

**REPORT ON THE
1988 EXCAVATIONS AT
THE SPARROW HOUSE
PLYMOUTH, MASSACHUSETTS**

Prepared for

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Introduction

The "Richard Sparrow House" is located at on the south side of Summer Street at number 42 in Plymouth, Massachusetts. The south side of the property abuts Town Brook and it lies immediately south of Burial Hill, presumably outside of the bounds of the original Plymouth Plantation's palisade wall. Plimoth Plantation conducted a volunteer excavation in the south Yard of the Sparrow House in 1988. Plantation staff excavated a series of units of indeterminate size immediately south of the extant building. No notes were kept and no photographs exist. Locational information was recorded on the field bags, which were washed in the late 1990s by the author (having sat in the archaeology lab at the Plantation since the excavation concluded). Information regarding the excavation that could be gleaned from the field bags included depths, locational context, and feature identification. Excavations yielded relatively large quantities of ceramics and faunal remains and these form the bulk of the following analysis.

Property Background

The "Richard Sparrow House" property was thoroughly researched by Plymouth historian William Davis for his monumental 1899 work *Ancient Landmarks of Plymouth*. Davis traced the property back to Jonathan Sparrow who moved from Plymouth to Eastham in the 1650s. Jonathan Sparrow sold the property to George Bonum in 1695 and in the deed it was noted that the house that stood on the property was inhabited by Robert Barrow at the time. Barrow was George Bonum's son-in-law and Davis made the assumption that Bonum built the house under a previously unrecorded agreement with Sparrow for the young couple prior to purchasing the land from Jonathan Sparrow. At the same time, Sparrow also sold to Bonum the next three lots to the east of the "Richard Sparrow House". Davis complete record of the title search for the property is presented in Appendix A and his complete title search for the properties on the north and south sides of Summer Street are Presented in Appendix B.

None of the documents found to date associate the property on the south side of Summer Street with Richard Sparrow, although it is possible that Jonathan received the property from his father Richard at some point, possibly upon Jonathan's marriage in 1654 to Rebecca Bangs. The Sparrows were all living in Eastham at the time, having moved there the previous year. Richard may have kept the land he owned in Plymouth as an investment and may have even rented it out. Jonathan could have done the same, selling it sometime after marrying his second wife in the late 1660s to early 1670s.

George Bonum did purchase Richard Sparrow's Plymouth property in 1656:

"...for and in consideration of the sune of eight pounds to him alreddy payed by Gorge Bonum of the towne of Plymouth in the Jurisdiction aforsaid husbandman hee hath barganed allianated and sold unto the said Gorge Bonum all that his house and garden plott Scittuat in Plymouth aforsaid on the south street of the said towne together with the barne and out houseing standing upon the said garden plot and belonging unto the said house together with six acres of upland in the Newfeild.." (PCR xxx).

This record does place Richard Sparrow's house on what is now Summer Street (the south street of the town), but does not place it where the "Richard Sparrow House" is currently located. Bonum apparently eventually owned much of the north side of Summer Street, as his subsequent sales from 1679 to 1711 show (Davis 1899). It is assumed that this is the land that was purchased from Sparrow in 1656, which ran from the town prison lot at the east end to Spring Lane at the west end. The land on the south side of the street belonged to various people, with the lot where the "Richard

Sparrow House" and the three to the east belonging to Jonathan Sparrow.

Davis does go on to state that one lot on the north side of Summer Street, the westernmost lot just before Spring Lane, was sold by George Bonum to Robert Barrow in 1679:

"The next lot, on which the Leach house, so called, stands, was conveyed, in 1656, by Richard Sparrow to George Bonum, who, in 1679, conveyed it to Robert Barrow, the husband of his daughter Ruth, with the house now standing." (Davis 1899: 240).

It has to be concluded that the link between the "Richard Sparrow House" and Richard Sparrow is tenuous at best. The property history as researched by Davis appears to show that Richard Sparrow's house, the one he sold in 1656 to George Bonum, was on the north side of Summer Street. They do show that a house was present on the piece of property sold by Jonathan Sparrow to George Bonum in 1679, but the date of construction for that house is not known.

Architecture of the "Richard Sparrow House"

The "Richard Sparrow House" appears to be a single cell two story structure with an ell added onto the rear (**Figure 1**). It faces north, fronting on Summer Street and the ell extends to the south towards Town Brook (**Figure 2**). The original structure measures 35' north to south by 37' east to west. The northeast room measures 23' east to west by 20' north to south. The south addition measures 15' north to south by 23' east to west and may have once extended across the entire south side of the house (**Figure 3**). An 18th century addition has been added to the western end. It is a standard hall and parlor form house. Construction details have not been reported with the exception of the presence of a "cross summer beam". This means that the summer beam, the main beam supporting the second story, runs from the chimney across the room, in this case, east to west as the chimney is on the west wall. The "cross summer beam" is more commonly called a transverse summer beam and is supported by the timbers around the chimney on the west side and by a prick post in the middle of the east wall. The use of the transverse summer beam is a feature commonly found in the West Country of England versus East Anglia (where the longitudinal summer beam was the norm). The building was received "restoration" in the 1930s to make it more 17th century like. The changes are believed to have affected at least the roof line and replacement of sash windows with casements, all in an attempt to make the house look more period appropriate as it appeared as just another row house on the 1882 map of Plymouth (**Figure 4**). Architecturally, the building is a First Period construction, meaning it dates from 1625-1725. A complete architectural survey and dendrochronological study could help resolve the actual period of construction for the building.

Archaeology

The 1988 excavations were focused in the yard on the south side of the house overlooking Town Brook. From the field bags, it is known that at least five "squares" were excavated. These were designated squares A-E. It is not known what the size of these squares was but it is known that they were excavated in 10 cm levels to a possible maximum depth of 70 cmbs in Square A. The other squares do not appear to have been excavated as deep. Three features of indeterminate size and nature were identified. these were designated Feature 1, 1A and 3. It is presumed that since there was a Feature 1 and a Feature 3, there was probably also a Feature 2 that did not produce any artifacts. Feature 1 was located in Squares A-C. Feature 1A was in Square A and Feature 3 was in Square C. All th features appears to have mixed assemblages and may be of relatively recent age and contained whiteware, dating them to at least after 1820.



Figure 1. East and north sides of the Sparrow House



Figure 2. Sparrow House as seen on Google Earth

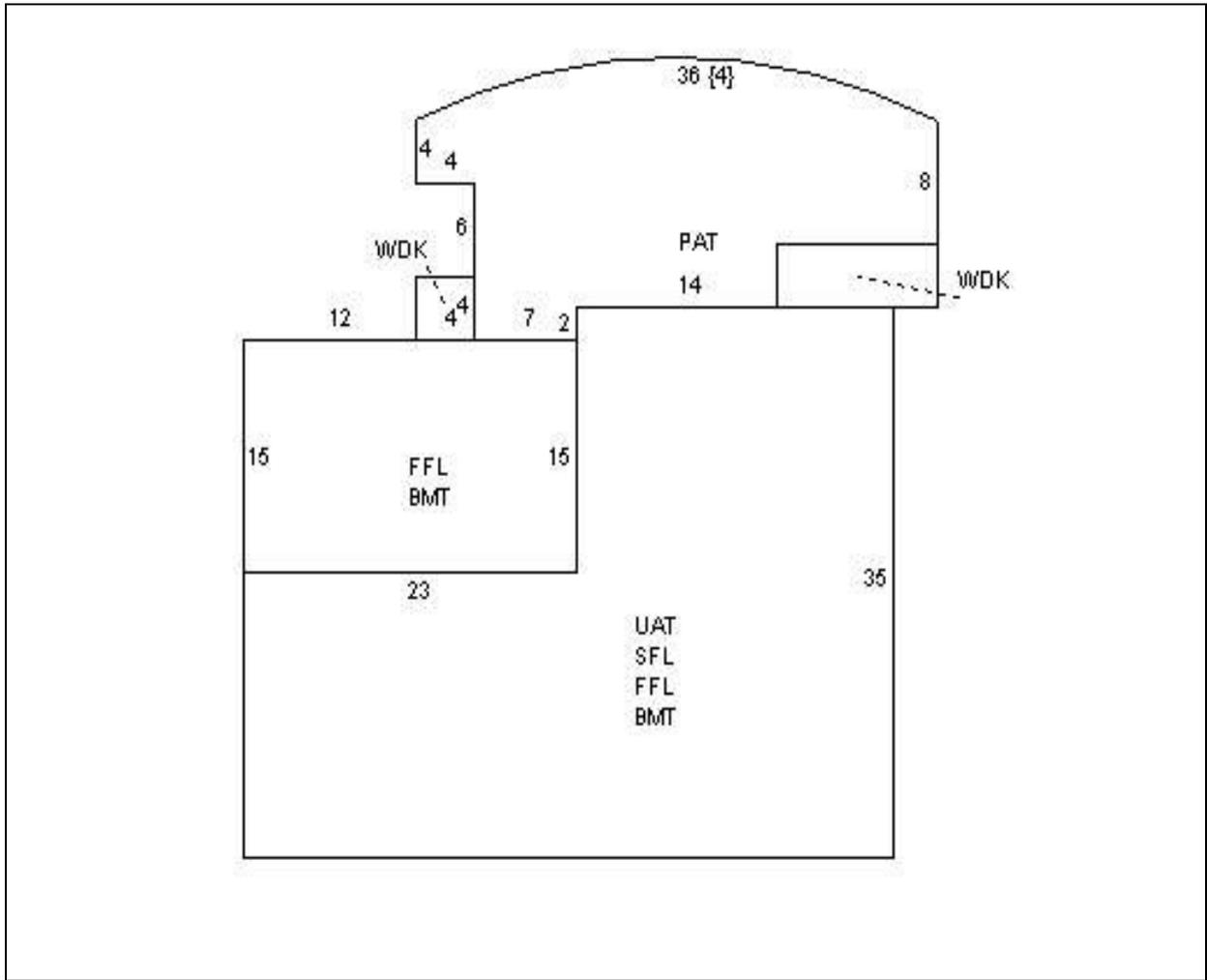


Figure 3. Plymouth Assessor's office plan of the Sparrow House (South to top)

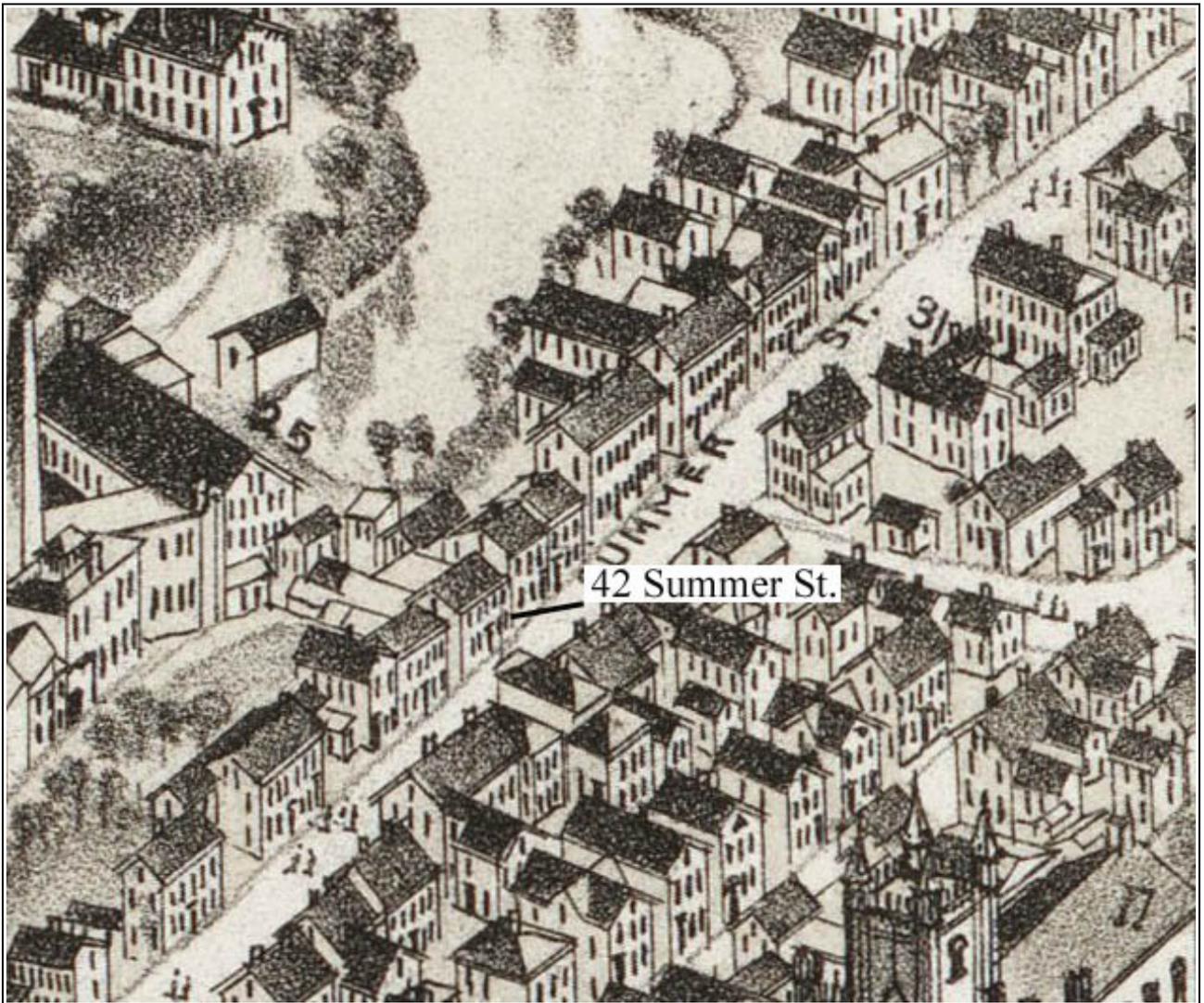


Figure 4. Sparrow House (42 Summer Street) shown on the 1882 map of Plymouth

As a result of their mixed nature and the lack of field notes, the entire assemblage will be considered as one deposit, essentially representing being yard scatter deposited during the occupation of the building.

Artifact Analysis

The artifact analysis and cataloging focused on three classes: ceramics, tobacco pipes, and faunal remains. Other artifact classes were present but were not cataloged. This is a deficiency of this report and these pieces should be cataloged and the findings appended to this report.

Ceramics

In an attempt to move beyond mere description when reporting ceramic occurrences from archaeological excavations (e.g. "15 pieces of creamware, 4 pieces of pearlware and one piece of ironstone were recovered") to an explanation of why they occurred, Dr. James Deetz formulated a series of propositions regarding the use and distribution of ceramics in Plymouth Colony between the years 1620 and 1835 (Deetz 1972). Deetz's propositions were based on ceramics recovered from numerous excavations he directed while at Plimoth Plantation in the 1950s to late 1960s. He stressed the relationship between behavior and its material products and how the acquisition, use

and ultimate disposal of artifacts such as ceramics, all resulted from certain aspects of the lifeways of their owners (Deetz 1972: 15). Deetz's propositions were as follows:

- 1) Ceramics are a functional component of a cultural system
- 2) Three successive cultural systems were operative in New England in the period 1620-1835
- 3) In all three cultural systems the presence of ceramics is a function of four factors:
availability, need, function, and social status
- 4) Ceramics in Plymouth will exhibit a threefold division in time, corresponding to the three successive cultural systems in operation in New England (1620-1660, 1660-1760, 1760-1835), and within each time period there will be greater internal consistency than between time periods.
- 5) The pattern of ceramic use for the first period will reflect ceramic usage of the Stuart yeomen foodways subsystem as well as that of the first settlers of Plymouth.
- 6) Ceramics of the second period will show differences in terms of use and type, reflecting divergences from the parent culture. They will also exhibit strong conservative tendencies in stylistic and functional trends.
- 7) Ceramics of the third period will show a greater homogeneity and will reflect a more structured pattern of use than those of the earlier period 1760-1835 shows major shift in pottery types
- 8) There will be a marked increase in the rate of change in ceramic types during the third period, and domestically produced ceramics will decrease in relative quantity.

