECTURE	
1	23	S	A	5	flat glass, 1.0-1.09mm	1796-1804	ARCHITECTURE	
1	23	S	A	10	flat glass, 1.2-1.29mm	1813-1821	ARCHITECTURE	
1	23	S	A	1	flat glass, 1.4-1.49mm	1830-1838	ARCHITECTURE	
1	23	S	A	4	flat glass, 1.5-1.59mm	1839-1846	ARCHITECTURE	
1	23	S	A	4	flat glass, 1.7-1.79mm	1855-1863	ARCHITECTURE	
1	23	S	A	1	flat glass, 2.1-2.19mm	1889-1897	ARCHITECTURE	
1	23	S	A	1	flat glass, 2.2-2.29mm	1889-1897	ARCHITECTURE	
1	23	S	A	52	sheet metal, ferrous, unidentified		MISCELLANEOUS	probably bucket fragments
1	23	S	A	2	mortar		ARCHITECTURE	
1	23	S	A	7	nail, cut		ARCHITECTURE	
1	23	S	A	1	nail, cut-10d		ARCHITECTURE	
1	23	S	A	1	nail, cut-12d		ARCHITECTURE	
1	23	S	A	1	nail, cut-5d		ARCHITECTURE	
1	23	S	A	1	nail, cut-6d		ARCHITECTURE	
1	23	S	A	1	nail, cut-7d		ARCHITECTURE	
1	23	S	A	2	nail, cut-8d		ARCHITECTURE	
1	23	S	A	6	nail, unidentified		ARCHITECTURE	
1	23	S	A	63	nail, unidentified		ARCHITECTURE	
1	23	S	A	1	pipe, stem		PIPE	
1	23	S	A	15	plaster, wall		ARCHITECTURE	
1	23	S	A	3	slate		ARCHITECTURE	
1	23	S	A	5	tile, roof, terra cotta with black glaze		ARCHITECTURE	
1	23	S	A	6	tile, roof, terra cotta, unglazed		ARCHITECTURE	fragment of iron bucket attached by oxide
2	23	S	A	1	brick, unidentified		ARCHITECTURE	

Site 38CH1871
Feature 23-Artifacts

BAG	FEA	HALF	LEV	QTY	DESCRIPTION	DATE	GROUP	NOTES
2	23	S	A	9	bucket/pail, iron		ACTIVITIES	made of sheet metal with rolled rim and rectangular lug; some fragments exhibit iron rivets holding sheets together
2	23	S	A	47	sheet metal, ferrous, unidentified			
3	23	N	A	1	flat glass, 1.1-1.19mm	1805-1812	MISCELLANEOUS	probably bucket fragments
3	23	N	A	2	flat glass, 1.4-1.49mm	1830-1838	ARCHITECTURE	
3	23	N	A	1	flat glass, 1.6-1.69mm	1847-1855	ARCHITECTURE	
3	23	N	A	1	nail, unidentified		ARCHITECTURE	
3	23	N	A	7	sheet metal		MISCELLANEOUS	
6	23	S	B	1	brick, unidentified		ARCHITECTURE	
6	23	S	B	11	metal, ferrous, unidentified		MISCELLANEOUS	
6	23	S	B	1	mortar		ARCHITECTURE	
6	23	S	B	13	nail, unidentified		ARCHITECTURE	
6	23	S	B	1	tile, roof, slate		ARCHITECTURE	
				TOTAL=				
								302

Site 38CH1871
Feature 25 Ceramics

BAG	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/ COMMENTS
7	25	1	214	5	pw-handpainted underglaze blue	deep bowl	chinoiserie		"33X"	1780	1820	1	4.5" dia
7	25	1	215	3	pw-handpainted underglaze green	saucer hollowware-deep rim	floral			1780	1820	1	6.5" dia poss cup; poss match to V. 215
7	25	1	216	1	pw-handpainted underglaze green	rim	floral scallop with curved lines			1780	1820	1	
7	25	1	217	1	pw-shell edge green	rim	scallop rim, straight lines			1795	1845	1	
7	25	1	334	2	pw-shell edge blue	rim				1795	1840	1	
7	25	1		1	cw-plain	rim				1762	1820		
7	25	1		1	cw-plain	base				1762	1820		
7	25	1		1	earthenware-buff body- colored glaze	body							
7	25	1		1	porcelain-molded	ind	indeterminate						
7	25	1		1	pw-handpainted underglaze	rim				1795	1820		
7	25	1		1	polychrome	base	swag			1780	1840		
7	25	1		5	pw-plain	body				1780	1840		
7	25	1		1	pw-shell edge blue	rim	indeterminate			1780	1840		
7	25	1		1	pw-shell edge blue	plate	indeterminate			1780	1840		
8	25	1	213	2	cw-molded	plate	royal rim			1762	1820	1	ca. 9" dia mark refers to manufacturer of contents?
8	25	1	333	18	stoneware-gray body -salt glaze	bottle-small body							
8	25	1		4	cc-plain	body							
8	25	1		5	cw-plain	body							
8	25	1		2	cw-plain	body-large				1762	1820		
8	25	1		1	earthenware-buff body- green glaze	rim				1762	1820		
8	25	1		3	pw-handpainted underglaze	body	indeterminate			1795	1820		
8	25	1		2	polychrome	body				1780	1840		
8	25	1		1	pw-plain	rim	indeterminate			1780	1840		
8	25	1		1	pw-shell edge blue	body	indeterminate			1670	1850		
8	25	1		1	red bodied slipware	body	indeterminate						
8	25	1		2	redware-brown glaze refined earthenware-	body	glaze on int. and ext.						
8	25	1		2	unidentified	body							
8	25	1		5	stoneware-buff body- salt glaze	body							
TOTAL=												73	

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 25-Glass

BAG#	FEA#	LEVEL	HALF	QTY	WARE TYPE/MATERIAL	MANUFACTURING TECHNIQUE	COLOR	FUNCTION/Form	DATE RANGE	VESSEL PART	NOTES
7	25	1	N	1	olive glass	indeterminate	olive	general		body	
7	25	1	N	3	clear glass	indeterminate	clear	general		body	
8	25	1	S	3	clear glass	indeterminate	clear	general		body	
8	25	1	S	1	olive glass	indeterminate	olive	general		body	heavy patina
8	25	1	S	1	olive glass	indeterminate	olive	bottle-general			
8	25	1	S	1	clear glass	indeterminate	clear	general		rim	no blow bubbles
				TOTAL=	10						

BAG	FEA	HALF	LEV	QTY	WT.	DESCRIPTION	DATES	GROUP	NOTES
7	25	N	1	1		indeterminate implement, iron	0	KITCHEN	possible bracket
7	25	N	1	4		metal, unidentified object	0	MISCELLANEOUS	
7	25	N	1		34.2g	mortar		ARCHITECTURE	
7	25	N	1	4		nail, cut - 10 penny	1805-	ARCHITECTURE	
7	25	N	1	7		nail, cut - 12 penny	1805-	ARCHITECTURE	
7	25	N	1	4		nail, cut - 16 penny	1805-	ARCHITECTURE	
7	25	N	1	3		nail, cut - 6 penny	1805-	ARCHITECTURE	
7	25	N	1	5		nail, cut- 7 penny	1805-	ARCHITECTURE	
7	25	N	1	2		nail, cut- 7 penny	1805-	ARCHITECTURE	
7	25	N	1	5		nail, cut- 8 penny	1805-	ARCHITECTURE	
7	25	N	1	23		nail, cut	1805-	ARCHITECTURE	
7	25	N	1	1		nail, cut, handmade head- 12 penny	1805-	ARCHITECTURE	
7	25	N	1	1		nail, cut, handmade head- 7 penny	1805-	ARCHITECTURE	
7	25	N	1	1		nail, cut, machine made head- 6 penny	1805-	ARCHITECTURE	
7	25	N	1	1		nail, cut, roofing- 8 penny	1805-	ARCHITECTURE	scupper head
7	25	N	1	1		nail, cut, roofing	1805-	ARCHITECTURE	
7	25	N	1	13		nail, unidentified	0	ARCHITECTURE	
7	25	N	1	1		nail, wrought, T-head - 12 penny	0	ARCHITECTURE	With folded rim
7	25	N	1	1		sheet metal, unidentified	0	MISCELLANEOUS	indeterminate copper leaf, molded with floral pattern; indeterminate function
7	25	N	1	5		leaf, copper	0	MISCELLANEOUS	
8	25	S	1	1		flat glass-1.2-1-.29mm	0	ARCHITECTURE	
8	25	S	1	1		hook/staple, metal	0	MISCELLANEOUS	
8	25	S	1	4		sheet metal, unidentified	0	MISCELLANEOUS	
8	25	S	1		19.8g	mortar		ARCHITECTURE	
8	25	S	1	1		nail, cut - 10 penny	1805-	ARCHITECTURE	
8	25	S	1	2		nail, cut- 12 penny	1805-	ARCHITECTURE	
8	25	S	1	1		nail, cut- 20 penny	1805-	ARCHITECTURE	
8	25	S	1	4		nail, cut - 3 penny	1805-	ARCHITECTURE	
8	25	S	1	1		nail, cut- 40 penny	1805-	ARCHITECTURE	
8	25	S	1	1		nail, cut - 5 penny	1805-	ARCHITECTURE	
8	25	S	1	5		nail, cut- 6 penny	1805-	ARCHITECTURE	
8	25	S	1	2		nail, cut- 7 penny	1805-	ARCHITECTURE	
8	25	S	1	3		nail, cut- 8 penny	1805-	ARCHITECTURE	
8	25	S	1	2		nail, cut - 9 penny	1805-	ARCHITECTURE	

BAG	FEA	HALF	LEV	QTY	WT.	DESCRIPTION	DATES	GROUP	NOTES
8	25	S	1	1		nail, cut, machine made head - 12 penny	1805-0	ARCHITECTURE	
8	25	S	1	17		nail, unidentified	0	ARCHITECTURE	
8	25	S	1	1		nail, wrought, T-head - 10 penny	0	ARCHITECTURE	
8	25	S	1	1		nail, wrought, T-head- 8 penny	0	ARCHITECTURE	
8	25	S	1	1		pipe, stem		PIPE	5/64th
8	25	S	1	1	1.1g	slate		ARCHITECTURE	
8	25	S	1	1		unidentified material	0	MISCELLANEOUS	
8	25	S	1	7		sheet metal, unidentified	0	ACTIVITIES	
43	24		TOP	1		pipe, bowl		PIPE	6/64th, "WM", "19"
43	24			1		stove burner cover	0	KITCHEN	Top
				TOTAL=	143				

Site 38CH1871
Feature 40-Ceramics

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV NOTES/COMMENTS
21	40	1		1	burned indeterminate	body						
21	40	1		1	colonoware-Lesene smooth	body				1762	1820	
21	40	1		3	cw-plain	body				1840	1870	
21	40	1		1	ironstone-molded form	saucer				1850	1990	
21	40	1		2	porcelain-gilded	body						
21	40	1		1	porcelain-plain	body						
21	40	1		2	redware-dark brown/black glaze	body						
21	40	1		1	ww-blue transfer print	spout				1820	1915	
21	40	1		3	ww-blue transfer print	body				1820	1915	
21	40	1		1	ww-blue transfer print	base	landscape			1820	1915	
21	40	1		1	ww-blue transfer print-old blue	hollowware rim	indeterminate			1820	1835	poss tea pot
21	40	1		1	ww-factory slip	rim	bands			1820	1900	
21	40	1		1	ww-handpainted underglaze brown	body	asterisk			1820	1990	
21	40	1		4	ww-plain	body				1820	1990	
21	40	1		1	ww-sponged	body	blue			1820	1940	
56	40	1	283	1	ww-black transfer print-cloberberd with molded rim	small dish				1820	1990	mends with sherd in LVL 12
56	40	1		1	colonoware-Lesene smooth	body						
56	40	1		1	cw-plain	base				1762	1820	
56	40	1		1	ironstone-plai n	handle				1840	1990	
56	40	1		1	ironstone-plai n	cup				1840	1990	
56	40	1		1	porcelain-plain	base						
56	40	1		1	pw-blue transfer print	body	indeterminate			1800	1840	
56	40	1		2	ww-blue transfer print	body	indeterminate			1820	1915	
56	40	1		1	ww-flow blue with luster/gilding	hollowware base	floral					
56	40	1		3	ww-plain	body				1820	1990	
22	40	2		1	cw-factory slip	body	bands			1780	1860	
22	40	2		1	cw-plain	body				1762	1820	
22	40	2		2	pw-blue transfer print	body	indeterminate			1800	1840	
22	40	2		1	pw-factory slip	body	marble cable			1790	1890	
22	40	2		1	pw-handpainted underglaze	body						
22	40	2		1	polychrome	body	floral			1795	1820	
22	40	2		1	pw-plain	body				1780	1840	
22	40	2		1	ww-brown transfer print	body	indeterminate			1820	1915	
22	40	2		3	ww-factory slip	hollowware	bands			1820	1900	
22	40	2		6	ww-plain	body				1820	1990	
57	40	2	331	1	ww-colored glaze and sprigged with paint	mug	floral					
57	40	2		1	colonoware-gen	body						
57	40	2		1	colonoware-Lesene smooth	rim						
57	40	2		1	cw-black transfer print	body	indeterminate			1810	1820	
57	40	2		1	cw-plain	body				1762	1820	
57	40	2		1	cw-plain	rim				1762	1820	
57	40	2		1	indeterminate refined earthenware	body						
57	40	2		2	ironstone-plai n	rim				1840	1990	
57	40	2		1	ironstone-plai n	body				1840	1990	
57	40	2		1	ironstone-plai n	base				1851	1852	
57	40	2		1	porcelain-gilded	body			Venables & Baines	1850	1990	
57	40	2		1	porcelain-indeterminate decoration	base						
57	40	2		1	porcelain-molded	rim	indeterminate					
57	40	2		1	porcelain-plain	body						
57	40	2		1	porcelain-plain	flatware base						
57	40	2		1	pw-factory slip	body	indeterminate			1790	1890	bone china; prob plate
57	40	2		1	pw-gen	body				1780	1840	
57	40	2		1	pw-shell edge green	rim	indeterminate			1780	1840	
57	40	2		1	redware with dark brown glaze	body						

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 40-Ceramics

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
57	40	2		3	ww-blue transfer print	body	indeterminate			1820	1915		
57	40	2		1	ww-brown transfer print	base	floral			1820	1915		
57	40	2		1	ww-factory slip	rim	bands			1820	1900		
57	40	2		1	ww-flow blue with luster/gilding	body	floral						same as v. from bag 56
57	40	2		1	ww-handpainted underglaze brown	rim	indeterminate			1820	1990		
57	40	2		1	ww-plain	hollowware body				1820	1990		
57	40	2		4	ww-plain	body				1820	1990		
57	40	2		1	ww-red transfer print	base	floral			1825	1915		
23	40	3		1	colonoware-river burnished	body				1762	1820		
23	40	3		2	ww-plain	body				1850	1990		
23	40	3		1	porcelain-gilded	body	bands			1780	1840		
23	40	3		1	pw-plain	body	scallop with straight line			1795	1840		
23	40	3		1	pw-shell edge blue	rim	indeterminate			1780	1840		
23	40	3		1	pw-shell edge blue	rim	indeterminate			1780	1840		
23	40	3		1	redware-no glaze	flower pot							
23	40	3		1	ww-black transfer print	base	indeterminate			1820	1915		
23	40	3		2	ww-blue transfer print	hollowware body	indeterminate			1820	1915		
23	40	3		2	ww-blue transfer print	base	indeterminate			1820	1915		
23	40	3		2	ww-factory slip	body	bands			1820	1900		
23	40	3		1	ww-factory slip	hollowware rim	marble-indeterminate			1820	1900		
23	40	3		2	ww-plain	body				1820	1990		
23	40	3		2	ww-plain	base-large				1820	1990		
23	40	3		1	ww-red transfer print	base	indeterminate			1825	1915		
58	40	3	285	1	buff-bodied slipware	body	parallel trails			1840	1990	1	
58	40	3		3	ironstone-plai n	body				1840	1990		
58	40	3		1	ironstone-plai n	base				1840	1990		
58	40	3		1	ironstone-plai n	rim				1840	1990		
58	40	3		1	ironstone-plai n	base				1840	1990		
58	40	3		1	porcelain-handpainted	body							
58	40	3		1	underglaze blue	body							
58	40	3		1	porcelain-plain	base				1790	1890		
58	40	3		1	pw-factory slip	body	marble cable			1780	1820		
58	40	3		1	pw-handpainted underglaze blue	body	indeterminate			1780	1840		
58	40	3		2	pw-plain	base				1820	1900		
58	40	3		2	ww-factory slip	body	bands						same v. as in bag 56 & 57
58	40	3		1	ww-flow blue with luster/gilding	rim	floral						
58	40	3		1	ww-handpainted underglaze	body				1820	1990		
58	40	3		1	polychrome	cup with handle				1820	1990		
58	40	3		1	ww-plain	body				1820	1990		
24	40	4	283	1	ww-black transfer print-clobbered with molded rim	small dish	indeterminate; includes motto: "...in but dares			1820	1990		
24	40	4	286	1	pw-handpainted underglaze blue	rim	not en. ..."			1780	1820	1	ca 5" dia; prob dish/saucer
24	40	4		1	colonoware-gen	body	bands						
24	40	4		2	ww-plain	body				1762	1820		
24	40	4		4	ironstone-plai n	body				1840	1990		
24	40	4		4	porcelain-handpainted overglaze	body							
24	40	4		1	green	body	floral			1800	1850		poss. Gliding (weathered to green) ca. 10" dia
24	40	4		1	pw-shell edge blue	plate	scallop rim with bud						
24	40	4		1	stoneware-gray body-salt glaze	body				1820	1915		
24	40	4		2	ww-blue transfer print	body	indeterminate			1820	1915		
24	40	4		1	ww-blue transfer print	base	landscape			1820	1915		
24	40	4		1	ww-blue transfer print	rim	indeterminate			1820	1915		

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 40-Ceramics

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
24	40	4	1	1	ww-factory slip	body	indeterminate			1820	1900		
24	40	4	1	1	ww-factory slip	rim	bands			1820	1900		
24	40	4	4	4	ww-plain	body				1820	1900		
24	40	4	3	3	ww-plain	rim				1820	1900		
24	40	4	2	2	ww-plain	body				1820	1900		
24	40	4	1	1	ww-sponged	body	blue			1820	1940		
24	40	4	1	1	yw-dipt	hollowware rim-	bands			1827	1940		
59	40	4	1	1	cc-molded	rim	roulette			1762	1820		
59	40	4	2	2	cw-plain	body				1762	1820		
59	40	4	1	1	cw-plain	hollowware base							
59	40	4	1	1	indeterminate refined earthenware	body	indeterminate						
59	40	4	1	1	porcelain-molded and painted	figurine	indeterminate						
59	40	4	1	1	porcelain-plain	body							
59	40	4	1	1	pw-handpainted underglaze brown	body	indeterminate			1795	1820		
59	40	4	1	1	pw-shell edge green	rim	indeterminate			1780	1840		
59	40	4	1	1	ww-black transfer print	rim	indeterminate			1820	1915		
59	40	4	1	1	ww-blue transfer print	body	speckled			1820	1915		
59	40	4	2	2	ww-blue transfer print	hollowware body	indeterminate			1820	1915		
59	40	4	1	1	ww-brown transfer print	body	indeterminate			1820	1915		
59	40	4	1	1	ww-factory slip	hollowware body	cats eye			1820	1900		
59	40	4	6	6	ww-plain	body				1820	1990		
59	40	4	1	1	ww-plain	rim				1820	1990		
25	40	5	2	2	ww-colored glaze and sprigged	with paint							1
25	40	5	3	3	cw-plain	base	floral			1762	1820		
25	40	5	1	1	cw-plain	hollowware base				1762	1820		
25	40	5	1	1	delit-handpainted blue	body	indeterminate			1700	1800		
25	40	5	1	1	ironstone-molded form	rim	gothic			1840	1870		
25	40	5	1	1	ironstone-plai n	body				1840	1990		
25	40	5	1	1	ironstone-plai n	rim				1840	1990		
25	40	5	1	1	porcelain-plain	body				1840	1990		
25	40	5	1	1	pw-plain	body				1780	1840		
25	40	5	1	1	pw-shell edge blue	rim	indeterminate			1780	1840		
25	40	5	1	1	pw-shell edge green	rim	indeterminate			1780	1840		
25	40	5	3	3	ww-blue transfer print	body	indeterminate			1820	1915		
25	40	5	1	1	ww-brown transfer print	body	indeterminate			1820	1915		
25	40	5	3	3	ww-factory slip	body	bands			1820	1900		
25	40	5	1	1	ww-handpainted underglaze blue	body	floral			1820	1990		
25	40	5	1	1	ww-handpainted underglaze green	body	floral			1820	1990		
25	40	5	1	1	ww-plain	base				1820	1990		
25	40	5	2	2	ww-red transfer print	base	indeterminate			1825	1915		
25	40	5	1	1	yw-dipt	body	mocha			1827	1940		
60	40	5	1	1	ww-colored glaze and sprigged	with paint							
60	40	5	1	1	indeterminate burned	mug	floral						
60	40	5	1	1	ironstone-molded form	indeterminate	indeterminate			1840	1870		
60	40	5	1	1	ironstone-molded form	rim	gothic			1840	1853		
60	40	5	2	2	ironstone-plai n	hollowware base	paneled			1840	1990		
60	40	5	1	1	ironstone-plai n	base				1840	1990		prob saucer
60	40	5	1	1	ironstone-plai n	flatware base				1840	1990		
60	40	5	2	2	ironstone-plai n	rim	indeterminate			1780	1840		
60	40	5	1	1	pw-indeterminate decoration	body	indeterminate						
60	40	5	1	1	stoneware-buff body-salt glaze	hollowware body	indeterminate			1820	1915		
60	40	5	4	4	ww-blue transfer print	body	indeterminate			1820	1915		
60	40	5	1	1	ww-blue transfer print	hollowware body	landscape			1820	1915		
60	40	5	1	1	ww-blue transfer print	rim	floral			1820	1915		prob saucer/dish

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 40-Ceramics

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
60	40	5		4	ww-factory slip	body	bands			1820	1900		
60	40	5		3	ww-plain	body				1820	1990		
60	40	5		2	ww-plain	rim				1820	1990		
26	40	6	329	1	red-bodded with luster ww-colored glaze and sprigged	mug with everted rim and handle	floral luster on white slip band; white slip interior			1790	1840		
26	40	6	331	1	with paint	mug	floral			1780	1860		
26	40	6		1	cw-factort slip	body	bands			1762	1820		
26	40	6		3	cw-plain	body				1762	1820		
26	40	6		1	cw-plain	rim				1675	1800		
26	40	6		1	delft-green and white glaze	body				1840	1870		
26	40	6		1	ironstone-molded form	rim	gothic			1840	1870		
26	40	6		1	ironstone-molded form	body	indeterminate			1840	1870		
26	40	6		5	ironstone-plai n	body				1840	1990		
26	40	6		1	ironstone-plai n	handle-small				1840	1990		
26	40	6		1	pw-plain	body				1780	1840		
26	40	6		1	pw-shell edge blue	rim	scallop with straight line			1795	1840		
26	40	6		1	pw-shell edge blue	rim	indeterminate			1780	1840		
26	40	6		1	ww-brown transfer print	rim	indeterminate			1820	1915		
26	40	6		1	ww-brown transfer print	rim	landscape			1820	1915		
26	40	6		1	ww-factory slip	base	bands	indeterminate		1820	1900		
26	40	6		2	ww-indeterminate decoration	body	indeterminate			1820	1990		
26	40	6		1	ww-black transfer print-cloberred	base				1820	1990		
61	40	6	283	1	with molded rim	small dish				1820	1990		
61	40	6	287	2	ww-handpainted underglaze polychrome	saucer	floral			1820	1990	1	6" dia
61	40	6	288	1	porcelain-handpainted overglaze polychrome	flatware	chinoiserie			1810	1820	1	molded-fluted
61	40	6		1	cw-black transfer print	body	indeterminate			1762	1820		
61	40	6		1	cw-plain	body							
61	40	6		2	indeterminate-blue transfer print -burned	body	indeterminate						
61	40	6		1	ironstone plain	base				1840	1990		
61	40	6		3	ironstone-plai n	body				1840	1990		
61	40	6		3	ironstone-plai n	rim				1840	1990		
61	40	6		3	porcelain-handpainted overglaze	body							
61	40	6		1	red	body	indeterminate						
61	40	6		3	porcelain-plain	body							
61	40	6		1	pw-handpainted underglaze polychrome	body	floral			1795	1820		
61	40	6		1	pw-indeterminate decoration	body				1780	1840		
61	40	6		1	pw-plain	base				1780	1840		
61	40	6		1	pw-shell edge blue	rim	indeterminate			1780	1840		
61	40	6		1	stoneware-buff body-salt glaze	body							
61	40	6		7	ww-blue transfer print	body	indeterminate			1820	1915		
61	40	6		2	ww-blue transfer print	base	indeterminate			1820	1915		
61	40	6		2	ww-factory slip	body	bands			1820	1900		
61	40	6		2	ww-handpainted underglaze blue	body	indeterminate			1820	1990		
61	40	6		11	ww-plain	body	indeterminate			1820	1990		
27	40	7	329	1	red-bodded with luster	mug with everted rim and handle	floral luster on white slip band; white slip interior			1790	1840		
27	40	7		1	cw-plain	body				1762	1820		
27	40	7		1	ironstone-molded form	rim	gothic			1840	1870		
27	40	7		1	ironstone-plai n	body				1840	1990		

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 40-Ceramics

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV NOTES/COMMENTS
27	40	7		1	redware-clear glaze	body						
27	40	7		1	redware-no glaze	flower pot						
27	40	7		1	ww-black transfer print	body	indeterminate			1820	1915	
27	40	7		1	ww-blue transfer print	body	floral			1820	1915	
27	40	7		1	ww-brown transfer print	rim	indeterminate			1820	1915	
27	40	7		1	ww-factory slip	rim	bands			1820	1900	
27	40	7		2	ww-plain	body				1820	1990	
27	40	7		1	ww-colored glaze and sprigged with paint	base				1820	1990	
62	40	7	331	1	indeterminate-burned	mug	floral					
62	40	7		1	ironstone-molded form	body						
62	40	7		2	ironstone-molded form	flatware rim	gothic			1840	1870	
62	40	7		1	ironstone-plai n	base				1840	1990	
62	40	7		1	ironstone-plai n	rim				1840	1990	
62	40	7		1	porcelain-molded	body	indeterminate					
62	40	7		2	porcelain-plain	figurine						
62	40	7		1	redware-thin body, engine turned	body				1763	1820	
62	40	7		1	ww-blue transfer print	body				1820	1915	
62	40	7		4	ww-factory slip	base	landscape			1820	1900	
62	40	7		1	ww-plain	handle	bands			1820	1990	
62	40	7		1	ww-red transfer print	base	indeterminate			1825	1915	
62	40	7		1	yw-dipt	body	curving trails			1827	1940	
62	40	7		1	ww-black transfer print-clobbered with molded rim	body						
63	40	7	283	1	ironstone-plai n	small dish	floral			1820	1990	
63	40	7		3	ww-blue transfer print	body				1840	1990	
63	40	7		2	ww-blue transfer print	body	indeterminate			1820	1915	
63	40	7		1	ww-brown transfer print	rim	indeterminate			1820	1915	
63	40	7		1	ww-plain	body	indeterminate			1820	1915	
63	40	7		1	ww-plain	rim				1820	1990	
63	40	7		1	ww-plain	cup with handle				1820	1990	
63	40	7		3	ww-plain	body				1820	1990	
63	40	7		1	ww-plain	base				1820	1990	
28	40	8	289	3	ww-sprigged	hollowware	floral					1 prob cup
28	40	8		1	colonware-gen	body						
28	40	8		2	ww-plain	body						
28	40	8		1	ironstone-plai n	body				1762	1820	
28	40	8		1	ironstone-plai n	base				1840	1990	
28	40	8		1	ironstone-plai n	rim				1840	1990	
28	40	8		1	porcelain-plain	body				1840	1990	
28	40	8		1	redware-no glaze	flower pot						
28	40	8		1	stoneware-brown body-salt glaze	body						
28	40	8		5	ww-blue transfer print	body				1820	1915	
28	40	8		1	ww-factory slip	hollowware rim	wavy band			1820	1900	
28	40	8		1	ww-factory slip	rim	bands			1820	1900	
28	40	8		1	ww-green transfer print	body	floral			1825	1915	
28	40	8		1	ww-handpainted underglaze green	body	floral			1820	1990	poss late style
28	40	8		1	ww-plain	body				1820	1990	
29	40	9		1	ww-factory slip	body	indeterminate			1780	1860	
29	40	9		3	ww-plain	body				1762	1820	
29	40	9		1	ironstone-molded	rim				1840	1990	
29	40	9		1	pw-handpainted underglaze blue	rim	indeterminate			1780	1820	
29	40	9		1	pw-handpainted underglaze blue	rim	indeterminate			1780	1820	
29	40	9		1	polychrome	body	floral			1795	1820	
29	40	9		1	pw-plain	body				1780	1840	