The colonists who settled in Plymouth arrived with the baggage of their medieval heritage and their Stuart yeoman ways. They were not totally representative but were basically less prosperous Stuart yeomen and husbandmen. They were conservative, potentially self-sufficient, and greatly influenced by religious attitudes. This way of life continued relatively unchanged and unchallenged for nearly a generation until the Puritan Revolution in the 1640s led to dramatic reduction in emigration. This led to depressed economic conditions, shortages of imported goods and a cultural isolation that led to a slow but steady divergence from the earlier yeomen lifeways.

The century between 1660 and 1760 saw the isolated New Englanders develop a distinctive Anglo-American folk culture that was different from the English culture in the motherland. After 1760 and until 1835, American culture was impacted by the emergence of a Georgian tradition, which was Deetz's third period.

The Georgian tradition was characterized by symmetrical cognitive structures, homogeneity in material culture, progressive and innovative world view, and an insistence on order and balance that permeates all aspects of life and contrasted sharply with earlier medieval tradition (Deetz 1972: 18). This Georgian tradition was truly the first popular culture in America and served to dissolve regional boundaries and re-Anglicized the American culture.

Three general groups of ceramics were identified by Deetz as having been excavated in Plymouth Colony:

Group 1 Fine imported wares

French stoneware, scraffito, delftware, marbled slipware, trailed slipware, mottled ware, agateware, Wheelton type wares, Jackfield type wares, porcelains, creamware, pearlware

Group 2 coarse imported, undecorated wares

Borderware, North Devon gravel-tempered wares, undecorated redwares

Group 3 Coarse domestic redware

undecorated and later slip-painted and trailed types

Deetz's first period (1620-1660) was characterized by a low occurrence/ minimal need for ceramics within the Stuart yeoman foodways system. Wares that occur during this period were limited to Group 1 French stonewares, Group 2 Borderwares and undecorated redwares. Ceramics were limited to their use in dairying and as drinking vessels.

Deetz's second period (1660-1760) saw a marked increase in the occurrence of fine imported ceramics of Group 1 (delftware, combed slipware, Westerwald stoneware predominantly, supplemented by mottled ware, dipped white stoneware, North Devonshire scraffito ware), a decrease in Group 2 Borderwares with a concomitant increase in North Devon Gravel Tempered wares, and a growing increase in the use of Group 3 domestically produced redwares. Ceramics were still used for dairying, but by 1650 there was a marked shift in balance of power from the clergy to the merchants at which was indicative of growing trend toward secularization of certain aspects of the growing aspects of culture (Deetz 1972: 27). Supplies were arriving in renewed quantities after the 1660 Restoration, and a greater variety of European ceramics being used in the colonies is not surprising. Another change was the increasing reliance on ceramics as flatwares, dishes and plates, versus their earlier use as hollowares.

Finally, the third period was characterized by a complete replacement of all the earlier types by the developing English refined earthenwares- creamware and then pearlware. The Georgian world view was of a more orderly relationship between man and his artifacts could account for it as well possibly creating a situation where there was now one plate, one cup, and one chamberpot relationship per person. Ceramic usage now conformed more closely to conform more closely to our 21st century concepts of the place of ceramics in culture (Deetz 1972: 32).

Analysis identified a minimum of 208 ceramic vessels recovered from the 1988 excavations (Appendix D, which also contains descriptions of the various ceramic types recovered). In a way similar to what was found for the tobacco pipes, a few vessels were identified that may date to the 17th century (possible Borderware bowl, North Devon Gravel Free baluster jar, a Rhenish jug, and combed and dotted slipware vessels), but any of these would fit into a late 17th century initial occupation date for the house. More vessels that dated to the 18th century were found (n=31), most dating from the second half of the century, and probably being associated with the ownership of the property by the Shermans. The Shermans had received the property after the death of the previous owner Thomas Branch in 1735. The first Sherman to live in the house, Samuel (and his wife Experience who was Thomas Branch's daughter) was identified as a farmer and tailor. Shermans continued to live in the house until the late 19th century. It appears that use of the property and the disposal of refuse in the south yard increased with the Sherman ownership.

None of the 18th century ceramics were exceptional and all would have been commonly seen in laboring class households of the period. The lack of a wide range of vessel forms probably indicates that the family was not upper class but that they enjoyed owning at least some imported pieces (such as fashionable creamwares and white salt glazed stonewares) that were used by the upper class in Plymouth society. Among the redwares, production, cooking, storage and hygiene vessels predominated with a lower occurrence of liquid consumption vessels. The creamwares, white salt glazed stonewares, and Jackfield attest to the fact that tea appears to have been commonly drunk in the house but the lack of complete serving and consumption sets also indicates a lower class status. The family was able to afford oil shipped in Iberian jars and French Faience, the latter which may have been a contraband items smuggled in by privateers.

Refuse deposited by the Shermans in the first half of the 19th century accounted for the majority of the vessels recovered (n=129). They were using common forms bearing decorations that were popular in the first half of the century in tea and tableware forms. Matched table settings, at least in the forms of plates, cups and saucers, indicate that the family may have followed the new rules of dining and consumption that were becoming prevalent as associated with the Cult of Domesticity at the time.

The Cult of Domesticity transformed the home into a highly symbolic zone designed to both influence the inhabitants and to make statements to visitors (Clark 1986: 114). The symbols of a respectable Christian home included Gothic designs, plants, nature motifs, and a general order of the house, its inhabitants, and the landscape around it (Green 1983: 59; Clark 1986: 28). The display of these symbols implied an acceptance of the Cult of Domesticity and many homes were judged by the state of the house and the presence or absence of appropriate symbols (Green 1983: 59). The proper home should not only be clean and orderly but it should contain symbols of gentility and nurturing: plants and flowers; matching tableware; parlor furniture; pictures; and clocks (Greene 1983: 37; Kasson 1990: 174; Fitts 2001: 122). Etiquette, housing, and the appropriate material culture were cited as characteristics that differentiated between the civilized folk and the savages (Fitts 2001: 124). Material culture and respectability, like salvation and entrance into heaven, was based on domesticity and the exhibition of genteel behavior and its symbols, and as such was within everyone's means, not just the wealthy. Because respectability, prosperity and salvation were within everyone's grasp, the poor and the rude were as they were due only to their own failings (Fitts 2001: 120). The worthy poor were those who, despite their limited

means, created a home following the Ideology of Domesticity, a home that was simple but clean and orderly with touches of ornamentation (plants, flowers, pictures, tables, tabelware, etc.) (Fitts 2001: 127).

Membership in the Victorian middle class centered on genteel dining, religion, occupation, ethnicity, and race and as it developed in the 19th century, the social stigma associated with manual labor increased (Fitts 1999: 41, 45). The middle class responded to their forced proximity to the laboring class in the city by distancing themselves physically, socially, symbolically from them (Fitts 1999: 45). Class is most often assigned to a stranger based on their display of specific class behavior and the display of appropriate symbols (speech, mannerisms, and material goods) (Fitts 1999: 40). The lack of the display of these symbols, and not wealth, precludes membership in a particular class (Fitts 1999: 40). This does not mean that disenfranchised groups will mimic the behavior of the dominant group. On the contrary, they will often create their own lifestyle with their own world view, values and symbols, using material culture as active symbols that help define class membership, maintain class bounds, and break down barriers (Fitts 1999: 40). The Victorian middle class was ruled by the idea of gentility, a world view that codified proper behavior and imbued them with Christian moral connotations and charged mothers with the task of teaching them to their children (Fitts 1999: 39).

Housing, as opposed to clothing and other more perishable elements of culture, is usually well represented and more visible archaeologically, and some see housing as the most sensitive indicator of class in 19th century America (Soltow 1992: 131). Other classes of material culture, ceramics, glass, faunal remains, etc., can be used to better understand the lifestyles of the inhabitants versus their use as status indicators. Catts and Custer (1990: 227) found that 450 square feet formed a convenient dividing line between the houses of the poor and those of the middle class. The examination of the size, structure and layout of the Fuller's house, may provide insight into the social class and real status of this industrial period working class family. Conversely, some investigators see status as best indicated by social status followed by the quality of the house or residential area (neighborhood) (Spencer-Wood 1984: 35).

During the Victorian Period, architectural styles changed so that individuals had their own rooms, specialized rooms for children, and special ritual and presentation rooms. Some of these changes were the result of the Industrial Revolution which often caused men, who were up to this point the leaders of the home and family, to be away from home working in the new burgeoning industries. This lead to women taking control of the day to day workings of the home, thus creating two world spheres, the home and workplace, where once, in the more rural pre-industrial times, they were both one and the same. In pre-industrial times, the family often had to make what it needed to survive, with the rise of industry, men could now go to jobs that produced goods and services while the remainder of the family stayed at home. The idea was also created that the work world (the public sphere of life) was a rough place full of temptation, vice and violence where men had to do whatever it took to survive. Women, being weak and delicate creatures (as the wisdom of the time believed) needed to be defended and protected from this world. It was logical that they and the children would remain at home while the men went out, confronted and conquered the new Industrial Age. The emerging middle-class, which soon became the ideal for the lower class and the rungs on the ladders of power for the upper class, began to look at itself and the nuclear family as the backbone of society.

The Victorian Age recognized women's new roles as house managers and created the ideology of the "cult of domesticity", the virtues of which were extolled in many aspects of popular culture of the time. The cult of domesticity was a belief that women, as keepers of the home, were also viewed as being the keepers of purity, piety and domesticity. The home became a man's refuge from the dog eat dog world of industry and became the showplace for status, affluence and the ideals that women were relegated as its keepers. This led to the creation of ritual rooms in the house in which the ideals could be showed off and savored. These rooms included the parlor and dining rooms. These rooms were located on the first floor of the house and were rooms which were visible to the public and thus a place to display your real or desired status. The parlor was the room where afternoon tea parties were held and as it was a showplace of the home, it was often the most luxuriously furnished room in a middle-class house. The parlor essentially served as the area where class members aspired to make their claims to refined gentility and the afternoon tea was an important showplace for the family's social status (Di Zerega Wall 1991: 79). By the early 19th century, meals had taken on the form of ritual and were considered as a time to affirm the moral values of the family and a good dining room was seen as a space that reinforces the spiritual unity of the family (Di Zerega Wall 1991: 80).

Members of a household use the space around their house to reinforce and resist relations of power, authority, and inequality by organizing the landscape to facilitate activities and movements of some individuals and constraining others (Rotman and Nassaney 1997: 42). Landscapes were designed to be seen and experienced as a symbol that expressed status and other social characteristics. This affect was demonstrated through the size, shape, location and condition of barns, fences, gardens and outbuildings. (Rotman and Nassaney 1997: 42). Archaeologists can focus on the homelot to explore change and continuity in active and social roles associated with the occupants of a site. Domestic architecture and exterior space provide areas to be used for social reproduction along class and gender lines (Rotman and Nassaney 1997: 43). The challenge in studying landscapes is to design and execute a methodology for "The study of land use over time through broad, intensive use of sources in a multidisciplinary and fully ethnohistoric enterprise." (Beaudry 1996: 4). This needs to be done while maintaining a concern for both the generalities of the past and the peculiarities of the case at hand (Rotman and Nassaney 1997: 43).

Urban reformers depicted activities such as drinking alcohol and smoking as gateways to utter debauchery and the lack of material culture in a home was used by them to emphasize the debauchery and savagery of the urban existence (Fitts 2001: 123).

Few hygiene and storage vessels were present, possibly indicating that the family had a privy emptying into Town Brook and that they purchased most of their foods versus any farming. The use of basically a self flushing privy (the Town Brook washing the privy waste away) would have been considered a positive step in the eyes of Victorian reformers. The presence of one ink bottle is indicative of a degree of literacy and the presence of a toy soap dish indicates that children were allowed to play versus being required to work to help support the family. In the eyes of the 19th century reformers who advocated the Ideology of Domesticity, the purest individuals were children, born as innocents, close to God, who were untainted by the evils of the world. They were empty vessels that could be filled with the values that would ultimately lead to their salvation (Fitts 2001: 116). Protestant mothers transformed their homes into rural sanctuaries to shield the family from the world's evils and be a place to instill Christian values in their children. Mothers were encouraged to instruct their children in the beliefs and traditions of Protestantism, stressing honesty, hard work, thriftiness, cleanliness, temperance, courtesy, and gentility (Fitts 2001: 117). Children were no

longer viewed as extra workers around the house, but were seen as now in need of education, nurturing and freedom to play. As a way of creating a suitable home for children to be raised in properly, Gothic ecclesiastical elements were brought into the home by architectural designers and ceramic manufacturers (Fitts 1999: 47).

A few flowerpots were also identified indicating that the occupants decorated their home with potted plants. This was another aspect of the Victorianization of the home- bringing the outside inside as nature was considered closer to God and Godliness.

Tobacco Pipes

A total of 216 kaolin clay tobacco pipe fragments were recovered from the various squares (**Table 1**). Tobacco pipes represent a readily disposed artifact that is abundant on most historic archaeological excavations and that can be easily dated. The majority of the tobacco pipe

Table 1. Tobacco pipe fragments from the Sparrow House excavations

	Square A	Square B	Square C	Square D	Square E	Total
7/64" 1650-1680	1/ 1.6%		1/ 3.5%			2/ 1.9%
6/64" 1680-1710	15/ 23.4%	1/ 50%	3/ 10.3%			19/ 18.4%
5/64" 1710-1750	34/ 53.1%	1/ 50%	18/ 62.1%	1/ 100%	3/ 42.9%	57/ 55.3%
4/64" 1750-1800	14/ 21.9%		7/ 24.1%		4/ 57.1%	25/ 24.3%
Total	64	2	29	1	7	103

fragments had pipe stem bores that measured 5/64" in diameter, placing them in the 1710-1750 period. The second most common measured 4/64" (1750-1800) while late 17th to early 18th century stems were rarer (6/64") but not as rare as middle to later 17th century stems (7/64"). The pipe stem distribution indicates a high degree of likelihood that the site was first occupied in the late 17th century and that the majority of the deposition in the south yard occurred in the second to third quarters of the 18th century.

Identifiable pipe bowl styles dated to the same time periods as the pipe stems with the majority being middle to late 18th century/ early 19th century (**Table 2**).

Table 2. Identified pipe bowl styles

Pipe Type	Count
R/ Tippet in Cartouche on Back (1680-1720)	1
WM on either side of heel Hume Style 13 (1680-1710)	1
Unidentified Cartouches on side of bowl (1680-1780)	1
C impressed on back Hume Style 15 (1700-1770)	1
TD in shield on rear molded leafs on seams (1780-1820)	2
TD in shield on rear W/C on spurs (1790-1820)	1
TD in Stars on Rear (1780-1820)	1
18 th -19 th century style bowl (1720-1820)	2
Molded stars and leaves (1780-1820)	3
Molded ribs and dots Hume Style 21 (1780-1820)	1

I in rouletted circle on back (1780-1820)	1
Molded ribs, ovals and leaves Hume Style 25 (1790-1820)	1
Stem Bowl Juncture (1800-1850)	1
378 W.White imprinted on stem (late 19 th century)	3
Total	20

Tobacco pipe fragments indicate that the site was first occupied in the late 17th century and that the maximum period of occupation/ refuse deposition was in the middle to late 18th century. The relative lack of tobacco pipes from the 19th century occupation may indicate that the family was following the 19th century notion that smoking and alcohol consumption were vices to be eradicated from a sober Victorian home.

Faunal Remains

A total of 1,443 fragments of bone were recovered representing a minimum of 26 species of mammals, birds and fish (**Table 3**). Most species are believed to represent ones that were eaten

Table 3. Vertebrate faunal remains

Species	Fragment Count
Cow	221
Horse	2
Large Mammal	102
Pig	272
Sheep	143
Deer	3
Medium Mammal	402
Human	1
Gray Squirrel	1
Rat	11
Small Mammal	2
Bird	29
Chicken	47
Black Scoter	8
Brant	5
Canadian Goose	3
Common Eider	26
Turkey	6
Ruffed Grouse	3
Passenger Pigeon	12
Cowbird	3
Thin-Billed Murre	2
Herring Gull	3
Fish	25
Cod	91
Mackeral	7
Yellow Perch	5

Herring	2
Black Bass	2
Sheepshead	4
Total	1443

by the inhabitants of the house, but several probably lived around or under the house and entered the archaeological record accidentally upon their deaths (commensal species). One human tooth with a large cavity was found. This tooth was presumably removed by one of the inhabitants and discarded in the yard. Commensal species present in the assemblage were the rat, gray squirrel, and cowbird. The low occurrence of elements from these species and their rarity for use as food items identifies them as probable commensal species.

Of the remaining species, it appears that the inhabitants of the house had access to a wide variety of fish and fowl, both domestic and wild, and that the majority of their diet was composed of domestic species (cow, pig, sheep). Many of these species were probably available at the local Plymouth market located just across Summer Street.

Cattle and sheep were killed as both young and old individuals, indicating that the household consumed lamb, calf and beef and mutton. Swine were killed at under 24 months old, probably near the prime age of 18 months (**Table 4**). It appears that the inhabitants were probably purchasing

Table 4. Age at butchery distributions

Cattle	Swine	Sheep
3 under 18 mo	2 under 24 mo	2 under 24 mo
1 under 30 mo		
1 over 42 mo		2 under 24 mo

their sheep but may have been raising their own cattle and swine. Alternately they may have purchased complete swine or cattle carcasses (or even half carcasses) and butchered them at home. This conclusion is based on the low occurrence of lower phalanges and cranial elements for the sheep versus the more abundant cattle and swine elements (**Table 5**).

Table 5. Domestic mammal elements present

Element	Cattle	Sheep	Swine
Cranial	6	2	6
Hyoid	4		
Atlas	2		
Axis	1		
Cervical Vertebra	7	7	4
Thoracic Vertebra	6	9	2
Lumbar Vertebra	8	8	7
Sacrum	1	2	2
Caudal	2		3
Ribs	48	20	32
Sternum	1	1	
Scapula	4	3	1
Humerus	6	8	5
Ulna	4	5	2

Radius		5	5
Metacarpal	2	4	9
Carpal	3	7	
Pelvis	2	1	2
Femur	6	3	5
Tibia	1	5	3
Tarsal	5		
Astragalous	2	1	3
Calcaneum		2	1
Metatarsal	2	1	4
Metapodial	1		
Phalange 1		4	4
Phalange 2	1		6
Phalange 3	1		3
Totals	126	98	109

The butchery evidence on the bones indicated that swine carcasses were much more likely to be sawn than either of the other two species but that cattle and swine were much more likely to be sawn, chopped or cut than the sheep (**Table 6**). It indicates that the majority of the vertebrate faunal

Table 6. Butchery evidence on the domestic mammal species (mark count/ percentage of total species assemblage)

Modification	Cattle	Swine	Sheep
Chopped	59/ 46.8%	52/ 47.7%	34/ 34.7%
Cut	11/ 8.7%	7/ 6.4%	1/ 1%
Sawn	36/ 28.6%	68/ 62.4%	3/ 3.1%

remains were probably deposited in the early to middle 19th century when sawing was becoming a more common method of professional carcass division and that the cattle, and especially the swine, were more probably purchased as cuts of meat versus whole carcasses or home raised species. The sheep on the other hand, were probably purchased as headless and footless carcasses that were prepared in such a way that they were not heavily chopped or cut- possibly by roasting of whole animals or large pieces.

Invertebrate Remains

A total of 186 shellfish remains were recovered with soft shell clams accounting for the majority of them. the second most common species was oyster with all of the other species being only minimally represented (**Table 7**). The soft shell clam and oysters may have been purchased at the

Table 7. Shellfish species

Species	Count
Soft Shell Clam	127
Oyster	46
Surf Clam	4

Quahog	4
Moon Snail	2
Mud Winkle	1
Cowrie	1
Caribbean Clam	1
Total	186

Plymouth market while the other local species may have been collected from the beach and were not actually consumed. Two species were exotics that were not consumed at the site- the cowrie and the Caribbean clam. these may have been brought back from a voyage to the Caribbean by someone involved in the maritime trade who lived in or was associated with, the household.

Overall, the faunal assemblage from the Sparrow House gives us good glimpse into what people were eating in Plymouth in the first half of the 19th century. The recovered faunal remains corespond well with what a contemporary noted about the local market. James Thatcher in 1835 noted that “Our provision market affords an ample supply of various substantials, the conveniences, and the luxuries of life, such as beef, pork, mutton, poultry, and sometimes venison. At our fish market we have cod, haddock, halibut, mackerel, bass, tautog, lobsters, eels, alewives, and clams. Should anyone complain for want of a dinner, he must be chargeable with inexcusable indolence, and probably with intemperance.” (Thatcher 1972: 337).

Many of the species noted by Thacher as being available in the town in 1835 were recovered from the excavations. This household appears to be one that purchased the majority of their faunal remains from the local market versus raising them themselves or collecting/ hunting them.

Other Artifacts

The only other artifacts catalog at the present time are 10 fragments of two bone handle for knives. One is made of cow bone and has incised lines on it while the other is plain.

Conclusion

This preliminary report on the analysis of the archaeological collection recovered in 1988 from the Sparrow House in Plymouth has sought to place the assemblage within a temporal and occupation framework from which the remainder of the collection can eventually be incorporated. Preliminary historical analysis has hinted that the house may not have been built by or associated directly with Richard Sparrow. It first appears in the historical record in 1695 in the possession of Jonathan Sparrow, Richard's son. Davis's 1899 research of the properties on Summer Street showed that Richard Sparrow's lands may have been on the north and not the south side of Summer Street and that his house appears to have been at the corner of Spring Lane and Summer Street, not at the site that is now identified as the “Richard Sparrow House”. The land on the south side of Summer Street may have been owned by Richard Sparrow and was subsequently given to his son Jonathan in an unrecorded deed but there is no conclusive proof that Richard owned it. What is known is that George Bonum purchased Richard's house in 1656 along with other adjacent lands on the north side of Summer Street. It is recommended that a full architectural survey be conducted of the “Richard Sparrow House” including a dendrochronological study of as many principle timbers as possible.

What was discovered about the 1988 assemblage was that a very small amount of 17th century material was present but that the majority of the material dated from the 18th and early 19th centuries. The assemblage provided an interesting glimpse into the lives of lower to middle class urban dwellers in Plymouth during the early Victorian period. During the early 19th century people attitudes regarding hygiene, sanitation, dining, and children were changing and becoming more like the values we hold today. Alcohol and tobacco consumption were regarded as evils that stood in people's way to good mental and physical health and the tobacco pipe assemblage at the site may reflect the changing attitudes towards smoking that were widespread at the time. The majority of the pipe fragments recovered dated to the 18th century and very few were found that definitely dated to later than the first quarter of the 19th century. The opposite situation was found when the ceramics were examined and the majority were found to date to the late 18th to the first half of the 19th century with a smaller 18th century component. This may indicate changing uses of the south yard of the house.

The south side of the house was traditionally the front of the house due to the fact that this side received the most winter sunlight and thus was warmer and brighter during that time of the year. It is generally the sunnier side of the house as well and the place where kitchen gardens were commonly located. The placement of the house at 42 Summer Street is not consistent with early 17th century house placement traditions. This is why it would make more sense if Richard Sparrow's house was on the north side of the street. With his house on that side, the front of the house would have faced the south keeping with the traditional way of orienting houses in that period. The placement of the house on the south side of the street indicates that when it was built, orientation with the road was the most important factor, not orientation with the sun. This was a common practice once a town center had become established and new houses were being placed within existing infrastructure frameworks and were not allowed to be placed solely on traditional guidelines.

The kitchen gardens at 42 Summer Street were most probably placed on the south side of the house because this was the side that received the most sunlight and because that was some of the only available land on this small lot. As a result, less refuse would be expected to have been thrown here when the gardens were present but if the late 18th century to early 19th century inhabitants no longer were using the south yard as a garden location, it may have become a place of refuse disposal.

Fortunately, because the late 18th and early 19th century inhabitants decided to throw their refuse out here, archaeologists were able to recover a significant assemblage dating from the early part of a very changeable period. The 19th century saw a shift in the perceived role of women, children, and the home called the Cult of Domesticity. The assemblage from the Sparrow House allowed us to peer into how this new idea of home and hearth was manifested in one lower to middle class household in Plymouth.

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Appendix A
William Davis Title Search for 42 Summer Street

Davis, *Ancient Landmarks of Plymouth* 1899: 250

"The next lot, on which the house stands owned in part by Triphena Sherman and in part by her sister, Lydia, the wife of James W. Blackmer, was also sold by Jonathan Sparrow to George Bonum, in 1695, with the house now standing, which is one of the oldest houses yet described in the landmarks. It is probable that it was built by Mr. Bonum, as it is described in the deed from Mr. Sparrow as the house in which " Robert Barrow now lives." Mr. Barrow was the son-in-law of Mr. Bonum, who probably built the house on land actually purchased before its transfer by deed. In 1697 Mr. Bonum sold it to George Barrow, who sold it, in 1699, to James Barnaby. In 1725 James Barnaby sold it to Thomas Branch. At the death of Mr. Branch [1735] the easterly part came into the possession of Samuel Sherman, who married his daughter Experience, and the westerly part into the possession of Ebenezer Churchill, who married his daughter Mary. The easterly part remained in the possession of the Sherman family, and was finally owned and occupied by the late Samuel Sherman, the grandson of the first Samuel, whose daughter Triphena is its present owner and occupant. The westerly part descended from Ebenezer Churchill to his son, Branch Churchill, who occupied it some years. In 1815 William Nelson, administrator on the estate of Branch Churchill, sold it to John Blaney Bates, whose executor sold it, in 1827, to his brother-in-law, Jacob Taylor. In 1828 Mr. Taylor sold it to Ezekiel Bates, a brother of John Blaney Bates, who sold it, in 1833, to George Raymond. Mr. Raymond gave to Mr. Bates a deed of mortgage under which Mr. Bates took possession and sold the estate, in 1837, to William Morton Jackson. In 1841 Mr. Jackson sold it to Joseph M. Bradford, who sold it, in 1850, to Seth McLaughlin. In 1852 Mr. McLaughlin sold it to Everett F. Sherman, who sold it, in 1855, to his father, Samuel Sherman, and his uncle, Thomas Branch Sherman. After the death of the Messrs. Sherman it came into possession of their heirs, and was sold to Lydia, the daughter of Samuel Sherman and wife of James W. Blackmer, who is its present owner and occupant."

Appendix B
Transcript of Davis Title Search for Summer Street

Davis Ancient Monuments of Plymouth 1899:

Summer Street.—

[North Side Market Street to Spring Lane] The first lot on Summer Street, that on which the house stands owned and occupied by Everett F. Sherman, is the lot on which the old colonial prison stood, and is so referred to in deeds as early as 1690. Thacher states, in his *History of Plymouth*, that the first prison was erected in 1641, near Little Brook, but the writer is inclined to the opinion that the prison built on the land in question was the first prison in the colony. A deed of adjoining land from George Bonum to Richard Cooper, in 1690, fixes it there at that date beyond a question, and it is not probable, either that it would have been built on so distant a site as that mentioned by Thacher at the early date of 1611, or that it would have been so soon moved into the more compactly built settlement. The date of the erection, as stated by Thacher, is undoubtedly correct, as the Old Colony records speak of work on the prison in that year.

The prison land, as described in the records, began at a point thirtyone feet easterly of the corner of the house of Richard Cooper, now occupied by James Cox, ninety feet easterly of the lot of Nehemiah Ripley, now owned by the heirs of Benjamin Hathaway and the heirs of George W. Virgin, and nineteen feet westerly of the southwest corner of the jail.house. It extended from that point north, eleven degrees west a little over fifty feet, thence northeasterly sixty-six feet, and thence south twenty and one-half degrees east to a point on Summer Street,

eighty feet from the point of starting. In 1778, after a new jail had been built in Court Square on land bought by the county, in 1773, of the first precinct, the land and old buildings were sold to Charles Henry, who sold the land, in 1783, to Jesse Churchill. In 1789 Mr. Churchill sold it to Elnathan Holmes, who built the house now standing on the lot. In 1805 and 1810 Elnathan Holmes sold it to Isaac Barnes, who sold it, in 1825, to Elnathan S. Holmes. In the same year Mr. Holmes sold it to William P. Ripley, who, in 1835, sold a part to Deborah Holmes, the widow of Elnathan, a part to Rebecca s nee, and the remainder to Ephraim Morton. In 1839 Mrs. Holmes sold her part to Mr. Morton, who in the same year sold a part of his share to Rebecca H. Faunce, the daughter-in-law of Rebecca Faunce, and now the wife of Samuel Talbot, and the remainder to Jane (Faunce) Smith, the wife of Peter W. Smith, and also the daughter of Rebecca Faunce. Jane Smith, in 1842, conveyed a part to her sister, Dorcas M. Pierce, and in 1858 Mrs. Talbot conveyed her share to Peter W. Smith, making Peter W. Smith, his wife Jane, and her sister Dorcas, after the death of Rebecca Faunce, the owners of the whole estate. In 1877 it was sold by them to Everett F. Sherman, the present owner and occupant.

The next lot, on which the house stands now owned and occupied by Peter W. Smith and others, is a part of a tract of land extending as far as Spring Lane, which Richard Sparrow conveyed to George Lionum in 1656. In 1690 Mr. Bonum sold this lot to Richard Cooper, and in 1782 Richard Cooper, grandson of Richard, sold it to Samuel Jackson. In 1788 Mr. Jackson sold it to George Sampson, who sold it, in the same year, to Thomas Cooper. In 1793 Mr. Cooper sold it to Elnathan Holmes, who sold a part, in 1804, to John Bartlett, and the remainder, in 1810, to Marston Sampson. Mr. Bartlett, who was the father of the late John Bartlett, who kept a store on Main Street, built the house now standing, and in 1809 sold it to Ichabod Davie, who bought in that year the part belonging to Marston Sampson, and added it to his homestead lot. Mr. Davie lived on the estate until his death, after which it was occupied by his widow, who devised it by will to the American Board of Commissioners for Foreign Missions. In 1870 it was sold by the Board to the late Ichabod

S. Holmes, whose heirs sold it, in 1876, after his death, to Everett F. Sherman, of whom it was purchased, in 1877, by Peter W. Smith and others, its present owners and occupants.

The next lot, on which the block of houses stands owned by James Cox and Stephen P. Brown, was also sold, in 1690, by George Bonum to Richard Cooper, who built the house now standing and occupied it. In 1782 Richard Cooper, the grandson of Richard, sold the easterly end to Samuel Jackson, who sold it, in 1788, to George Sampson. In the same year Mr. Sampson sold it to Thomas Cooper, who sold it, in 1793, to Elnathan Holmes. In 1800 Mr. Holmes sold it to Isaac Barnes, who sold it, in 1801, to Zephaniah Holmes, tlio father of Nancy, tho wifo of James Cox, its present owner and occupant. The westerly part of the estate was sold by Richard Cooper, in 1768, to John Cooper, whose administrators sold it, in 1795, to Benjamin Cooper. In 1801 Benjamin Cooper sold it to Robert Davie, whose widow sold it in the same year to Lemuel Brown, who occupied it many years. After the death of Mr. Brown it was owned by his sons, Stephen P. and Joseph P. Brown, until 1870, when Joseph sold his share to Stephen, to whose daughter, Alice W. Raymond, it now belongs.