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29	40	9		2	ww-blue transfer print	rim	indeterminate			1820	1915		
29	40	9		2	ww-blue transfer print	body	indeterminate			1820	1915		
29	40	9		2	ww-brown transfer print	rim	indeterminate			1820	1915		
29	40	9		1	ww-factory slip	body	marbelized-indeterminate			1820	1900		
29	40	9		2	ww-plain	base				1820	1990		
29	40	9		3	ww-plain	body				1820	1990		
29	40	9		1	ww-plain	rim				1820	1990		
29	40	9		1	ww-sprigged	hollowware rim	floral			1820	1990		prob part of V. 289
64	40	9	290	1	ww-shell edge blue	plate	misc. molded			1820	1900	1	
64	40	9	291	1	ww-brown transfer print	deep hollowware-carinated shape	landscape			1820	1915	1	5" dia
64	40	9	331	2	ww-colored glaze and sprigged with paint	mug	floral						
64	40	9		1	coarse earthenware-poss prehistoric	body							
64	40	9		1	ww-plain	body				1762	1820		
64	40	9		2	ww-plain	base				1762	1820		
64	40	9		2	indeterminate burned	body							
64	40	9		1	ironstone-molded form	rim	gothic			1840	1870		
64	40	9		2	ironstone-plai n	rim				1840	1990		
64	40	9		1	ironstone-oriental export-derglaze blue	base				1840	1990		prob saucer
64	40	9		1	ww-handpainted underglaze blue	body	indeterminate			1780	1820		
64	40	9		1	pw-handpainted underglaze	body							
64	40	9		1	polychrome	base	floral			1795	1820		
64	40	9		2	pw-indeterminate decoration	body				1780	1840		
64	40	9		1	ww-plain	base				1780	1840		
64	40	9		1	ww-blue transfer print	base	landscape			1820	1915		
64	40	9		1	ww-blue transfer print	rim	indeterminate			1820	1915		
64	40	9		5	ww-blue transfer print	body	indeterminate			1820	1915		
64	40	9		1	ww-blue transfer print	hollowware body	landscape			1820	1915		
64	40	9		1	ww-brown transfer print	base	indeterminate			1839	1864		with Phoenix logo
64	40	9		1	ww-factory slip	body	bands			1820	1900		
64	40	9		1	ww-handpainted underglaze blue	body	indeterminate			1820	1990		
64	40	9		1	ww-indeterminate decoration	base				1820	1990		
64	40	9		2	ww-plain	base				1820	1990		
64	40	9		3	ww-plain	body				1820	1990		
64	40	9		3	ww-plain	body				1820	1990		
64	40	9		1	ww-plain	handle				1820	1990		
30	40	10		1	ww-plain	base				1762	1820		
30	40	10		1	porcelain-molded	hollowware base	vertical ridges						
30	40	10		1	pw-handpainted underglaze blue	body	floral			1780	1820		
30	40	10		1	ww-black transfer print	rim	indeterminate			1820	1915		
30	40	10		1	ww-brown transfer print	rim	indeterminate			1820	1915		
30	40	10		1	ww-factory slip	hollowware rim	bands			1820	1900		
30	40	10		2	ww-plain	base				1820	1990		
65	40	10		1	ww-plain	body				1762	1820		
65	40	10		1	ironstone-molded	hollowware rim				1840	1990		
65	40	10		1	ironstone-molded form	flatware base	fluted			1840	1990		
65	40	10		1	ww-plain	body				1840	1990		
65	40	10		1	ww-sprigged	hollowware body	figural (human)			1820	1990		same as V. 289
31	40	11		1	porcelain-plain	handle-small							

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

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31	40	11		1	redware-clear glaze with dark brown spots	body							
31	40	11		1	ww-brown transfer print	base	indeterminate			1820	1915		
31	40	11		1	ww-indeterminate decoration	body				1820	1990		
31	40	11		3	ww-plain	body				1820	1990		
31	40	11		1	yw-clipt	body	bands			1827	1940		
66	40	11		2	cw-plain	body				1762	1820		
66	40	11		1	pw-handpainted underglaze green	body	indeterminate			1780	1820		
66	40	11		1	redware-Jackfield type	body				1740	1850		
66	40	11		1	ww-blue transfer print	flatware base	landscape			1820	1915		
66	40	11		1	ww-blue transfer print	handle	indeterminate			1820	1915		
66	40	11		1	ww-blue transfer print	body	indeterminate			1820	1915		
66	40	11		1	ww-factory slip	rim	bands			1820	1900		
66	40	11		1	ww-factory slip	body	bands			1820	1900		
66	40	11		1	ww-green transfer print	body	indeterminate			1825	1915		
66	40	11		1	ww-molded	rim	indeterminate			1820	1990		
66	40	11		4	ww-plain	body				1820	1990		
66	40	11		1	ww-shell edge blue	rim	indeterminate			1820	1900		
70	40	15		1	yw-plain	hollowware body-med				1827	1940	1	
70	40	15		1	pw-factory slip	hollowware rim	rouletted			1790	1890	1	
70	40	15		1	ww-factory slip	hollowware rim	bands			1820	1900	1	
70	40	15		1	ww-factory slip	hollowware rim	bands			1820	1900	1	
70	40	15		1	fine red body lustrous dark brown glaze	teapot lid	rouletted			1790	1840	1	contains ventilation holes
90	40	16		1	ww-flow black	hollowware rim	indeterminate			1835	1910		
90	40	16		1	ww-flow black	hollowware rim-med	indeterminate			1835	1910	1	mends with Bag 70
34	40	14		2	ww-flow black molded form	hollowware	landscape-gothic shape			1835	1910		
70	40	16		2	ww-flow black molded form	hollowware	landscape-gothic shape			1835	1910	1	
71	40	16		2	ww-flow black molded form	hollowware	landscape-gothic shape			1835	1910		
70	40	15		247	stoneware-gray body-salt glaze	lid				1835	1910		
70	40	15		1	porcelain-plain	flatware rim	indeterminate						
70	40	15		1	porcelain-molded with gilding	rim	gothic			1840	1870	1	6.5" dia; prob. Saucer bisque interior
70	40	15		249	ironstone-molded form	lid							
70	40	15		250	ww-black transfer print molded form-								
90	40	16		1	hollowware rim-small	hollowware rim	landscape			1820	1915	1	panelled shape; gothic
90	40	16		252	yw-dipped	flatware rim	bands			1827	1940	1	6" dia
90	40	16		253	ww-brown transfer print	flatware rim	indeterminate			1820	1915	1	
90	40	16		254	ironstone-molded form	hollowware base-med	gothic		Edwards- registration mark	1848	1848	1	probable serving vessel
?	40	?		254	ironstone-molded form	hollowware base-med	gothic		Edwards- registration mark	1848	1848	1	probable serving vessel
90	40	16		255	ww-molded form	cup	gothic			1830	1870	1	
90	40	16		256	ww-plain	bowl				1820	1990	1	8.5" dia
33	40	13		257	ww-plain	saucer				1820	1990	1	
93	40	19		258	stoneware-gray body-salt glaze	bottle							
?	40	?		259	ironstone-molded form	hollowware rim				1840	1870	1	probable serving dis
?	40	?		260	ironstone-plai n	lid				1840	1990	1	
?	40	?		261	polychrome	saucer	floral			1820	1990	1	
?	40	?		262	ww-green transfer print	body	indeterminate		stamped "H.C. Seedorff"	1825	1915	1	
?	40	?		263	porcelain-handpainted underglaze	hollowware body	floral						
?	40	?		264	polychrome	cuspidor				1812	1920	1	octagon shape
34	40	14		265	yw-rockingham glaze	plate				1840	1990	1	9" dia
34	40	14		266	ironstone-plai n	cup	gothic			1840	1870	1	ca. 3.5" dia

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

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34	40	14	267	1	ironstone-plai n	hollowware				1840	1990	1	3.5" dia; prob. Cup
34	40	14	268	1	ironstone-molded form	rim-med				1840	1990	1	prob. Saucer/small dish
34	40	14	269	1	ironstone-molded form	plate	gothic			1840	1870	1	ca. 9" dia
34	40	14	270	1	pw-shell edge blue	flatware rim	rope with "tassels"			1780	1840	1	
68	40	13	271	1	ww-plain	basin				1820	1990	1	with everted rim
					ww-handpainted underglaze								
68	40	13	272	1	polychrome	hollowware body	floral			1820	1990	1	4" dia
71	40	16	273	1	porcelain-colored glaze	rim				1840	1990	1	9" dia
69	40	15	274	1	ironstone-plai n	plate				1855	1915	1	
69	40	15	275	1	ww-blue transfer print-late style	rim	floral			1835	1910	1	
69	40	15	276	2	ww-flow black	hollowware rim	indeterminate						
69	40	15	277	1	ww-sprigged	lid	floral						paneled body
69	40	15	278	3	ww-factory slip	hollowware rim	bands			1820	1900	1	3 separate vessels
20	40	15	279	1	porcelain-overglaze hand paint	hollowware rim	floral						prob cup
20	40	15	280	1	yw-dipit	hollowware rim	bands			1827	1940	1	
20	40	15	281	1	porcelain-colored glaze	body							
67	40	12	282	1	ironstone-sponged	rim	blue			1840	1940	1	prob saucer/dish
					ww-black transfer print-cloberbed								
67	40	12	283	1	with molded rim	small dish	floral			1820	1990	1	
20	40	15	292	3	ww-factory slip	hollowware	bands			1820	1900	1	
70	40	15	292	3	redware-no glaze	flower pot							
90	40	16	292	3	redware-no glaze	flower pot							
34	40	14	293	1	redware-no glaze	flower pot							
20	40	15	293	7	redware-no glaze	flower pot							
69	40	15	293	2	redware-no glaze	flower pot							
70	40	15	293	3	redware-no glaze	flower pot							
90	40	16	293	7	redware-no glaze	flower pot							
91	40	17	293	1	redware-no glaze	flower pot							
20	40	15	294	2	redware-no glaze	flower pot pan							
70	40	15	294	2	redware-no glaze	flower pot pan							
20	40	15	295	1	redware-no glaze	flower pot pan							
70	40	15	295	1	redware-no glaze	flower pot pan							
90	40	16	295	1	redware-no glaze	flower pot pan							
67	40	12	296	3	redware-no glaze	flower pot pan							
20	40	15	296	1	redware-no glaze	flower pot pan							
20	40	15	297	14	redware-no glaze	flower pot							
69	40	15	297	1	redware-no glaze	flower pot							
70	40	15	297	1	redware-no glaze	flower pot							
90	40	16	297	1	redware-no glaze	flower pot							
91	40	17	297	2	redware-no glaze	flower pot							
34	40	14	298	1	redware-no glaze	flower pot							
20	40	15	298	7	redware-no glaze	flower pot							
70	40	15	298	3	redware-no glaze	flower pot							
90	40	16	298	1	redware-no glaze	flower pot							
					redware-no glaze	flower pot							
					redware-no glaze	flower pot							
67	40	12	299	3	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
68	40	13	299	2	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
34	40	14	299	5	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890	1	11" dia
20	40	15	299	10	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
69	40	15	299	5	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia

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70	40	15	299	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
90	40	16	299	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
91	40	17	299	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
?	40	?	299	pw-factory slip	bowl with carinated shape	spiral trail			1790	1890		11" dia
34	40	14	300	ironstone-plai n	oval dish with foot, lid flange,lug handle			Pankhurst & Co.	1852	1882		poss tureen or vegetable dish
20	40	15	300	ironstone-plai n	oval dish with foot, lid flange,lug handle			Pankhurst & Co.	1852	1882	1	poss tureen or vegetable dish
91	40	17	300	ironstone-plai n	oval dish with foot, lid flange,lug handle			Pankhurst & Co.	1852	1882		poss tureen or vegetable dish
?	40	?	300	ironstone-plai n	oval dish with foot, lid flange,lug handle			Pankhurst & Co.	1852	1882		poss tureen or vegetable dish
20	40	15	301	yw-dipt	chamber pot	bands with wavy trail			1827	1940	1	10" dia
69	40	15	301	yw-dipt	chamber pot	bands with wavy trail			1827	1940		10" dia
70	40	15	301	yw-dipt	chamber pot	bands with wavy trail			1827	1940		10" dia
90	40	16	301	yw-dipt	chamber pot	bands with wavy trail			1827	1940		10" dia
91	40	17	301	yw-dipt	chamber pot	bands with wavy trail			1827	1940		10" dia
34	40	14	302	ww-shell edge blue	oval dish-large	scallop rim with bud			1800	1850		
20	40	15	302	ww-shell edge blue	oval dish-large	scallop rim with bud			1800	1850	1	
69	40	15	302	ww-shell edge blue	oval dish-large	scallop rim with bud			1800	1850		
90	40	16	302	ww-shell edge blue	oval dish-large	scallop rim with bud			1800	1850		
?	40	?	302	ww-shell edge blue	oval dish-large	scallop rim with bud			1800	1850		
70	40	15	303	ww-plain	8-sided rectangular serving dish-large				1830	1870	1	approx 11x14"
91	40	17	303	ww-plain	8-sided rectangular serving dish-large				1830	1870		approx 11x14"
?	40	?	303	ww-plain	8-sided rectangular lid-large				1830	1870		approx 11x14"
69	40	15	304	ww-plain	chamber pot	gothic			1820	1870	1	9" dia; poss chamber pot lid
90	40	16	304	ww-plain	chamber pot	gothic			1820	1870		
?	40	?	304	ww-plain	chamber pot	gothic			1820	1870		
67	40	12	305	ww-plain	chamber pot	gothic			1820	1870	1	9" dia
68	40	13	305	ww-plain	chamber pot	gothic			1820	1870		9" dia
70	40	15	305	ww-plain	chamber pot	gothic			1820	1870		9" dia
?	40	?	305	ww-plain	chamber pot	gothic			1820	1870		9" dia
20	40	15	306	ww-plain	hollowware base-large				1820	1870	1	
70	40	15	306	ww-plain	hollowware base-large				1820	1870		
90	40	16	306	ww-plain	hollowware base-large				1820	1870		
70	40	15	307	ironstone-plai n	hollowware				1840	1870	1	prob serving vessel; poss gothic shape (square)
?	40	?	307	ironstone-plai n	hollowware				1840	1870		
68	40	13	308	ironstone-molded form	pitcher	gothic			1840	1870	1	matches V. 311
20	40	15	308	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 311
69	40	15	308	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 311
70	40	15	308	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 311
90	40	16	308	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 311
91	40	17	308	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 311
?	40	?	308	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 311
20	40	15	309	ironstone-molded form	hollowware base with handle-med	gothic			1840	1870	1	pitcher-like
70	40	15	309	ironstone-molded form	hollowware base with handle-med	gothic			1840	1870		pitcher-like

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
?	40	16	309	1	ironstone-molded form	hollowware base with handle-med	gothic			1840	1870		pitcher-like open-mouth vessel like a basin
70	40	15	310	2	ironstone-molded form	hollowware rim-large	gothic			1840	1870	1	open-mouth vessel like a basin
?	40	?	310	1	ironstone-molded form	hollowware rim-large	gothic			1840	1870		basin
68	40	13	311	1	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 308
20	40	15	311	5	ironstone-molded form	pitcher	gothic			1840	1870	1	matches V. 308
69	40	15	311	1	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 308
70	40	15	311	6	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 308
90	40	16	311	3	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 308
91	40	17	311	1	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 308
?	40	?	311	5	ironstone-molded form	pitcher	gothic			1840	1870		matches V. 308
68	40	13	312	1	ironstone-plai n	flatware base	gothic		James Edwards	1842	1851		
34	40	14	312	1	ironstone-plai n	flatware base	gothic		James Edwards	1842	1851	1	
34	40	14	313	1	ironstone-plai n	flatware base	gothic		James Edwards	1842	1851	1	
?	40	?	313	1	ironstone-plai n	flatware base	gothic	"Burgundy Spring"	James Edwards	1842	1851		
67	40	12	314	1	ww-blue transfer print	flatware base	floral	"Burgundy Spring"		1820	1915		
34	40	14	314	1	ww-blue transfer print	flatware base	floral			1820	1915	1	
20	40	15	315	1	ironstone-molded form	plate	gothic		Venables & Baines	1850	1850	1	10.5" dia; date based on registry mark: 21 Sept 1850
69	40	15	315	1	ironstone-molded form	plate	gothic		Venables & Baines	1850	1850		10.5" dia; date based on registry mark: 21 Sept 1850
70	40	15	315	2	ironstone-molded form	plate	gothic		Venables & Baines	1850	1850		10.5" dia; date based on registry mark: 21 Sept 1850
90	40	16	315	2	ironstone-molded form	plate	gothic		Venables & Baines	1850	1850		10.5" dia; date based on registry mark: 21 Sept 1850
?	40	?	315	2	ironstone-molded form	plate	gothic		Venables & Baines	1850	1850		10.5" dia; date based on registry mark: 21 Sept 1850
67	40	12	316	1	ironstone-molded form	plate	gothic		Venables & Baines	1840	1870		10.5" dia; same set as V. 315
20	40	15	316	2	ironstone-molded form	plate	gothic		Venables & Baines	1840	1870	1	10.5" dia; same set as V. 315
69	40	15	316	1	ironstone-molded form	plate	gothic		Venables & Baines	1840	1870		10.5" dia; same set as V. 315
70	40	15	316	1	ironstone-molded form	plate	gothic		Venables & Baines	1840	1870		10.5" dia; same set as V. 315
71	40	16	316	1	ironstone-molded form	plate	gothic		Venables & Baines	1840	1870		10.5" dia; same set as V. 315
20	40	15	317	2	ww-nmolded form	oval dish	"modified scallop"			1820	1990	1	medium size
69	40	15	317	1	ww-nmolded form	oval dish	"modified scallop"			1820	1990		
20	40	15	318	3	ironstone-molded form	8-sided serving dish with lug handles	gothic		Livesley, Powell & Co.	1851	1865	1	11" across; prob soup tureen or vegetable dish
69	40	15	318	1	ironstone-molded form	8-sided serving dish with lug handles	gothic		Livesley, Powell & Co.	1851	1865		11" across; prob soup tureen or vegetable dish
70	40	15	318	1	ironstone-molded form	8-sided serving dish with lug handles	gothic		Livesley, Powell & Co.	1851	1865		11" across; prob soup tureen or vegetable dish
90	40	16	318	5	ironstone-molded form	8-sided serving dish with lug handles	gothic		Livesley, Powell & Co.	1851	1865		11" across; prob soup tureen or vegetable dish
91	40	17	318	2	ironstone-molded form	8-sided serving dish with lug handles	gothic		Livesley, Powell & Co.	1851	1865		11" across; prob soup tureen or vegetable dish
?	40	?	318	4	ironstone-molded form	8-sided serving dish with lug handles	gothic		Livesley, Powell & Co.	1851	1865		11" across; prob soup tureen or vegetable dish
68	40	13	319	1	ironstone-molded form	saucer	gothic		indeterminate	1840	1870	1	6.5" dia
?	40	?	319	1	ironstone-molded form	saucer	gothic		W. Adams & Sons	1840	1870		6.5" dia
34	40	14	320	1	ironstone-molded form	saucer	gothic		"Superior"	1840	1870	1	6" dia

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
70	40	15	320	1	ironstone-molded form	saucer	gothic		W. Adams & Sons "Superior"	1840	1870		6" dia
91	40	17	320	1	ironstone-molded form	saucer	gothic		W. Adams & Sons "Superior"	1840	1870		6" dia
?	40	?	320	1	ironstone-molded form	saucer	gothic		W. Adams & Sons "Superior"	1840	1870		6" dia
90	40	16	321	1	ironstone-molded form	saucer	gothic		W. Adams & Sons "Superior"	1840	1870	1	6" dia; same set as V. 320
?	40	?	321	1	ironstone-molded form	saucer	gothic		W. Adams & Sons "Superior"	1840	1870		6" dia; same set as V. 320
34	40	15	322	1	ironstone-plai n	plate			W. Adams & Sons "Superior"	1840	1870	1	9.5" dia
?	40	?	322	2	ironstone-plai n	plate			W. Adams & Sons "Superior"	1840	1870		9.5" dia
20	40	15	323	1	ironstone-plai n	plate			James Edwards	1841	1851	1	9.5" dia
70	40	15	323	1	ironstone-plai n	plate			James Edwards	1841	1851		9.5" dia
90	40	16	323	1	ironstone-plai n	plate			James Edwards	1841	1851		9.5" dia
?	40	?	323	4	ironstone-plai n	plate			James Edwards	1841	1851		9.5" dia
91	40	17	324	3	ironstone-molded form	cup			W. Adams & Sons "Superior"	1840	1870	1	
93	40	19	324	1	ironstone-molded form	cup			W. Adams & Sons "Superior"	1840	1870		
70	40	15	325	2	ironstone-molded form	cup			W. Adams & Sons "Superior"	1840	1870	1	
?	40	?	325	1	ironstone-molded form	cup			W. Adams & Sons "Superior"	1840	1870		
90	40	16	326	1	ww-molded form	cup			W. Adams & Sons "Superior"	1830	1870	1	
?	40	?	326	1	ww-molded form	cup			W. Adams & Sons "Superior"	1830	1870		
34	40	14	327	1	ironstone-molded	lid with bar finial			W. Adams & Sons "Superior"	1840	1870		
20	40	15	327	3	ironstone-molded	lid with bar finial			W. Adams & Sons "Superior"	1840	1870	1	lid to serving dish;
69	40	15	327	2	ironstone-molded	lid with bar finial			W. Adams & Sons "Superior"	1840	1870		lid to serving dish;
70	40	15	327	4	ironstone-molded	lid with bar finial			W. Adams & Sons "Superior"	1840	1870		lid to serving dish;
90	40	16	327	7	ironstone-molded	lid with bar finial			W. Adams & Sons "Superior"	1840	1870		lid to serving dish;
?	40	?	327	4	ironstone-molded	lid with bar finial			W. Adams & Sons "Superior"	1840	1870		lid to serving dish;
34	40	14	328	1	red-bodied with luster	cup			W. Adams & Sons "Superior"	1790	1840	1	
70	40	15	328	2	red-bodied with luster	cup			W. Adams & Sons "Superior"	1790	1840		
90	40	16	328	1	red-bodied with luster	cup			W. Adams & Sons "Superior"	1790	1840		
68	40	13	329	1	red-bodied with luster	mug with everted rim and handle			W. Adams & Sons "Superior"	1790	1840		
34	40	14	329	2	red-bodied with luster	mug with everted rim and handle			W. Adams & Sons "Superior"	1790	1840		
20	40	15	329	1	red-bodied with luster	mug with everted rim and handle			W. Adams & Sons "Superior"	1790	1840	1	
70	40	15	329	6	red-bodied with luster	mug with everted rim and handle			W. Adams & Sons "Superior"	1790	1840		
90	40	16	329	2	red-bodied with luster	mug with everted rim and handle			W. Adams & Sons "Superior"	1790	1840		
68	40	13	330	1	glaze and molded body	teapot	ribs		W. Adams & Sons "Superior"	1790	1840		
20	40	15	330	7	glaze and molded body	teapot	ribs		W. Adams & Sons "Superior"	1790	1840	1	
69	40	15	330	2	glaze and molded body	teapot	ribs		W. Adams & Sons "Superior"	1790	1840		

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
70	40	15	330	15	red-bodded with brown luster glaze and molded body	teapot	ribs			1790	1840		
90	40	16	330	7	red-bodded with brown luster glaze and molded body	teapot	ribs			1790	1840		
?	40	?	330	2	red-bodded with brown luster glaze and molded body	teapot	ribs			1790	1840		
34	40	14	331	1	ww-colored glaze and sprigged with paint	mug	floral						
69	40	15	331	4	ww-colored glaze and sprigged with paint	mug	floral						
70	40	15	331	1	ww-colored glaze and sprigged with paint	mug	floral						
71	40	16	331	4	ww-colored glaze and sprigged with paint	mug	floral						
90	40	16	331	3	ww-colored glaze and sprigged with paint	mug	floral						
91	40	17	331	4	ww-colored glaze and sprigged with paint	mug	floral						
93	40	19	331	2	ww-colored glaze and sprigged with paint	mug	floral						
70	40	15		1	colonoware-gen	body				1762	1820		
34	40	14		1	cw-plain	base				1762	1820		
90	40	16		1	cw-plain	base				1762	1820		
91	40	17		1	cw-plain	body				1762	1820		
33	40	13		1	cw-plain	body				1762	1820		
20	40	15		4	cw-plain	body				1762	1820		
20	40	15		1	cw-plain	body				1762	1820		
71	40	16		2	cw-plain	body				1762	1820		
91	40	17		1	cw-plain	body				1762	1820		
?	40	?		3	cw-plain	body				1762	1820		
34	40	14		1	cw-plain	chamber pot rim				1700	1800		prob chamber pot
67	40	12		1	cw-plain	rim							
33	40	13		1	delft-handpainted blue	base	indeterminate						
20	40	15		2	indeterminate burned	body							
34	40	14		1	indeterminate burned	indeterminate							
33	40	13		1	indeterminate earthenware-blue	rim							
?	40	?		1	transfer print	rim	indeterminate						
?	40	?		3	indeterminate earthenware-plain	body							
?	40	?		1	indeterminate earthenware-plain	rim							
20	40	15		4	ironstone-molded	flatware rim				1840	1990		prob gothic
91	40	17		1	ironstone-molded	hollowware rim				1840	1990		
91	40	17		5	ironstone-molded	rim				1840	1990		
70	40	15		1	ironstone-molded	handle	indeterminate			1840	1990		
70	40	15		1	ironstone-molded	hollowware body	indeterminate			1840	1990		
?	40	?		1	ironstone-molded	hollowware rim				1840	1990		probable pitcher
?	40	?		1	ironstone-molded	lug handle-large	floral			1840	1990		
91	40	17		1	ironstone-molded form	cup	gothic			1840	1870		
20	40	15		1	ironstone-molded form	cup with handle	gothic			1840	1870		
69	40	15		1	ironstone-molded form	flatware rim	gothic			1840	1870		
91	40	17		1	ironstone-molded form	flatware rim	gothic			1840	1870		
?	40	?		2	ironstone-molded form	hollowware base	gothic			1840	1870		
34	40	14		1	ironstone-molded form	hollowware base	gothic			1840	1990		
69	40	15		1	ironstone-molded form	hollowware base-large	gothic			1840	1870		
67	40	12		1	ironstone-molded form	hollowware base-med	gothic			1840	1870		
34	40	14		1	ironstone-molded form	hollowware body	gothic			1840	1870		prob. Cup
20	40	15		1	ironstone-molded form	hollowware rim	gothic			1840	1870		prob cup