The next lot, on which the house stands occupied by the widow of Benjamin Hathaway in part, and in part recently by the widow of George W. Virgin, is a part of the land which was owned, as above mentioned, by Richard Sparrow and George Bonum. In 1711 Mr. Bonum sold it to Nathaniel Jackson, who sold it, in 1716, to Simon Lovell. Mr. Lovell built the house now standing, and sold it, in 1726, to Nathaniel Ripley. In 1736 Mr. Ripley sold it to the second James Warren, who made it his residence, and sold it, in 1748, to Nehemiah Ripley, the son of Nathaniel, above mentioned, and grandfather of the late William P. Ripley. From Nehemiah it passed into the possession of his grandson, William P. Ripley, who, in 1833, after moving into the new house on North Street which he had bought of Jacob and Abner S. Taylor, sold the westerly part of the estate to the heirs of Robert Dunham, of whom Mary Ann, the widow of Thomas Long, was one, and who afterwards came into its possession. In 1837 the property was mortgaged by Mrs. Long to her brother-in-law, Phineas Leach, who assigned his mortgage, in 1843, to Benjamin Hathaway, by whom possession was taken in 1846, and by whom, since that time, it has been owned and occupied. In 1837 Mrs. Ripley conveyed the easterly end to Priscilla Weston, the mother of George W. Virgin, from whom it was inherited by Mr. Virgin, by whom and his widow it was occupied until their deaths, and by whoso heirs it is now owned.

The two next lots, on which stand the houses owned by the Methodist Episcopal church and the heirs of Jacob Covington, are a part of the land above mentioned, sold in 1711 by George Bonum to Nathaniel Jackson. In 1720 Mr. Jackson sold this part to Thomas Spooner, the great-grandfather of the late Bourne Spooner, who built a house on the lot, which he occupied until his death. In 1797, it having come into the possession of Nathaniel Spooner, he took down all the old house, except the easterly end, and built the Covington house, which he occupied until his death. The easterly end he converted into the house now standing, which his widow, Mary Spooner, sold, in 1828, to Isaac Tribble. During its ownership by Mrs. Spooner it was occupied a part of the time by her son. Bourne Spooner, some of whose children were born in the house. In 1830 Mr. Tribble sold it to Schuyler Sampson, who occupied it until his death, after which it was occupied by his heirs, and sold, in 1868, to Joseph B. Whiting, who sold it, in 1871, to the Methodist Episcopal church, who occupy it as a parsonage. The Covington house was sold by Mrs. Spooner, in 1828, to Jacob Covington, who occupied it until he built the house on North Street, now occupied by Nathaniel Morton, in which he afterwards lived and died, and by whose heirs it is now owned.

The next lot, a part also of the land of Bonum, was sold, in 1711, by him to Nathaniel Jackson, who sold it in the same year to Charles Church. In 1713 Mr. Church sold it to Ebenezer Dunham, who sold it, in 1721, to Joseph Rider, by whom the house now standing was built. The easterly end now owned by the estate of Stephen P. Brown descended to Benjamin Rider, the son of Joseph, and from him to his daughter Patience, the wife of George Sampson, who sold it, in 1822, to Joseph White. In the same year Mr. White sold it to Daniel Gale, who sold it, in 1837, to Jacob and Abner S. Taylor, of whom it was purchased, in 1858, by Stephen P. and Joseph P. Brown. In 1847 Joseph sold his share to his brother Stephen. The westerly end passed from Joseph Rider to his daughter Lydia, wife of Jacob Albertson, who sold it, in 1798, to Amasa Harlow. In 1799 Mr. Harlow sold it to William Goddard, whose heirs sold it in the same year to Sarah Goddard, one of their number, who afterwards married Robert Dunham. In 1813 Mr. Dunham sold it to Charles Whiting, who sold it back to Mr. Dunham in the same year. It passed from Mr. Dunham into the hands of George Drew, who sold it, in 1839, to Lydia Cotton, whose heirs sold it, in 1843, to Isaac J. Lucas, its recent owner and occupant.

The next lot, which forms the garden of the Battles house, was sold by George Bonum to Nathaniel Jackson in 1711, who sold it, in 1714, to James Barnaby and Haviland Torrey. In 1725 Mr. Bonum, who by a division of land owned in common with Mr. Torrey had come into its possession, sold it to Thomas Branch. In 1760 Experience, daughter of Mr. Branch, and wife of Samuel Sherman, sold it to Nathaniel Shurtleff, who conveyed it, in 1785, to his daughters, Lydia and Thankful, who will be remembered by older readers as the occupants of an old house on the lot. In 1810 the heirs of Lydia Shurtleff sold it to Lewis Goodwin, who sold it, in 1816, to George Drew. In 1818 and 1828 Mr. Drew sold it in separate parcels to John Battles, who had previously purchased the house adjoining.

The lot on which the Battles house stands is a part of the land sold in 1714 by Nathaniel Jackson to James Barnaby and Haviland Torrey, and in the division above mentioned was set off to Mr. Torrey. Mr. Torrey sold it, in 1743, to Nathaniel Thomas, whose widow, Hannah Thomas, sold it, in 1760, to Daniel Diman. In 1762 Mr. Diman sold it to John Cotton, who was the owner of the house and land adjoining. In 1808 the heirs of Mr. Cotton sold it to Thomas Covington, who sold it, in 1809, to Joel Perkins, by whom the Battles house was built, and sold, in 1812, to John Battles, who occupied it many years. In 1869 John Battles, Jr., and other heirs of John Battles sold it to Isaac Conant.

The next lot, on which the Leach house, so called, stands, was conveyed, in 1656, by Richard Sparrow to George Bonum, who, in 1679, conveyed it to Robert Barrow, the husband of his daughter Ruth, with the house now standing. In 1715 Lydia Barrow, the widow of Robert, the nephew of the first Robert Barrow, gave it to her son Robert, who sold it, in 1725, to his brother Elisha. In 1736 Elisha Barrow sold it to Nathaniel Thomas, whose widow, Hannah Thomas, sold it, in 1760, to Daniel Diman. In 1762 Mr. Lyman sold it to John Cotton, who, it is known, made it his residence. In 1800 the heirs of Mr. Cotton sold it to Levi Lucas, whose widow and executrix, Betsey Lucas, sold it, in 1817, to Isaac Barnes. In 1818 Mr. Barnes sold it to Finney Leach, who lived and died on the estate, and from whose heirs it passed, in 1876, into the hands of Charles G. Davis, its present owner, who holds it as a tenementhouse.

The land between Spring and Ring Streets was granted by the town to Richard Cooper, who gave it up to the town in 1708 in exchange for other land. In 1713 it was granted to John Wood, whose possession will be taken as the basis of titles.

[South Side Warren Avenue to Mill Lane]

Leaving at this point the north side of Summer Street, and continuing on the south side from the arch-bridge and the corner of Market Street, the gore of land between Summer Street and Mill Lane was held by the town as common land until 1709, when it was granted to Abiel Shurtleff and James Barnaby on the condition that they and their assigns should keep Summer, then called in the deeds Mill Street, in good repair, and safe for travel. In 1716 Messrs. Shurtleff and Barnaby sold that part of the gore which is now occupied by the two houses on the land to Robert Bartlett, son of Joseph and grandson of Robert Bartlett, who came in the Ann in 1623. From Robert Bartlett it descended to his son John, who built the house now standing, and who sold it in 1725 to Thomas Spooner. In 1764 the heirs of Mr. Spooner sold it to Samuel Harlow, during whose ownership another division of the land took place. In 1785 George Watson, under an execution against Mr. Harlow, became the owner of the easterly end, bounded by Spring Hill, with the dwelling-house and store standing thereon, and sold it in 1791 to Ichabod Holmes. In 1804 John Paty, administrator of Mr. Holmes, sold it to Ellis Holmes, the son of Ichabod, who sold it in 1806 to Zephaniah Holmes. In 1807 Zephaniah Holmes sold it to George Sampson, who sold it in 1826 to his son Schuyler. In 1831 Schuyler Sampson sold it to Samuel Talbot and George Churchill, and Mr. Talbot is now the owner of an undivided half of the estate. In 1841 Mr. Churchill sold his part to Jason Hart, by whose assignees, E. B. Towne and Charles G. Davis, it was sold in 1856 to David C. Francis. In 1859 Mr. Francis sold it to Josiah A. Robbins, who sold it in 1869 to Rebecca S. Jackson, the widow of the late William H. Jackson, by whom it was sold in 1872 to her daughter Rebecca, who is now the owner of an undivided half.

The other part of the land belonging to Samuel Harlow, on which the Hannah Bradford house stands, which was built by Mr. Harlow, was set off under an execution in 1784 to Nathaniel Goodwin, who sold it in 1791 to Mercy, the wife of Ebenezer Robbins. In 1801 Mrs. Robbins sold it to John Bartlett, who sold it in 1806 to Hannah Bradford. In 1854 the heirs of Hannah Bradford sold it to Leander Lovell.

The remainder of the gore of land granted to Abiel Shurtleff and James Barnaby in 1709, eighty-two and one-half feet in length, was sold by them in 1710 to Richard Cooper and Francis Adams, they agreeing to fulfil the conditions of the grant by keeping the street in front of the land purchased by them in repair. In 1711 a division was made of sixty feet of this land, twenty-three feet at the easterly end being assigned to Mr. Adams, and thirty-seven feet adjoining, following the narrowing gore, being assigned to Mr. Cooper.

That part assigned to Mr. Adams was sold by him in 1713, with the house which he had built, to Eleazer Dunham, and after a subsequent ownership by Nathaniel Carver was sold to the owners of the adjoining lot, and is now a part of the Lovell estate. That part assigned to Mr. Cooper, after passing through the hands of several owners, was sold in 1859 by the heirs of Zacheus Bartlett to James Cox, and is now owned by him. The remainder of the gore of land owned by Francis Adams and Richard Cooper has been gradually diminished by the encroachment of the streets bounding it, and the fragment now remaining belongs to the estate of the late Robert Brown.

Returning to the arch-bridge, the land from that point, bounded by the stream on the south and Mill Lane on the north, to a point four and a half feet easterly of the estate now owned and occupied by Lewis Brown, was granted to Nathaniel Thomas by the town by two grants, one made in 1695 and the other at a later date. At the first date a grant was made to him of " the boggy land on the north side of Town Brook, from the fulling-mill, to extend down stream so low as no way to prejudice the

comfortable passing of people through said Town Brook at the usual way of going over with carts and horses, as also to set the fulling-mill lower down upon the stream, provided the said Nathaniel Thomas doth not hinder the alewives going up the brook by his said mill at the season of their going up." The second grant put Mr. Thomas in possession of the westerly end of his estate, bounded in the grant by the estate of Francis Adams, now occupied by Lewis Brown, above mentioned. The fulling-mill referred to stood on the brook in the rear of the house now owned by Harriet W. Dunham, next east of the estate of Lewis Brown, as is proved by a conveyance in 1714 from Francis Adams to Joshua Bramhall, who had come into possession of the Thomas land, of a strip of land along his easterly line for a way from the street to the mill. The mill was erected by George Bonum before 1694, as in that year a grant was made to him by the town of an acre of land on the south side of the brook, and the stream on which his mill then stood. In 1703 Mr. Bonum sold his land and mill to Mr. Thomas, who had doubtless owned and occupied it long before that date, as his grant of land from the town in 1695 referred to it as his property, and gave him permission to move the mill to a point lower on the stream. In 1714 Nathaniel Thomas sold to Joshua Brainhall the house built by him, now owned by Harriet W. Dunham, and the land on which it stands, which the deed states was then occupied by Mr. Bramhall. In 1719 Mr. Thomas sold to Mr. Bramhall the remainder of his land, which is described in the deed as "bounded south by the brook, east and north by the road, and west by land sold to said Bramhall, with the fellow ship, and press-coppers, and also the stream bought of George Bonum, with the liberty of damming and digging earth on land of John Watson, he making a passageway for herrings." Mr. Bramhall was a clothier by trade, and as he bought of Francis Adams in 1714 the strip of land above referred to, for a way to the mill, it is probable that he was in its use and occupation before that date. In the deed above mentioned of the house on Mill Lane to Joshua Bramhall, it is described by Mr. Thomas, the grantor, as "the house in which Mr. Bramhall now lives." The whole estate remained in the possession of Joshua Bramhall during his life, and descended to his heirs, during whose ownership the dam was changed to its present location, and a grist-mill built, which was run for many years. In 1797 Benjamin Bramhall, one of the heirs of Sylvanus Bramhall, the grandson of Joshua, sold a fulling-mill, adjoining the grist-mill, with one-quarter part of the water-privilege, to Nathaniel Carver, who sold it in 1798 to George Sampson, by whom it was sold in 1807 to Isaac Barnes. In 1805 the other heirs sold the grist-mill and the remainder of the mill lot and privilege to Salisbury Jackson, who sold it in 1807 to Isaac Barnes. In 1847 Isaac Barnes and Lucy Harlow, the son and daughter of Isaac, sold it to the Robbins Cordage Company. In 1859 the Robbins Cordage Company sold it to Nehemiah Boynton and others, who sold it in the same year to Leavitt Finney and others. In 1865 the Plymouth National Bank assigned to E. C. Turner a mortgage given by Mr. Finney of his part of the property, Mr. Turner, having bought in the previous year of Ellis Barnes and others the remaining part. In 1865 Mr. Turner sold it to Asa H. Moore, who sold it in 1866 to Isaac N. Stoddard, Jeremiah Farris, and Franklin B. Cobb. In 1867 Mr. Cobb bought the shares of Messrs. Farris and Stoddard, and in 1879 the Plymouth Five Cents Savings' Bank, having taken possession under a mortgage given by Mr. Cobb in 1871, sold it to Nathaniel Morton, its present owner.

The remainder of the property once belonging to Joshua Bramhall, having descended by inheritance and by purchase of other heirs into the hands of Joseph Bramhall, a son of Joshua Bramhall, was sold, in 1807, by Thomas Marsh and Joseph Bramhall, his administrators, to Benjamin Bramhall, who resold it to them the same year in their individual capacity. In 1810 they sold that part on which the main part of the house owned and occupied by the heirs of the late Josiah D. Baxter stands, to Job Cobb, Jr., who sold it, in the same year, to Thomas and William Jackson, who built the house now standing. In 1828 Thomas Jackson sold his part to William, and William sold the whole, in 1832, to Peleg Faunce. In 1850 Mr. Faunce sold it to Everett F. Sherman, who sold it, in 1852, to

Josiah D. Baxter. The remainder of the estate, which included the house occupied by Joshua Bramhall before 1714, was divided in 1807, Thomas Marsh taking the easterly part and Joseph Bramhall the westerly part. In 1810 Mr. Marsh sold his part to Benjamin Bramhall, in whose possession and that of his heirs it remained until 1872, when it was sold by Lemuel Bradford, collector of taxes, to Josiah D. Baxter, who took it down and built an extension to his own house on the land. The westerly part was conveyed by Joseph Bramhall to Stephen Rogers, who sold a part of it, in 1837, to Luther Ripley, and the remainder, in 1846, to Job Rider. In 1848 Mr. Ripley sold his part to Edward Morton, and in 1855 Joseph Rider, son of Job, sold his father's part to John Smith. In 1854 William H. Spear, administrator of Edward Morton, sold Mr. Morton's part to Samuel Talbot, who sold it in the same year to John T. Hall, who sold it in the present year to Harriet W. Dunham. John Smith gave a deed of mortgage of his part in 1856 to the Plymouth Five Cents Savings Bank and after possession had been taken, the mortgage was conveyed, in 1857, to Josiah D. Baxter, who sold it in the same year to Joseph Rider. In 1859 Mr. Rider sold it to John T. Hall, who sold it, with the remainder, to Harriet W. Dunham.

The next lot, on which the double house stands owned by Lewis Brown and the heirs of William H. Bradford, with the exception of the piece of land west of the house on which the engine-house formerly stood, was partly sold by George Barrow in 1706, and partly granted by the town in 1709, to Francis Adams, who built a house on the lot a part of which is still standing. That the house was built before 1714 is proved by the deed from Mr. Adams to Mr. Bramhall of the four and a half feet of land above mentioned in that year, in which Mr. Adams described it as running from the road to the fulling-mill between his house and that of Mr. Bramhall. In 1716 he sold the easterly part of the land and house to Jonathan Fames, from whom it passed into the hands of Nathaniel Carver, who remodelled the house, and placed his initials, with the date 1771, on the chimney. From Nathaniel Carver it passed, in 1816, by a deed from the other heirs, into the hands of his son, Josiah Carver, whose son, William Carver, sold it, in 1869, to Lewis Brown; its present owner and occupant. The engine-house lot was a part of the adjoining Spooner estate, which will be described hereafter.

The westerly part of the house was sold by Francis Adams, in 1733, to Ebenezer Bartlett, who sold it, in 1737, to Stephen Churchill. In 1773 Nathaniel Churchill, son of Stephen, sold it to Nathaniel Carver, who thus became the owner of the whole. In 1779 Mr. Carver sold the westerly part to Lemuel Bradford, from whom it passed under a mortgage in 1821 into the hands of his son, David Bradford. In 1772 Ephraim Spooner sold to Lemuel Bradford the old engine-house lot, which passed also, under the mortgage above mentioned, to David Bradford, and in 1830 David Bradford sold the property to his brother, William H. Bradford, whose heirs still own it. It has been stated that a part of the last lot was sold by George Barrow in 1706, and a part granted by the town in 1709, to Francis Adams. It was also stated that the old engine-house lot, which is a part of the Bradford land, was sold, in 1772, by Ephraim Spooner, the owner of the adjoining lot on the west, to Lemuel Bradford, the father of the late William H. Bradford. The part granted by the town was twenty-two feet wide on the street, and the part bought of George Barrow was fifty feet wide. The latter portion was a part of a tract of land extending as far as the Dunham house lot, now owned and occupied by Hannah N. Shaw, the wife of Eleazer Shaw, which was owned, as far back as the records reach, by Jonathan Sparrow of Eastham. It was probably granted at an early date to Richard Sparrow, the father of Jonathan, who moved from Plymouth to Eastham in 1653.

The lot, on which the Spooner house, so called, stands, now owned by Solomon J. Gordon, and occupied by Mrs. Raymond, was sold in 1695 by Jonathan Sparrow to George Bonum, who sold it, in 1697, to George Barrow. The engine-house lot and the strip of land fifty feet wide above

mentioned were sold with it to Mr. Bonum, and by him to Mr. Barrow, who sold the latter to Francis Adams in 1706, as above stated. In 1711 Mr. Barrow sold the Spooner lot to Joseph Mitchell (sometimes spelled in the deeds Mighill), who sold it, in 1719, to Thomas Spooner, son of Ebenezer and grandson of William Spooner, the progenitor of the Spooner family. The lot afterwards passed into the hands of Thomas Spooner, the son of the above Thomas, and then into the hands of Nathaniel Spooner, the son of the last Thomas, who built the house now standing. After the death of Mary Spooner, the widow of Nathaniel, it was sold, in 1845, by her heirs to Henry J. Oliver, who conveyed it by a deed of mortgage, in 1846, to the Plymouth Institution for Savings. In 1854 the mortgage was assigned by the bank to Solomon J. Gordon, who now owns the estate by virtue of possession under the mortgage.

The next lot, on which the house stands owned by the widow of Isaac Sampson, was sold with the last lot in 1695, by Jonathan Sparrow, to George Bonum. Mr. Bonum sold it, in 1697, to George Barrow, who sold it, in 1708, to Ebenezer Dunham. Mr. Dunham built a house on the lot which he occupied and sold, in 1717, to Timothy Morton. Mr. Morton occupied the estate until his death, and in the division of his estate, in 1748, it was assigned to his son Charles. In 1770 Charles Morton conveyed it to his son Charles and daughter Mary, who held and occupied it until 1781, when they sold a part of the estate to Silas Morton, and Charles sold his interest in the remainder to his sister Mary. In 1782 Silas Morton sold his part to Rossiter Cotton, who sold it in the same year to Nathaniel Thomas. In 1783 Mr. Thomas sold it to Samuel Sherman, who bought in 1791, of Job Morton, the other part, which he had bought of Mary in 1789. Samuel Sherman thus became in 1791 the owner of the whole estate, and sold it, in 1792, to his son, William Sherman, who built the house now standing. At the death of Mr. Sherman it was inherited by his daughter Elizabeth, now the widow of Isaac Sampson, who is its present owner.

The next lot, on which the house stands owned in part by Triphena Sherman and in part by her sister, Lydia, the wife of James W. Blackmer, was also sold by Jonathan Sparrow to George Bonum, in 1695, with the house now standing, which is one of the oldest houses yet described in the landmarks. It is probable that it was built by Mr. Bonum, as it is described in the deed from Mr. Sparrow as the house in which " Robert Barrow now lives." Mr. Barrow was the son-in-law of Mr. Bonum, who probably built the house on land actually purchased before its transfer by deed. In 1697 Mr. Bonum sold it to George Barrow, who sold it, in 1699, to James Barnaby. In 1725 James Barnaby sold it to Thomas Branch. At the death of Mr. Branch the easterly part came into the possession of Samuel Sherman, who married his daughter experience, and the westerly part into the possession of Ebenezer Churchill, who married his daughter Mary. The easterly part remained in the possession of the Sherman family, and was finally owned and occupied by the late Samuel Sherman, the grandson of the first Samuel, whose daughter Triphena is its present owner and occupant. The westerly part descended from Ebenezer Churchill to his son, Branch Churchill, who occupied it some years. In 1815 William Nelson, administrator on the estate of Branch Churchill, sold it to John Blaney Bates, whose executor sold it, in 1827, to his brother-in-law, Jacob Taylor. In 1828 Mr. Taylor sold it to Ezekiel Bates, a brother of John Blaney Bates, who sold it, in 1833, to George Raymond. Mr. Raymond gave to Mr. Bates a deed of mortgage under which Mr. Bates took possession and sold the estate, in 1837, to William Morton Jackson. In 1841 Mr. Jackson sold it to Joseph M. Bradford, who sold it, in 1850, to Seth McLaughlin. In 1852 Mr. McLaughlin sold it to Everett F. Sherman, who sold it, in 1855, to his father, Samuel Sherman, and his uncle, Thomas Branch Sherman. After the death of the Messrs. Sherman it came into possession of their heirs, and was sold to Lydia, the daughter of Samuel Sherman and wife of James W. Blackmer, who is its present owner and occupant.

The remainder of the land as far as Spring Lane was granted by the town, in 1683, to Charles Stockbridge, to whom a grant of the stream near it was also made for the purpose of erecting a grist-mill. Mr. Stockbridge died very soon after, and his widow, Abigail Stockbridge, sold it, in 1684, to Nathaniel Church, who became also the owner of the mill property. Mr. Church built and occupied the house now owned and occupied by Hannah N., the wife of Eleazer Shaw, and the house, together with the land as far as the lane, was sold, in 1717, by his widow, Sarah Church, to Charles Church, who had become the manager of the mill. In 1724 Mr. Church sold it to Samuel Clark, who sold it, in 1725, to Nicholas Drew and John Rickard. In 1729 Mr. Rickard sold his interest to Mr. Drew, who thus became the owner of the whole estate, and sold it, in 1735, to Eliakim Tupper. In 1748 Mr. Tupper sold it to Sylvanus Bartlett, who occupied the Shaw house, and built the house adjoining at the corner of the lane now owned and occupied by the heirs of Benjamin Drew. In 1797 Mr. Bartlett sold the old house to his son, Jesse Bartlett, and the new house to his daughter Sophia, who became the wife of Benjamin Drew, whose heirs are now in possession. In 1817 Jesse Bartlett sold the old house to William P. Ripley, who sold it, in 1821, to the late John Foster Dunham. In 1877 the heirs of Mr. Dunham sold it to his daughter Hannah N., the wife of Eleazer Shaw, as above stated, who now owns it, and with her husband occupies it.

Appendix C
Ceramic Descriptions and Vessel Forms

Ceramic analysis focused on functional and temporal analysis of the recovered wares. Functional analysis focused on the identification of the types of vessels present as well as how the wares can be used as socio-economic indicators. Ceramics in general have the potential to yield information on market distribution systems, food processing, preparation, consumption and other aspects of foodways behavior. Ceramics were also used for status display and possibly ideological statements (Spencer-Wood 1984: 33). The ceramics recovered from nineteenth century sites are assumed to largely have been acquired from those that were available at the local market economy with some percentage possibly being acquired as gifts, heirlooms or through some form of secondary recycling. The ceramics that are recovered archaeologically are the result of consumer choices of goods available in the market and the loss and selective discard patterns of the past inhabitants of the site (Spencer-Wood 1984: 33, 34). The types and styles of ceramics used by a household is influenced by an indeterminate number of interrelated factors including site location, availability of goods, occupation, ethnicity, economic level, social status, family status, religious and political affiliation and individual preferences (Spencer-Wood 1984: 34).

Analysis began with the identification of the ware (creamware, whiteware, pearlware, redware, etc.). Minimum vessel counts will be generated for each class and a functional analysis of the types of vessels (cups, bowls, saucers, etc.) were carried out. Additionally, the types of decorations (undecorated, hand-painting, transfer printing, etc.) present on the wares were examined and compared to determine if any matched sets are present or if the vessels present appear to be mis-matched sets. The presence of matched sets over mis-matched pieces may help to better assess the socio-economic status of the Fuller household over time. Matched sets may indicate a desire by the inhabitants to own proper service sets and likely indicate that the individuals purchased the pieces specifically for the motif and with the desire to have a matched set. Mis-matched vessels may indicate that the pieces were either purchased with no real desire for the order and propriety implied by matched sets, that the pieces were purchased piece meal over an extended period of time, which may have resulted in the inability to find matching pieces when the time came to purchase another piece. Alternately, mis-matched sets may be a sign that the pieces were donated to the family and were not purchased at all. This would be especially true if the pieces were found to show a time lag between the occupation of the site and the types of ceramics present (i.e. older ceramics donated to a poorer family from a middle class family after that style had gone out of fashion).

There are three general classes that ceramics fall within, being distinguished by the amount of time that they have spent in the kiln. These are earthenwares, stonewares and porcelain with each being higher fired and thus more water resistant. Earthenware and stoneware were recovered from the Site Examination testing. No porcelain was recovered, possibly reflecting the lower class status of the inhabitants of this site. Earthenwares can be characterized as being a ceramic class composed of glacial or alluvial clays that have been fired in a kiln at temperatures not exceeding 1200 degrees Celsius. Before the firing, the body may be, but was not always, covered with a powdered or later, a liquid lead oxide glaze. This glaze fused to the body and created a waterproof, glass-like surface.

Different paste textures, decorative techniques, and glazes produced different types of earthenware identified by the distinctions: redware; tin-enameled; slipware; North Devon gravel-tempered and gravel-free wares, slipware, and refined earthenwares such as creamware, pearlware, whiteware and ironstone. Some of these varieties have distinct temporal ranges, while others continued in production virtually unchanged for centuries. Redware is the largest and most commonly occurring type of earthenware encountered on European Colonial sites.

Redware

Redware is usually the most common ceramic type recovered from historic sites dating before about 1850, and the south yard of the Wing House is no exception. A total of 1,506 redware fragments were recovered. Of these, 933 were not used in the analysis due to the fact that either interior and exterior surfaces were missing or exterior surfaces were missing, thus denying us the ability to definitely say if it was glazed on the interior and the exterior. As a result, a total of 573 fragments were useful for analysis to determine the number and types of redware vessels present.

Redware was regularly manufactured for household use until approximately the middle of the 19th century. By that point cheap imported and domestic ceramic, iron and tin wares replaced the items that were commonly produced in redware. It would have been present in kitchens of all the Wing households except the last 100 years of habitation. Unfortunately it is very difficult to precisely date redware, as the forms and glazes did not dramatically change from the 17th to the middle of the 19th century.

Unglazed Vessels

One of the noticeable changes was the development of a flowerpot industry after 1850. Redware potters, faced with dwindling demand for redware housewares, turned to flowerpot production.

Slip Decorated Vessels

An earlier decorative change in redware was the use of slip decoration after 1680. Decorative techniques included trailed linear slip and brushed slip patterns.

Interior and Exterior Glazed Vessels

Vessels glazed on both the interior and exterior were used for either presentation/ consumption vessels to be used on the table or else, at the other end of the process, for chamberpots.

Interior glazed Exterior Unglazed Vessels

These vessels were most often used in the kitchen and dairy where one would want a protected interior surface but a decorated exterior surface was not necessary.

Vessel 1: matt glazed brown pot grey glaze on exterior

Vessel 2: small pot with interior red brown glaze

Vessel 3: possibly small pot with interior light brown glaze speckled with dark brown

Vessel 4: pot fragment with interior brown glaze

Vessel 5: pot with interior brown and dark brown speckled glaze

Vessel 6: possible drinking pot interior and exterior black glaze pseudo-jackfield

Vessel 7: pan with brown interior glaze and circular slip decoration

Vessel 8: tall pan interior light brown glaze

Vessel 9: tall pan with interior red brown glaze and slightly rolled rim

Vessel 10: possible tall pan with interior orange glaze

Vessel 11: possible tall pan with interior brown glaze

Vessel 12: 1 fragment tall pan with dark brown interior glaze

Vessel 13: milkpan with interior tan glaze

Vessel 14: milkpan with an interior glaze ranging from olive to light brown

Vessel 15: milkpan with interior brown glaze

Vessel 16: milkpan with interior olive glaze with circular trailed slip decoration with copper flecks

Vessel 17: milkpan with dark brown interior glaze

- Vessel 18: milkpan with orange brown interior glaze
- Vessel 19: milkpan interior brown glaze with dark brown speckles
- Vessel 20: possible chamber pot with interior and exterior red brown glaze
- Vessel 21: possible chamber pot with brown and dark brown speckles on interior and exterior
- Vessel 22: possible chamber pot with interior and exterior orange brown glaze with trailed slip decoration on exterior
- Vessel 23: chamber pot interior and exterior brown and dark brown mottled glaze
- Vessel 24: chamberpot with exterior orange brown glaze and interior brown glaze
- Vessel 25: dark brown exterior glaze and tan interior glaze possible chamber pot
- Vessel 26: possible chamberpot interior and exterior dark olive brown glaze
- Vessel 27: possible chamberpot dark brown interior and exterior glaze
- Vessel 28: possible chamberpot interior and exterior orange brown glaze
- Vessel 29: possible cup or mug with dark brown glaze on interior and exterior
- Vessel 30: cup or mug with interior and exterior orange glaze with slip on rim
- Vessel 31: burned vessel with yellow brown interior speckled glaze and exterior orange brown glaze with 2 incised lines near rim possible mug
- Vessel 32: handle pink exterior glaze possible cup
- Vessel 33: possible mug/ hollowware olive tan interior and exterior glaze
- Vessel 34: mug interior and exterior black glaze
- Vessel 35: flower pot unglazed with rouletting at rim
- Vessel 36: flowerpot with gray interior and exterior glaze
- Vessel 37: green exterior glaze possible mottled with brown hollowware possible flowerpot
- Vessel 38: dark brown mottled exterior glaze possible tea pot looks like rockingham
- Vessel 39: dark brown interior and exterior glaze possible bowl
- Vessel 40: olive with brown spots interior and exterior glazed possible bowl
- Vessel 41: interior and exterior olive brown glaze possible plate

Borderware?

Borderware, a ceramic that was produced in England, is very diagnostic to the earliest English occupations. This earthenware has a cream colored body and usually a yellow, green, or brown glaze. A wide range of vessels were produced.

Vessel 1: Bowl light olive green exterior glaze and buff body

Iberian

Iberian storage jars, also called Spanish olive jars, are one of the most widely occurring Spanish ceramic to be found in the New World having been used by the French and English as well as the Spanish. These vessels were used to transport, wine, olive oil, olives and fish. Generally, Iberian storage jars were either globular with a round or pointed bottom. Iberian storage jars have been recovered in New England from Pemaquid, Maine in an eighteenth century context and from the circa 1628 to 1676 Plymouth Colony trading house at Cushnoc in Augusta, Maine.