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BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
69	40	15	1	1	ironstone-molded form	hollowware rim	gothic			1840	1870		prob cup
20	40	15	1	1	ironstone-molded form	hollowware rim-med	gothic			1840	1870		
68	40	13	1	1	ironstone-molded form	saucer	gothic			1840	1870		
67	40	12	1	1	ironstone-molded form	saucer				1840	1870		
34	40	14	1	1	ironstone-molded form-sprigged	hollowware body	indeterminate		Charles Meigh & Son	1840	1990		
67	40	12	1	1	ironstone-plain	base			indeterminate	1851	1861		
68	40	13	2	2	ironstone-plain	base			Venables & Baines	1840	1990		
34	40	14	2	2	ironstone-plain	base			indeterminate	1851	1852		
20	40	15	1	1	ironstone-plain	base			indeterminate	1840	1990		
20	40	15	2	2	ironstone-plain	base				1840	1990		
69	40	15	1	1	ironstone-plain	base				1840	1990		prob saucer
69	40	15	1	1	ironstone-plain	base				1840	1990		
91	40	17	1	1	ironstone-plain	base			James Edwards	1842	1851		
? 40	? 40	? 17	1	1	ironstone-plain	base				1840	1990		
? 40	? 40	? 17	5	5	ironstone-plain	base				1840	1990		
34	40	14	1	1	ironstone-plain	base with foot-stand				1840	1990		
67	40	12	7	7	ironstone-plain	body				1840	1990		
33	40	13	1	1	ironstone-plain	body				1840	1990		
68	40	13	14	14	ironstone-plain	body				1840	1990		
34	40	14	8	8	ironstone-plain	body				1840	1990		
20	40	15	19	19	ironstone-plain	body				1840	1990		
69	40	15	3	3	ironstone-plain	body				1840	1990		
71	40	16	2	2	ironstone-plain	body				1840	1990		
90	40	16	7	7	ironstone-plain	body				1840	1990		
91	40	17	1	1	ironstone-plain	body				1840	1990		
? 40	? 40	? 17	34	34	ironstone-plain	body				1840	1990		
? 40	? 40	? 17	1	1	ironstone-plain	deep bowl				1840	1990		7.5" dia; prob same as V. 256
20	40	15	1	1	ironstone-plain	flatware base				1840	1990		prob saucer
71	40	16	1	1	ironstone-plain	flatware base				1840	1990		prob gothic shape
69	40	15	1	1	ironstone-plain	flatware rim				1840	1990		prob saucer
69	40	15	1	1	ironstone-plain	flatware rim				1840	1990		
71	40	16	1	1	ironstone-plain	flatware rim				1840	1990		prob gothic shape
34	40	14	2	2	ironstone-plain	handle				1840	1990		
20	40	15	1	1	ironstone-plain	handle				1840	1990		
69	40	15	1	1	ironstone-plain	handle				1840	1990		
91	40	17	1	1	ironstone-plain	handle				1840	1990		
20	40	15	1	1	ironstone-plain	handle-small				1840	1990		poss toy tea set
69	40	15	1	1	ironstone-plain	hollowware base				1840	1990		prob cup
93	40	19	1	1	ironstone-plain	hollowware base				1840	1990		
71	40	16	1	1	ironstone-plain	hollowware body				1840	1990		
34	40	14	1	1	ironstone-plain	hollowware body with handle				1840	1990		
20	40	15	1	1	ironstone-plain	hollowware rim				1840	1990		
90	40	16	1	1	ironstone-plain	hollowware rim				1840	1990		
68	40	13	1	1	ironstone-plain	lid				1840	1990		8.5" dia
34	40	14	1	1	ironstone-plain	plate				1840	1990		
34	40	14	1	1	ironstone-plain	rim				1840	1990		
69	40	15	1	1	ironstone-plain	rim				1840	1990		
70	40	15	2	2	ironstone-plain	rim				1840	1990		
70	40	15	1	1	ironstone-plain	rim				1840	1990		
? 40	? 40	? 15	8	8	ironstone-plain	rim				1840	1990		
33	40	13	1	1	ironstone-molded	rim				1840	1990		
68	40	13	1	1	porcelain-gilded	body	floral			1840	1990		
71	40	16	1	1	porcelain-handpainted	body	indeterminate			1850	1990		
69	40	15	1	1	blue	body	indeterminate			1850	1990		

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20	40	15	1	1	porcelain-handpainted underglaze	rim						
20	40	15	1	1	porcelain-no glaze	body						
34	40	14	1	1	porcelain-Oriental export-plain	body						
90	40	16	1	1	porcelain-Oriental export-underglaze	base	floral					
?	40	?	1	1	porcelain-Oriental export-underglaze	base	indeterminate					
67	40	12	1	1	porcelain-plain	body						
68	40	13	1	1	porcelain-plain	body						
34	40	14	2	2	porcelain-plain	body						
70	40	15	1	1	porcelain-plain	body						
90	40	16	1	1	porcelain-plain	body						
?	40	?	1	1	porcelain-plain	body						
67	40	12	1	1	porcelain-plain	hollowware body with lug handle						thin sherd with perforations
93	40	19	1	1	porcelain-plain	indeterminate						
20	40	15	1	1	porcelain-plain	rim						
90	40	16	1	1	pw-blue transfer print	handle	indeterminate			1800	1840	
67	40	12	1	1	pw-blue transfer print	hollowware rim	floral			1800	1840	
71	40	16	1	1	pw-blue transfer print	tile	landscape			1800	1840	architectural ceramic
20	40	15	1	1	pw-factory slip	body	bands			1790	1890	
93	40	19	1	1	pw-factory slip	body	indeterminate			1790	1890	
68	40	13	1	1	pw-handpainted underglaze blue	base	floral			1780	1820	
33	40	13	1	1	pw-handpainted underglaze blue	rim	chinoiserie			1780	1820	
91	40	17	1	1	polychrome	body	floral			1795	1820	
67	40	12	1	1	pw-molded	body	indeterminate			1780	1840	
20	40	15	2	2	pw-plain	base				1780	1840	
69	40	15	2	2	pw-plain	base				1780	1840	
90	40	16	1	1	pw-plain	base				1780	1840	
67	40	12	1	1	pw-plain	body				1780	1840	
?	40	?	3	3	pw-plain	body				1780	1840	
33	40	13	1	1	pw-shell edge blue	rim				1780	1840	
20	40	15	1	1	pw-shell edge green	rim				1780	1840	
70	40	15	1	1	red bodied slipware	body				1780	1840	
20	40	15	1	1	redware-dark brown glaze	handle				1670	1850	
67	40	12	1	1	redware with mottled dark brown glaze	body						
?	40	?	1	1	redware-dark brown glaze	body						
34	40	14	1	1	redware-no glaze	base						
90	40	16	2	2	redware-no glaze	body						prob. Flowerpot
70	40	15	5	5	redware-no glaze	flower pot						
20	40	15	2	2	redware-no glaze	flower pot-base						
20	40	15	17	17	redware-no glaze	flower pot-body						
20	40	15	4	4	redware-no glaze	flower pot-rim						
34	40	14	1	1	refined earthenware with luster glaze	body						
67	40	12	1	1	refined earthenware with colored slip interior	body						
71	40	16	1	1	refined redware-colored slips	hollowware						
70	40	15	1	1	unidentified refined earthenware	body						burned/discolored
90	40	16	1	1	ww-black transfer print	base	indeterminate			1820	1915	
34	40	14	1	1	ww-black transfer print	body	indeterminate			1820	1915	
69	40	15	1	1	ww-black transfer print with gold	body	floral			1820	1915	
20	40	15	1	1	ww-black transfer print with gold	flatware base	floral			1820	1915	
20	40	15	2	2	ww-blue transfer print	base	floral			1820	1915	

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90	40	16	1	1	ww-blue transfer print	base	indeterminate			1820	1915	
67	40	12	3	3	ww-blue transfer print	body	floral			1820	1915	
33	40	13	2	2	ww-blue transfer print	body	indeterminate			1820	1915	
68	40	13	4	4	ww-blue transfer print	body	indeterminate			1820	1915	
34	40	14	5	5	ww-blue transfer print	body	indeterminate			1820	1915	
20	40	15	6	6	ww-blue transfer print	body	indeterminate			1820	1915	
69	40	15	5	5	ww-blue transfer print	body	indeterminate			1820	1915	
90	40	16	2	2	ww-blue transfer print	body	indeterminate			1820	1915	
?	40	?	8	8	ww-blue transfer print	body	indeterminate			1820	1915	
?	40	?	1	1	ww-blue transfer print	hollowware body	indeterminate			1820	1915	
33	40	13	1	1	ww-blue transfer print	lid	landscape			1820	1915	
68	40	13	1	1	ww-blue transfer print	rim	indeterminate			1820	1915	
20	40	15	1	1	ww-blue transfer print	rim	indeterminate			1820	1915	
69	40	15	1	1	ww-blue transfer print	rim	indeterminate			1820	1915	
70	40	15	1	1	ww-blue transfer print	rim	indeterminate			1820	1915	
90	40	16	2	2	ww-blue transfer print	rim	indeterminate			1820	1915	
?	40	?	3	3	ww-blue transfer print	rim	indeterminate			1820	1915	
67	40	12	1	1	ww-blue transfer print-late style	base	floral			1855	1915	
?	40	?	1	1	ww-blue transfer print-old blue	body	indeterminate			1820	1835	
69	40	15	1	1	ww-blue transfer print-old blue	rim	indeterminate			1820	1835	
?	40	?	3	3	ww-blue transfer print-old blue	rim	indeterminate			1820	1835	
33	40	13	1	1	ww-brown transfer print	base	floral			1820	1915	
68	40	13	1	1	ww-brown transfer print	body	floral			1820	1915	
20	40	15	1	1	ww-brown transfer print	body	floral			1820	1915	
67	40	12	4	4	ww-brown transfer print	body	indeterminate			1820	1915	
70	40	15	1	1	ww-brown transfer print	body	indeterminate			1820	1915	
69	40	15	1	1	ww-brown transfer print	hollowware rim	landscape			1820	1915	prob cup
90	40	16	1	1	ww-brown transfer print over yellow glaze	flatware base	indeterminate					
68	40	13	1	1	ww-brown transfer print with molded form	hollowware body	landscape-gothic shape			1820	1915	
33	40	13	1	1	ww-factory slip	body	bands			1820	1900	
68	40	13	1	1	ww-factory slip	body	bands			1820	1900	
20	40	15	3	3	ww-factory slip	body	bands			1820	1900	
70	40	15	2	2	ww-factory slip	body	bands			1820	1900	
90	40	16	2	2	ww-factory slip	body	bands			1820	1900	
91	40	17	1	1	ww-factory slip	body	bands			1820	1900	
20	40	15	1	1	ww-factory slip	body	marble cable			1820	1900	
34	40	14	3	3	ww-factory slip	hollowware body	bands			1820	1900	
69	40	15	4	4	ww-factory slip	hollowware body	bands			1820	1900	
34	40	14	2	2	ww-factory slip	hollowware rim	bands			1820	1900	
?	40	?	1	1	ww-factory slip	hollowware rim	bands			1820	1900	
33	40	13	1	1	ww-factory slip	rim	bands			1820	1900	
20	40	15	1	1	ww-factory slip	rim	bands			1820	1900	
70	40	15	3	3	ww-factory slip	rim	bands			1820	1900	
70	40	15	5	5	ww-flow black	body	indeterminate			1835	1910	
67	40	12	2	2	ww-flow black	hollowware body	floral			1835	1910	poss part of V. 245
69	40	15	1	1	ww-flow black	hollowware rim	floral			1835	1910	poss part of V. 245
20	40	15	3	3	ww-flow black	hollowware rim	indeterminate			1835	1910	poss part of V. 276
68	40	13	1	1	ww-flow black	body	indeterminate			1835	1910	
68	40	13	1	1	ww-green transfer print	body	indeterminate			1825	1915	
69	40	15	1	1	ww-handpainted underglaze black	rim	indeterminate			1820	1990	
67	40	12	1	1	ww-handpainted underglaze blue	base	indeterminate			1820	1990	
67	40	12	2	2	polychrome	body	floral			1820	1990	

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV NOTES/COMMENTS
33	40	13	1	1	ww-handpainted underglaze	body	floral			1820	1990	
34	40	14	4	4	ww-handpainted underglaze	body	floral			1820	1990	
20	40	15	1	1	ww-handpainted underglaze	body	floral			1820	1990	
90	40	16	2	2	ww-handpainted underglaze	body	floral			1820	1990	
70	40	15	1	1	ww-handpainted underglaze	body	indeterminate			1820	1990	
?	40	?	1	1	ww-handpainted underglaze	body	indeterminate			1820	1990	
34	40	14	1	1	polychrome	hollowware rim	indeterminate			1820	1990	
90	40	16	1	1	ww-indeterminate decoration	body	indeterminate			1820	1990	
33	40	13	1	1	ww-indeterminate decoration	body	indeterminate			1820	1990	
?	40	?	1	1	ww-molded	plate				1820	1990	
70	40	15	3	3	ww-molded form	hollowware body	gothic			1830	1870	probable cups
70	40	15	1	1	ww-molded form	hollowware body	gothic			1830	1870	
90	40	16	1	1	ww-molded form	small				1830	1870	prob. Cup
91	40	17	1	1	ww-molded form	plate	gothic			1830	1870	
70	40	15	1	1	ww-molded form	saucer	gothic			1830	1870	6" dia.
67	40	12	1	1	ww-plain	base				1820	1990	
33	40	13	1	1	ww-plain	base				1820	1990	
68	40	13	2	2	ww-plain	base				1820	1990	
34	40	14	4	4	ww-plain	base				1820	1990	
20	40	15	8	8	ww-plain	base				1820	1990	
69	40	15	3	3	ww-plain	base				1820	1990	
70	40	15	6	6	ww-plain	base				1820	1990	
90	40	16	8	8	ww-plain	base				1820	1990	
90	40	16	1	1	ww-plain	base				1820	1990	
91	40	17	1	1	ww-plain	base				1820	1990	
?	40	?	?	?	ww-plain	base				1820	1990	
34	40	14	1	1	ww-plain	base-small				1820	1990	
67	40	12	4	4	ww-plain	body				1820	1990	
33	40	13	7	7	ww-plain	body				1820	1990	
68	40	13	3	3	ww-plain	body				1820	1990	
34	40	14	15	15	ww-plain	body				1820	1990	
20	40	15	13	13	ww-plain	body				1820	1990	
69	40	15	10	10	ww-plain	body				1820	1990	
70	40	15	6	6	ww-plain	body				1820	1990	
71	40	16	2	2	ww-plain	body				1820	1990	
90	40	16	15	15	ww-plain	body				1820	1990	
91	40	17	6	6	ww-plain	body				1820	1990	
?	40	?	?	?	ww-plain	body				1820	1990	
91	40	17	1	1	ww-plain	bowl with carinated shape				1820	1990	8" dia; prob same as V. 256
20	40	15	1	1	ww-plain	handle				1820	1990	
90	40	16	1	1	ww-plain	hollowware base				1820	1990	
?	40	?	?	?	ww-plain	hollowware base-med				1820	1990	
20	40	15	2	2	ww-plain	hollowware base-med				1820	1990	
70	40	15	1	1	ww-plain	hollowware body				1820	1990	
70	40	15	1	1	ww-plain	hollowware body				1820	1990	prob gothic
90	40	16	2	2	ww-plain	hollowware body				1820	1990	prob. Lid
68	40	13	1	1	ww-plain	hollowware body with handle				1820	1990	
20	40	15	1	1	ww-plain	hollowware rim				1820	1990	

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Feature 40-Ceramics

BAG #	FEA	LEV	VESSEL #	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
69	40	15	1	1	ww-plain	hollowware rim				1820	1990		
71	40	16	1	1	ww-plain	hollowware rim				1820	1990		poss basin
67	40	12	1	1	ww-plain	hollowware with handle				1820	1990		prob cup
68	40	13	1	1	ww-plain	plate				1820	1990		
68	40	13	1	1	ww-plain	rim				1820	1990		
40	40	14	1	1	ww-plain	rim				1820	1990		
20	40	15	2	2	ww-plain	rim				1820	1990		6" dia; poss saucer
69	40	15	1	1	ww-plain	rim				1820	1990		
91	40	17	1	1	ww-plain	rim				1820	1990		
93	40	19	1	1	ww-plain	rim				1820	1990		
90	40	16	1	1	ww-plain	spout				1820	1990		
20	40	15	1	1	ww-purple transfer print	body	floral			1825	1915		
20	40	15	1	1	ww-red transfer print	base	floral			1825	1915		
71	40	16	1	1	ww-red transfer print	base	indeterminate			1825	1915		
69	40	15	1	1	ww-shell edge blue	rim	indeterminate			1820	1900		
68	40	13	1	1	ww-shell edge blue	rim	scallop rim with bud			1800	1850		
?	40	?	1	1	ww-shell edge blue	rim	scallop rim with bud			1800	1850		
70	40	15	3	3	yw-dipped	hollowware body	bands			1827	1940		
70	40	15	1	1	yw-dipped	hollowware rim	bands			1827	1940		
67	40	12	1	1	yw-dipt	body	bands			1827	1940		
69	40	15	2	2	yw-dipt	body	bands			1827	1940		
20	40	15	1	1	yw-dipt	deep bowl with				1827	1940		
68	40	13	1	1	yw-dipt	carinated shape	bands			1827	1940		
68	40	13	1	1	yw-dipt	hollowware body	bands			1827	1940		
70	40	15	1	1	yw-plain	hollowware rim	bands			1827	1940		
91	40	17	1	1	yw-plain	base				1827	1940		
33	40	13	1	1	yw-plain	body	indeterminate			1827	1940		
34	40	14	1	1	yw-plain	body				1827	1940		
70	40	15	1	1	yw-plain	body				1827	1940		
20	40	15	1	1	yw-plain	handle				1827	1940		
34	40	14	1	1	yw-plain	hollowware base				1827	1940		
20	40	15	2	2	yw-plain	hollowware base				1827	1940		
70	40	15	1	1	yw-plain	rim				1827	1940		
34	40	14	1	1	yw-rockingham glaze	body				1812	1920		
20	40	15	1	1	yw-rockingham glaze	body				1812	1920		
90	40	16	4	4	yw-rockingham glaze	body				1812	1920		prob. Parts of cuspidor
?	40	?	4	4	yw-rockingham glaze	body				1812	1920		prob parts of V. 264
TOTAL=												1626	

BAG	FEA	LEV	HALF	QTY	MANUFACTURE			FUNCTION	COLOR	FORM	DATES	NOTES
					TECHNIQUE	MANUFACTURE	MANUFACTURE					
56	40	1	N	1	blown		bottle-gen	aqua	body fragment		hand blown or mold blown or automatic	
56	40	1	N	1	hand blown		bottle-gen	cobalt blue	neck fragment		hand blown neck fragment	
56	40	1	N	3	hand blown		bottle-spirit	olive	body fragments		probably hand blown	
21	40	1	S	2	indeterminate technique		bottle-gen	aqua	body fragments base and body fragments		semi-auto or automatic machine made	
21	40	1	S	4	molded		tableware-tumbler	clear-lead			hand or mold blown	
21	40	1	S	3	blown		bottle-spirit	olive	body fragment		semi-auto or automatic machine made	
30	40	1	S	4	indeterminate technique		bottle-gen	clear	body fragment		clear glass tumbler or bowl	
30	40	1	S	1	molded		tableware-indeterminate	clear-lead	rim fragment		1=french square design (mustard bottle?) 1=shoulder frag	
57	40	2	N	2	mold blown		bottle-gen	aqua	body fragment		heavy patina probably hand blown	
57	40	2	N	2	indeterminate technique		bottle-gen	clear-lead	body fragment			
57	40	2	N	1	hand blown		bottle-spirit	olive	body fragment			
22	40	2	S	2	mold blown		bottle-gen	aqua	body fragments			
22	40	2	S	5	hand blown		bottle-spirit	olive	body fragments		hand blown heavy patina molded or machine made	
58	40	3	N	1	indeterminate technique		bottle-gen	amethyst	body fragment		1880-1917	
58	40	3	N	1	indeterminate technique		bottle-gen	clear-lead	finish/basal fragment			
58	40	3	N	1	molded		bottle-gen	clear-lead	body fragment			
58	40	3	N	2	hand blown		tableware-tumbler	olive	body fragments		probably hand blown	
23	40	3	S	7	machine-made		bottle-spirit	aqua	body fragments		machine made aqua bottle glass	
23	40	3	S	1	mold blown		bottle-gen	cobalt blue	body fragment			
23	40	3	S	1	indeterminate technique		bottle-gen	aqua	finish fragment base and body fragments		double ring finish	
23	40	3	S	2	molded		bottle-gen	clear-lead	fragments		blow pipe pontil mark	
23	40	3	S	1	molded etched		bottle-gen	clear-lead	neck fragment		bowl	
23	40	3	S	1	molded		tableware-indeterminate	clear-lead	rim fragment		molded lead glass tumbler	
59	40	4	N	3	indeterminate technique		bottle-gen	aqua	body fragments		hand blown or mold blown or automatic	
24	40	4	S	1	mold blown		bottle-food	aqua	Body fragment		london mustard bottle fragment	
24	40	4	S	2	machine-made		bottle-gen	aqua	body fragments			
24	40	4	S	1	molded		tableware-tumbler	clear-lead	body fragments			
24	40	4	S	1	indeterminate technique		bottle-spirit	olive	body fragment		heavy patina	
60	40	5	N	6	indeterminate technique		bottle-gen	clear	body fragment		either semi-auto or automatic	
60	40	5	N	2	mold blown		bottle-gen	aqua	body fragment		1 frag=french square design	
60	40	5	N	2	hand blown		bottle-spirit	olive	body fragment		probably hand blown	
25	40	5	S	2	aqua bottle glass		bottle-gen	aqua	body fragments		semi auto or automatic machine made bottle glass	
25	40	5	S	7	machine-made		bottle-gen	clear-lead	body fragment			
25	40	5	S	2	mold blown		bottle-gen	milk	body fragment			
25	40	5	S	3	mold blown		bottle-spirit	olive	body fragment		mold blown	
25	40	5	S	1	press molded		tableware-indeterminate	clear-lead	body fragment		plate or saucer embossing	
61	40	6	N	1	clear machine made		bottle glass	clear	body fragments			
61	40	6	N	1	machine-made		bottle-gen	milk	body fragment			
61	40	6	N	3	mold blown		bottle-gen	aqua	body fragments			
61	40	6	N	3	hand blown		bottle-spirit	olive	body fragments		probably hand blown--heavy patina	

BAG	FEA	LEV	HALF	QTY	MANUFACTURE			COLOR	FUNCTION	FORM	DATES	NOTES
					TECHNIQUE							
26	40	6	S	1	indeterminate technique		olive	bottle-gen	finish fragment	1880-1913	definitely hand finished with turning striations	
26	40	6	S	1	machine-made		aqua	bottle-gen	body fragment			
26	40	6	S	1	machine-made		milk	bottle-gen	body fragment			
26	40	6	S	3	mold blown		clear-lead	bottle-gen	body fragment		probably hand blown	
26	40	6	S	1	hand blown		olive	bottle-spirit	body fragment			
62	40	7	N	3	indeterminate technique		clear	bottle-gen	body fragment			
62	40	7	N	1	press molded		clear	tableware-indeterminate	rim fragment		plate, saucer, or bowl	
63	40	7	N	7	indeterminate technique		clear-lead	bottle-gen	body fragment		1 frag w/remnants or bare iron pontil mark	
63	40	7	N	1	machine-made		aqua	bottle-gen	Body fragment			
63	40	7	N	1	indeterminate technique		olive	bottle-spirit	body fragment			
27	40	7	S	1	indeterminate technique		olive	bottle-gen	finish fragment	1880-1913	everted rim ran over by lipping tool-double ring finish	
27	40	7	S	2	indeterminate technique		aqua	bottle-gen	body fragment			
27	40	7	S	1	indeterminate technique		milk	bottle-gen	body fragment		semi-auto or automatic machine made bottle glass	
27	40	7	S	2	mold blown		clear-lead	bottle-gen	body fragment			
27	40	7	S	1	mold blown		olive	pharmaceutical/cosmetic	body fragment		embossing="...ATE..." heavy patina embossing but fragment too small to recognize	
27	40	7	S	1	mold blown		olive	bottle-spirit	body fragment			
28	40	8	S	1	machine-made		clear	pharmaceutical/cosmetic	body fragment		either semi-auto or automatic	
28	40	8	S	1	mold blown		aqua	bottle-gen	body fragment		semi-auto or automatic machine made bottle glass	
28	40	8	S	5	molded		clear-lead	tableware-tumbler	body and rim fragments			
28	40	8	S	2	indeterminate technique		olive	bottle-spirit	body fragment		probably hand blown	
64	40	9	N	2	machine-made		aqua	bottle-gen	body fragment			
64	40	9	N	1	hand blown		clear	bottle-gen	body fragment			
64	40	9	N	2	machine-made		clear	bottle-gen	body fragment			
64	40	9	N	2	molded		clear-lead	tableware-tumbler	body and rim fragments			
64	40	9	N	4	hand blown		olive	bottle-spirit	body fragment			
29	40	9	S	2	machine-made		aqua	bottle-gen	body fragment			
29	40	9	S	1	machine-made		milk	bottle-gen	body fragment			
29	40	9	S	4	hand blown		olive	bottle-spirit	body fragment		probably hand blown	
65	40	10	N	4	machine-made		aqua	bottle-gen	body fragment			
65	40	10	N	14	machine-made		clear	bottle-gen	body fragment			
65	40	10	N	2	hand blown		olive	bottle-spirit	body fragment		probably hand blown	
65	40	10	N	1	machine-made		blue (opaque)	bottle-gen	body fragment		clear leaded glass--machine made	
66	40	11	N	2	machine-made		clear-lead	bottle-gen	body fragment		body fragments	
66	40	11	N	7	hand blown		aqua	bottle-gen	body fragment		body fragments	
66	40	11	N	1	molded		milk	tableware-indeterminate	basal fragment		bowl base	
31	40	11	S	1	indeterminate technique		clear-lead	bottle-gen	body fragment		either molded or automatic sand pontil mark, sheared finish with applied string ring	
31	40	11	S	44	hand blown		aqua	bottle-gen	body, base, & finish frags.			
31	40	11	S	1	hand blown		olive	bottle-spirit	body fragment		probably hand blown	
67	40	12	N	4	mold blown		aqua	base and body fragments	container-indeterminate		mold blown or automatic	
67	40	12	N	7	molded		clear-lead	body, base, and rim frags	tableware-tumbler		molded tumbler	

BAG	FEA	LEV	HALF	QTY	MANUFACTURE		COLOR	FUNCTION	FORM	DATES	NOTES
					TECHNIQUE	FORM					
67	40	12	N	3	hand blown		olive	body fragments	bottle-spirit		probably hand blown
32	40	12	S	1	machine made bottle		clear	body fragment	general		hand blown
32	40	12	S	1	hand blown		aqua	body fragment	general		probably hand blown
32	40	12	S	1	blown		olive	body fragment	general		
68	40	13	N	2	hand blown		aqua	basal fragments	bottle-vial		
68	40	13	N	1	indeterminate	technique-etc	clear-lead	body fragment	general		lead glass candelabra or compote? Large vessel fragments
68	40	13	N	1	press molded		clear-lead	candelabra fragments	tableware-stemware-large		
68	40	13	N	3	molded		clear-lead	base and rim fragments	tableware-tumbler		
68	40	13	N	1	indeterminate	technique	olive	body and neck fragments	bottle-case		either mold blown or hand blown
68	40	13	N	6	indeterminate	technique	olive	body and neck fragments	bottle-spirit		either mold blown or hand blown
68	40	13	N	1	mold blown		olive	basal fragment	bottle-spirit		mold blown bottle glass
33	40	13	S	1	mold blown		aqua	body fragment	general		hand blown
33	40	13	S	2	hand blown		olive	body fragment	bottle-spirit		
34	40	14	S	5	indeterminate	technique	aqua	body fragments	bottle-general		semi-auto or automatic
34	40	14	S	1	indeterminate	technique	milk	body fragment	general		
34	40	14	S	18	press molded		clear-lead	body fragments	container-indeterminate		
34	40	14	S	1	hand blown		aqua	neck and finish fragment	bottle-general		sheared with applied string rim
34	40	14	S	1	hand blown		aqua	basal fragments	bottle-general	pre-1845	glass tipped pontil mark
34	40	14	S	6	indeterminate	technique-etc	clear-lead	Body fragments	tableware-Indeterminate		
34	40	14	S	4	molded		clear-lead	body and rim fragments	tableware-tumbler		
34	40	14	S	10	hand blown		olive	body and neck fragments	bottle-spirit		hand blown
70	40	15	N	5	indeterminate	technique	aqua	body fragment	bottle-general pharmaceutical/ cosmetic-gen		
70	40	15	N	1	indeterminate	technique	aqua	body and neck fragments	cosmetic-gen		indeterminate manufacture technique
70	40	15	N	23	indeterminate	technique	aqua	body and neck fragments	bottle-general pharmaceutical- patent med.		london mustard bottle fragment semi-auto or automatic
70	40	15	N	1	indeterminate	technique	aqua	body fragment	patent med.	post-1860?	
70	40	15	N	27	indeterminate	technique	clear-lead	body fragments	general		
70	40	15	N	15	indeterminate	technique-etc	clear-lead	body fragments	tableware-Indeterminate		
70	40	15	N	1	automatic bottle machine		aqua	Whole bottle	bottle-general	1904-1907	Aldophus Busch Glass Manufacturing Co., 1904-1907 mark 3 down tooled finish; one with residue of label or seal
70	40	15	N	3	indeterminate	technique	olive	neck and finish fragments	bottle-spirit		
70	40	15	N	3	indeterminate	technique	olive	neck and finish fragments	bottle-general		
70	40	15	N	4	hand blown		aqua	neck and finish fragments	bottle-general		aqua bottle glass, wine/brandy finish 2=flanged lip, 1 = everted lip, 1=applied string ring finish
70	40	15	N	1	mold blown		aqua	basal fragment	bottle-general		glass tipped pontil mark
70	40	15	N	3	molded		clear-lead	body fragments	tableware-Indeterminate		decanter or vase
70	40	15	N	6	molded		clear-lead	container top fragments	tableware-stemware- large foot		
70	40	15	N	3	molded		clear-lead	candelabra fragments	tableware-stemware- large		2 candelabra stem fragments, 1 candelabra base frag
70	40	15	N	20	molded		clear-lead	body, base, and rim frags	tableware-tumbler pharmaceutical- patent med.		molded tumbler 3="...AEROMATIC SCHNAPPS..." 2="...EDAM..."
70	40	15	N	6	mold blown		olive	body fragments	patent med.		