Vessel 1: Oil Jar olive green interior glaze

Vessel 2: possible plate or dish with interior olive glaze and exterior unglazed, body looks very sandy and coarse but not as coarse as olive jars, in cross section it is layered as follows” interior to exterior- glaze to dark pink to buff (could it be

something Spanish? it looks old though)

Rhenish Stoneware

Rhenish Stoneware (1620-1680) is a type of high fired ceramic that has a distinctive mottled brown glaze on the exterior that was produced in Germany. The only form produced was a jug bearing an appliqué of a bearded face. A rosette on the belly of the jug was sometimes added as well.

Vessel 1: 1 jug brown exterior gray slip interior

Tin-Glazed (1650-1775)

Tin-enameled wares (also called tin-glazed, or delftware) were produced in Spain, France, Portugal, Holland and England as early as the 16th century and are commonly found on archaeological sites from the seventeenth through the end of the eighteenth century. Tin-enameled wares are semi-soft bodied earthenwares that were decorated with blue, orange, green and yellow painted glaze and were covered with a tin glaze or a lead glaze with tin added. This gave a white glaze to the vessel reminiscent of oriental porcelain, which they appear to have imitated. At present it seems that wares from England comprise the vast majority of those found on English colonial sites. The most common vessels for the early seventeenth century are chargers, flat broad platters, with floral or pomegranate decorations in the center and blue dash decoration along the rims (Hume 1970:108). These were made from ca.1620 to 1720. As with other ceramic types that lasted for a long period, the decoration of this ware degraded throughout the century as demand and availability of them increased. Bottle were produced between 1620 and 1680. Apothecary or drug pots were also made in England. These were rather tall and narrow vessels painted in bands on the exterior, often in blue, orange and purple (Hume 1970:205). These were produced from ca. 1580 to 1640. They were replaced by plain white pots of a squatter shape later in the century. Punch bowls were made after 1680 and continued in production until ca. 1780. Plates, the most common form recovered archaeologically were commonly produced after 1680 until ca. 1800. tankards represent a form that was produced throughout the seventeenth and eighteenth centuries (Noël Hume 1970). Small vessels such as teacups are rarely recovered from sites after 1750 due to a loss in popularity to refined earthenwares like creamware and fine stonewares like white salt glazed stoneware. These harder fired wares were preferred because the glaze on the edge of the rim would not chip and flake the way it would on the tin-enameled wares. (Noël Hume 1970).

Decoration used on the vessels is a better chronological indicator than form. Plain white vessels were produced in England from the inception of its tin-enameled industry throughout the eighteenth century. After 1660, polychrome chargers with blue-dash edged and tulips or biblical scenes in their centers were popular. Chinese motifs were used after the 1630s (Noël Hume 1970). Earlier polychrome colors tend to be less vibrant than the post 1690 wares.

Vessel 1: cup interior and exterior blue hand painted floral decoration

Vessel 2: bowl with blue hand-painted floral on exterior

French Faience

Another tin-enameled ceramic sparingly recovered from New England Colonial sites was a faience that was the product of France. French faience was produced from the sixteenth through the eighteenth centuries and are easily distinguished from other countries' tin-enameled products by its pink paste. Most of these wares were decorated in the in the famille verte and famille rose colors of

Chinese porcelain with designs imitating those used on Chinese porcelain. In the second half of the eighteenth century rococo inspired elaborate scrolls and shells were introduced to the repertoire.

Vessel 1: possible flatware reddish pink body

Porcelain

Porcelain is the final class of ceramic. Porcelains are ceramics that have been fired to such high temperatures, over 1400 degrees Celsius, that they vitrify or become glass like. Ceramics of this type were produced in China as early as 1000 B.C.. It was not until 1708/ 09 that a porcelain industry was developed in Europe. In lieu of the scarcity and high price of Chinese porcelains, many potters began experimenting with other ceramic type, such as tin-enameled, creamware, pearlware and white-salt-glazed stoneware, that mimicked porcelains whiteness and decorative elements. Common types of porcelain encountered on seventeenth to nineteenth century sites include Dehua White China (1640-1750), a thick white porcelain decorated with applied elements; Ching Blue and White China (1644-1912), a thin porcelain decorated in blue with a rust colored band on top of the rim; Imari Porcelain (1700-1780), a thin porcelain decorated with underglaze blue and overglaze red enamel; Ching Polychrome (1700-1750), a thin porcelain decorated in overglaze red and gold; Batavian/ Brown Porcelain (1740-1780), decorated on the exterior with a brown glaze and the interior with blue underglaze or polychrome overglaze decoration; Powder Blue Porcelain (1700-1750), decorated on the exterior with a blue glaze and on the interior with overglaze enamel painting; Polychrome Porcelain (1680-1850), decorated with opaque overglaze enamels and gilding in a variety of colors; English Soft Paste Porcelain (1742-1800), with a hard compact chalky appearing body and decorated with underglaze navy to dark blue; Bone China (1749-1900), a nearly translucent porcelain decorated with overglaze polychrome, gilding, or left undecorated; and Canton Porcelain (1800-1860), a bluish white glazed porcelain decorated with distinctive blue underglaze decoration.

Vessel 1: cup exterior brown overglaze hand painted wide band at rim and gold dot below red geometric design on interior rim

Vessel 2: cup blue underglaze decoration hand painted on exterior

Vessel 3: tea bowl with exterior blue underglaze hand painting

Vessel 4: toy soap dish

Vessel 5: Recent platter with transferprinted interior scene of a female figure herding domestic geese

Vessel 6: undecorated cup white

Vessel 7: large shoe from a figurine possibly colonial style dress mark on bottom of foot says "MAP (?)" last letter may be R

Vessel 8: saucer underglaze blue overglaze orange and black decoration

Vessel 9: thin undecorated saucer

Vessel 10: saucer interior hand painted design overglaze consisting of a red band above a gray band with a series of red circles with grey dots in the center and grey dots below

Vessel 11: saucer interior blue underglaze hand painting

Vessel 12: cup interior blue underglaze hand painted geometric band exterior hand painted underglaze landscape

Nottingham

Nottingham Stoneware (1680-1775) was one of the first stonewares to be produced in England to

compete with the German market. These thin bodied vessels were often used for ale mugs and drinking pots.

Vessel 1: mug with exterior molded bands

Vessel 2: brown tankard with exterior incised line

White Salt-Glazed Stoneware

White Salt Glazed Stoneware (1740-1775) was produced in England as an early attempt to make a ceramic that could compete with Chinese porcelain. This all white ware was sometimes hand painted or decorated with a scratch technique that was painted with blue or brown. Plates were often made using a mold to create diamond and dot and diaper patterns.

Vessel 1: undecorated saucer

Vessel 2: saucer with interior scratch blue design

Vessel 3: possible cup with molded thin band on exterior at rim

Vessel 4: scratch blue floral and banded on exterior possible cup or mug

Vessel 5: scratch blue saucer interior decoration

Vessel 6: thin undecorated cup

Vessel 7: thicker undecorated bowl

Creamware (1762-1820)

While English folk and Colonial settlers were content to use redwares for their utilitarian needs, there was always a market for “white wares”, beginning with the importation of Oriental porcelain. But porcelain was expensive and the availability was limited, which led to the development of tin-glazed soft-bodied delft wares which copied the motifs and forms of the more expensive porcelains. By the middle eighteenth century, the English’s quest for a less expensive light-glazed ware similar to Chinese porcelain was brought one step closer by Josiah Wedgwood’s perfection of Creamware in 1762 (Noel Hume 1970:125). This ceramic type was not pure white, but had a light to deep yellow tint to the glaze and pooled green in the crevices of the vessels. Creamware was produced until 1820 and was generally replaced by a whiter “pearlware” that began production in the late 18th century. Early Creamware had a deep yellow tint which, by 1775, was refined to a lighter yellow by the use of kaolin clays in the manufacturing process.

Creamware was the first attempt by Josiah Wedgwood to produce an English substitute for Chinese porcelain. While tin-glazed ceramics had attempted to satiate the common person's desire for porcelain-like ceramics at a reasonable price, the fact that the tin-glaze chipped off so easily was a definite deterrent to its widespread adoption as an everyday ware. Creamware, while being cream colored and not really white, caught on when the Queen of England acquired a set, thus making it the thing to have after 1762. Complete table settings were produced in creamware for the first time and the low cost meant it was accessible to all. As a result, it is one of the most commonly encountered archaeological ceramics, marking the beginning of the deposition of mass produced wares into the archaeological record.

Decoration on Creamware was limited to some molding, and hand painting and transfer printing to a much smaller degree. Miller and Hunter (1990) summarized Creamware edge treatments thus:

1750-1775 Molded Wheelthrownware

1766-1790 Queen's ware

1766-1820 Royal Pattern

1765-1790 Feather edge

Vessel 1 undecorated possible pitcher

Vessel 2: cup handle undecorated

Vessel 3 cup with incised lines on body

Vessel 4 undecorated saucer

Vessel 5 undecorated plate

Vessel 6 hollowware with exterior raised dot band at rim

Vessel 7 bowl undec

Vessel 8 Queen's edge undecorated plate

Pearlware

Pearlware (1780-1820) was Wedgwood's next attempt at a whiter ceramic, and in this case, he made one that was whiter, but with a bluish tinge. Pearlware is said to be the most common type of ceramic encountered on early 19th century sites (Noel Hume 1970:130). Whereas the glaze of creamware pooled green in the crevices of the foot ring on the bottoms of vessels, pearlware pooled blue due to the addition of cobalt to the glaze mixture (in an attempt to make whiter wares). Pearlware is also attributed to Josiah Wedgwood in the 1770s and went on to become the dominant ware in 1810, eventually fading with the refinement of whiteware after 1820. A terminal date for pearlware has been suggested as being as late as 1865 (Price 1979). Pearlware was used on a wide variety of forms from chamberpots to eggcups but it is most frequently encountered in the form of plates and saucers decorated with blue or green shell edging around their interior rims. Decoration on Pearlware also took the form of annular bands on the exterior of cups and mugs. These "annular wares" were produced from approximately 1795-1815 (Noel Hume 1970; 131).

Decorative techniques used on Pearlware, and eventually Whiteware, are more temporally sensitive than the wares themselves. Blue or green shell edge-decorated wares first appear in Wedgwood's 1775 and Leeds' 1783 pattern books and became one of the standard products of the Staffordshire potteries in the nineteenth century. This is believed to be due to the fact that they are the least expensive decorative table ware available (Miller and Hunter 1990). Initially both green and blue were used on the edges, but by 1840 green-edged had become rare with blue shell-edged remaining in production until the 1860s. By the later part of the nineteenth century the production of shell-edged wares had discontinued but blue-edging, edging that was just blue but that lacked the earlier molded edging, continued until the 1890s. Miller and Hunter summarized the production of blue and green edging in 1990:

1780-1810 Rocco Style, irregular scalloped rim and undecorated center

1800-1840 Evenly scalloped Shell Edge

1820-1840 Embossed Edge

1840-1870 Unscalloped Shell Edge with impressed pattern

1850-1890 Unscalloped and unmolded Shell Edge

Pearlware, and later whiteware, were also decorated by hand-painting. Two general types were used: thin-lined and broad-lined (Price 1979). Prior to 1835 polychrome hand-painted designs were executed in mustard yellow, mocha brown and burnt orange, but after 1835 brighter colors such as grass green, golden yellow, red and powder blue were used. The singular use of blue painted designs, intended to mimic porcelain designs, occurred on earthenware from 1775-1840 and was

eventually replaced by transfer printing by 1815. After 1820 until approximately 1830, blue floral designs were executed with a bolder stroke and are easily distinguished from the earlier technique. Three blue hand-painted pearlware vessels, two tea bowls and one tea saucer were identified in the assemblage.

Another hand-painting technique was Spatterware, which was used from 1780-1850, with 1810 to 1840 being the peak period of popularity (McConnell 1990). Spatterware vessels have hand-painted or transfer-printed designs in the center with spatterwork borders. Spatterware eventually evolved into Spongeware in the 1830s when there was a need, due to the popularity of the ware, to speed up production. Colors instead of being powdered on were now daubed on with a sponge, brush or a piece of cloth. Spongeware was manufactured until 1930.

- Vessel 1: blue edged scalloped edged plate with molded fern leaves at rim
- Vessel 2: blue edged strait edged plate
- Vessel 3: blue edged scalloped edged plate with “BB/ 6” maker’s mark on base
- Vessel 4: blue edged plate with molded decoration
- Vessel 5: american blue on white plate with blue transferprint same as other squares, has “Longpo (rt). STD” on base
- Vessel 6: green edged plate
- Vessel 7: green edged plate with ropework at rim and molded leaves below smooth rim
- Vessel 8: green edged plate with scalloped rim and ropework at edge with leaves below
- Vessel 9: blue scalloped edged plate with molded rope and floral design Maker’s mark on base “STUBBS & KENT/ LONGPORT” with either a starburst or snowflake in center
- Vessel 10: blue edged plate scalloped edge with row of dots at edge
- Vessel 11: blue edged plate small scalloped rim
- Vessel 12: willow pattern plate possibly same as other one maker’s mark on bottom “...clew” with a crown in a circle
- Vessel 13: plate with large dark blue floral design in center of bottom
- Vessel 14: blue edged plate scalloped edge with feathered edge and scales below
- Vessel 15: teacup with thin brown and wide yellow band on exterior rim
- Vessel 16: possible tea cup with exterior thin brown band and blue floral and interior thin brown band at rim
- Vessel 17: cup hand painted exterior brown leaf
- Vessel 18: American blue on white cup with floral
- Vessel 19: cup with exterior blue hand painted chinoserie
- Vessel 20: blue hand painted tea cup with exterior floral and band at rim and interior band at rim
- vessel 21: exterior polychrome decorated cup prange leaves and blue dot
- Vessel 22: blue and white hand painted tea cup London shape with light blue floral on exterior
- Vessel 23: possible cup with orange bands, a band of molded dots, brown bands and a wide blue band with a worm mocha pattern
- Vessel 24: American blue and white transferprinted tea cup with floral on exterior
- Vessel 25: cup with wide blue band on exterior and yellow floral below and narrow blue band on interior rim
- Vessel 26: tea cup with hand painted thin light brown band at rim on exterior and blue floral below
- Vessel 27: saucer with orange and blue bands at interior rim
- Vessel 28: American Blue on white saucer
- Vessel 29: possible saucer with thin brown wide blue and thin brown bands on interior rim and thin brown band on exterior rim

- Vessel 30: saucer hand painted interior yellow with brown outlining flower
- Vessel 31: saucer interior blue hand painting chinosorie
- Vessel 32: blue transfer-printed saucer with floral design on interior
- Vessel 33: blue and white hand painted saucer with blue floral on interior and blue band at rim
Maker's mark of "JOSEPH STUBBS/ LONDON" on base
- Vessel 34: saucer with hand painted brown leaves, orange flowers and blue decoration on interior
- Vessel 35: blue and white hand painted saucer with blue interior floral, small and narrow blue band at rim
- Vessel 36: lighter blue Willow pattern saucer
- Vessel 37: saucer with hand painted yellow large dot with blue center, outlined in blue and green band at rim
- Vessel 38: hand painted blue possible tea bowl blue floral on exterior
- Vessel 39: polychrome floral hand painted bowl with blue, green and brown floral on exterior
- Vessel 40: bowl with brown and green bands on exterior rim
- Vessel 41: blue and white hand-painted bowl with blue floral on exterior and interior and blue bands at rim on interior and exterior
- Vessel 42: possible bowl with spatter blue and orange decoration same as other vessel
- Vessel 43: bowl with hand painted exterior green leaves, brown stars and brown plant tendrils brown band at exterior and interior rim
- Vessel 44: bowl with blue annular bands on exterior and band or raised small dots
- Vessel 45: green decorated salt shaker top
- Vessel 46: blue strait edged platter with molded rope and floral on interior
- Vessel 47: American Blue on white tureen rim with geometric floral

Ironstone

Ironstone (1817-1900+) was invented by George Mason while Wedgewood attempted to make a whiter earthenware. This ceramic was sort of halfway between a stoneware and earthenware. It was heavy like stoneware but was white like pearlware. This ceramic never gained the popularity of the earthenware produced by Wedgewood and the Staffordshire potters and was decorated primarily with molded decoration and transferprinting, although other techniques were employed.