MANUFACTURE										
BAG	FEA	LEV	HALF	QTY	TECHNIQUE	COLOR	FUNCTION	FORM	DATES	NOTES
70	40	15	N	68	mold blown	olive	body fragments	bottle-spirit		mold blown or hand blown
70	40	15	N	1	mold blown	olive	basal fragment	bottle-spirit		sand pontil mark
70	40	15	N	7	mold blown	olive	base and body fragments	bottle-spirit		mold blown
70	40	15	N	4	mold blown	olive	body and basal fragment	bottle-general	1867+	clear/leaded glass, w/bare iron pontil mark
70	40	15	N	11	mold blown	aqua	panel fragments	bottle-general		mold lines up sides,
70	40	15	N	7	mold blown	aqua	basal and body fragments	pharmaceutical-patent med.	mold-1750-1880	"Barry's Tricopherous for the Skin and Hair"--1851-1982
20	40	15	S	5	mold blown	aqua	body fragments	general		
20	40	15	S	3	hand blown	aqua	body fragments	general		
20	40	15	S	2	indeterminate technique	aqua	body fragments	general		
20	40	15	S	5	mold blown	aqua	body fragments	bottle-general	1867+	mold blown
20	40	15	S	4	mold blown	aqua	body fragments	container-indeterminate	1867+	molded design in panel
20	40	15	S	2	mold blown	aqua	body fragment	pharmaceutical-patent r	1867+	embossing="1...TRICO...FOR TH...AND H...", 1="...V...MP..."
20	40	15	S	13	indeterminate technique	clear-lead	body fragments	general		semi-auto or automatic embossing="...TA...D...T..."; semi-auto or automatic
20	40	15	S	1	mold blown	clear-lead	panel fragment	pharmaceutical-patent r	1867+	
20	40	15	S	4	indeterminate technique	clear-lead	body fragments	tableware-indeterminate		glass tipped pontil mark on circular base
20	40	15	S	1	hand blown	aqua	basal fragment	container-indeterminate		aqua glass
20	40	15	S	1	indeterminate technique	clear-lead	body fragments	general		mark, mold striations
20	40	15	S	1	mold blown	aqua	basal fragment	bottle-general		molded tumbler
20	40	15	S	14	molded	clear-lead	body, base, and rim frags	tableware-tumbler		blown or mold blown
20	40	15	S	17	indeterminate technique	olive	Body fragments	bottle-spirit		mold blown
20	40	15	S	3	mold blown	olive	basal fragments	bottle-spirit		1: 2-pc finish; 1 neck frag
20	40	15	S	2	indeterminate technique	olive	neck and finish fragments	bottle-spirit		plate or saucer
20	40	15	S	1	press molded	clear-lead	rim fragment	tableware-indeterminate		decanter or vase
20	40	15	S	2	press molded	clear-lead	body fragments	tableware-indeterminate		all hand or mold blown
69	40	15	S	5	indeterminate technique	aqua	body and neck fragments	bottle-general		geometric dec
69	40	15	S	7	indeterminate technique	clear-lead	body and neck fragments	bottle-general		1=down tooled, 1=straight with folded in finish
69	40	15	S	2	indeterminate technique	clear-lead	body fragments	tableware-indeterminate		push up with glass tipped pontil mark
69	40	15	S	2	indeterminate technique	aqua	neck and finish fragments	bottle-general		hollowware; stars in panels decoration
69	40	15	S	1	hand blown	aqua	basal fragment	tableware-tumbler		molded tumbler
69	40	15	S	1	press molded	clear-lead	body fragment	pharmaceutical-patent med.		embossing"...AR..."
69	40	15	S	9	molded	clear-lead	body, base, and rim frags	med.		probably hand blown
69	40	15	S	1	molded	aqua	body fragment	bottle-spirit		
69	40	15	S	10	hand blown	olive	body, neck and basal frags	container-indeterminate		
90	40	16	N	32	mold blown	aqua	body, base and neck frags	pharmaceutical-patent med.	1867+	9 fragments embossed, 1 base fragment with glass tipped pontil
90	40	16	N	16	mold blown	aqua	body and base fragments	general		
90	40	16	N	5	molded	clear-lead	lid fragments	general		etched
90	40	16	N	10	indeterminate technique	clear-lead	body fragments	tableware-indeterminate		2-pc finish
90	40	16	N	2	indeterminate technique	olive	finish and neck fragments	bottle-spirit		

MANUFACTURE											
BAG	FEA	LEV	HALF	QTY	TECHNIQUE	COLOR	FUNCTION	FORM	DATES	NOTES	
90	40	16	N	1	mold blown	aqua	finish fragment	bottle-general		wide-mouth bottle	
90	40	16	N	4	mold blown	clear-lead	body fragments	tableware-indeterminate			
90	40	16	N	16	molded	clear-lead	Body, Base, and rim frags.	tableware-tumbler			
90	40	16	N	1	mold blown	olive	basal fragment	bottle-spirit		Rickets three piece mold blown bottle glass	
90	40	16	N	47	indeterminate technique	olive	body fragments	bottle-general		hand/mold blown	
71	40	16	S	3	hand blown	clear-lead	body and finish fragments	container-indeterminate		1=flat side, folded out finish fragment	
71	40	16	S	2	molded	clear-lead	body fragment	tableware-tumbler		2=body fragment	
91	40	17	N	1	indeterminate technique	clear	body fragments	general			
91	40	17	N	2	mold blown	aqua	body fragments	general		blow bubbles present, 1 frag appears French square like	
91	40	17	N	5	mold blown	olive	body and push up frag.	general		1 frag w/embossing="...D...", 1 base frag with nipple	
91	40	17	N	1	mold blown	olive	body fragments	bottle-general		embossed fragment	
91	40	17	N	2	indeterminate technique	aqua	basal fragments	bottle-general		1 glass tipped pontil mark, 1 bare iron pontil mark	
91	40	17	N	6	molded	clear-lead	base, body and rim frags.	tableware-tumbler			
91	40	17	N	1	molded	clear	rim fragment	tableware-indeterminate		plate, saucer?	
92	40	18	N	1	molded	clear-lead	basal fragments	container-indeterminate		does not appear to be hand blown-few blow bubbles	
93	40	19	N	2	indeterminate technique	aqua	neck and finish fragments	bottle-general		sheared with applied string ring	
93	40	19	N	1	indeterminate technique	olive	body and basal fragment	bottle-spirit		semi-auto or automatic mold, resembles Rickets but w/seam lines	
93	40	19	N	1	molded	clear	basal fragments	container-indeterminate		clear/lead glass, turn mold blown	
TOTAL=				804							

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
56	40	North	1	1		Cut common nail - 12 penny	1805-	ARCH	
56	40	North	1	2		Ferrous metal. Unidentified		MISC	
56	40	North	1	1		Flat Glass, 0.6-0.69mm		ARCH	
56	40	North	1	2		Flat Glass, 0.7-0.79mm		ARCH	
56	40	North	1	1		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	
56	40	North	1	2		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
56	40	North	1	1		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
56	40	North	1	2		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
56	40	North	1	1		Nail, Cut common- 5 penny	1805-	ARCH	
56	40	North	1	3		Nail, Cut common	1805-	ARCH	
56	40	North	1	4		Nail, Unidentified		ARCH	
56	40	North	1	1		Wood screw	1846-	ARCH	
21	40	SOUTH	1		6.2g	Coal		ARCH	
21	40	South	1	1		Conductor plate		ACTIV	
21	40	SOUTH	1	1		Fan Blade, Bone		PERS	
21	40	South	1	2		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
21	40	South	1	14		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
21	40	South	1	1		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
21	40	South	1	5		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
21	40	South	1	2		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
21	40	South	1	2		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
21	40	South	1	1		Flat Glass, 2.0-2.09mm	1881-1888	ARCH	
21	40	South	1	1		Hook & eye, Brass		CLOTH	
21	40	South	1	1		Nail, Cut common - 3 penny	1805-	ARCH	
21	40	South	1	1		Nail, Cut common - 4 penny	1805-	ARCH	
21	40	South	1	1		Nail, Cut common - 6 penny	1805-	ARCH	
21	40	South	1	2		Nail, Cut common - 8 penny	1805-	ARCH	
21	40	South	1	7		Nail, Cut common	1805-	ARCH	
21	40	South	1	34		Nail, Unidentified		ARCH	
21	40	South	1	1		Nail, Unidentified - 10 penny		ARCH	
21	40	South	1	1		Nail, Unidentified - 3 penny		ARCH	
21	40	South	1	1		Nail, Unidentified - 4 penny		ARCH	
21	40	SOUTH	1		2.9g	Plaster/Mortar		ARCH	
57	40	North	2	1		pin, straight		CLOTH	
57	40	North	2	1		Sheet metal, crimped		ARCH	
57	40	NORTH	2	1		Button, porcelain		CLOTH	Medium (.26-.5in) 4 hole
57	40	North	2	1		Conglomerate of slag and ferrous metal		MISC	

Site 38CH1871
Feature 40-Artifacts

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
57	40	North	2	8		Ferrous metal. Unidentified		MISC	
57	40	North	2	1		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	
57	40	North	2	2		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
57	40	North	2	3		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
57	40	North	2	1		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
57	40	North	2	1		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
57	40	North	2	1		Flat Glass, 1.8-1.89mm	1864-1871	ARCH	
57	40	North	2	1		Flat Glass, 2.1-2.19mm	1889-1897	ARCH	
57	40	North	2	1		Flat Glass, 2.2-2.29mm	1897-1905	ARCH	
57	40	North	2	1		Hook & eye, Brass		CLOTH	
57	40	North	2	2		Nail, Cut common - 5 penny	1805-	ARCH	
57	40	North	2	1		Nail, Cut common- 7 penny	1805-	ARCH	
57	40	North	2	5		Nail, Cut common	1805-	ARCH	
57	40	North	2	5		Nail, Unidentified		ARCH	
57	40	North	2	1		Nail, Unidentified - 2 penny		ARCH	
57	40	North	2	1		Nail, Unidentified - 5 penny		ARCH	
57	40	NORTH	2	1	29.2g	Slate		ARCH	
22	40	South	2	1		Nail, T-head wrought frag		ARCH	
22	40	SOUTH	2	1		Button, porcelain		CLOTH	Small (<.25) 2-hole
22	40	SOUTH	2	1		Button, shell		CLOTH	Small (<.25) 4-hole, decorated
22	40	SOUTH	2	1		Fan Blade, Bone		PERS	
22	40	South	2	2		Ferrous metal. Unidentified		ARCH	
22	40	South	2	1		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
22	40	South	2	3		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
22	40	South	2	2		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
22	40	South	2	2		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
22	40	South	2	2		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
22	40	South	2	1		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
22	40	South	2	3		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
22	40	South	2	1		Flat Glass, 1.8-1.89mm	1864-1871	ARCH	
22	40	South	2	1		Flat Glass, 2.1-2.19mm	1889-1897	ARCH	
22	40	South	2	1		Hook & eye, Brass		CLOTH	
22	40	SOUTH	2	2	9.2g	Mortar		ARCH	
22	40	South	2	3		Nail, Cut common	1805-	ARCH	
22	40	South	2	35		Nail, Unidentified		ARCH	
22	40	South	2	1		Nail, Unidentified - 10 penny		ARCH	
22	40	South	2	15		Sheet metal frag.		MISC	
22	40	South	2	3		Strap metal		ACTIV	

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
22	40	SOUTH	2	1		Tile, roof		ARCH	Black glaze
58	40	NORTH	3	2		Button, porcelain		CLOTH	Medium (.26-.5in) 4-hole
58	40	North	3	1		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
58	40	North	3	1		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
58	40	North	3	1		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
58	40	North	3	1		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
58	40	North	3	2		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
58	40	North	3	3		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
58	40	North	3	3		Flat Glass, 1.8-1.89mm	1864-1871	ARCH	
58	40	North	3	1		Flat Glass, 2.0-2.09mm	1881-1888	ARCH	
58	40	North	3	1		Flat Glass, 2.6-2.69mm		ARCH	
58	40	North	3	2		Nail, Cut common - 7 penny	1805-	ARCH	
58	40	North	3	1		Nail, Cut common - 8 penny	1805-	ARCH	
58	40	North	3	4		Nail, Cut common	1805-	ARCH	
58	40	North	3	8		Nail, Unidentified		ARCH	
58	40	North	3	1		Nail, Unidentified - 10 penny		ARCH	
58	40	NORTH	3	2		Pencil, Slate		PERS	
58	40	North	3	14		Sheet metal frag.		MISC	
23	40	South	3	1		Button, Metal		CLOTH	Small (<.25)
23	40	SOUTH	3	1		Button, porcelain		CLOTH	
23	40	South	3	1		Cut common nail - 10 penny		ARCH	
23	40	South	3	6		Ferrous metal. Unidentified		MISC	
23	40	South	3	1		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	
23	40	South	3	2		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
23	40	South	3	1		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
23	40	South	3	3		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
23	40	South	3	6		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
23	40	South	3	4		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
23	40	South	3	3		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
23	40	South	3	2		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
23	40	South	3	1		Flat Glass, 2.0-2.09mm	1881-1888	ARCH	
23	40	South	3	1		Flat Glass, 2.2-2.29mm	1897-1905	ARCH	
23	40	South	3	25		Nail, Unidentified		ARCH	
23	40	South	3	1		Nail, Unidentified - 10 penny		ARCH	
23	40	South	3	1		Nail, Unidentified - 12 penny		ARCH	
23	40	South	3	1		Nail, Unidentified - 2 penny		ARCH	
23	40	South	3	1		Nail, Unidentified - 4 penny		ARCH	

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
23	40	South	3	2		Nail, Unidentified - 7 penny		ARCH	
23	40	SOUTH	3	2		Pencil, Slate		PERS	
23	40	SOUTH	3	1		Pipe		PIPE	5/64th diameter bore
23	40	SOUTH	3	1	33.8g	Plaster		ARCH	
23	40	South	3	1		Seal, Lead based		KITCH	
23	40	South	3	4		Sheet metal frag.		MISC	
23	40	South	3	4		Slag		MISC	
23	40	SOUTH	3	2	11.3g	Slate		ARCH	
23	40	South	3	2		Strap metal		ACTIV	
23	40	SOUTH	3	2		Tile, roof		ARCH	Black glaze
59	40	North	4	1		Buckle, Brass clothing		CLOTH	
59	40	NORTH	4	1		Button, porcelain		CLOTH	
59	40	North	4	7		Can, Corroded iron/steel		ACTIV	Medium (.26-.5in) 4-hole
59	40	North	4	4		Ferrous metal. Unidentified		ARCH	
59	40	North	4	2		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	
59	40	North	4	1		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
59	40	North	4	2		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
59	40	North	4	3		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
59	40	North	4	4		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
59	40	North	4	1		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
59	40	North	4	3		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
59	40	NORTH	4	1	1.6g	Mortar		ARCH	
59	40	North	4	1		Nail, Cut common - 12 penny	1805-	ARCH	
59	40	North	4	1		Nail, Cut common- 4 penny	1805-	ARCH	
59	40	North	4	1		Nail, Cut common - 6 penny	1805-	ARCH	
59	40	North	4	2		Nail, Cut common- 7 penny	1805-	ARCH	
59	40	North	4	1		Nail, Cut common - 9 penny	1805-	ARCH	
59	40	North	4	1		Nail, Cut common	1805-	ARCH	
59	40	North	4	11		Nail, Unidentified		ARCH	
59	40	North	4	1		Nail, Unidentified - 3 penny	1805-	ARCH	
59	40	North	4	3		Nail, Unidentified - 4 penny	1805-	ARCH	
59	40	North	4	4		Nail, Unidentified - 5 penny	1805-	ARCH	
59	40	North	4	1		Nail, Unidentified - 6 penny	1805-	ARCH	
59	40	North	4	1		Wood screw	1700's-1840	ARCH	
24	40	SOUTH	4	3		Button, porcelain		CLOTH	Medium (.26-.5in) 4-hole
24	40	SOUTH	4	10	25.9g	Coal/Slag		MISC	
24	40	South	4	10		Ferrous metal. Unidentified		MISC	

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
24	40	South	4	2		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
24	40	South	4	6		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
24	40	South	4	3		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
24	40	South	4	3		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
24	40	South	4	1		Modern plastic		MISC	
24	40	South	4	1		Nail, Cut common- 16 penny	1805-	ARCH	
24	40	South	4	1		Nail, Cut common - 5 penny	1805-	ARCH	
24	40	South	4	3		Nail, Cut common	1805-	ARCH	
24	40	South	4	15		Nail, Unidentified		ARCH	
24	40	South	4	1		Nail, Unidentified - 12 penny		ARCH	
24	40	South	4	1		Nail, Unidentified - 4 penny		ARCH	
24	40	South	4	2		Nail, Unidentified - 5 penny		ARCH	
24	40	South	4	2		Nail, Unidentified - 7 penny		ARCH	
24	40	South	4	1		Nail, Unidentified - 8 penny		ARCH	
24	40	South	4	1		Nail, Unidentified - 9 penny		ARCH	
24	40	SOUTH	4	3		Pipe		PIPE	5/64th diameter bore
24	40	SOUTH	4	3		Pipe		PIPE	fragment
24	40	South	4	3		Slag		MISC	
60	40	NORTH	5	1		Doll, toy, porcelain		ACTIV	polychrome
60	40	North	5	9		Ferrous metal. Unidentified		MISC	
60	40	North	5	1		Flat Glass, 0.7-0.79mm		ARCH	
60	40	North	5	3		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
60	40	North	5	2		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
60	40	North	5	3		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
60	40	North	5	5		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
60	40	North	5	1		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
60	40	North	5	1		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
60	40	North	5	1		Lid, other metal		KITCH	
60	40	North	5	1		Nail, Cut common- 6 penny	1805-	ARCH	
60	40	North	5	1		Nail, Cut common - 7 penny	1805-	ARCH	
60	40	North	5	1		Nail, Cut common	1805-	ARCH	
60	40	North	5	19		Nail, Unidentified		ARCH	
60	40	NORTH	5	1		Pipe		PIPE	5/64th diameter bore
60	40	NORTH	5	1		Pipe		PIPE	fragment
60	40	North	5	2		Slag		MISC	
60	40	NORTH	5	1	10.7g	Slate		ARCH	
60	40	North	5	1		Wire, Non-electrical		ACTIV	
25	40	SOUTH	5	1		Button, porcelain		CLOTH	Medium (.26-.5in) 4-hole

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
25	40	South	5	2		Ferrous metal. Unidentified		MISC	
25	40	South	5	1		Flat Glass, 0.5 to 0.59mm		ARCH	
25	40	South	5	1		Flat Glass, 0.7-0.79mm		ARCH	
25	40	South	5	4		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
25	40	South	5	4		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
25	40	South	5	2		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
25	40	South	5	5		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
25	40	South	5	4		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
25	40	South	5	1		Nail, Cut common- 9 penny	1805-	ARCH	
25	40	South	5	21		Nail, Unidentified		ARCH	
25	40	South	5	1		Nail, Unidentified - 12 penny		ARCH	
25	40	South	5	1		Nail, Unidentified - 16 penny		ARCH	
25	40	South	5	1		Nail, Unidentified - 5 penny		ARCH	
25	40	South	5	1		Nail, Unidentified - 7 penny		ARCH	
25	40	South	5	4		Sheet metal frag.		MISC	
25	40	South	5	1		Slag		MISC	
61	40	NORTH	6	1		Button, bone		CLOTH	Medium (.26-.5in) 4-hole
61	40	NORTH	6	1		CARVED BONE FRAG		MISC	
61	40	NORTH	6	5	23.7g	Coal/Slag		MISC	
61	40	North	6	5		Ferrous metal. Unidentified		MISC	
61	40	North	6	1		Flat Glass, 0.7-0.79mm	1784-1787	ARCH	
61	40	North	6	1		Flat Glass, 0.8-0.89mm	1788-1796	ARCH	
61	40	North	6	4		Flat Glass, 0.9-0.99mm	1796-1804	ARCH	
61	40	North	6	1		Flat Glass, 1.0-1.09mm	1805-1812	ARCH	
61	40	North	6	4		Flat Glass, 1.1-1.19mm	1822-1829	ARCH	
61	40	North	6	4		Flat Glass, 1.3-1.39mm	1830-1838	ARCH	
61	40	North	6	4		Flat Glass, 1.4-1.49mm	1847-1855	ARCH	
61	40	North	6	1		Flat Glass, 1.6-1.69mm	1881-1888	ARCH	
61	40	North	6	1		Flat Glass, 2.0-2.09mm		ARCH	
61	40	North	6	1		Hook & eye, Brass		CLOTH	
61	40	North	6	1		Metal object, Unidentified		MISC	
61	40	North	6	1		Nail, Cut common- 12 penny	1805-	ARCH	
61	40	North	6	1		Nail, Cut common- 5 penny	1805-	ARCH	
61	40	North	6	6		Nail, Cut common	1805-	ARCH	
61	40	North	6	34		Nail, Unidentified		ARCH	
61	40	NORTH	6	3		Pencil, Slate		PERS	
61	40	NORTH	6	1		Pipe		PIPE	5/64th diameter bore
61	40	North	6	1		Plumbing hardware		ARCH	

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Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
61	40	North	6	1		Slag		MISC	
61	40	NORTH	6		31.2g	Slate		ARCH	
61	40	North	6	1		Staple		ARCH	
26	40	South	6	1		Button, Metal		CLOTH	
26	40	South	6	1		Brick, Unidentified		ARCH	
26	40	SOUTH	6	1		Button, shell	1784-1787	CLOTH	Small (<.25) 2-hole, decorated
26	40	South	6	1		Flat Glass, 0.8-0.89mm	1788-1796	ARCH	
26	40	South	6	3		Flat Glass, 0.9-0.99mm	1796-1804	ARCH	
26	40	South	6	3		Flat Glass, 1.0-1.09mm	1805-1812	ARCH	
26	40	South	6	4		Flat Glass, 1.1-1.19mm	1813-1821	ARCH	
26	40	South	6	2		Flat Glass, 1.2-1.29mm	1822-1829	ARCH	
26	40	South	6	2		Flat Glass, 1.3-1.39mm	1830-1838	ARCH	
26	40	South	6	2		Flat Glass, 1.4-1.49mm	1839-1846	ARCH	
26	40	South	6	2		Flat Glass, 1.5-1.59mm	1847-1855	ARCH	
26	40	South	6	2		Flat Glass, 1.6-1.69mm	1855-1863	ARCH	
26	40	South	6	1		Flat Glass, 1.7-1.79mm	1872-1880	ARCH	
26	40	South	6	1		Flat Glass, 1.9-1.99mm		CLOTH	
26	40	South	6	1		Hook & eye, Brass		ARCH	
26	40	South	6	1		Nail, Cut common- 2 penny	1805-	ARCH	
26	40	South	6	1		Nail, Cut common- 4 penny	1805-	ARCH	
26	40	South	6	30		Nail, Unidentified - 10 penny		ARCH	
26	40	South	6	1		Non-ferrous metal object		MISC	
26	40	SOUTH	6	1		Pencil, Slate		PERS	
26	40	South	6	2		Sheet metal frag.		MISC	
26	40	South	6	1		Spike		ACTIV	
26	40	South	6	3		Strap metal		ACTIV	
26	40	South	6	1		Tile, sewer		ARCH	
62	40	NORTH	7	1		Button, porcelain		CLOTH	Medium (.26-.5in) 4-hole
62	40	NORTH	7		7.1g	Coal/Slag		MISC	
62	40	North	7	5		Ferrous metal. Unidentified		MISC	
62	40	North	7	1		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	
62	40	North	7	1		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
62	40	North	7	3		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
62	40	North	7	2		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
62	40	North	7	2		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
62	40	North	7	2		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
62	40	North	7	2		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
62	40	North	7	17		Nail, Unidentified		ARCH	

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
62	40	North	7	1		Pencil, Slate		PERS	
62	40	NORTH	7	1		Pipe		PIPE	Fragment
62	40	NORTH	7	1	4.1g	Plaster		ARCH	
27	40	South	7	1		Brick, Unidentified		ARCH	
27	40	South	7	2		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
27	40	South	7	6		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
27	40	South	7	4		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
27	40	South	7	2		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
27	40	South	7	5		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
27	40	South	7	3		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
27	40	South	7	1		Flat Glass, 1.9-1.99mm	1872-1880	ARCH	
27	40	South	7	1		Nail, Cut common	1805-	ARCH	
27	40	South	7	17		Nail, Unidentified		ARCH	
27	40	South	7	2		Nail, Unidentified - 4 penny		ARCH	
27	40	South	7	1		Nail, Unidentified - 5 penny		ARCH	
27	40	South	7	2		Nail, Unidentified - 6 penny		ARCH	
27	40	South	7	2		Nail, Unidentified - 8 penny		ARCH	
27	40	SOUTH	7	1		Pipe		PIPE	5/64th diameter bore
27	40	South	7	3		Sheet metal frag.		MISC	
28	40	South	8	1		Buckle, Brass clothing		CLOTH	
28	40	South	8	1		Ferrous metal. Unidentified		MISC	
28	40	South	8	1		Flat Glass, 0.7-0.79mm		ARCH	
28	40	South	8	1		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
28	40	South	8	3		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
28	40	South	8	1		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
28	40	South	8	2		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
28	40	South	8	1		Flat Glass, 1.9-1.99mm	1872-1880	ARCH	
28	40	South	8	1		Nail, Cut common - 4 penny	1805-	ARCH	
28	40	South	8	1		Nail, Cut common - 5 penny	1805-	ARCH	
28	40	South	8	1		Nail, Cut common - 9 penny	1805-	ARCH	
28	40	South	8	1		Nail, Cut common	1805-	ARCH	
28	40	South	8	28		Nail, Unidentified		ARCH	
28	40	South	8	1		Nail, Unidentified - 6 penny		ARCH	
28	40	South	8	1		Nail, Unidentified - 8 penny		ARCH	
28	40	South	8	5		Slag		MISC	
28	40	SOUTH	8		14.5g	Slate		ARCH	
64	40	NORTH	9	1		Shoe, fragment, leather		CLOTH	Fragment
64	40	North	9	3		Brick, Unidentified		ARCH	

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Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
64	40	North	9	1		Button, brass		CLOTH	
64	40	North	9	1		Clothing gromet		CLOTH	
64	40	NORTH	9		7.7g	Coal/Slag		MISC	
64	40	NORTH	9		9.6g	Coal/Slag		MISC	
64	40	North	9	2		Concrete		ARCH	
64	40	North	9	1		Conductor plate		ACTIV	
64	40	North	9	4		Conglomerate of slag and ferrous metal		MISC	
64	40	North	9	10		Ferrous metal. Unidentified		MISC	
64	40	North	9	1		Flat Glass, 0.5 to 0.59mm		ARCH	
64	40	North	9	1		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	
64	40	North	9	4		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
64	40	North	9	2		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
64	40	North	9	7		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
64	40	North	9	3		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
64	40	North	9	3		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
64	40	North	9	3		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
64	40	North	9	2		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
64	40	North	9	2		Flat Glass, 1.6-1.69mm	1847-1855	ARCH	
64	40	North	9	1		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
64	40	North	9	1		Flat Glass, 1.8-1.89mm	1864-1871	ARCH	
64	40	North	9	1		Hook & eye, Brass		CLOTH	
64	40	North	9	2		Modern mortar		ARCH	
64	40	North	9	2		Nail, Cut common - 6 penny	1805-	ARCH	
64	40	North	9	1		Nail, Cut common - 8 penny	1805-	ARCH	
64	40	North	9	43		Nail, Unidentified		ARCH	
64	40	North	9	2		Nail, Unidentified - 12 penny		ARCH	
64	40	North	9	2		Nail, Unidentified - 16 penny		ARCH	
64	40	North	9	1		Nail, Unidentified - 6 penny		ARCH	
64	40	North	9	1		Nail, Unidentified - 7 penny		ARCH	
64	40	NORTH	9	1		Pipe		PIPE	5/64th diameter bore
64	40	NORTH	9	1		Pipe		PIPE	molded, fragment
64	40	NORTH	9		2.8g	Plaster		ARCH	
64	40	North	9	23		Slag		MISC	
64	40	NORTH	9		53g	Slate		ARCH	
64	40	North	9	156		Storage container frag, Metal		ARCH	
29	40	South	9	1		Brick, Unidentified		ARCH	
29	40	SOUTH	9		10.5g	Coal		MISC	

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BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
29	40	South	9	10		Ferrous metal. Unidentified		MISC	
29	40	South	9	1		Flat Glass, 0.7-0.79mm	1784-1787	ARCH	
29	40	South	9	2		Flat Glass, 0.8-0.89mm	1796-1804	ARCH	
29	40	South	9	3		Flat Glass, 1.0-1.09mm	1805-1812	ARCH	
29	40	South	9	3		Flat Glass, 1.1-1.19mm	1813-1821	ARCH	
29	40	South	9	3		Flat Glass, 1.2-1.29mm	1822-1829	ARCH	
29	40	South	9	1		Flat Glass, 1.3-1.39mm	1830-1838	ARCH	
29	40	South	9	2		Flat Glass, 1.4-1.49mm	1847-1855	ARCH	
29	40	South	9	1		Flat Glass, 1.6-1.69mm		MISC	
29	40	South	9	2		Metal object, Unidentified		ARCH	
29	40	SOUTH	9		20.5g	Mortar		ARCH	
29	40	South	9	20		Nail, Unidentified		ARCH	
29	40	South	9	1		Nail, Unidentified - 10 penny		ARCH	
29	40	South	9	1		Nail, Unidentified - 5 penny		ARCH	
29	40	South	9	1		Nail, Unidentified- 6 penny		ARCH	
29	40	South	9	1		Slag		MISC	
29	40	SOUTH	9		3.2g	Slate		ARCH	
29	40	South	9	1		Tack, uphostry, Brass		FURN	
65	40	North	10	1		Buckle, Clothing		CLOTH	
65	40	North	10	2		Ferrous metal. Unidentified		MISC	
65	40	North	10	1		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
65	40	North	10	2		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
65	40	North	10	2		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
65	40	North	10	1		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
65	40	North	10	1		Flat Glass, 1.8-1.89mm	1864-1871	ARCH	
65	40	North	10	1		Nail, Cut common	1805-	ARCH	
65	40	North	10	8		Nail, Unidentified		ARCH	
30	40	South	10	1		Brick, Unidentified		ARCH	
30	40	South	10	1		Conductor plate		ACTIV	
30	40	South	10	2		Ferrous metal. Unidentified		MISC	
30	40	South	10	1		Flat Glass, 0.7-0.79mm		ARCH	
30	40	South	10	2		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
30	40	South	10	1		Nail, Cut common	1805-	ARCH	
30	40	South	10	16		Nail, Unidentified		ARCH	
30	40	South	10	1		Nail, Unidentified - 2 penny		ARCH	
66	40	NORTH	11	1		Button, shell		CLOTH	Small (<.25) 2-hole
66	40	NORTH	11	1	4.5g	Coal/Slag		MISC	
66	40	North	11	1		Flat Glass, 0.8-0.89mm	1784-1787	ARCH	

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Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
66	40	North	11	1		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
66	40	North	11	1		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
66	40	North	11	1		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
66	40	North	11	11		Nail, Unidentified		ARCH	
66	40	NORTH	11	1		Tile, roof		ARCH	Black glaze
31	40	South	11	3		Ferrous metal, Unidentified		MISC	
31	40	South	11	2		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
31	40	South	11	1		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
31	40	South	11	1		Flat Glass, 2.9 to 2.99mm		ARCH	
31	40	South	11	10		Nail, Unidentified		ARCH	
31	40	South	11	1		Nail, Unidentified - 4 penny		ARCH	
31	40	South	11	2		Nail, Unidentified - 5 penny		ARCH	
31	40	South	11	1		ring, Metal		MISC	
31	40	South	11	1		Slag		MISC	
67	40	North	12		69.9g	Brick		ARCH	
67	40	North	12		62.9g	Coal/Slag		MISC	
67	40	North	12	26		Ferrous metal, unidentified		MISC	
67	40	North	12	1		Flat glass, 0.8-0.89mm	1784-1787	ARCH	
67	40	North	12	1		Flat glass, 1.0-1.09mm	1796-1804	ARCH	
67	40	North	12	2		Flat glass, 1.1-1.19mm	1805-1812	ARCH	
67	40	North	12	1		Flat glass, 1.4-1.49mm	1830-1838	ARCH	
67	40	North	12	1		Flat glass, 2.0-2.09mm	1881-1888	ARCH	
67	40	North	12	1		Furniture hinge		FURN	
67	40	North	12	1		Glass, melted		MISC	
67	40	North	12	1		Metal object, unidentified		KITCH	
67	40	North	12	2		Metal object, unidentified		MISC	
67	40	North	12	1		Modern mortar		ARCH	
67	40	North	12	26		Nail, unidentified		ARCH	
67	40	North	12		256.2g	Plaster		ARCH	
67	40	North	12	1		Ring, hardware		ARCH	
67	40	North	12	5		Slag		MISC	
67	40	North	12		46.7	Slate, building		ARCH	
32	40	South	12	1		Ferrous metal, unidentified		MISC	
32	40	South	12	1		flat glass-1.0-1.09mm	1796-1804	ARCH	
32	40	South	12	2		flat glass, 1.2-1.29mm	1813-1821	ARCH	
32	40	South	12	4		flat glass, 1.6-1.69mm	1847-1855	ARCH	
32	40	South	12	14		Nail, unidentified		ARCH	
32	40	South	12	1		tack, brass		ARCH	

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BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
68	40	North	13		224.1g	Brick		ARCH	
68	40	North	13	1		Brick, unidentified		ARCH	
68	40	North	13	1		Buckle		CLOTH	
68	40	North	13	1		Button, shell		CLOTH	Medium (.26-.5in) 4-hole
68	40	North	13	7		Conglomerate of slag and nail		ARCH	
68	40	North	13	7		Ferrous metal, unidentified		MISC	
68	40	North	13	2		flat glass, 0.9-0.99mm	1788-1796	ARCH	
68	40	North	13	1		flat glass, 1.3-1.39mm	1822-1829	ARCH	
68	40	North	13	1		flat glass, 1.6-1.69mm	1847-1855	ARCH	
68	40	North	13	3		Button, metal		CLOTH	
68	40	North	13	1		Nail, Cut common - 10 penny	1805-	ARCH	
68	40	North	13	25		Nail, unidentified		ARCH	
68	40	North	13	1		Nail, unidentified - 3 penny		ARCH	
68	40	North	13	1		Nail, unidentified - 5 penny		ARCH	
68	40	North	13	1		Nail, unidentified - 9 penny		ARCH	
68	40	North	13	4		Other metal lid		KITCH	
68	40	North	13	1		Pipe		PIPE	5/64th diameter bore
68	40	North	13	33		Sheet metal frag.		MISC	
68	40	North	13	1		Slag		MISC	
68	40	North	13	1		Stone slab, decorative		ARCH	Schist
68	40	North	13	6		Tile, Roof		ACTIV	
68	40	North	13	6		Tile, Roof		ARCH	Black Glaze
33	40	South	13		6.9g	Coal		MISC	
33	40	South	13	1		Ferrous metal, unidentified		MISC	
33	40	South	13	1		flat glass	1796-1804	ARCH	
33	40	South	13	1		flat glass	1805-1812	ARCH	
33	40	South	13	2		flat glass	1813-1821	ARCH	
33	40	South	13	2		flat glass	1839-1846	ARCH	
33	40	South	13	1		flat glass		ACTIV	Large
33	40	South	13	1		Marble, toy, stone	1805-	ARCH	
33	40	South	13	2		Nail, Cut common	1805-	ARCH	
33	40	South	13	2		Nail, Cut common		ARCH	
33	40	South	13	26		Nail, unidentified		ARCH	
33	40	South	13	3		Sheet metal frag.		MISC	
33	40	South	13	1		straight pin		CLOTH	
33	40	South	13	1		Tile, Roof		ARCH	Black glaze
34	40	South	14	1		Buckle, brass clothing		CLOTH	
34	40	South	14	2		button, porcelain		CLOTH	Medium(.26-.5in) 4-hole

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BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
34	40	South	14	2		Button, porcelain		CLOTH	Medium(.26-.5in) 4-hole
34	40	South	14	1		Button, shell		CLOTH	Small (<.25) 4-hole
34	40	South	14	1		Button, shell		CLOTH	Small (<.25) 4-hole, decorated
34	40	South	14		218.5g	Coal/Slag		MISC	
34	40	South	14	6	192.5g	Coal/Slag		MISC	
34	40	South	14			Conglomerate of slag and nail		ARCH	
34	40	South	14	11		Ferrous metal, unidentified		MISC	
34	40	South	14	1		flat glass, 0.5 to 0.59mm	1796-1804	ARCH	
34	40	South	14	1		flat glass, 1.0-1.09mm	1805-1812	ARCH	
34	40	South	14	5		flat glass, 1.1-1.19mm	1822-1829	ARCH	
34	40	South	14	7		flat glass, 1.3-1.39mm	1839-1846	ARCH	
34	40	South	14	2		flat glass, 1.5-1.59mm	1864-1871	ARCH	
34	40	South	14	2		flat glass, 1.8-1.89mm	1897-1905	ARCH	
34	40	South	14	2		flat glass, 2.2-2.29mm		ARCH	
34	40	South	14	2		Handle, bone		PERS	carved decoration
34	40	South	14	1		Handle, bone		PERS	carved decoration
34	40	South	14	2		Metal object, unidentified		MISC	
34	40	South	14		153.2g	Mortar		ARCH	
34	40	South	14		59.2g	Mortar		ARCH	
34	40	South	14	2		Nail, Cut common		ARCH	
34	40	South	14	35		Nail, unidentified		ARCH	
34	40	South	14	2		Nail, unidentified- 12 penny		ARCH	
34	40	South	14	3		Nail, unidentified - 3 penny		ARCH	
34	40	South	14	1		Nail, unidentified- 5 penny		ARCH	
34	40	South	14	1		Nail, unidentified- 6 penny		ARCH	
34	40	South	14	2		Non-electrical wire		ACTIV	
34	40	South	14	1		Pipe		PIPE	molded
34	40	South	14	3		Pipe		PIPE	5/64th diameter bore
34	40	South	14	2		Pipe		PIPE	
34	40	South	14		59.2g	Plaster		ARCH	
34	40	South	14	21		Sheet metal frag.		MISC	
34	40	South	14	2		Slag		MISC	
34	40	South	14		43.1g	Slate, building		ARCH	
34	40	South	14		194.3g	Slate, building		ARCH	
34	40	South	14		128.7g	Slate, building		ARCH	
34	40	South	14	5		Tile, Roof		ARCH	Black glaze
34	40	South	14	11		Tile, Roof		ARCH	Black glaze
34	40	South	14	4		Tile, Roof		ARCH	Black glaze

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Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
34	40	South	14	1		Toothbrush, bone		PERS	complete
34	40	South	14	1		Button, metal with cloth covering		CLOTH	
70	40	North	15		4.9g	Brick		ARCH	
70	40	North	15	2		Brick, unidentified		ARCH	
70	40	North	15	1		Chain		ACTIV	
70	40	North	15		2.9g	Coal		MISC	
70	40	North	15		101.1g	Coal		MISC	
70	40	North	15	2		Conglomerate of slag and ferrous metal		MISC	
70	40	North	15	5		Conglomerate of slag and nail		ARCH	
70	40	North	15	15		Ferrous metal, unidentified		MISC	
70	40	North	15	1		flat glass, 0.8-0.89mm	1784-1787	ARCH	
70	40	North	15	2		flat glass, 1.0-1.09mm	1796-1804	ARCH	
70	40	North	15	3		flat glass, 1.1-1.19mm	1805-1812	ARCH	
70	40	North	15	5		flat glass, 1.2-1.29mm	1813-1821	ARCH	
70	40	North	15	8		flat glass, 1.4-1.49mm	1830-1838	ARCH	
70	40	North	15	6		flat glass, 1.5-1.59mm	1839-1846	ARCH	
70	40	North	15	4		flat glass, 1.6-1.69mm	1847-1855	ARCH	
70	40	North	15	3		flat glass, 2.1-2.19mm	1889-1897	ARCH	
70	40	North	15	1		Modern mortar		ARCH	
70	40	North	15	1		Nail, Cut common - 3 penny		ARCH	
70	40	North	15	38		Nail, unidentified		ARCH	
70	40	North	15	2		Nail, unidentified - 12 penny		ARCH	
70	40	North	15	1		Nail, unidentified- 5 penny		ARCH	
70	40	North	15	1		Nail, unidentified - 7 penny		ARCH	
70	40	North	15	1		Pipe		PIPE	molded
70	40	North	15	3		Pipe		PIPE	5/64th diameter bore
70	40	North	15	1		Pipe		PIPE	molded
70	40	North	15	2		Pipe		PIPE	
70	40	North	15		12.9g	Plaster		ARCH	
70	40	North	15	107		Sheet metal frag.		MISC	
70	40	North	15	10		Slag		MISC	
70	40	North	15		66.2g	Slate, building		ARCH	
70	40	North	15	1		Tile, misc.		ARCH	
70	40	North	15	6		Tile, Roof		ARCH	Black glaze
70	40	North	15	10		Tile, Roof		ARCH	Black glaze
70	40	North	15	1		Toothbrush, bone		PERS	
20	40	South	15	1		Button, bone		CLOTH	Medium (.26-.5in) 1-hole

Site 38CH1871
Feature 40-Artifacts

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
20	40	South	15		227.1g	Coal/Slag		MISC	
20	40	South	15	124		Ferrous metal, unidentified		MISC	
20	40	South	15	1		flat glass, 0.9-0.99mm	1788-1796	ARCH	
20	40	South	15	2		flat glass, 1.1-1.19mm	1805-1812	ARCH	
20	40	South	15	2		flat glass, 1.2-1.29mm	1813-1821	ARCH	
20	40	South	15	3		flat glass, 1.3-1.39mm	1822-1829	ARCH	
20	40	South	15	4		flat glass, 1.4-1.49mm	1830-1838	ARCH	
20	40	South	15	2		flat glass, 1.5-1.59mm	1839-1846	ARCH	
20	40	South	15	2		flat glass, 1.6-1.69mm	1847-1855	ARCH	
20	40	South	15	1		flat glass, 2.1-2.19mm	1889-1897	ARCH	
20	40	South	15	49		Nail, unidentified		ARCH	
20	40	South	15		153.8g	Plaster		ARCH	
20	40	South	15	31		Sheet metal frag.		MISC	
20	40	South	15	18		Slag		MISC	
20	40	South	15	1	127.7g	Slate, building straight pin		ARCH	
20	40	South	15	10		Tile, Roof		CLOTH	
20	40	South	15	4		Tin can frag.	1837-	ARCH	Black glaze
69	40	South	15	1	154.2g	Brick		ARCH	
69	40	South	15	1		Button, shell		CLOTH	
69	40	South	15	1	208.1g	Coal		MISC	Small (<.25) 2 hole
69	40	South	15	1		Conglomerate of slag and ferrous metal		MISC	
69	40	South	15	6		Conglomerate of slag and nail		ARCH	
69	40	South	15	12		Ferrous metal, unidentified		MISC	
69	40	South	15	1		flat glass, 0.9-0.99mm	1788-1796	ARCH	
69	40	South	15	2		flat glass, 1.1-1.19mm	1805-1812	ARCH	
69	40	South	15	1		flat glass, 1.2-1.29mm	1813-1821	ARCH	
69	40	South	15	1		flat glass, 1.3-1.39mm	1822-1829	ARCH	
69	40	South	15	1		flat glass, 1.3-1.39mm	1822-1829	ARCH	
69	40	South	15	1		flat glass, 1.4-1.49mm	1830-1838	ARCH	
69	40	South	15	2		flat glass, 1.5-1.59mm	1839-1846	ARCH	
69	40	South	15	2		flat glass, 1.7-1.79mm	1855-1863	ARCH	
69	40	South	15	1		flat glass, 2.1-2.19mm	1889-1897	ARCH	
69	40	South	15	1		Metal object, unidentified		MISC	
69	40	South	15	1		Nail, Cut common	1805-	ARCH	
69	40	South	15	12		Nail, unidentified		ARCH	
69	40	South	15	1		Nail, unidentified - 12 penny		ARCH	

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
69	40	South	15	45		Sheet metal frag.		MISC	
69	40	South	15	6		Slag		MISC	
69	40	South	15		13.2g	Slate, building straight pin		ARCH	
69	40	South	15	1		Unidentified non-ferrous metal object-possible scabbard tip		CLOTH	
69	40	South	15	1		Brick		MISC	
71	40	South	16		33.7g	Coal		ARCH	
71	40	South	16		46.2g	Conglomerate of slag and ferrous metal		MISC	
71	40	South	16	3		Ferrous metal, unidentified		MISC	
71	40	South	16	9		flat glass, 0.9-0.99mm	1788-1796	ARCH	
71	40	South	16	1		flat glass, 1.7-1.79mm	1855-1863	ARCH	
71	40	South	16	1		Handle, toothbrush bone		PERS	marked: "F.T & S, LONDON"
71	40	South	16	1		Pipe		PIPE	5/64th diameter bore
71	40	South	16	1		Sheet metal frag.		MISC	
71	40	South	16	6		Slag		MISC	
71	40	South	16		22.9g	Slate, building		ARCH	
91	40	North	17	1		Bone, carved-Indeterminate		ACTIV	for a pen or other personal item
91	40	North	17	2		Coal		ACT	
91	40	North	17	16		Conglomerate of slag and ferrous metal		MISC	
91	40	North	17	2		Ferrous metal, unidentified		ARCH	poss. Can or bucket frag
91	40	North	17	4		Ferrous metal, unidentified		ARCH	
91	40	North	17	2		flat glass, 0.8-0.89mm	1784-1787	ARCH	
91	40	North	17	1		flat glass, 1.5-1.59mm	1839-1846	ARCH	
91	40	North	17	1		flat glass, 1.3-1.39mm	1822-1829	ARCH	
91	40	North	17	1		Mortar		ARCH	
91	40	North	17	1		peg, bone		ACTIV	possible cribbage peg
91	40	North	17	7		Tile, Roof		ARCH	Black glaze
91	40	North	17	1		Tile, Roof		ARCH	
91	40	North	17	1		Wire-copper		ACTIV	Fine gauge wire
92	40	North	18	4		Conglomerate of slag and ferrous metal		MISC	
92	40	North	18	4		Ferrous metal, unidentified		MISC	
92	40	North	18	1		Handle, toothbrush, bone		PERS	Inscribed: "W" or "M"
92	40	North	18	8		Slag		MISC	
92	40	North	18	2		Tile, Roof		ARCH	Black glaze

**Site 38CH1871
Feature 40-Artifacts**

BAG	FEA	HALF	LEVEL	QTY	Wt	DESCRIPTION	DATES	GROUP	NOTES
93	40	North	19	1		buckle, brass		CLOTH	
93	40	North	19		8.6g	Coal/Slag		MISC	
93	40	North	19	3		Conglomerate of slag and cut nail frag	1805-	ARCH	
93	40	North	19	1		Conglomerate of slag and ferrous metal		MISC	
93	40	North	19	1		Marble fragment-Hammer dressed		MISC	
93	40	North	19		14.4g	Mortar		ARCH	
93	40	North	19	1		Tile, Roof		ARCH	Black glaze
63	40	North	7/8?	9		Ferrous metal. Unidentified		MISC	
63	40	North	7/8?	2		Flat Glass, 0.9-0.99mm	1788-1796	ARCH	
63	40	North	7/8?	1		Flat Glass, 1.0-1.09mm	1796-1804	ARCH	
63	40	North	7/8?	6		Flat Glass, 1.1-1.19mm	1805-1812	ARCH	
63	40	North	7/8?	3		Flat Glass, 1.2-1.29mm	1813-1821	ARCH	
63	40	North	7/8?	1		Flat Glass, 1.3-1.39mm	1822-1829	ARCH	
63	40	North	7/8?	5		Flat Glass, 1.4-1.49mm	1830-1838	ARCH	
63	40	North	7/8?	1		Flat Glass, 1.5-1.59mm	1839-1846	ARCH	
63	40	North	7/8?	3		Flat Glass, 1.7-1.79mm	1855-1863	ARCH	
63	40	North	7/8?	1		Metal object, Unidentified		MISC	
63	40	North	7/8?	1		Nail, Cut common	1805-	ARCH	
63	40	North	7/8?	28		Nail, Unidentified		ARCH	
63	40	North	7/8?	6		Slag		MISC	
				TOTAL=	2449				

Site 38CH1871
Feature 41-Ceramics

DECORATIVE										PATTERN		BEG.		END		NOTES/COMMENTS
BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	MOTIF	NAME	MAKERS MARK	DATE	MNV	DATE	MNV			
89	41	1	1	2	ww-blue transfer print	saucer	chinoiserie	Willow?		1820	1	1915	1	>3" dia		
89	41	1	2	37	pw-blue transfer print	plate	chinoiserie	Willow		1800	1	1840	1	11" dia		
89	41	1	3	1	ww-blue transfer print	cup	chinoiserie	Willow?		1820	1	1915	1			
89	41	1	4	3	pw-blue transfer print	cup	chinoiserie	Willow		1800	1	1840	1	>3" dia		
89	41	1	5	17	ww-blue transfer print	cup	chinoiserie	Willow		1820	1	1915	1	4.5" dia		
89	41	1	6	2	pw-black transfer print	saucer	landscape			1810	1	1840	1	5.5" dia		
89	41	1	7	47	pw-black transfer print	deep bowl	landscape			1810	1	1840	1	8.5" dia		
89	41	1	8	26	pw-blue transfer print	deep bowl	landscape			1800	1	1840	1	7" dia		
89	41	1	9	21	pw-blue transfer print	plate	chinoiserie	Willow	impressed illeg.	1800	1	1840	1			
89	41	1	10	20	pw-blue transfer print	plate	chinoiserie	Willow	impressed "2/23"	1800	1	1840	1	transitional ww		
89	41	1	11	12	pw-blue transfer print	plate	chinoiserie	Willow	impressed illeg.	1800	1	1840	1	transitional ww		
89	41	1	12	12	pw-blue transfer print	plate	chinoiserie	Willow		1800	1	1840	1			
89	41	1	13	20	pw-blue transfer print	plate	chinoiserie	Willow		1800	1	1840	1			
89	41	1	14	9	pw-blue transfer print	plate	chinoiserie	Willow		1800	1	1840	1			
89	41	1	15	8	pw-blue transfer print	plate	chinoiserie	Willow		1800	1	1840	1	transitional ww		
89	41	1	16	1	pw-blue transfer print	hollowware base	chinoiserie	Willow?		1800	1	1840	1			
89	41	1	17	2	cc ware-luster glaze	saucer?				1800	1	1840	1	>3" dia		
89	41	1	18	16	red bodied luster decorated	egg cup				1790	1	1840	1	poss. Set with V. 19		
89	41	1	19	10	red bodied luster decorated	egg cup				1790	1	1840	1	poss. Set with V. 18		
89	41	1	20	77	red bodied luster decorated	pitcher	banded ext.			1790	1	1840	1			
89	41	1	21	12	stoneware-gray bodied-luster decorated	galley pot?				1800	1	1840	1	vessel form per Beaudry et al.		
89	41	1	22	9	ww-blue transfer print	cup with handle	floral			1820	1	1915	1	4" dia		
89	41	1	23	8	pw-blue transfer print	saucer	floral			1800	1	1840	1	6.5" dia		
89	41	1	24	24	pw-blue transfer print	saucer	landscape			1800	1	1840	1	5.5" dia; same pattern as V. 25		
89	41	1	25	17	pw-blue transfer print	cup with handle	landscape			1800	1	1840	1	4" dia; same pattern as V. 24		
89	41	1	26	33	pw-blue transfer print	plate	landscape		indeterminate	1800	1	1840	1	9" dia.; same pattern as V. 27		
89	41	1	27	19	pw-blue transfer print	plate	landscape			1800	1	1840	1	9" dia.; same pattern as V. 26		
89	41	1	28	10	ww-blue transfer print	shallow hollowware	floral			1820	1	1915	1			
89	41	1	29	25	ww-blue transfer print	hollowware-deep	landscape			1820	1	1915	1	<11" dia. (large vessel)		
89	41	1	30	6	pw-blue transfer print	pitcher	floral			1800	1	1840	1			
89	41	1	31	2	pw-blue transfer print	saucer	floral			1800	1	1840	1	6" dia		
89	41	1	32	15	pw-blue transfer print	cup	landscape	Milkmaid		1800	1	1840	1	3" dia; same pattern as v.33 but different set		
89	41	1	33	7	pw-blue transfer print	cup with handle	landscape	Milkmaid		1800	1	1840	1	4" dia; same pattern as V.32		
89	41	1	34	13	pw-blue transfer print	saucer	landscape	Milkmaid		1800	1	1840	1	but different set		
89	41	1	35	12	pw-blue transfer print	saucer	indeterminate			1800	1	1840	1	7" dia; same pattern as V. 33		
89	41	1	36	5	pw-blue transfer print	saucer	landscape		William Adams & Sons LTD	1804	1	1840	1	3.5" dia; date from Kovels and Kovels (1986)		
89	41	1	37	25	pw-blue transfer print	teabowl	landscape			1800	1	1840	1	4" dia		
89	41	1	38	17	pw-blue transfer print	cup with carinated shape	landscape			1800	1	1840	1	3.5" dia; same pattern as V. 39		
89	41	1	39	29	pw-blue transfer print	saucer	landscape			1800	1	1840	1	5.5" dia; same pattern as V.38		
89	41	1	40	5	ww-blue transfer print	deep hollowware	landscape			1820	1	1915	1	7" dia		
89	41	1	41	32	pw-blue transfer print	mug	landscape			1800	1	1840	1	3.5" dia		
89	41	1	42	28	pw-blue transfer print	cup with handle	landscape			1800	1	1840	1	3.5" dia		
89	41	1	43	31	pw-blue transfer print	saucer	floral			1800	1	1840	1	6.5" dia		