Ironstone is a high-fired earthenware that approaches, but never quite reaches the hardness of stonewares. Ironstone was developed to compete with the whiteware market. With the final development of thin whiteware, the thicker ironstone was relegated to products such as plates, pitchers and bowls, chamber pots and other heavy utilitarian wares. Ironstone was first introduced by Charles Mason of Staffordshire, England in 1813 and was shipped to American markets by 1842. Ironstone was decorated in the same ways as Whiteware. Additionally it was often left plain or molded with leaves, ribs, or flowers. Plain wares were produced for the entire time span of Ironstone production, whereas molded ironstone with sharp angles, and hexagonal or octagonal body forms were popular from the 1840s through the 1880s. After 1860 embossed plant elements became popular and in the 1860s and 1870s, luster decorated "tea leaf" patterns were popular (Kovel 1973).

- Vessel 1: undecorated possibly octagonal plate
- Vessel 2 smooth edged plate

Yellowware

Yellowware (1840-1900+) was a very utilitarian ware developed chiefly for use in the kitchen in the

form of bowls and molds, as spittoons, and as mugs. It was never considered a high class ware and was often heavy and minimally decorated. Yellowware is earthenware produced to replace the unfashionable redware, as a new kitchen utility ware. It has a hard, pale yellow body that is covered with a yellow or a clear glaze and often with blue, black or brown and white bands. It may also have a blue, green, or black dendritic mocha decoration, or a dark mottled brown glaze. The annular decoration with or without the mocha was produced from 1840-1900. The later form of decoration is commonly called Rockingham or Bennington-glaze. This type of yellowware has a thick brown, mottled glaze and a molded body and was most popular in America from 1840 to 1900. Rockingham was first produced by English potters in the Swinton District after 1788 with teapots being the most common form (Spargo 1926:170). By 1830, English potters had immigrated to America and began producing a larger variety of this type of ware. The center of production was Bennington, Vermont. From 1847 through 1865 the most common technique for applying the glaze was by spattering it on with a paddle, the result being that no two pieces appear the same.

Clear-glazed yellowware was produced in many utilitarian forms including bowls, plates, jugs, and bottles. Yellowware was introduced to America from England in the latter 1820s and eventually was produced by various firms in New Jersey, Pennsylvania, Ohio, Vermont, New York, and Maryland from the 1840s to the 1850s (Leibowitz 1985). The maximum popularity of yellowware was in the period from 1860-1870. Even though its popularity waned by 1900, it was continually produced into the 1930s. English-made yellowware has a yellow glaze, while American-made yellowware has a clear alkaline glaze. Four temporal trends have been identified for yellowwares (Leibowitz 1985):

1830	plain no decoration, no foot formation, no lips, hand thrown
1840	annular banded and dendritic (mocha) decoration
1850-1870	coarse, heavy yellowware predominantly in the Midwest, cream and buff color to rich canary yellow
1860-1900	Pressed or molded yellowware, scenes and floral decoration

Vessel 1: undecorated possible bowl

Vessel 1: unidentified yellow brown glazed vessel thin

Vessel 1: undecorated cup

Jackfield (1740-1770s)

Jackfield was produced in England between 1745 and 1790. It is easily recognized by its purple or gray paste covered with a black glossy glaze. Jackfield ware was produced in Shropshire after 1750 by Maurice Thursfield and by Thomas Wheildon in Staffordshire (Noel Hume 1970: 123). Wheildon's Jackfield has red body and glossier glaze. The principal ware produced in Jackfield were tea wares and pitchers and they are common in America on sites dating to the 1760s (Noel Hume 1970: 123).

Vessel 1: teapot black glazed

North Devon Gravel Free (1620-1680) The West Country of England, mainly around the towns of Barnstable, Biddeford and Great Torrington also produced a type of earthenware that has come to be known as North Devon gravel free ware. This ware is easily distinguished by the color of the exterior versus the interior. The exterior was fired in an oxidizing atmosphere in the kiln and as a result it attains an orange or red. These vessels were fired upside-down in the kilns, with result

being the interior having been fired in a reducing atmosphere, free from oxygen. As a result the interior is often a gray fired body with a mottled yellow to olive brown glaze (Cranmer 1992:85). These vessels have long been thought to have only been produced during the late seventeenth century, but their recovery from sites such as the Plymouth trading post at Pentagoet (ca. 1629), Martin's Hundred in Virginia (1622) and from the wreck of the Sea Venture (1609) pushes their dates of manufacture back into the first quarter of the century (Cranmer 1992:85). Their recovery from sites throughout the century shows that they were produced for a long time range. Most of the vessels take the form of baluster jars. These vessels have a constricted neck on which a paper or cloth cover could be tied. It is theorized that these vessels were shipped either empty or filled with pickled fish to the colonies.

Vessel 1: baluster jar

Fulham Stoneware

Fulham Stoneware was found in the western half of the excavation area where it looked like the lower half of a stoneware jar or jug had been thrown out of the front door of the house. The exterior glaze was reminiscent of Bellarmine stoneware of the previous century but was lighter and not as mottled

Vessel 1: English brown stoneware tankard with brown stipling on exterior

Westerwald Stoneware

Westerwald Stoneware (1620-1775) was produced in the Westerwald region of Germany. The body is gray and it has a clear salt glaze applied to it. This stoneware type was often decorated with molded bands, applied rosettes, and incising. Glaze colors were limited to cobalt blue for the early pieces and cobalt blue and manganese purple for pieces after approximately 1660.

Vessel 1: Westerwald mug handle

Vessel 2: gray stoneware with blue decoration possible chamber pot molded bands on exterior at rim may be pseudo Westerwald

Vessel 3: Westerwald gray stoneware with cobalt blue medallion decoration on exterior possible chamberpot

American Stoneware

American Stoneware (1830-1900) was an inexpensive stoneware made in America in the 19th century. The usual vessel forms were crocks, bottles, and jugs. Stoneware products often took the form of heavy, utilitarian objects such as mugs, jugs, crocks, churns, pitchers, inkwells and oil lamps. Four general types of surface treatments can be present on stoneware: Unglazed/Plain, Salt-Glazed, Albany-Slipped and Bristol. Unglazed stoneware is considered relatively rare (Stelle 2001). Salt glazing was commonly used in all periods of production and was often used in combination with Albany Slip, with salt glazing generally being less popular after the 1860s (Zilmer 1987:35). Albany Slip is described as a hard, chocolate brown glaze produced by natural clays found in the Albany region of New York (Stelle 2001). Bristol glaze consists of a white to off-white hard and glossy glaze often used in combination with Albany slip on the exterior of "whiskey" jugs before 1920, but also was used on jars and crocks. It was common after 1890.

Vessel 1: gray stoneware possible pot with Albany interior slip and blue decoration on exterior, number "6" present

Vessel 2: tan ink bottle

Vessel 3: possible grey stoneware mug

Vessel 4: gray bottle with tan exterior glaze

Vessel 5: brown stoneware interior albany slip exterior tan glaze pot

Vessel 6: grey stoneware body possible vase? hollowware thick white glaze

English Mottledware

English Mottledware (1680-1750) was produced in England, as the name implies, and is also called Manganese Mottled ware. The common forms were mugs and pans but a wide range of useful vessels were made.

Vessel 1: tankard brown exterior glaze orange brown interior slip with incised line around base

Vessel 2: small hollowware with brown interior and exterior glaze

Vessel 3: hollowware vessel glazed interior and exterior with a dark olive glaze, gray body

Vessel 4: 1 fragment possible cup thin with dark brown interior and exterior glaze

Vessel 5: 1 fragment buff bodied with orange interior glaze

Staffordshire Slipware (1675-1775) Slipwares are ceramics with an earthenware base and coated with a yellow lead glaze which is decorated with brown trailed or combed decoration. This ceramic type was produced first by the Romans but became popular during the reign of Charles I (1630-1685). Slipware produced in the Staffordshire region of England were exported to the North American colonies from the late seventeenth century until the American Revolution (c.1675-1775). It is a thin, buff-bodied ware coated with slips and decorated with trailed, combed and marbled designs. By the late seventeenth century, exported slipware was generally used by less affluent classes of society (poor to middle class) as well as in taverns and as a general rule, finely executed decorated examples date earlier than more coarsely decorated ones. Vessel forms included drinking vessels (cups, teapots, mugs, posset pots, puzzle jugs) and dishes/ plates, as well as a wide variety of other forms that are less commonly recovered archaeologically (bowls, drug jars, honey pots, teapots, jugs, candlesticks, chamber pots) (Noël Hume 1970).

Vessel 1: scalloped edged combed pan

Vessel 2: undecorated cup

Vessel 1: possible mug with yellow interior and dark brown exterior at base

Vessel 1: dotted slipware mug

Whiteware

Whiteware (1820-1900+) was the pinnacle of the quest for a white ceramic, although by the time it was developed, interest in creating a ceramic to compete with Chinese porcelain had ceased and the new refined earthenwares were desired for what they were and not what they were first developed as a replacement for. Decorative techniques on whiteware followed the trends set by the preceding pearlware along with the introduction of completely white forms and a tendency for transferprinting to be more commonly employed.

Plain, undecorated whiteware was produced throughout the century, starting after 1820 and was considered the cheapest version of this type of whiteware. Blue and black florals covering most of the decorated surface predominated on hand-painted whitewares in the first quarter of the

nineteenth century. Slightly later, a finer sprig pattern in either monochromatic or polychromatic forms was produced until around 1890 with polychromes more popular, but less common, from 1830 to 1850 (Miller 1987). Blue edging, similar in execution and design to that used on pearlware, continued on whitewares most commonly with unscaloped unmolded or impressed rims, overall much simpler than the earlier pearlware versions.

Transferprinting was the decorative technique that replaced hand-painting after the 1830s. It technique was first used in 1797 with the first colors being blue, black and sepia and was followed by red, yellow in 1848 and then brown and green in 1852 (Miller 1965). The earliest patterns were Chinese until 1805 when the development of copper plate engraving allowed the creation of finer lines and more variation in color tone. After 1830 the quality of design and color intensity declined and multicolor underglazing was developed in 1848. Color is considered the most temporally sensitive property of this decorative technique. The following table (compiled by Stelle:2001) outlines the temporal changes in transfer printing in the nineteenth century (as described by Miller 1987, Esary 1982, Sonderman 1979, and McCorvie 1987):

Transfer-printing color date ranges and periods of maximum popularity.

Type	Date Range	Maximum Popularity
Dark Blue	1820-1860	1820-1830
Light Blue	1826-1831	1827-1828
Blue and Painted	1840-1860	
Red	1829-1850	1829-1839
Brown	1829-1850	1829-1839
Green	1829-1850	1829-1839
Black	1830-1850	
Purple	1829-1860	1829-1839
Purple and Painted	1840-1860	
Gray and Painted	1840-1860	
Red and Green	1832-1838	
Scenic Flow Blue or Black	1840-1860	1840-1849
Flowery Flow	1870-1879	

Vessel 1: interior polychrome hand painted saucer black band at rim dark green leaves and red flower

Vessel 2: light blue transferprinted saucer decorated on interior with floral pattern

Vessel 3: undecorated saucer

Vessel 4: saucer with yellow band outlined in brown on interior at rim

Vessel 5: undecorated scalloped edged plate or saucer

Vessel 6: saucer interior hand painted brown floral

Vessel 7: saucer interior dark blue transferprinted geometric design

Vessel 8: saucer dark blue hand painted floral design

Vessel 9: saucer interior brown stalks, green leaves and blue flower hand painting

Vessel 10: saucer with blue interior floral transfer-printing

Vessel 11: saucer with red hand-painting on interior

- Vessel 12: 1 fragment light blue transferprinted saucer decoration on interior
- Vessel 13: cup yellow glazed with brown dots
- Vessel 14: cup with brown interior and exterior floral transfer-printing
- Vessel 15: possible mug with wide brown and orange bands on exterior same as
- Vessel 16: possible mug with green bands above and below a molded row of dots encircling the vessel
- Vessel 17: possible mug with blue bands above and below a molded row of dots encircling the vessel
- Vessel 18: brown transferprinted cup same as Square A vessel
- Vessel 19: blue transferprinted possible tea cup exterior decorated
- Vessel 20: exterior hand painted polychrome tea cup with black stalk, dark green leaves and red flower
- Vessel 21: possible mug with raised band midway down
- Vessel 22: cup with gilded lines on exterior
- Vessel 23: cup or mug with geometric design band below an orange band above a light blue band above several dark brown bands
- Vessel 24: cup with brown interior and exterior bands at rim
- Vessel 25: cup with thin brown band at rim and red, green and blue floral on exterior
- Vessel 26: possible cup with exterior hand painted brown band at rim, black floral stalks with green leaves and red and blue 4 dot flowers
- Vessel 27: cup or bowl with narrow black band, wide blue band and geometric decoration on exterior
- Vessel 28: undecorated cup
- Vessel 29: plate with interior red hand painted floral
- Vessel 30: plate with interior blue transfer-printed willow pattern
- Vessel 31: light blue transferprinted on interior plate
- Vessel 32: scalloped edged plate with gilded design
- Vessel 33: undecorated plate
- Vessel 34: undecorated plate with scalloped edge
- Vessel 35: interior purple transferprinted plate
- Vessel 36: plate with pink and gold gilding decoration on interior
- Vessel 37: possible plate with gaudy polychrome transferprint on interior
- Vessel 38: plate with scalloped rim with a band of raised dots and gilded pink floral decoration
- Vessel 39: plate with purple transferprinting floral on interior and x's on exterior
- Vessel 40: plate with scalloped rim and red hand painting on interior
- Vessel 41: light blue transferprinted bowl decorated on interior and exterior with floral pattern
- Vessel 42: bowl with exterior red hand painted floral and brown band at rim
- Vessel 43: possible bowl or mug with orange band on exterior with black dendritic mocha
- Vessel 44: bowl with blue brown and tan wide bands on exterior
- Vessel 45: bowl with exterior green band of raised netting above an orange band with black dendritic mocha
- Vessel 46: exterior decorated polychrome annular ware wide orange brown band several narrow green bands and wide orange band possible cup or bowl
- Vessel 47: interior gold gilded bowl with line of circles at rim on interior
- Vessel 48: possible bowl with yellow and brown exterior hand painting

- Vessel 49: bowl with olive brown hand painting on exterior
- Vessel 50: bowl with numerous brown bands, a band or molded raised dots a wide orange band a blue band and geometric design on exterior
- Vessel 51: possible bowl with orange band on which are black and white smaller bands
- Vessel 52: annular ware with black and wide blue bands, band of raised dots possible bowl
- Vessel 53: bowl with exterior wide yellow band with black dendritic mocha pattern
- Vessel 54: possible bowl with wide blue bands on exterior with orange zig-zag on white band hand painted
- Vessel 55: jug or pitcher exterior molded bands at constricted neck, burned
- Vessel 56: pitcher with purple transfer printed design on exterior
- Vessel 57: possible platter with raised hatch marks at rim
- Vessel 58: possible chamberpot handle present undec

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Class	Division	Vessel Count	Frag. Count
17th-18th Century Ceramics			
Borderware?		2	2
	Olive Green Glazed Bowl	1	
Staffordshire Slipware		4	6
	Combed Rim Pan	1	
	Slip Decorated Mug	1	
	Slip Decorated Cup	1	
	Dot Decorated Mug	1	
North Devon Gravel Free		1	1
	Baluster Jar	1	
Rhenish Stoneware		1	1
	Jug	1	
18th Century Ceramics			
Iberian		2	5
	Oil Jar	1	
	Plate/ Dish	1	
Buff Bodied Earthenware (1675-1775)		5	8
	Tankard	1	
	Small Holloware	1	
	Holloware	1	
	Cup	1	
	Unknown	1	
Creamware (1762-1820)		8	356
	Cup	2	
	Holloware with Molded Pearls	1	
	Pitcher	1	
	Queen's Edge Plate	1	
	Saucer	1	
	Plate	1	
	Bowl	1	
Jackfield (1740-1775)		1	8
	Teapot	1	
Stoneware (1730-1775)		12	41
	White Salt Glazed Bowl	1	
	White Salt Glazed Cup	1	
	White Salt Glazed Saucer	1	
	White Salt Glazed Saucer Scratch Blue	1	