Site 38CH1871
Feature 41-Ceramics

BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
89	41	1	44	5	ww-blue transfer print	saucer	landscape			1820	1915	1	6.5" dia
89	41	1	45	12	pw-blue transfer print	saucer	landscape			1800	1840	1	6" dia
89	41	1	46	31	pw-blue transfer print	pitcher	landscape			1800	1840	1	
89	41	1	47	39	pw-blue transfer print	plate	landscape			1800	1840	1	11"
89	41	1	48	4	pw-blue transfer print	base	landscape			1800	1840	1	
89	41	1	49	35	cw-plain	chamber pot				1762	1820	1	
89	41	1	50	18	cw-plain	chamber pot				1762	1820	1	8.5" dia
89	41	1	51	7	cw-plain	chamber pot				1762	1820	1	9.5" dia
89	41	1	52	13	cw-plain	chamber pot				1762	1820	1	11" dia
89	41	1	53	7	cw-plain	deep bowl with rolled rim				1762	1820	1	6" dia
89	41	1	54	25	cw-plain	deep bowl with rolled rim				1762	1820	1	11" dia
89	41	1	55	15	cw-plain	chamber pot				1762	1820	1	10.5" dia
89	41	1	56	22	cw-plain	plate				1762	1820	1	10.5" dia
89	41	1	57	12	cw-plain	plate/platter				1762	1820	1	10" dia; very heavy
89	41	1	58	8	cw-plain	saucer/shallow hollowware				1762	1820	1	5.5" dia
89	41	1	59	9	cw-plain	deep bowl				1762	1820	1	6" dia
89	41	1	60	3	cw-molded	plate	royal rim			1762	1820	1	
89	41	1	61	61	cw-plain	chamber pot				1762	1820	1	7" dia; narrow rim
89	41	1	62	1	cw-plain	hollowware-deep				1762	1820	1	8" dia
89	41	1	63	9	cw-plain	hollowware-deep				1762	1820	1	
89	41	1	64	2	cw-molded	hollowware-deep-base				1762	1820	1	
89	41	1	65	3	cw-plain	hollowware				1762	1820	1	poss. Pitcher
89	41	1	66	1	cw-handpainted overglaze	hollowware rim	indeterminate			1765	1810	1	
89	41	1	67	10	cw-handpainted overglaze	deep bowl	bands with floral			1765	1810	1	6" dia
89	41	1	68	6	pw-handpainted underglaze	hollowware	floral			1795	1820	1	poss. Cup; transitional ww?
89	41	1	69	13	pw-handpainted underglaze	saucer	floral			1795	1820	1	6" dia
89	41	1	70	8	pw-handpainted underglaze	hollowware	floral			1795	1820	1	4" dia; probable cup; same pattern as V. 71
89	41	1	71	3	pw-handpainted underglaze	hollowware-shallow	floral			1795	1820	1	same pattern as V. 70
89	41	1	72	1	pw-handpainted underglaze	hollowware-shallow	floral			1795	1820	1	
89	41	1	73	14	pw-handpainted underglaze	saucer	floral			1795	1820	1	6" dia
89	41	1	74	2	pw-handpainted underglaze green	saucer	floral	decorators mark		1780	1820	1	
89	41	1	75	1	pw-handpainted underglaze	hollowware-deep	floral			1795	1820	1	prob. Cup
89	41	1	76	1	cc ware-embossed/handpainted	hollowware-deep	indeterminate					1	
89	41	1	77	42	pw-handpainted underglaze blue	chamber pot	floral			1780	1820	1	8" dia
89	41	1	78	65	pw-handpainted underglaze blue	large bowl				1780	1820	1	>11" dia; everted rim
89	41	1	79	32	pw-handpainted underglaze blue	saucer	floral	anchor		1780	1820	1	6" dia; same pattern as V. 80
89	41	1	80	2	pw-handpainted underglaze blue	cup	floral			1780	1820	1	same pattern as V. 79
89	41	1	81	3	pw-handpainted underglaze blue	hollowware rim	bands			1780	1820	1	
89	41	1	82	3	cc-plain	chamber pot						1	8.5" dia
89	41	1	83	10	red bodied slipware	pie plate	triple wavy line			1670	1850	1	9" dia; coggled rim
89	41	1	84	48	stoneware-gray body-brown slip-engine turned	hollowware-deep	bands					1	poss. Jar/jug

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 41-Ceramics

BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
89	41	1	85	1	stoneware-brown body-salt glaze	hollowware body						1	
89	41	1	86	3	buff-bodied earthenware with brown glaze	hollowware rim						1	
89	41	1	87	29	pw-factory slip	pitcher	bands			1790	1890	1	
89	41	1	88	41	pw-factory slip	deep bowl	bands with vertical flutes			1790	1890	1	
89	41	1	89	1	cc-factory slip	hollowware-deep	bands with mocha	tree motif				1	7" dia; motif as per Sussman
89	41	1	90	22	cw-factory slip	deep bowl	banded with inlaid slip			1780	1860	1	10" dia
89	41	1	91	47	pw-factory slip	deep bowl-large	bands with inlaid slip			1790	1890	1	6" dia
89	41	1	92	10	pw-factory slip	deep bowl	bands with mocha	tree motif		1790	1890	1	6.5" dia
89	41	1	93	40	cw-factory slip	deep bowl	bands with mocha	circle mocha motif		1780	1860	1	7" dia
89	41	1	94	34	cw-factory slip	deep bowl	engine turned			1780	1860	1	
89	41	1	95	13	pw-factory slip	deep bowl	with mocha	tree motif		1790	1890	1	6.5" dia
89	41	1	96	14	pw-factory slip	deep bowl	bands with roulettes			1790	1890	1	7" dia
89	41	1	97	9	pw-factory slip	bowl	bands			1790	1890	1	
89	41	1	98	26	cw-factory slip	mug	bands with mocha	tree motif		1780	1860	1	4" dia
89	41	1	99	27	cw-factory slip	cup	bands with mocha	tree with circle		1780	1860	1	4" dia
89	41	1	100	19	pw-factory slip	cup	marbled			1790	1890	1	3" dia; straight sided
89	41	1	101	10	pw-factory slip	hollowware-deep	engine turned			1790	1890	1	2.5" dia
89	41	1	102	14	cc-factory slip	hollowware	bands with marble swirls					1	
89	41	1	103	14	pw-shell edge green	plate	misc. embossed			1820	1845	1	9" dia
89	41	1	104	11	pw-shell edge green	plate	scallop rim with bud			1800	1850	1	10" dia
89	41	1	105	22	pw-shell edge green	plate	scallop rim with bud			1800	1850	1	10" dia; polygon shape
89	41	1	106	18	pw-shell edge green	plate	scallop rim with bud			1800	1850	1	7.5" dia
89	41	1	107	2	cw-shell edge green	plate-small shallow dish-rectangle	scallop rim straight lines			1795	1840	1	6.5" dia?
89	41	1	108	19	pw-shell edge green	rectangle	scallop rim with bud			1800	1850	1	
89	41	1	109	6	pw-shell edge green	plate	scallop rim straight lines			1800	1850	1	large scallop
89	41	1	110	9	pw-shell edge green	platter-oval	scallop rim with bud			1800	1850	1	8.5" wide; ind. length
89	41	1	111	27	pw-shell edge blue	deep plate	scallop rim with bud			1800	1850	1	10" dia
89	41	1	112	9	pw-shell edge blue	deep plate	scallop rim with bud			1800	1850	1	10" dia
89	41	1	113	21	pw-shell edge blue	plate	embossed "flowers and grass"			1820	1850	1	10" dia
89	41	1	114	2	pw-shell edge blue	plate	embossed pattern			1820	1850	1	10" dia
89	41	1	115	12	pw-shell edge blue	plate	scallop rim straight lines			1795	1840	1	
89	41	1	116	4	pw-shell edge blue	plate	scallop rim straight lines			1795	1840	1	
89	41	1	117	6	pw-shell edge blue	plate	scallop rim straight lines?			1795	1840	1	
89	41	1	118	11	pw-shell edge blue	deep plate	scallop rim straight lines			1795	1840	1	10" dia
89	41	1	119	12	pw-shell edge blue	plate	scallop rim with bud			1800	1850	1	10" dia
89	41	1	120	8	pw-shell edge blue	shape	scallop rim straight lines			1795	1840	1	
89	41	1	121	11	pw-shell edge blue	plate	scallop rim straight lines			1795	1840	1	10" dia
89	41	1	122	7	pw-shell edge blue	lid	scallop rim straight lines			1795	1840	1	suare/rectangle shape; dish lid
89	41	1	123	45	pw-shell edge blue	lid	scallop rim straight lines			1795	1840	1	square-8x8"

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

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Feature 41-Ceramics

BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG.		END		NOTES/COMMENTS
										DATE	DATE	MNV	DATE	
89	41	1	124	1	cw-plain	plate	curved rim			1762	1820	1	1820	possible royal rim
89	41	1	125	1	pw-molded	hollowware base	curved flutes			1780	1840	1	1840	
89	41	1	126	2	ironstone-plai n	flatware rim-large				1840	1990	1	1990	
89	41	1	127	1	indeterminate burned redware-lead glaze with dark brown spots	flatware rim						1		
89	41	1	128	2	porcelain-English-overglaze painted	rim						1		small vessel with thin walls
89	41	1	129	10	porcelain-Oriental export-overglaze handpainted green	cup	indeterminate					1		3.5" dia
89	41	1	130	32	porcelain-Oriental export-overglaze handpainted pink	saucer	floral					1		same pattern as V. 130;
89	41	1	131	16	porcelain-Oriental export-overglaze handpainted red	hollowware	floral					1		poss. Cup
89	41	1	132	8	porcelain-Oriental export-overglaze handpainted blue	saucer	floral					1		
89	41	1	133	2	porcelain-Oriental export-overglaze handpainted red	rim	band and swag					1		
89	41	1	134	13	underglaze blue	flatware	chinoiserie					1		
89	41	1	135	1	pw-black transfer print	body	indeterminate	indeterminate		1810	1840	1		late?
89	41	1	136	1	porcelain-colored glaze buff-bodied earthenware with colored glaze	body	green glaze					1		
89	41	1	137	1	colored glaze	body	green ext; yellow int.					1		
89	41	1	138	1	colonoware-river burnished	rim						1		
89	41	1	139	1	colonoware-Yaughan	hollowware rim						1		very coarse paste
89	41	1	140	4	colonoware-Lesene luster	hollowware rim						1		
89	41	1		18	porcelain-English-overglaze painted	cup	indeterminate							poss. Same as V. 129
89	41	1		17	cc-factory slip	hollowware body	mocha							
89	41	1		46	cc-factory slip	hollowware body	bands							
89	41	1		2	cc-factory slip	hollowware body	incised green							
89	41	1		1	cc-factory slip	hollowware base	mocha							
89	41	1		29	cc-plain	body								
89	41	1		2	cc-plain	rim								
89	41	1		75	cc-plain	body								
89	41	1		4	colonoware-Lesene luster	hollowware with handle								
89	41	1		9	colonoware-Lesene luster	hollowware body								
89	41	1		22	colonoware-river burnished	body								
89	41	1		6	colonoware-Yaughan	body								medium to coarse texture
89	41	1		8	cw-molded	flatware	molded rim			1762	1820			very coarse paste
89	41	1		5	cw-molded	handles				1762	1820			
89	41	1		132	cw-plain	hollowware-deep-body				1762	1820			
89	41	1		543	cw-plain	body				1762	1820			
89	41	1		8	cw-plain	hollowware rim				1762	1820			
89	41	1		20	cw-plain	chamber pot rim				1762	1820			
89	41	1		14	cw-plain	chamber pot				1762	1820			
89	41	1		27	cw-plain	hollowware-deep-base				1762	1820			
89	41	1		48	cw-plain	hollowware base				1762	1820			carinated shape
89	41	1		6	cw-plain	hollowware base				1762	1820			
89	41	1		9	cw-plain	hollowware body				1762	1820			
89	41	1		5	cw-plain	handles				1762	1820			
89	41	1		4	cw-plain	handles-small				1762	1820			
89	41	1		74	cw-plain	base				1762	1820			

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BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
89	41	1	1	1	ironstone-plai n	base				1840	1990		
89	41	1	13	13	porcelain-Oriental export-plain	hollowware base							
89	41	1	3	3	porcelain-Oriental export-plain	base							
89	41	1	34	34	porcelain-Oriental export-plain	body		Willow		1800	1840		some transitional ww 10" dia
89	41	1	97	97	pw-blue transfer print	plate rim		Willow		1800	1840		
89	41	1	84	84	pw-blue transfer print	hollowware-deep-							
89	41	1	14	14	pw-blue transfer print	body		Willow?		1800	1840		prob. Tea cups parts of v. 26 & 27
89	41	1	33	33	pw-blue transfer print	plate				1800	1840		
89	41	1	4	4	pw-blue transfer print	hollowware base-							
89	41	1	17	17	pw-blue transfer print	large				1800	1840		
89	41	1	72	72	pw-blue transfer print	rims				1800	1840		
89	41	1	166	166	pw-blue transfer print	base				1800	1840		
89	41	1	142	142	pw-blue transfer print	hollowware body				1800	1840		
89	41	1	5	5	pw-blue transfer print	body				1800	1840		
89	41	1	1	1	pw-blue transfer print	hollowware-foot ring				1800	1840		
89	41	1	1	1	pw-blue transfer print	pitcher				1800	1840		
89	41	1	1	1	pw-blue transfer print	hollowware rim				1800	1840		
89	41	1	7	7	pw-blue transfer print	with lid				1800	1840		
89	41	1	2	2	pw-blue transfer print	handles				1800	1840		
89	41	1	1	1	pw-colored	cup with handle				1800	1840		
89	41	1	8	8	pw-factory slip	handle				1790	1890		probably from factory slipped vessel
89	41	1	4	4	pw-factory slip	hollowware-rim				1790	1890		
89	41	1	1	1	pw-factory slip	hollowware rim				1790	1890		
89	41	1	6	6	pw-handpainted underglaze blue	hollowware base				1790	1890		
89	41	1	34	34	pw-handpainted underglaze blue	base				1780	1820		
89	41	1	1	1	pw-handpainted underglaze blue	handles				1780	1820		
89	41	1	1	1	pw-handpainted underglaze blue	body				1780	1820		
89	41	1	1	1	pw-handpainted underglaze blue	rims				1780	1820		
89	41	1	1	1	pw-handpainted underglaze green	base				1780	1820		
89	41	1	15	15	pw-handpainted underglaze	hollowware				1795	1820		
89	41	1	4	4	pw-handpainted underglaze	body				1795	1820		
89	41	1	1	1	pw-handpainted underglaze	body				1795	1820		
89	41	1	2	2	pw-overglaze handpainted brown	hollowware body				1780	1810		transitional pw-ww
89	41	1	1	1	pw-overglaze handpainted brown	handle				1780	1810		transitional pw-ww
89	41	1	2	2	pw-plain	body				1818	1834		Date per Kovels and Kovels
89	41	1	4	4	pw-plain	base-gen				1780	1840		
89	41	1	15	15	pw-plain	cup-base				1780	1840		
89	41	1	10	10	pw-plain	hollowware base				1780	1840		
89	41	1	3	3	pw-plain	deep plate				1780	1840		
89	41	1	39	39	pw-plain	plate				1780	1840		
89	41	1	5	5	pw-plain	body				1780	1840		
89	41	1	226	226	pw-plain	saucer/dish				1780	1840		
89	41	1	2	2	pw-plain	base				1780	1840		
89	41	1	1	1	pw-plain	base				1780	1840		
89	41	1	1	1	pw-plain	base				1780	1840		decorators mark?

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BAG	FEA	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
89	41	1		6	pw-shell edge blue	plate	scallop rim with bud			1800	1850		10" dia
89	41	1		7	pw-shell edge blue	plate	scallop rim, curved						
89	41	1		5	pw-shell edge green	flatware rim	lines gen			1795	1840		
89	41	1		1	redware-clear glaze	base	shell edge gen			1780	1840		
89	41	1		1	redware-clear glaze	rim-large							
89	41	1		1	redware-clear glaze with dark brown spots	base-large							
89	41	1		3	redware-dark brown glaze	body-large							
89	41	1		1	redware-dark brown glaze	handle							
89	41	1		1	redware-dark brown/black glaze	body-large							burned
89	41	1		12	ww-blue transfer print	hollowware	chinoiserie	Willow?		1820	1915		
89	41	1		9	ww-blue transfer print	hollowware-deep	landscape			1820	1915		
89	41	1		2	ww-plain	hollowware body				1820	1990		
89	41	1		10	ww-plain	body				1820	1990		
TOTAL=				4283									

BAG	FEA	HALF	LEV	QTY	MANUFACTURE TECHNIQUE	COLOR	FUNCTION	FORM	DATES	NOTES
47	41		1	4	blown	olive	bottle-case			
47	41		1	2	blown	olive	bottle-general			
47	41		1	1	blown	clear/leaded	bottle-general			
47	41		1	359	blown	olive	bottle-spirit			
47	41		1	10	blown	olive	bottle-spirit			
47	41		1	2	blown	olive	bottle-spirit			
47	41		1	9	blown	olive	bottle-spirit			
47	41		1	3	blown	olive	bottle-spirit	finish		2-pt finish; duntooled
47	41		1	1	blown	olive	bottle-spirit	finish		1-pt finish; flattened lip/string rim
47	41		1	2	blown	clear/leaded	tableware-stemware	foot		foot: conical folded
47	41		1	1	hand blown	aqua	bottle			flanged lip; probable pharmaceutical/cosmetic
47	41		1	7	hand blown	aqua	bottle-general			
47	41		1	9	hand blown	green	bottle-general			
47	41		1	174	indeterminate	clear/leaded	general			
47	41		1	42	indeterminate	aqua	general			
47	41		1	2	indeterminate	amber	indeterminate			
47	41		1	2	machine-made	clear	container			
47	41		1	5	mold blown	clear/leaded	container			
47	41		1	1	molded	olive	bottle-general			
47	41		1	11	molded	clear/leaded	tableware-general			
47	41		1	1	molded	clear/leaded	tableware-indeterminate-hollowware-large			
47	41		1	1	molded	clear/leaded	hollowware-large			folded out lip
47	41		1	2	molded and hand-blown	clear/leaded	tableware-stemware-drinking glass	stem and bowl		stem: with annular knob; bucket shaped bowl with fluted/faceted sides
87	41	S	1	3	blown	aqua	bottle-general	finish and neck fragments		with flanged lip-probably vials
87	41	S	1	1	blown	aqua	bottle-general	finish and neck fragments		cut with applied string rim; long necks (bottle)
87	41	S	1	1	blown	aqua	bottle-general	base fragments		1-ring finish,
87	41	S	1	2	blown	aqua	bottle-general	body fragments		hand blown or mold blown
87	41	S	1	34	blown	clear/leaded	general			
87	41	S	1	1	blown	aqua	pharmaceutical/cosmetic-vial	base		
87	41	S	1	1	blown	clear/leaded	pharmaceutical/cosmetic-vial	base		
87	41	S	1	2	blown	clear/leaded	pharmaceutical/cosmetic-vial	base		
87	41	S	1	1	hand blown	olive	bottle-general	finish fragment		flanged lip finish
87	41	S	1	1	hand blown	olive	bottle-general	body fragment		embossed letters "...ARKE...ORK..."
87	41	S	1	1	hand blown	clear/leaded	bottle-general	base		all with bare iron pontil mark
87	41	S	1	498	hand blown	olive	bottle-spirit	neck and body frags		mostly all hand blown
87	41	S	1	5	hand blown	olive	bottle-spirit	finish and neck fragments		(4): 2-part flat lip with flat string rim;
87	41	S	1	5	hand blown	olive	bottle-spirit	finish and neck fragments		(1): with round string
87	41	S	1	5	hand blown	olive	bottle-spirit	fragments		double ring applied finish
87	41	S	1	1	hand blown	olive	bottle-spirit	finish fragment		2-pt finish -duntooled; consistent with 1821-1852 types
87	41	S	1	24	hand blown	olive	bottle-spirit	base fragments		sand pontil mark
87	41	S	1	3	hand blown	olive	bottle-spirit	base fragments		glass tipped pontil mark
87	41	S	1	6	hand blown	olive	bottle-spirit	base fragments		bare iron pontil mark
87	41	S	1	1	hand blown	clear/leaded	bottle-vial	finish and neck fragments		flanged lip finish,
87	41	S	1	2	hand blown	clear/leaded	pharmaceutical/cosmetic	neck/finish		string rim/flange with ground bore
87	41	S	1	4	hand blown	clear/leaded	tableware-indeterminate-hollowware	handle fragments		hand blown handle attached to molded/pressed glass
87	41	S	1	2	hand blown	clear/leaded	tableware-stemware-drinking glass	Stem/body		stem with bladed knob; bucket-shaped bowl
87	41	S	1	1	hand blown	clear/leaded	tableware-stemware-drinking glass	Stem/body		stem with bladed knob; indeterminate bowl shape
87	41	S	1	1	hand blown	clear/leaded	tableware-stemware-drinking glass	Stem/body		plain stem; bucket-shaped bowl
87	41	S	1	1	indeterminate	aqua	container-general	rim fragments		straight neck with folded out rim
87	41	S	1	10	indeterminate	clear/leaded	container-general	body fragments		

BAG	FEA	HALF	LEV	QTY	MANUFACTURE TECHNIQUE	COLOR	FUNCTION	FORM	DATES	NOTES
87	41	S	1	1	indeterminate	clear/leaded	container-general	rim fragments body and neck fragments		flared with folded in lip
87	41	S	1	57	indeterminate	aqua	general	fragments		hand blown or mold blown or automatic
87	41	S	1	2	indeterminate	clear/leaded	tableware-general	rim fragments		
87	41	S	1	5	indeterminate	clear/leaded	tableware-general			
87	41	S	1	2	indeterminate	clear/leaded	tableware-hollowware-large	rim fragments		possible bowl--folded out rim with possible gliding or color inside fold
87	41	S	1	4	indeterminate	clear/leaded	tableware-stemware	Foot ring		
87	41	S	1	4	mold blown	olive	bottle-case	base fragments		2=glass tipped pontil, 2=bare iron pontil mark
87	41	S	1	3	mold blown	olive	bottle-case	body fragment		hand blown
87	41	S	1	11	mold blown	olive	bottle-general	base and body fragments	1736-1785	Hume-1740slight push up, bare iron pontil mark "....St...(E)STE_HE..."
87	41	S	1	2	mold blown	olive	bottle-spirit-vinter's seal	bottle seal fragments		with flanged and ball neck
87	41	S	1	1	mold blown	clear/leaded	pharmaceutical/cosmetic	neck/rim		poss london mustard two piece mold with bare iron pontil mark
87	41	S	1	3	molded	clear/leaded	bottle-general	base and body fragments	post-1860?	poss london mustard two piece mold with bare iron pontil mark
87	41	S	1	3	molded	aqua/l. Green	bottle-general	fragments	post-1860?	
87	41	S	1	4	molded	clear/leaded	container-general	fragments		
87	41	S	1	6	molded	clear/leaded	general	base fragments		
87	41	S	1	1	molded	blue	general	body fragment		possible plain cylindrical tumblers
87	41	S	1	1	molded	clear/leaded	tableware-indeterminate- hollowware	base fragments		ribbed texturing on exterior, no pontil mark
87	41	S	1	8	molded	clear/leaded	tableware-indeterminate- hollowware	base fragments		tumblers or other tableware
87	41	S	1	54	press molded	clear/leaded	tableware-indeterminate- hollowware	body fragments		diamond pattern and ribbed pattern
88	41	/W Qua	1	14	2-pt mold	clear/leaded	bottle-general	base fragments		"french square" base shape--bare iron pontil bare iron pontil mark, french square base, perhaps mustard bottle
88	41	/W Qua	1	1	2-pt mold	clear/leaded	bottle-general	body	pre-1856	applied string rim
88	41	/W Qua	1	3	blown	aqua	bottle-general	neck/finish fragment		3 vessels all with bare iron pontil mark; possible tumbler or tableware; MINV=6
88	41	/W Qua	1	11	blown	clear/leaded	indeterminate hollowware	base fragments		
88	41	/W Qua	1	1	blown	clear/leaded	tableware-hollowware	push-up fragment		2=glass tipped pontil mark
88	41	/W Qua	1	2	hand blown	clear/leaded	bottle-general	neck/finish frag	pre-1845	straight neck with folded in rim; wide mouth
88	41	/W Qua	1	2	hand blown	aqua	bottle-general	base fragment	pre-1856	
88	41	/W Qua	1	3	hand blown	aqua	bottle-general	base fragment	pre-1845	
88	41	/W Qua	1	2	hand blown	aqua	bottle-general	finish fragment		flanged lip
88	41	/W Qua	1	1	hand blown	aqua	bottle-general	finish fragment		rounded lip (hand formed)-long neck-possible pharaceutical/cosmetic function
88	41	/W Qua	1	1	hand blown	aqua	bottle-general	finish fragment		everted lip (long neck)-possible pharmaceutical/cosmetic function
88	41	/W Qua	1	3	hand blown	aqua	bottle-vial	base		breast-shaped push up, iron pontil--probable pharmaceutical/cosmetic function
88	41	/W Qua	1	2	hand blown	clear/leaded	bottle-vial	base		glass pontil
88	41	/W Qua	1	1	hand blown	clear/leaded	bottle-vial	base		flanged lips; probable pharmaceutical/cosmetic straight finish with cracked off or fire polished lip
88	41	/W Qua	1	6	hand blown	clear/leaded	bottle-vial	rims/finishes		
88	41	/W Qua	1	1	hand blown	clear/leaded	container-general	neck and finish frags	pre -1856	
88	41	/W Qua	1	5	hand blown	aqua	container-general	rim fragments		
88	41	/W Qua	1	10	hand blown	clear/leaded	tableware-stemware	base fragments		1 annular knob and 3 ball knobs
88	41	/W Qua	1	1	hand blown	clear/leaded	tableware-stemware	Stem		possible trumpet shape bowl
88	41	/W Qua	1	1	hand blown	clear/leaded	tableware-stemware	Stem		stem with annular knob; bucket-shape bowl;
88	41	/W Qua	1	1	hand blown	clear/leaded	tableware-stemware- drinking glass	Stem		plain conical foot
88	41	/W Qua	1	4	hand blown	clear/leaded	tableware-stemware- drinking glass	body and neck fragments		stem with annular knob; bucket-shape bowl;
88	41	/W Qua	1	4	hand blown	clear/leaded	tableware-stemware- drinking glass	body fragments		conical folded foot
88	41	/W Qua	1	537	indeterminate	clear/leaded	general	body fragments		none look hand blown
88	41	/W Qua	1	305	indeterminate	aqua	general	body and neck fragments		most appear to be hand blown--small frags hard to discern

BAG	FEA	HALF	LEV	QTY	MANUFACTURE		COLOR	FUNCTION	FORM	DATES	NOTES
					TECHNIQUE	INDETERMINATE					
88	41	/W	Qua	1	9	indeterminate	clear/leaded	tableware-indeterminate-hollowware-large	rim fragments		folded out rim with possible gliding or coloring added inside fold
88	41	/W	Qua	1	4	indeterminate-etched	clear/leaded	tableware-indeterminate	body fragments		either mold blown or machine made
88	41	/W	Qua	1	4	machine-made	clear/leaded	bottle-beverage	body & finish frags		1 crown finish, 3 body frags w/lettering & seams
88	41	/W	Qua	1	4	machine-made	green	container-beverage	crown finish neck/body fr.	1892-1955	modern soda green with crown finish--dimples on body frag
88	41	/W	Qua	1	21	machine-made	amber	general	body frags		screw top finish with mold lines--perhaps clorox bottle
88	41	/W	Qua	1	1	machine-made	clear/leaded	jar	body & finish frags	pre-1845	screw top finish
88	41	/W	Qua	1	19	molded	olive	bottle-case	push up and body frags		glass tipped pontil mark
88	41	/W	Qua	1	22	molded	aqua	bottle-food	london mustard bottle frags	post 1860?	two piece mold, bare iron pontil, french square base shape; MNV=2
88	41	/W	Qua	1	1358	molded	olive	bottle-spirit	body fragments		mostly all hand blown
88	41	/W	Qua	1	21	molded	olive	bottle-spirit	neck and finish fragments	pre-1856	applied double ring finish
88	41	/W	Qua	1	6	molded	olive	bottle-spirit	neck and finish fragments	pre-1856	cut with applied string rim
88	41	/W	Qua	1	9	molded	olive	bottle-spirit	unidentifiable push-up frags		
88	41	/W	Qua	1	5	molded	olive	bottle-spirit	push-up	pre-1845	glass tipped pontil mark
88	41	/W	Qua	1	26	molded	olive	bottle-spirit	push-up	pre-1845	sand pontil mark
88	41	/W	Qua	1	3	molded	olive	bottle-spirit	push up fragments	pre-1845	bare iron pontil mark
88	41	/W	Qua	1	9	molded	clear/leaded	container-general	flask (possible)		ribbed pattern all body fragments
88	41	/W	Qua	1	1	molded	clear/leaded	general	body frag		embossed 5-point star
88	41	/W	Qua	1	1	molded	clear/leaded	pharmaceutical	lower half		lettering="NCECE...ATENT...THE...RMINT..."
88	41	/W	Qua	1	1	molded	amethyst	pharmaceutical/cosmetic	body frag		w/ bare iron pontil (Essence of Peppermint bottle)
88	41	/W	Qua	1	1	molded	red	tableware-general	rim fragments		molded texture on exterior
88	41	/W	Qua	1	1	molded	clear/leaded	container-general	vinter's seal fragments		clear glass with raspberry laminate sandwiched between
88	41	/W	Qua	1	1	molded-stamped	olive	bottle-spirit-	vinter's seal fragments		"WILSON & PAUL
88	41	/W	Qua	1	1	molded-stamped	olive	bottle-spirit-	vinter's seal fragments		"GRUAUD LAROSE"
88	41	/W	Qua	1	13	press molded	clear/leaded	tableware-general	base fragments		molded pattern with bare iron pontil mark; MNV=3
88	41	/W	Qua	1	3	press molded	clear/leaded	tableware-hollowware	base fragments		3 w/ribbed texturing on exterior;
88	41	/W	Qua	1	115	press molded	clear/leaded	tableware-indeterminate-hollowware	body fragments		possible tumbler; MNV=2
89	41	N	1	203	blown	olive	bottle-general	spirit bottle body frags	spirit bottle body frags		diamond pattern and ribbed pattern; possible tumbler (based on one rim frag)
89	41	N	1	7	blown	olive	bottle-case	case bottle body/neck frag	case bottle body/neck frag	pre-1845	mostly all hand blown
89	41	N	1	2	blown	olive	bottle-spirit	Sand pontiled push up frags	Sand pontiled push up frags	pre 1845	1 fragment with flanged lip finish--pontil mark; bare iron or glass
89	41	N	1	6	hand blown	olive	bottle-spirit	push up fragments	push up fragments		flat lip with flat string rim
89	41	N	1	7	hand blown	olive	bottle-spirit	Blow pipe pontil push up	Blow pipe pontil push up	pre 1845	no traces of pontil mark
89	41	N	1	1	hand blown	olive	bottle-spirit	Bare iron pontil push up	Bare iron pontil push up	pre 1845	
89	41	N	1	3	hand blown	olive	bottle-spirit	applied lip neck frags	applied lip neck frags	pre-1856	1=cut finish with applied string ring; 2=double ring; 1=wine/brandy
89	41	N	1	2	hand blown	clear/leaded	tableware-stemware	base and stem	base and stem		blow-pipe pontil mark
89	41	N	1	1	hand blown	clear/leaded	tableware-stemware-drinking glass	stem/foot	stem with bladed knob; bell-shaped bowl		stem with bladed knob; bell-shaped bowl
89	41	N	1	22	indeterminate	aqua	bottle-general	body/push up fragments	body/push up fragments	post 1880	1 push up frag--hand blown--rest machine made
89	41	N	1	1	indeterminate	amber	bottle-general	body frag	body frag		Mold seam present
89	41	N	1	1	indeterminate	clear/leaded	tableware-stemware-drinking glass	Stem/body	Stem/body		plan stem; trumpet shape
89	41	N	1	50	indeterminate	clear/leaded	general	body fragments	body fragments		none look hand blown
89	41	N	1	2	indeterminate	clear/leaded	tableware-hollowware	rim fragments	rim fragments		straight neck with folded out rim
89	41	N	1	1	indeterminate	clear/leaded	container-general	base fragment	base fragment		no pontil but turning striations present, slight push up
89	41	N	1	5	machine-made	green	bottle-beverage	Crown finish neck frags	Crown finish neck frags	1892-1955	

BAG	FEA	HALF	LEV	QTY	MANUFACTURE TECHNIQUE	COLOR	FUNCTION	FORM	DATES	NOTES
89	41	N	1	1	molded	amethyst	pharmaceutical/ cosmetic-vial	vial fragment		base fragment with ribs
89	41	N	1	2	molded	clear/leaded	tableware-general			diamond pattern
89	41	N	1	1	press molded	clear/leaded	tableware-general	body fragment		
41		N	1	22	indeterminate			body/push up fragments		1 push up frag=hand blown--rest machine made

TOTAL= 4354

**Site 38CH1871
Feature 41-Artifacts**

BAG	FEA	HALF	LEV	QTY	WT.	DESCRIPTION	DATES	GROUP	NOTES
49,87,	41			4		marble, toy, clay		ACTIVITIES	MARBLE
88,89									
49,87,88	41			1		flat glass, 2.7mm		ARCHITECTURE	
.89						gunflint		ARMS	
49,87,88	41			1					
.89									
49,87,88	41			3		button, bone		CLOTHING	
.89									
49,87,88	41			1		button, bone		CLOTHING	
.89									
49,87,88	41			3		button, bone		CLOTHING	
.89						Pencil, Graphite		PERSONAL	
49,87,88	41			1					
.89									
49,87,	41			1		plastic	POST 1915	MISCELLANEOUS	
88,89									
49,87,	41				8g	coal		MISCELLANEOUS	
88,89									
49,87,	41			1		comb, bone		PERSONAL	
88,89									
49,87,	41			6		fan blade, bone		PERSONAL	
88,89									
49,87,	41			2		handle, bone		PERSONAL	
88,89									
49,87,	41			2		pipe bowl		PIPE	P.BOWL
88,89									
49,87,	41			1		pipe stem		PIPE	P.STEM
88,89									
49,87,	41			2		pipe stem		PIPE	P.STEM
88,89									
88	41	NW quad	1	1		pipe stem			
88	41	NW quad	1	1		flatiron		ACTIVITIES	
88	41	NW quad	1	1		insulator, porcelain		ACTIVITIES	
88	41	NW quad	1	6		flat glass, 0.7-0.79mm		ARCHITECTURE	
88	41	NW quad	1	5		flat glass, 0.8-0.89mm	1784-1787	ARCHITECTURE	
88	41	NW quad	1	19		flat glass, 0.9-0.99mm	1788-1796	ARCHITECTURE	
88	41	NW quad	1	32		flat glass, 1.0-1.09mm	1796-1804	ARCHITECTURE	
88	41	NW quad	1	36		flat glass, 1.1-1.19mm	1805-1812	ARCHITECTURE	
88	41	NW quad	1	44		flat glass, 1.2-1.29mm	1813-1821	ARCHITECTURE	
88	41	NW quad	1	46		flat glass, 1.3-1.39mm	1822-1829	ARCHITECTURE	
88	41	NW quad	1	39		flat glass, 1.4-1.49mm	1830-1838	ARCHITECTURE	
88	41	NW quad	1	23		flat glass, 1.5-1.59mm	1839-1846	ARCHITECTURE	
88	41	NW quad	1	11		flat glass, 1.6-1.69mm	1847-1855	ARCHITECTURE	

Site 38CH1871
Feature 41-Artifacts

BAG	FEA	HALF	LEV	QTY	WT.	DESCRIPTION	DATES	GROUP	NOTES
88	41	NW quad	1	20		flat glass, 1.7-1.79mm	1855-1863	ARCHITECTURE	
88	41	NW quad	1	32		flat glass, 1.8-1.89mm	1864-1871	ARCHITECTURE	
88	41	NW quad	1	44		flat glass, 1.9-1.99mm	1872-1880	ARCHITECTURE	
88	41	NW quad	1	36		flat glass, 2.0-2.09mm	1881-1888	ARCHITECTURE	
88	41	NW quad	1	28		flat glass, 2.1-2.19mm	1889-1897	ARCHITECTURE	
88	41	NW quad	1	15		flat glass, 2.2-2.29mm	1897-1905	ARCHITECTURE	
88	41	NW quad	1	4		flat glass, 2.4-2.49mm	1914-1922	ARCHITECTURE	
88	41	NW quad	1	3		flat glass, 2.5-2.59mm	1923-	ARCHITECTURE	
88	41	NW quad	1	4		flat glass, 3.0-3.09mm		ARCHITECTURE	
88	41	NW quad	1	3		flat glass, 3.1-3.19mm		ARCHITECTURE	
88	41	NW quad	1	4		concrete		ARCHITECTURE	
88	41	NW quad	1	4		nail, cut	1805-	ARCHITECTURE	
88	41	NW quad	1	8		brick, machine made		ARCHITECTURE	
88	41	NW quad	1	1		mortar, modern		ARCHITECTURE	
88	41	NW quad	1	1		nail, other- 2 penny	1850-	ARCHITECTURE	
88	41	NW quad	1	2		plaster		ARCHITECTURE	
88	41	NW quad	1	10		roof slate		ARCHITECTURE	
88	41	NW quad	1	46		tile, roof		ARCHITECTURE	
88	41	NW quad	1	2		tile, sewer		ARCHITECTURE	
88	41	NW quad	1	9		brick, indeterminate		ARCHITECTURE	
88	41	NW quad	1	7		nail, unidentified		ARCHITECTURE	
88	41	NW quad	1	1		nail, unidentified- 4 penny	1865-	ARCHITECTURE	
88	41	NW quad	1	1		nail, unidentified - 5 penny	1865-	ARCHITECTURE	
88	41	NW quad	1	1		nail, unidentified - 6 penny	1865-	ARCHITECTURE	
88	41	NW quad	1	2		nail, unidentified- 7 penny	1865-	ARCHITECTURE	
88	41	NW quad	1	1		bale seal, lead		ACTIVITIES	
88	41	NW quad	1	2		glass, indeterminate, burned		KITCHEN	
88	41	NW quad	1	2		coal		MISCELLANEOUS	
88	41	NW quad	1	3		wood, lumber		MISCELLANEOUS	
88	41	NW quad	1	6		slag		MISCELLANEOUS	
88	41	NW quad	1	23		metal, indeterminate object		MISCELLANEOUS	
88	41	NW quad	1	1		sheet metal	1837-	MISCELLANEOUS	
87	41	South	1	1		flatiron		ACTIVITIES	
87	41	South	1	1		hoe		ACTIVITIES	
87	41	South	1	1		wire, nonelectric		ACTIVITIES	
87	41	South	1	1		spike		ACTIVITIES	
87	41	South	1	3		concrete		ARCHITECTURE	
87	41	South	1	3		nail, cut	1805-	ARCHITECTURE	
87	41	South	1	1		brick, machine made		ARCHITECTURE	
87	41	South	1	1		architectural hardware, other		ARCHITECTURE	

Site 38CH1871
Feature 41-Artifacts

BAG	FEA	HALF	LEV	QTY	WT.	DESCRIPTION	DATES	GROUP	NOTES
87	41	South	1	11		roof slate		ARCHITECTURE	
87	41	South	1	10		tile, roof		ARCHITECTURE	
87	41	South	1	1		tile, sewer		ARCHITECTURE	
87	41	South	1	2		brick, indeterminate		ARCHITECTURE	
87	41	South	1	2		nail, unidentified		ARCHITECTURE	
87	41	South	1	1		metal, indeterminate object		MISCELLANEOUS	
49	41	South	1	2		marble, toy, ceramic		ACTIVITIES	clean up of top after grading
49	41			6		concrete		ARCHITECTURE	clean up of top after grading
49	41			5		mortar, modern		ARCHITECTURE	clean up of top after grading
49	41			2		brick, indeterminate		ARCHITECTURE	clean up of top after grading
49	41			3		nail, unidentified		ARCHITECTURE	clean up of top after grading
49	41			1		nail, wire- 20 penny	1865-	ARCHITECTURE	clean up of top after grading
49	41			1		button, bone		CLOTHING	clean up of top after grading
49	41			3		snap, brass		CLOTHING	clean up of top after grading
49	41			1		bead, glass		CLOTHING	clean up of top after grading
49	41			3		button, brass, other		CLOTHING	clean up of top after grading
49	41			4		button, other metal		CLOTHING	clean up of top after grading
49	41			1		pull tab	1962-	KITCHEN	clean up of top after grading
49	41			1		slag		MISCELLANEOUS	clean up of top after grading
49	41			2		pipe stem		PIPE	clean up of top after grading
49	41			2		pipe bowl		PIPE	clean up of top after grading
TOTAL=				694					

Site 38CH1871
Feature 52 Ceramics

BAG	FEA.	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
78	52	1		3	cw-plain	body				1762	1820		
78	52	1		1	cw-plain	rim				1762	1820		
78	52	1		1	earthenware-coarse-no glaze	body							possible colonoware
78	52	1	199	1	jackfield style	body				1740	1850	1	10" dia.; similar pattern to V. 168 and 169
78	52	1	212	6	porcelain (stone china)-blue transfer print	plate	floral with Chinese border						
78	52	1	211	1	porcelain (stone china)-blue transfer print	body							
78	52	1	211	5	pw-factory slip	bowl	floral			1790	1890	1	8.5" dia
78	52	1		1	pw-handpainted	rim	marbelized cable			1795	1820		
78	52	1		1	pw-handpainted	rim	band			1795	1820		6" dia; same pattern as V. 175
78	52	1	174	1	underglaze polychrome	saucer	floral			1795	1820		
78	52	1		5	pw-handpainted	body				1795	1820		
78	52	1		3	underglaze polychrome	base	floral			1780	1840		
78	52	1		2	pw-plain	body				1780	1840		
78	52	1	190	1	pw-shell edge blue	platter-oval				1820	1845		12x9.5"
78	52	1		1	pw-shell edge blue	rim	embossed pattern	"11"		1780	1840		
78	52	1	198	2	red bodied slipware	plate	indeterminate			1800	1850	1	10" dia
78	52	1		3	redware-brown glaze	plate	scallop rim			1780	1840		
78	52	1		8	redware-clear glaze	rim	with bud			1780	1840		
78	52	1	202	2	redware-no glaze	plate	indeterminate			1780	1840		
78	52	1	207	3	redware-no glaze	flower pot	indeterminate			1800	1850		
78	52	1	208	1	redware-no glaze	flower pot	scallop rim with bud			1780	1840		
78	52	1	204	1	refined agate ware-	rim	indeterminate			1670	1850	1	
78	52	1		1	molded	rim	brown slip with white trails						
78	52	1		1	stoneware-buff body-	rim-coggled							
78	52	1		1	salt glaze	body							
78	52	1	205	6	stoneware-gray body-	hollowware body-							
78	52	1	200	1	salt glaze	large							
78	52	1		1	thin red body, molded-	rim-jar							
78	52	1		1	brown glaze	body	roulette						
78	52	1	161	1	thin red body-clear glaze	cup				1820	1915		4" dia; mends to V. 161
78	52	1		2	ww-blue transfer print	saucer	chinoiserie			1820	1915		
78	52	1		1	ww-blue transfer print	body	chinoiserie	indeterminate		1820	1915		
78	52	1	186	2	ww-factory slip	bowl	floral			1820	1900		7" dia
78	52	1		1	ww-handpainted	flatware	parallel wavy trails with incised rim			1820	1990		
78	52	1		1	underglaze polychrome	flatware	floral			1820	1990		

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 52 Ceramics

BAG	FEA.	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
78	52	1		1	ww-handpainted	hollowware base	band on foot ring			1820	1990		
78	52	1	209	2	ww-molded	flatware-large	gothic			1820	1990	1	
78	52	1	164	1	ww-molded with blue transfer print	hollowware body	landscape transfer print; ind. Molded			1820	1915		mends to V. 164
78	52	1	210	2	ww-plain	saucer				1820	1990	1	4.5" dia
78	52	1		7	ww-plain	body				1820	1990		
78	52	1		3	ww-plain	base				1820	1990		
78	52	1		1	ww-plain	base		indeterminate		1820	1990		
78	52	1		1	ww-purple transfer print	body	chinoiserie			1825	1915		
78	52	1	197	1	ww-shell edge green	plate	scallop rim, curved lines w/o bud			1810	1845		8" dia
78	52	1		1	yw-plain	body				1827	1940		
79	52	1		2	colonoware-gen colonoware-Lesene	body							
79	52	1	206	6	smoothed	hollowware body						1	
79	52	1	151	1	cw-molded	plate				1762	1820	1	
79	52	1	150	1	cw-plain	chamber pot				1762	1820	1	9.5" dia
79	52	1		3	cw-plain	handle				1762	1820		
79	52	1		3	cw-plain	base				1762	1820		
79	52	1		19	cw-plain	body				1762	1820		
79	52	1		4	cw-plain	rim				1762	1820		
79	52	1		6	cw-plain	hollowware body				1762	1820		
79	52	1		1	Delft-blue glaze indeterminate earthenware-	body	indeterminate			1680	1800		
79	52	1		1	luster glaze	ind							
79	52	1	168	6	porcelain (stone china)-blue transfer print	deep plate	floral					1	10" dia
79	52	1	169	10	porcelain (stone china)-blue transfer print	plate	floral with bird	Hicks, Meigh & Johnson		1822	1835	1	8.5" dia
79	52	1	170	1	porcelain (stone china)-blue transfer print	hollowware body	floral					1	
79	52	1		2	porcelain (stone china)-blue transfer print	base	floral						
79	52	1	152	3	porcelain-bone china-molded	saucer	floral					1	6" dia
79	52	1	153	8	porcelain-bone china-molded	saucer	floral					1	6" dia, same pattern as V. 152 but diff. Shape
79	52	1	155	5	porcelain-bone china-molded	cup with handle	gothic					1	
79	52	1	154	5	porcelain-bone china-plain	saucer						1	6" dia
79	52	1		2	porcelain-bone china-plain	hollowware base-small						1	
79	52	1		2	porcelain-bone china-plain	handle-small							
79	52	1		8	porcelain-bone china-plain	base							
79	52	1		2	porcelain-underglaze blue handpainted	body	indeterminate						

Abbreviations: cw=creamware; pw=pearlware; ww=white ware; yw=yellowware

Site 38CH1871
Feature 52 Ceramics

BAG	FEA.	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
79	52	1	1	1	porcelain-underglaze blue handpainted	rim	indeterminate			1800	1840	1	prob. Bowl
79	52	1	157	1	pw-blue transfer print	hollowware rim	indeterminate			1800	1840	1	vessel with narrow neck/ opening (e.g. teapot)
79	52	1	158	1	pw-blue transfer print	hollowware rim	indeterminate			1800	1840	1	
79	52	1	1	1	pw-blue transfer print	hollowware base-large	indeterminate			1800	1840	1	
79	52	1	183	5	pw-blue transfer print	pitcher	indeterminate			1790	1890	1	
79	52	1	185	4	pw-factory slip	hollowware with carinated shape	bands			1790	1890	1	
79	52	1	141	7	pw-handpainted underglaze blue	hollowware body	roulette			1790	1890	1	
79	52	1	142	1	pw-handpainted underglaze blue	cup	floral			1780	1820	1	3.5" dia
79	52	1	156	3	pw-handpainted underglaze blue	hollowware rim	floral			1780	1820	1	
79	52	1	179	1	pw-handpainted underglaze blue	hollowware	indeterminate			1780	1820	1	possible mug
79	52	1	174	8	pw-handpainted underglaze blue	hollowware rim	indeterminate			1780	1820	1	
79	52	1	175	5	pw-handpainted underglaze green	body	indeterminate			1780	1820	1	
79	52	1	177	1	pw-handpainted underglaze polychrome	saucer	single band			1780	1820	1	6" dia
79	52	1	178	1	pw-handpainted underglaze polychrome	saucer	floral			1795	1820	1	6" dia, same pattern as V. 175
79	52	1	143	1	pw-molded body	cup	floral			1795	1820	1	same pattern as V. 174
79	52	1	177	1	pw-plain	saucer	floral with band			1795	1820	1	
79	52	1	178	1	pw-plain	saucer	floral with band			1795	1820	1	
79	52	1	190	2	pw-shell edge blue	rim	indeterminate			1795	1820	1	probably large serving vessel (pitcher)
79	52	1	191	1	pw-shell edge blue	hollowware base	indeterminate			1780	1840	1	
79	52	1	192	1	pw-shell edge blue	base	indeterminate			1780	1840	1	
79	52	1	181	2	redware-clear glaze	body	embossed pattern			1780	1840	1	
79	52	1	181	3	refined earthenware-colored glaze	rim	embossed pattern		"11"	1780	1840	1	12x9.5" deep dish-serving vessel; same pattern as V. 190
79	52	1	181	2	refined earthenware-colored glaze-molded	hollowware body	floral			1820	1845	1	
79	52	1	181	1	stoneware-buff body-salt glaze	hollowware body	embossed pattern			1820	1845	1	
79	52	1	181	1	unident-burned transfer print	base	chinoiserie			1820	1845	1	
79	52	1	181	1	print	base	chinoiserie	Willow					

Abbreviations: cw=creamware; pw=pearlware; ww=white ware; yw=yellowware

Site 38CH1871
Feature 52 Ceramics

BAG	FEA.	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
79	52	1	166	1	ww-black transfer print	hollowware rim	indeterminate			1820	1915	1	rolled rim
79	52	1		1	ww-black transfer print	body	indeterminate			1820	1915		
79	52	1	160	4	ww-blue transfer print	cup	chinoiserie			1820	1915	1	3.5" dia 4" dia; same pattern as
79	52	1	161	13	ww-blue transfer print	cup	chinoiserie			1820	1915	1	V. 162 6" dia; same pattern as
79	52	1	162	6	ww-blue transfer print	saucer	chinoiserie			1820	1915	1	V. 161
79	52	1	163	29	ww-blue transfer print	deep bowl	floral		decorators mark	1820	1915	1	6" dia
79	52	1		39	ww-blue transfer print	body	indeterminate			1820	1915		
79	52	1		5	ww-blue transfer print	base	indeterminate			1820	1915		
79	52	1		5	ww-blue transfer print	hollowware rim	indeterminate			1820	1915		
79	52	1		1	ww-blue transfer print	rim	chinoiserie			1820	1915		
79	52	1		1	ww-blue transfer print	body	chinoiserie			1820	1915		
79	52	1	159	1	old blue	plate	seashell border			1820	1835	1	10" dia
79	52	1	184	6	ww-factory slip	bowl	bands			1820	1900	1	
79	52	1	186	6	ww-factory slip	bowl	parallel wavy trails with incised rim			1820	1900	1	7" dia
79	52	1	187	9	ww-factory slip	bowl	parallel wavy trails			1820	1900	1	7.5" dia
79	52	1	188	2	ww-factory slip	hollowware with carinated shape	bands			1820	1900	1	
79	52	1	189	6	ww-factory slip	hollowware with carinated shape	bands			1820	1900	1	
79	52	1		4	ww-factory slip	hollowware body	marbled cable			1820	1900		
79	52	1		2	ww-factory slip	hollowware rim	bands			1820	1900		
79	52	1		9	ww-factory slip	body	bands			1820	1900		
79	52	1	171	8	ww-handpainted	coffee pot	floral			1820	1990	1	"early style" handpainting
79	52	1	172	12	ww-handpainted	saucer	floral		indeterminate	1820	1990	1	6" dia
79	52	1	173	5	ww-handpainted	saucer	floral			1820	1990	1	6" dia
79	52	1	176	1	ww-handpainted	saucer	floral			1820	1990	1	6" dia
79	52	1	180	1	ww-handpainted	hollowware with carinat floral	floral			1820	1990	1	
79	52	1	332	3	ww-handpainted	hollowware rim	floral			1820	1990	1	
79	52	1		6	ww-handpainted	hollowware body	floral			1820	1990		
79	52	1	144	3	ww-molded	body	indeterminate			1820	1990	1	6.5" dia; same set as V. 146 and 147
79	52	1	145	8	ww-molded	saucer	gothic			1820	1990	1	6.5" dia; same set as V. 145 and 147
79	52	1	146	11	ww-molded	saucer	gothic			1820	1990	1	6.5" dia; same set as V. 145 and 146
79	52	1	147	3	ww-molded	saucer	gothic			1820	1990	1	
79	52	1		1	ww-molded	flatware rim	gothic			1820	1990		
79	52	1		1	ww-molded	hollowware body	indeterminate			1820	1990		

Abbreviations: cw=creamware; pw=pearlware; ww=whiteware; yw=yellowware

Site 38CH1871
Feature 52 Ceramics

BAG	FEA.	LEV	VESSEL	QTY	CERAMIC TYPE	VESSEL FORM	DECORATIVE MOTIF	PATTERN NAME	MAKERS MARK	BEG. DATE	END DATE	MNV	NOTES/COMMENTS
79	52	1	164	1	ww-molded with blue transfer print	hollowware body	landscape transfer print; ind. Molded			1820	1915	1	
79	52	1	148	2	ww-plain	hollowware rim-large				1820	1990	1	poss. Basin or chamber pot
79	52	1	149	25	ww-plain	wash basin				1820	1990	1	11.5" dia
79	52	1	210	1	ww-plain	saucer				1820	1990	1	4.5" dia
79	52	1		3	ww-plain	hollowware body				1820	1990		
79	52	1		6	ww-plain	rim				1820	1990		
79	52	1		12	ww-plain	hollowware base				1820	1990		foot rings
79	52	1		9	ww-plain	base				1820	1990		
79	52	1		73	ww-plain	body				1820	1990		
79	52	1		4	ww-plain	handle				1820	1990		
79	52	1		1	ww-plain	base-large				1820	1990		poss. Ridgeway (Wm) mark
79	52	1	165	11	ww-purple transfer print	deep bowl with carinated shape				1825	1915	1	4.5" dia; probable cup
79	52	1	167	2	ww-red transfer print	body	chinoiserie			1825	1915	1	
79	52	1	193	9	ww-shell edge blue	plate	indeterminate			1820	1845	1	6" dia.
79	52	1	194	1	ww-shell edge blue	rim-large	embossed pattern			1800	1850	1	
79	52	1	195	1	ww-shell edge blue	rim	scallop rim with bud			1820	1845	1	
79	52	1		2	ww-shell edge blue	rim	embossed pattern			1810	1840	1	
79	52	1		1	ww-shell edge blue	rim	scallop rim with bud			1800	1850	1	
79	52	1		7	ww-shell edge blue	rim	miscellaneous			1820	1900	1	
79	52	1	197	2	ww-shell edge green	plate	scallop rim, curved			1810	1845	1	8" dia
79	52	1	182	1	yw-engine turned	hollowware rim	lines w/o bud			1827	1940	1	
TOTAL=												692	

BAG	FEA.	HALF LEV	QTY	MANUFACTURE	TECH COLOR	FUNCTION	VESSEL FORM	DATES	NOTES
78	52	S	1	hand blown	olive	bottle-spirit	body fragments		all appear to be hand blown
78	52	S	1	hand blown	teal	bottle-vial	base fragment		bare iron pontil mark
78	52	S	1	indeterminate	aqua	container-general	finish fragment		
78	52	S	1	indeterminate	clear	container-general	body fragment		
78	52	S	18	indeterminate	aqua	general	body fragments		automatic or mold blown straight neck with flanged rim; medium vessel (larger than vial)
78	52	S	1	hand blown indeterminate-	aqua	pharmaceutical-bottle	finish fragments		
78	52	S	1	engraved	clear/lead	tableware-indeterminate	rim fragment		etched ribs
78	52	S	1	indeterminate-cut	clear/lead	tableware-indeterminate	body fragments		cut diamonds filled with cut cross-hatching
78	52	S	1	indeterminate	clear/lead	tableware-indeterminate	rim		molded-probable pitcher; looks like a pouring spout
78	52	S	2	indeterminate	clear/lead	tableware-indeterminate	body		paneled decoration
78	52	S	1	mold blown	clear	tableware-tumbler	rim fragment		
78	52	S	1	hand blown	aqua	container-general	finish		1-pc rim, straight neck
79	52	N	1	hand blown	clear/lead	bottle-general	Finish fragment		hand applied patent finish
79	52	N	2	molded	clear/lead	bottle-general	body		embossed-indeterminate
79	52	N	78	hand blown	olive	bottle-spirit	body fragments finish and neck fragments		"wine" and others
79	52	N	1	hand blown	olive	bottle-spirit	fragments		flat lip and flattened string rim
79	52	N	1	hand blown	olive	bottle-spirit	body and finish fragments		probably fire-polished straight finish but with slight flare--possible tableware
79	52	N	5	blown	aqua	container-general	body fragments		straight neck with applied neck rim and flared lip; possible tableware (e.g. decanter); MNV=2
79	52	N	10	blown	clear/lead	container-general	finish		probably machine-made
79	52	N	1	indeterminate	amber	general	body fragment		mostly all mold blown
79	52	N	75	indeterminate	aqua	general	body fragments		straight necks with folded in rim
79	52	N	3	blown	aqua	general	body fragments		straight necks with folded out rim; MNV=1
79	52	N	3	blown	aqua	general	body fragments		large mouthed container
79	52	N	223	indeterminate	clear	general	body fragments		
79	52	N	8	mold blown	clear	general	body fragments		
79	52	N	1	indeterminate	cobalt blue	general	body		
79	52	N	1	indeterminate	lt. Green	general	neck and finish		straight neck with folded out rim; exterior decorated with ribs; narrow necked vessel-possible
79	52	N	2	molded	clear	pharmaceutical	body fragments		perfume bottle
79	52	N	2	molded	aqua	pharmaceutical-bottle	base		embossing="...ARM..."
79	52	N	4	molded	aqua	pharmaceutical-bottle	base		2-pt mold; round shape, embossed "...ACTIVE"
79	52	N	1	blown	aqua	pharmaceutical-vial	base		2-pt mold; 8-sided (chamfered corners)
79	52	N	5	blown	aqua	pharmaceutical-vial	finish fragments		embossed "...LLETON//...TTTERS"
79	52	N	1	hand blown	clear/lead	pharmaceutical/cosmetic	finish fragment		flanged rim; one is 90% complete
79	52	N	1	hand blown	clear/lead	pharmaceutical/cosmetic	finish fragment		flanged lip finish
79	52	N	1	hand blown	clear/lead	pharmaceutical/cosmetic	finish fragment		applied string ring finish
79	52	N	1	hand blown	clear/lead	pharmaceutical/cosmetic	finish fragment		tapered shape, oval cross section, narrow base
79	52	N	3	blown	clear/lead	pharmaceutical/cosmetic-	glass bottle stopper		with pontil marks removed and partly smoothed; probably could not stand by itself
79	52	N	1	hand blown	clear/lead	stopper	glass bottle stopper		disc type; tear-shape finial

BAG	FEA.	HALF LEV	QTY	MANUFACTURE	TECH	COLOR	FUNCTION	VESSEL FORM	DATES	NOTES
79	52	N	1	indeterminate		clear/lead	tableware-container	finish/lip		straight rim with applied neck ring and cut or molded decoration below neck
79	52	N	1	blown		clear	tableware-hollowware	rim fragments		
79	52	N	15	press molded		clear/lead	tableware-hollowware	body and rim		flutes around waist but not at rim or base
79	52	N	2	press molded		clear/lead	tableware-hollowware	body		molded diamond and panels; similar to examples from Feature 41
79	52	N	1	indeterminate-cut and		clear/lead	tableware-hollowware	body and rim		probable drinking vessel-cut ribs/flutes with engraved floral design
79	52	N	1	indeterminate		clear/lead	tableware-indeterminate	body		facets
79	52	N	1	indeterminate-engrave		clear/lead	tableware-indeterminate	rim		etched geometric/cross hatched
79	52	N	1	indeterminate		clear/lead	tableware-indeterminate	body		panels with cut decoration
79	52	N	2	indeterminate		clear/lead	tableware-indeterminate	rim		cut fan motif
79	52	N	1	indeterminate		clear/lead	tableware-indeterminate	body		cut diamonds filled with cross hatch
79	52	N	1	indeterminate-cut	decc	clear/lead	tableware-large stemware	knop and bucket frags		round knop and bowl have cut facets; bowl also has indeterminate cut or engraved design and emblem with writing; possible monogram or crest
79	52	N	1	blown		clear/lead	tableware-stemware	base fragment		plain conical foot
79	52	N	1	blown		clear/lead	tableware-stemware	foot, stem, bowl		plain stem, trumpet shape, plain conical foot;
79	52	N	1	blown		clear/lead	drinking glass	foot, stem, bowl		probable drinking glass
79	52	N	3	blown		clear/lead	tableware-tumbler	rim		stem with bladed knop, bucket shaped bowl,
79	52	N	3	molded		clear/lead	tableware-tumbler	body		plain conical foot
80	52	N	1	mold blown		aqua	bottle-general	body/shoulder		cylindrical type
80	52	N	2	turn mold		olive	bottle-spirit	fragments		panel decoration
80	52	N	1	indeterminate		amber	container-general	body fragments		possible dip or 3-pt mold
80	52	N	13	indeterminate		aqua	general	body fragment		hand blown
80	52	N	12	indeterminate		clear	general	body fragments		
80	52	N	1	indeterminate		cobalt blue	general	body fragments		
80	52	N	2	indeterminate		olive	general	body fragment		
80	52	N	1	molded		clear	indeterminate	body		blowpipe pontil
80	52	N	1	hand blown		aqua	pharmaceutical-vial	base fragment		
80	52	N	1	indeterminate		clear	tableware-general	base and body		
80	52	N	1	molded		clear/lead	tableware-indeterminate	fragments		ribs on interior

Site 38CH1871
Feature 52-Artifacts

BAG	FEA	HALF	LEV	QTY	WT	DESCRIPTION	DATES	GROUP	NOTES
78	52	S	1	1		nail, cut		ARCHITECTURE	
78	52	S	1	2		nail, cut		ARCHITECTURE	
78	52	S	1	1		nail, cut		ARCHITECTURE	
78	52	S	1	5		nail, unidentified		ARCHITECTURE	
78	52	S	1	0	3.0g	plaster		ARCHITECTURE	4-hole with recessed panel and central drill hole
78	52	S	1	1		button, bone		CLOTHING	
78	52	S	1	1		button, bone		CLOTHING	4 hole with recessed panel
78	52	S	1	3	3.0g	coal		MISCELLANEOUS	
78	52	S	1	1		metal, iron, unidentified ring, copper alloy		MISCELLANEOUS	
78	52	S	1	1		brush, hair, bone		PERSONAL	wire-drawn type, stained by copper wire
78	52	S	1	1		pipe, bowl		PIPE	molded with "feather" motif
79	52	N	1	1		Hoe, iron		ACTIVITIES	width 6.4in
79	52	N	1	2		marble, toy, stone		ACTIVITIES	
79	52	N	1	3	60.6g	brick		ACTIVITIES	
79	52	N	1	2		brick, unidentified		ARCHITECTURE	
79	52	N	1	36		flat glass, 0.6-0.69mm	1784-1787	ARCHITECTURE	
79	52	N	1	1		flat glass, 0.6-0.69mm	1788-1796	ARCHITECTURE	
79	52	N	1	9		flat glass, 0.7-0.79mm	1796-1804	ARCHITECTURE	
79	52	N	1	7		flat glass, 0.8-0.89mm	1805-1812	ARCHITECTURE	
79	52	N	1	9		flat glass, 0.9-0.99mm	1813-1821	ARCHITECTURE	
79	52	N	1	8		flat glass, 1.0-1.09mm	1822-1829	ARCHITECTURE	
79	52	N	1	51		flat glass, 1.1-1.19mm	1830-1838	ARCHITECTURE	
79	52	N	1	1		flat glass, 1.2-1.29mm	1839-1846	ARCHITECTURE	
79	52	N	1	1		flat glass, 1.3-1.39mm	1847-1855	ARCHITECTURE	
79	52	N	1	29		flat glass, 1.4-1.49mm	1855-1863	ARCHITECTURE	
79	52	N	1	2		flat glass, 1.5-1.59mm	1864-1871	ARCHITECTURE	
79	52	N	1	1		flat glass, 1.6-1.69mm	1881-1888	ARCHITECTURE	
79	52	N	1	1		flat glass, 1.7-1.79mm	1889-1897	ARCHITECTURE	
79	52	N	1	1		flat glass, 1.8-1.89mm	1805-	ARCHITECTURE	
79	52	N	1	1		flat glass, 2.0-2.09mm	1805-	ARCHITECTURE	
79	52	N	1	1		flat glass, 2.2-2.29mm	0	ARCHITECTURE	
79	52	N	1	1		nail, cut-2 penny	1805-	ARCHITECTURE	
79	52	N	1	1		nail, cut - 5 penny	0	ARCHITECTURE	
79	52	N	1	13		nail, cut	1805-	ARCHITECTURE	
79	52	N	1	1		nail, cut		ARCHITECTURE	
79	52	N	1	10		nail, unidentified		ARCHITECTURE	
79	52	N	1	84		nail, unidentified		ARCHITECTURE	
79	52	N	1	1		pipe, drain, stoneware		ARCHITECTURE	
79	52	N	1	0	27.7g	plaster		ARCHITECTURE	
79	52	N	1	22		slate		ARCHITECTURE	
79	52	N	1	0	1.8g	slate		ARCHITECTURE	

Site 38CH1871
Feature 52-Artifacts

BAG	FEA	HALF	LEV	QTY	WT	DESCRIPTION	DATES	GROUP	NOTES
79	52	N	1	1		tack		ARCHITECTURE	
79	52	N	1	4		tile, roof, terra cotta with glaze		ARCHITECTURE	
79	52	N	1	0	13.9g	eggshell fragments		BONE/FAUNAL	
79	52	N	1	1		braid tip; argullette		CLOTHING	from military type uniform
79	52	N	1	1		button, bone		CLOTHING	large (<.25in) four hole; recessed central panel with incised concentric ring
79	52	N	1	1		button, bone		CLOTHING	large (<.25in) disk with one hole
79	52	N	1	1		button, brass		CLOTHING	cast (?) with shank
79	52	N	1	1		hook & eye, brass		CLOTHING	eye part only
79	52	N	1	1		pin, straight, brass		CLOTHING	
79	52	N	1	0	20.1g	coal		MISCELLANEOUS	
79	52	N	1	1		disk, bone		MISCELLANEOUS	carved with raised concentric circles, central hole is threaded
79	52	N	1	17		indeterminate, metal		MISCELLANEOUS	
79	52	N	1	65		metal, iron, unidentified		MISCELLANEOUS	
79	52	N	1	1		unidentified object, ferrous		MISCELLANEOUS	
79	52	N	1	1		unidentified, molded white metal		MISCELLANEOUS	stand or lid part? With scalloped rim
79	52	N	1	1		unidentified, molded white metal/lead with glass		MISCELLANEOUS	possible part of glass tableware set (lid or stopper)
79	52	N	1	1		comb, decorative, copper		PERSONAL	1 item, 10 pieces
79	52	N	1	3		pencil, lead/graphite		PERSONAL	
79	52	N	1	2		toothbrush		PERSONAL	heads only, trepanned type
79	52	N	1	6		pipe, bowl		PIPE	MNV=2; 1 complete bowl (fragments) with heel spur; both are marked with ribs and leaves at mold seam
79	52	N	1	5		pipe, stem		PIPE	unmarked
				TOTAL=					
									511

APPENDIX B:
FAUNAL INVENTORY

Charleston Library Fauna

FEAT	HALF	LEVEL	ZONE	NISP	TAXON	BP	POR	PXF	DXF	SYM	BN	#BT	SC	HM	SW	RD	CN	WT.(gm)	COMMENTS
23		A		6	Bos taurus (Domestic Cow)	CRA	FR							1	1			42.4	
23		A		1	Bos taurus (Domestic Cow)	VRT	FR											14.5	
23		A		2	Bos taurus (Domestic Cow)	PEL	ILM								1		1	34.0	slice
23		A		2	Bos taurus (Domestic Cow)	ACE	FR								1			35.8	
23		A		1	Bos taurus (Domestic Cow)	RIB	FR											12.7	
23		A		1	Bos taurus (Domestic Cow)	RIB?	PSH						1					11.7	
23		A		2	Bos taurus (Domestic Cow)	SCP	FR							1	2			44.0	
23		A		1	Bos taurus (Domestic Cow)	HUM	DSE			R								43.8	
23		A		1	Bos taurus (Domestic Cow)	RAD	PX			L								26.8	
23		A		1	Bos taurus (Domestic Cow)	FEM	SH			L					1		1	79.3	slice
23		A		1	Bos taurus (Domestic Cow)	FEM	SH								1		1	53.1	slice
23		A		21	UD Lge Mammal	RIB	FR								3		2	64.1	Bos taurus (Domestic Cow)?
23		A		4	UD Lge Mammal	LBN	FR								1			36.3	
23		A		2	UD Med-Lge Mammal	UD	FR					2						0.4	
23		A		14	UD Med-Lge Mammal	LBN	FR										2	19.6	
23		A		76	UD Med-Lge Mammal	UD	FR											59.3	
23		A		1	Sus scrofa (Domestic Pig)	MAND	FR											1.5	PIGLET
23		A		3	Sus scrofa (Domestic Pig)	TTH	INC											2.2	SUP/INF?
23		A		1	Sus scrofa (Domestic Pig)	PMOL2	CO											0.3	INFERIOR
23		A		1	Sus scrofa (Domestic Pig)	SCP	FR								1			6.3	
23		A		1	Sus scrofa (Domestic Pig)	SCP	FR											6.0	
23		A		1	Sus scrofa (Domestic Pig)	VRT	FR											4.5	
23		A		1	Sus scrofa (Domestic Pig)	ILM	FR								1			12.3	
23		A		1	Sus scrofa (Domestic Pig)	HUM	DSE											4.5	
23		A		1	Sus scrofa (Domestic Pig)	HUM	DEPI											2.7	
23		A		1	Sus scrofa (Domestic Pig)	RAD	FR										1	5.1	
23		A		1	Sus scrofa (Domestic Pig)	RAD	SH											12.1	
23		A		1	Sus scrofa (Domestic Pig)	FIB	SH											1.4	
23		A		1	Sus scrofa (Domestic Pig)	TIB	PSH			L					1			20.4	
23		A		2	UD Med-Lge Mammal	RIB	SH											5.2	
23		A		1	UD Med Mammal	RAD?	SH											11.1	
23		A		26	UD Med Mammal	LBN	FR							3	3			69.8	
23		A		1	UD Small Mammal?	VRT	FR											0.1	BIRD?
23		A		1	Emydidae (Pond/Marsh Turtle Family)	PER	FR											0.5	
23		A		1	Gallus gallus (Domestic Chicken)	CMC	SP											0.5	
23		A		1	Gallus gallus (Domestic Chicken)	TBT	PX											0.3	
23		A		1	UD Bird	CRA	FR											0.2	
23		A		1	UD Bird	LBN	FR											0.1	
23		A		11	UD Bivalve	SHL	FR											161.1	OYSTER ETC
23	N	A		1	Bos taurus (Domestic Cow)	HUM	DS						4	1	1			57.2	
23	N	A		1	UD Lge Mammal	UD	FR											8.7	
23	N	A		1	UD Med-Lge Mammal	EPI	FR											3.8	
23	N	A		84	UD Med-Lge Mammal	UD	FR											18.2	

Charleston Library Fauna

FEAT	HALF	LEVEL	ZONE	NISP	TAXON	BP	POR	PXF	DXF	SYM	BN	#BT	SC	HM	SW	RD	CN	WT.(gm)	COMMENTS
23 N		A		1	Sus scrofa (Domestic Pig)	MET	SH		UF				4					17.6	
23 N		A		1	Gallus gallus (Domestic Chicken)	HUM	SH											1.1	3 pieces mend
23 N		A		1	Gallus gallus (Domestic Chicken)	TBT	PSH			L			1					2.8	
23 N		A		1	UD Bird	LBN	FR											0.7	
23 N		A		1	UD Shell	SHL	FR											0.1	
23 S		B		1	Bos taurus (Domestic Cow)	VRT	PEPI	UF										1.2	
23 S		B		1	Bos taurus (Domestic Cow)	HUM	DS			R								14.8	
23 S		B		3	UD Med-Lge Mammal	UD	FR											1.2	
23 S		B		1	UD Med Mammal	LBN	FR											2.7	
23 S		B		1	Sus scrofa (Domestic Pig)	INC	CO											3.2	
																			2 PIECES MEND. PROC
25		1		1	Bos taurus (Domestic Cow)	MAND	FR											11.9	ARTICULARIS
25		1		2	Bos taurus (Domestic Cow)	PMOL1	CO											16.6	
25		1		1	Bos taurus (Domestic Cow)	VRT EPI	FR											2.9	PROB SAME AS BELOW
25		1		1	Bos taurus (Domestic Cow)	VRT	FR											3.1	"
25		1		1	Bos taurus (Domestic Cow)	VRT	FR											2.4	"
25		1		1	Bos taurus (Domestic Cow)	VRT	FR											3.7	
25		1		1	Bos taurus (Domestic Cow)	SCP	FR											41.7	
25		1		2	Bos taurus (Domestic Cow)	RIB	PSH			L							1	26.3	
25		1		1	Bos taurus (Domestic Cow)	HUM	FR											52.6	
25		1		1	Bos taurus (Domestic Cow)	MC	FR											3.3	
25		1		1	Bos taurus (Domestic Cow)	MC	FR											5.5	
25		1		1	Bos taurus (Domestic Cow)	FEM	DEPI			L								18.4	
25		1		1	Bos taurus (Domestic Cow)	FEM	FR			L				1				16.7	TROCH MAJOR
25		1		1	Bos taurus (Domestic Cow)	FEM	FR											7.1	
25		1		16	UD Lge Mammal	RIB	FR											56.6	Bos taurus (Domestic Cow)?
25		1		2	UD Lge Mammal	LBN	FR							1			1	15.1	
25		1		1	UD Lge Mammal	VRT	FR											6.4	
25		1		4	UD Med-Lge Mammal	LBN	FR										1	10.6	
25		1		43	UD Med-Lge Mammal	UD	FR							1				42.2	
25		1		12	UD Med-Lge Mammal	SCP	FR												Deer/Bos taurus (Domestic Cow)
25		1		1	Sus scrofa (Domestic Pig)	INC	CO											2.1	
25		1		1	UD Shell	SHL	FR											1.5	
25		1		3	Bos taurus (Domestic Cow)	VRT EPI	FR											3.2	
25		1		8	Bos taurus (Domestic Cow)	VRT	FR											71.9	
25		1		1	Bos taurus (Domestic Cow)	SCP	FR							1				7.5	

Charleston Library Fauna

FEAT	HALF	LEVEL	ZONE	NISP	TAXON	BP	POR	PXF	DXF	SYM	BN	#BT	SC	HM	SW	RD	CN	WT.(gm)	COMMENTS
25		1		1	Bos taurus (Domestic Cow)	ULN	SH											5.9	
25		1		2	Bos taurus (Domestic Cow)	CENTRO CARP	FR											15.3	
25		1		1	Bos taurus (Domestic Cow)	FEM	PX		R			1	1		1			107.2	
25		1		1	Bos taurus (Domestic Cow)	TIB	DSH		F	L							1	138.8	
25		1		1	Bos taurus (Domestic Cow)	OS MALLEOLARE	CO											3.1	
25		1		1	Bos taurus (Domestic Cow)	C/T	CO											3.4	
25		1		1	Bos taurus (Domestic Cow)	AST	FR		R							1		24.6	
25		1		1	Bos taurus (Domestic Cow)	CAL	DSH		F	R								30.7	
25		1		1	Bos taurus (Domestic Cow)	PHA1	DSH	F									1	24.7	
25		1		17	UD Lge Mammal	RIB	FR						1					70.3	
25		1		5	UD Lge Mammal	LBN	FR					2						43.0	
25		1		5	UD Lge Mammal	UD	FR										1	8.8	
25		1		1	UD Med-Lge Mammal	PHA2	FR	F										4.4	
25		1		219	UD Med-Lge Mammal	UD	FR					2	1				2	134.4	
25		1		1	Sus scrofa (Domestic Pig)	PMOL2/3	FR												Dental crown, superior/inferior
25		1		1	Sus scrofa (Domestic Pig)	M3	CO		L									10.6	heavily worn
25		1		1	Sus scrofa (Domestic Pig)	SCP	FR											1.5	
25		1		1	Sus scrofa (Domestic Pig)	SCP	EPI	F									1	3.9	
25		1		1	Sus scrofa (Domestic Pig)	ULN	DEPI	UF		R								1.2	
25		1		3	UD Bivalve	SHL	FR											54.0	1 oyster
25		1		1	Coprolite		FR											2.1	
4		1-3		1	Bos taurus (Domestic Cow)	CRA	FR											5.9	
4		1-3		1	Bos taurus (Domestic Cow)	INC	FR		R									0.5	
4		1-3		6	Bos taurus (Domestic Cow)	RIB	SH						5				2	58.5	
4		1-3		2	Bos taurus (Domestic Cow)	PEL	FR						2					19.3	
4		1-3		4	Bos taurus (Domestic Cow)	ILM	FR						4					52.8	slices
4		1-3		2	Bos taurus (Domestic Cow)	VRT	FR										1	15.8	spina
4		1-3		1	Bos taurus (Domestic Cow)	HUM	FR								1			4.9	slice
4		1-3		1	Bos taurus (Domestic Cow)	RAD	SH			R								66.8	
4		1-3		1	Bos taurus (Domestic Cow)	ULN	FR		L						1			37.0	
4		1-3		1	Bos taurus (Domestic Cow)	TIB	PX								1			4.5	
4		1-3		2	Bos taurus (Domestic Cow)	AST	CO			R			1					86.5	
4		1-3		1	Bos taurus (Domestic Cow)	CAL	EPI	UF										2.6	
4		1-3		1	Bos taurus (Domestic Cow)	LBN	FR											7.6	
4		1-3		2	UD Lge Mammal	LBN	FR											13.0	
4		1-3		7	UD Lge Mammal	UD	FR								2			27.8	
4		1-3		2	UD Med-Lge Mammal	RIB	FR											6.2	
4		1-3		2	UD Med-Lge Mammal	SCP	FR								2		1	5.2	
4		1-3		1	UD Med-Lge Mammal	LBN	SH								1			52.1	
4		1-3		24	UD Med Mammal	LBN	FR						3					66.3	
4		1-3		96	UD Med-Lge Mammal	UD	FR											11.5	
4		1-3		1	Sus scrofa (Domestic Pig)	MAND	FR			R						1		6.9	

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FEAT	HALF	LEVEL	ZONE	NISP	TAXON	BP	POR	PXF	DXF	SYM	BN	#BT	SC	HM	SW	RD	CN	WT.(gm)	COMMENTS
4		1-3		1	Sus scrofa (Domestic Pig)	DEN	FR									1		2.6	juvenile
4		1-3		2	Sus scrofa (Domestic Pig)	INC	FR											0.5	
4		1-3		1	Sus scrofa (Domestic Pig)	PMOL.2	FR			R								1.5	
4		1-3		1	Sus scrofa (Domestic Pig)	PMOL.2	FR											1.2	superior
4		1-3		1	Sus scrofa (Domestic Pig)	PMOL.3	FR											5.1	juvenile
4		1-3		1	Sus scrofa (Domestic Pig)	PMOL	FR											0.7	heavily worn
4		1-3		1	Sus scrofa (Domestic Pig)	VRT	FR	UF		UF								2.1	2 pieces
4		1-3		1	Sus scrofa (Domestic Pig)	VRT	FR											2.6	
4		1-3		1	Sus scrofa (Domestic Pig)	VRT EPI	FR											0.1	
4		1-3		2	Sus scrofa (Domestic Pig)	SCP	FR											3.5	
4		1-3		1	Sus scrofa (Domestic Pig)	PELV	FR								1			4.5	
4		1-3		1	Sus scrofa (Domestic Pig)	RAD	FR								1			4.5	slice
4		1-3		1	Sus scrofa (Domestic Pig)	FEM	FR	UF							1			2.5	
4		1-3		1	Sus scrofa (Domestic Pig)	TIB	SH											17.9	
4		1-3		1	Sus scrofa (Domestic Pig)	TIB	SH			L							1	11.4	
4		1-3		1	Sus scrofa (Domestic Pig)	MT	PSH	F									1	4.8	
4		1-3		1	UD Med Mammal	TTH	FR											0.1	root fragment
4		1-3		1	UD Med Mammal	DEN	FR											0.4	Sus?
4		1-3		2	UD Med Mammal	RIB	SH											2.3	
4		1-3		1	UD Med Mammal	RIB	FR											0.7	
4		1-3		2	UD Med Mammal	VRT	FR											2.0	
4		1-3		1	Sus scrofa (Domestic Pig)	FEM	SH											2.5	Sus/Ovis/Capra
4		1-3		5	UD Med Mammal	LBN	FR								5			14.0	sliceS
4		1-3		1	UD Med Mammal	LBN	FR								1			1.3	slice
4		1-3		6	UD Med Mammal	LBN	FR								3			7.4	
4		1-3		15	Meleagris gallopavo (Turkey)	CRP	FR											29.5	
4		1-3		1	Gallus gallus (Domestic Chicken)	RAD	CS											1.3	
4		1-3		2	Gallus gallus (Domestic Chicken)	SCP	FR											0.1	
4		1-3		1	Gallus gallus (Domestic Chicken)	PEL	FR											1.3	
4		1-3		1	Gallus gallus (Domestic Chicken)	TMT	SH			L								1.7	
4		1-3		1	Gallus gallus (Domestic Chicken)	TBT	SH											0.8	
4		1-3		1	Gallus gallus (Domestic Chicken)	TBT	SH											0.7	
4		1-3		1	Mugil sp. (Mullet)	VRT	FR											0.2	
4		1-3		1	UD Fish	SCALE	FR											0.1	
4		1-3		1	UD Fish	UD	FR											0.4	
4		1-3		1	Barnacle		FR											0.1	
4		1-3		3	Crassostrea virginica (Eastern Oyster)	SHL	FR											101.4	
4		2		1	Bos taurus (Domestic Cow)	RIB	SH							1				18.2	
4		2		1	Bos taurus (Domestic Cow)	FEM	SH							2				58.3	
4		2		1	Bos taurus (Domestic Cow)	TIB	SH							3				145.0	
4		2		1	Bos taurus (Domestic Cow)	SESAMOID	FR											4.1	
4		2		2	UD Med-Lge Mammal	RIB	FR							1			1	6.0	
4		2		14	UD Med-Lge Mammal	UD	FR							1			1	15.4	
4		2		1	UD Med Mammal	RIB	FR											0.6	

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FEAT	HALF	LEVEL	ZONE	NISP	TAXON	BP	POR	PXF	DXF	SYM	BN	#BT	SC	HM	SW	RD	CN	WT.(gm)	COMMENTS	
4		2		1	UD Med Mammal	LBN	FR										1	0.8		
4		2		2	Malaclemys terrapin ssp. ssp. (Diamondback Terrapin)	CRP	FR											1.0		
4		2		1	UD Fish	PTG	FR											0.1		
4		2		5	UD Bivalve	SHL	FR											4.0		
4		1		2	UD Bivalve	SHL	FR											0.2		
4		3		1	Bos taurus (Domestic Cow)	RAD	PX			L				1				22.0		
4		3		1	Bos taurus (Domestic Cow)	TIB EPI	DS		UF	L								1.8		
4		3		1	Bos taurus (Domestic Cow)	CAL	FR			L							1	39.9		
4		3		8	UD Lge Mammal	RIB	FR							1	4			47.5		
4		3		1	UD Lge Mammal	PEL	FR											12.3		
4		3		1	UD Lge Mammal	LBN	FR							1	1			6.4		
4		3		1	UD Lge Mammal	PEL ISCH	FR											10.5		
4		3		1	Cf. Bos taurus (Prob. Cow)	RAD	PSH			L								10.0		
4		3		1	UD Med-Lge Mammal	PEL	FR								1			4.2	slice	
4		3		1	UD Med-Lge Mammal	UD EPI	FR											2.6		
4		3		1	UD Med-Lge Mammal	FIB	SH							1			?	3.1		
4		3		1	Bos taurus (Domestic Cow)/DEER?	RAD	FR								1		1	18.3		
4		3		1	UD Med Mammal	RIB	SH											1.0		
4		3		1	UD Med Mammal	HUM	SH											4.5	young	
4		3		1	UD Med Mammal	LBN	FR											1.4		
4		3		37	UD Med Mammal	UD	FR											22.4		
4		3		1	SMA-UD Med Mammal	RIB	SH											0.1		
4		3		1	UD Sm-Med Mammal	RIB	PSH					1						0.1	raccoon sized	
4		3		1	Meleagris gallopavo (Turkey)	MAND	FR											0.2		
4		3		1	Gallus gallus (Domestic Chicken)	HUM	SH							1				0.8		
4		3		1	Gallus gallus (Domestic Chicken)	CMC	PSH			L								0.7		
4		3		1	Gallus gallus (Domestic Chicken)	TBT	SH			L								0.2		
4		3		1	Gallus gallus (Domestic Chicken)	RAD	DS											0.2		
4		3		6	UD Sm-Med Bird	LBN	FR											0.7		
4		3		5	Malaclemys terrapin ssp. (Diamondback Terrapin)	C/P	FR											7.2		
4		3		3	UD Fish	UD	FR											2.0		
4		3		4	Crassostrea virginica (Eastern Oyster)	SHL	FR											30.3		
4		3		3	UD Bivalve	SHL	FR													
4		4		1	Sus scrofa (Domestic Pig)	INC2-	CO											0.8		
4		4		1	Sus scrofa (Domestic Pig)	PM1+	CO			R								0.2		
4		4		1	Sus scrofa (Domestic Pig)	PR_JUGULARIS	FR					1						0.8		
4		4		3	UD Fish	SCALE	CO											0.1		
AROUND TRUCK PARK				1	Bos taurus (Domestic Cow)	FEM	PX		UF	R					1			19.1		
TRUCK ROUTE FLUFF				1	Bos taurus (Domestic Cow)	MC	PSH	F		L								135.6		
22		5F		1	Bos taurus (Domestic Cow)	ILM	FR								1			5.6	slice	
22		5F		3	UD Lge Mammal	RIB	SH											15.8		
22		5F		2	UD Lge Mammal	LBN	FR											6.2		