	White Salt Glazed Cup Scratch Blue	1	
	White Salt Glazed Cup with Molded Lines	1	
	Fulham Mug	1	
	Nottingham Mug	1	
	Nottingham Tankard	1	
	Westerwald Chamberpot	2	
	Westerwald Mug	1	
French Faience		1	1
	Flatware	1	
Tin-Glazed		2	2
	Blue Hand Painted Cup	1	
	Blue Hand Painted Bowl	1	
19th-20th Century Ceramics			
Redware		40	497
	Interior Glazed Exterior Unglazed Pot	3	
	Interior Glazed Exterior Unglazed Small pot	2	
	Interior Glazed Exterior Unglazed Tall Pan	5	
	Interior Glazed Exterior Unglazed Milkpan	6	
	Interior and Exterior Glazed Mug	1	
	Interior and Exterior Glazed Chamberpot	8	
	Interior and Exterior Glazed Bowl	2	
	Interior and Exterior Glazed Cup	6	
	Interior and Exterior Glazed Plate	1	
	Slip Decorated Pan	1	
	Slip Decorated Milkpan	1	
	Slip Decorated Chamberpot	1	
	Flowerpot	3	
Ironstone (1813-1900+)		2	86
	Octagonal Plate	1	
	Undecorated Plate	1	
Pearlware (1805-1830)		46	713
	Annular Bowl	1	
	Blue Edged Plate	1	
	Blue Edged Plate Scalloped Edge	3	
	Blue Edged Plate Molded	5	
	Green Edged Plate	1	
	Green Edged Plate Molded	1	
	Green Edged Plate Scalloped	1	
	Green Edged Salt/ pepper Shaker	1	

	Hand Painted Bowl	3	
	Hand Painted Cup	6	
	Hand Painted Saucer	5	
	Blue Hand Painted Bowl	2	
	Blue Hand Painted Cup	3	
	Blue Hand Painted Saucer	2	
	Mocha Cup	1	
	Spatter/ Spongeware Bowl	1	
	Transferprinted Blue Saucer	3	
	Transferprinted Blue Cup	2	
	Transferprinted Blue Willow Plate	1	
	Transferprinted Blue Willow Saucer	1	
	Transferprinted Dark Blue Plate	1	
	Transferprinted Dark Blue Tureen	1	
Porcelain (1800+)		12	39
	Hand Painted Red Cup	1	
	Hand Painted Blue Cup	2	
	Hand Painted Blue Bowl	1	
	Hand Painted Blue Saucer	1	
	Polychrome Saucer	1	
	Red and Gray Hand Painted Saucer	1	
	Toy Soap Dish	1	
	Transferprinted Platter	1	
	Undecorated Cup	1	
	Undecorated Saucer	1	
	Figurine	1	
Rockingham (1830-1930)		1	1
	Tea Pot	1	
Yellowware (1830-1930)		3	8
	Undecorated Bowl	1	
	Undecorated Cup	1	
	Undecorated Unknown	1	
Whiteware (1820-1900+)		59	433
	Annular Bowl	5	
	Annular Cup	1	
	Annular Jug	1	
	Dark Blue Hand Painted Saucer	1	
	Polychrome Hand Painted Cup	5	
	Polychrome Hand Painted Mug	1	

	Polychrome Hand Painted Bowl	3	
	Polychrome Hand Painted Plate	2	
	Polychrome Hand Painted Saucer	5	
	Engine Turned Mug	5	
	Engine Turned Bowl	1	
	Mocha Mug	1	
	Mocha Bowl	2	
	Dark Blue Transferprinted Saucer	1	
	Blue Transferprinted Saucer	1	
	Blue Transferprinted Willow Plate	1	
	Black Transferprinted Cup	1	
	Brown Transferprinted Cup	2	
	Light Blue Transferprinted Bowl	1	
	Light Blue Transferprinted Plate	1	
	Light Blue Transferprinted Saucer	2	
	Polychrome Transferprinted Plate	1	
	Purple Transferprinted Plate	2	
	Purple Transferprinted Pitcher	1	
	Gilded Cup	1	
	Gilded Plate	3	
	Gilded Bowl	1	
	Undecorated Molded Platter	1	
	Undecorated Chamberpot	1	
	Undecorated Cup	1	
	Undecorated Plate	1	
	Undecorated Scalloped Edged Plate	1	
	Undecorated Saucer	1	
	Undecorated Scalloped Edged Saucer	1	
Stoneware (1830-1900)		6	6
	Brown Stoneware Ink Bottle	1	
	Albany Slipped Pot	2	
	Gray Bottle	1	
	Gray Mug	1	
	Gray vase	1	
Total			2194

Appendix D
Tobacco Pipe Bowls

Square A Feature 1A Mixed 1700-1750

- 1 "R/ Tippet" in cartouche on front of bowl frag
- 1 bowl fragment with cartouches on side
- 1 complete bowl 5/64" stem of a 1680-1710 style (Hume 13) with W M on either side of heel
- 1 bowl fragment with (?)C impressed on front towards smoker appears to be a 1700-1770 (Hume Type 15) style
- 1 bowl stem juncture circa 1800-1850

Square A level 5-9 Same as Square B 1790-1850

- 1 bowl fragment with TD within a shield on front
- 1 bowl fragment with TD within a shield on front with molded floral design below and to side
- 1 5/64" bowl with TD in shield on front and W/ C on spurs possibly 1790-1820 style **Square A level 7**

Square B 25cmbs

- 1 pipe bowl fragment with TD in stars

Square C 1780--1850

- 1 fragment 18th century type 18 1720-1820 pipe bowl **Square C Level 1**
- 1 undecorated bowl fragment 18th-19th century **Square C Level 3**
- 1 bowl frags with stars and floral design late 18th to mid 19th century **Square C Level 3**
- 1 bowl frags with molded ribs and dots 1780-1820 type 21 Hume **Square C Level 3**
- 2 5/64" stem to bowl junctures 1 with molded garland on spine **Square C Level 4**
- 1 bowl fragment with an I within a rouletted circle on the side of the bowl facing the stem **Square C Level 4**

Square E Level 1 1850-1900

- 3 4/64" stem frags one with "378 W WHITE" on side
- 1 bowl fragment with molded ribs ovals and leaves Hume type 25 1790-1820 **Square E Level 2**

Appendix E
Faunal Remains

Square A Level 1 (0-10cm)

Mammal

Medium Mammal

Unidentified Flatbone: 4 frags 2.7g

Ovis aries: 1 fragment 1.1g

1 fragment left pelvis acetabulum

Bird

Chicken: 1 fragment .3g

1 left fibula proximal end

Square A Level 2 (10-20cm)

1 fragment coal ash

Mammal

Large Mammal

Bos taurus: 2 frags 69.9g

1 tarsal

1 (6 frags) left tibia proximal end unfused

Medium Mammal

Unidentified Flatbone: 3 frags 4.3g

Ovis aries: 1 fragment 9.2g

1 right humerus distal end chopped fused epiphysis shaft dia 1.9cm

Sus scrofa: 4 frags 9.9g

2 rib frags

1 pelvis fragment chopped

1 femur shaft fragmentsawn

Bird

Chicken: 3 frags 2.4g

1 left humerus distal end 1.6 x .9cm; .8cm shaft dia

1 fragment left tibia midsection .75cm shaft dia

1 fragment sacral vertebra

Square A Level 3 (20-30)

Mammal

Large Mammal

Bos taurus: 1 fragment 4.4g

1 fragment lumbar vertebra

Medium Mammal

Unidentified Flatbone: 13 frags 8.6g

Ovis aries: 1 fragment 10.6g

1 fragment left humerus distal end fused chopped

Sus scrofa: 4 frags 41.4g

1 left humerus midsection unchopped to $\frac{3}{4}$ up shaft at least

1 right femur midsection sawn

1 carpal

1 (2 frags) left mandib M1 slight wear (b) 5-14 months

Bird

Unidentified longbone: 1 fragment 2g

Chicken: 2 frags 3g

1 (2 frags) sacral vertebrae

1 fragment left tibia distal end

Square A Level 4

Mammal

Large Mammal

Bos taurus: 3 frags 38.8g
1 fragment left scapula midsection sawn
1 left I1 very worn 1.3 x .9cm
1 fragment left humerus proximal end

Medium Mammal

Unidentified Longbone: 1 fragment .6g
Unidentified Flatbone: 5 frags 4.8g
Sus scrofa: 4 frags 22.7g
1 lumbar vertebra fragment
1 right scapula midsection sawn
2 (3 frags) left radius midsections 1 rodent gnawed 2.2 x 1.3cm and 2 x 1.3cm
shaft dia

Bird

Unidentified Longbone: 3 frags .8g
Chicken: 1 fragment left radius proximal end .55cm dia

Shellfish

Surf Clam: MNI: 1 5.6g
1 shellf rag

Square A Level 5

Mammal

Large Mammal

Unidentified Longbone: 3 10.4g

Bos taurus: 26 frags 169.8g

15 rib frags 1 trochanter several frags sawn 1 ossified sternal cartilage frag

1 lumbar vertebra frag

1 right scapula midsection frags sawn

1 left scapula prox end sawn height 4.7cm

1 (2 frags) thoracic vertebra unfused articular epiphysis

1 thoracic vertebra articular surface fragment with possible arthritic lipping and fused articular surface, chopped

1 calf metacarpal midsection fragment rodent gnawed

Medium Mammal

Unidentified Longbone: 7 1 burned black 8.9g

Unidentified Flatbone: 20 29g 1 burned black

Ovis aries: 9 frags 42.4g

1 right humerus proximal and midsection proximal fused chopped at distal several cut marks

1 left scapula midsection chopped

1 rib midsection cut

1 thoracic vertebral body unfused articular surfaces

1 phalanx 1 unfused proximal epiphysis

3 (4 frags) cervical vertebrae chopped in half unfused articular surface

1 thoracic vertebra rodent gnawed

Sus scrofa: 23 frags 115.4g

1 (10 frags) left maxilla and cranial

1 unerupted M3 3.2 x 1.9cm

1 M2 2.35 x 1.6cm slight wear

1 M1 1.8 x 1.3cm moderate wear

1 Pm4 1.4 x 1.15cm slight wear

9 rib fragments with 5 trochanters 2 ribs from near shoulder

1 distal end left fibula unfused

1 unfused distal metatarsal epiphysis 2 x 1.8cm 1.8 cm high

1 met V proximal end fused 1.3cm x .55cm .5 x .85cm shaft dia chopped

1 os carpal complete 1.95cm x .95 cm x 1.5cm high

1 right distal tibia epiphysis unfused 3.2 x 3cm

2 (4 frags) lumbar vertebrae unfused articular surface chopped 1 was 4 cm long with a 2cm high articular surface

2 left pelvis frags chopped

2 left humerus midsection frags 1 cut

1 thoracic vertebra fragment dorsal spine

1 left humerus midsection complete with cut marks 2.1 x 3.1cm

Human: 1 .9g

1 left premolar 1 upper worn

Small Mammal

Norway Rat: 1 fragment .2g
1 right tibia midsection .3cm shaft dia

Bird

Unidentified Longbone: 2 fragment .2g

Chicken: 6 frags 4g

1 right femur distal end distal width 1.4 x 1.2cm shaft dia .7cm

1 (2 frags) right humerus distal and midsection distal width 1.5 x .85cm shaft
dia .7 x .6cm

1 left coracoid distal end .6cm shaft dia chopped or snapped

1 left trasometatarsal juvenile 3.2cm long

1 left carpometacarpus distal end .7 x .4cm

1 (2 frags) left ulna distal and midsection .9 x .9cm distal en

Black Scoter: 1 fragment .6g

1 right coracoid 4.35cm long 1.5cm long artic surf .8cm wide

Brant: 2 frags .9g

1 left coracoid proximal end 1.9 x 1.1 cm cut and chopped/ snapped

1 phalange 1

Common Eider: 1 fragment .5g

1 right carpometacarpus proximal end 1 x .6cm

Fish

Mackeral: 1 .1g

1 thorasic vertebra .6 x .9cm

Cod: 5 1.8g

1 cervical vertebra

4 thorasic vertebrae 1.2 x 1.35; 1 x .8cm; 1.1 x 1.1cm

Yellow perch: 2 frags .2g

1 left subopercular

1 (2 frags) opercular

Herring: 1 fragment <.1g

1 right mandible

Shellfish:

Oysters: 18 frags 450g

8 right outy hinges

9 left inhy hinges

1 fragment

Caribbean sea clam: 1 169.6g

Square A Level 5 possible mix with 20th century feature 1

Mammal

Large Mammal

Unidentified Flatbone: 2 frags 4.2g

Bos taurus: 1 fragment 10.1g

1 carpal

Medium Mammal

Unidentified Flatbone: 4 frags 1 calcined 3.3g

Sus scrofa: 2 frags 13 g

1 metatarsal distal epiphysis unfused

1 left astragalous

Bird

Unidentified Longbone: 1 fragment .2g

Square A Level 6 (40-50cm)

1 clay pipe bowl frag

Mammal

Large Mammal

Unidentified Flatbone: 4 frags 10.9g

Bos taurus: 6 frags 48.3g

1 rib frag

2 cervical vertebra fragmentsawn

1 atlas vertebra fragmentchopped

1 right scapula proximal fragmentsawn

1 phalange 3

Medium Mammal

Unidentified Longbone: 8 frags 9.4g

Unidentified Flatbone: 19 frags 16.8g

Ovis aries: 6 frags 23.6g

3 frags lumbar vertebra 2 unfused epiphysis 1 fused 1 chopped

1 phalange 2 unfused epiphysis .8 x .9cm distal dia 1 x 1.1cm shaft dia

1 right calcaneum unfused epiphysis

1 fragmentright tibia chopped 1.2 x 1.4cm shaft dia

Sus scrofa: 11 frags 36.2g

3 rib frags 3 trochanters

1 cervical vertebra unfused epiphysis chopped

2 thoracic vertebra dorsal spines chopped

1 lumbar vertebra unfused epiphysis chopped

1 female left canine mandib worn 1.2 x .7cm

1 right femur proximal epiphysis unfused 3 cm dia

1 left ulna distal end unfused

1 phalange 1 unfused prox epiphysis

Bird

Chicken: 1 fragment 1g

1 fragmentleft humerus distal fragment1.4 x .7cm .7cm shaft dia

Fish

Cod: 1 frag

1 caudal vertebra .8 x .8cm

Shellfish

Oysters: MNI: 3 70.9g

3 right inny hinges

Square A Level 7 (50-60cm)

Mammal

Large Mammal

Unidentified Flatbone: 7 frags 20.3g

Bos taurus: 24 frags 275.9g

1 right I2 very worn mandib

1 (4 frags) dpm4 right unerupted mandib

1 fragmentM1 right mandib

1 M1 left mandib wear stage J

2 carpals

2 tarsals chopped

7 rib frags 1 trochanter chopped 1 calcined white

1 (4 frags) left humerus midsection chopped and cut

2 metapodial frags 1 unfused distal end

1 left femur midsection chopped

1 right ulna midsection fragment

1 cervical vertebra fragmentchopped

1 thorasic vertebra fragmentchopped unfused epiphysis

1 (3 frags) lumbar vertebra chopped unfused epiphysis

1 right metacarpal calf unfused distal epiphysis skinning cuts near distal end

Medium Mammal

Unidentified Longbone: 16 frags 4 calcined white 24.2g

Unidentified Flatbone: 25 frags 37.4g 2 frags calcined white

Ovis aries: 14 frags 34.7g

3 rib frags 1 calcined white

1 cervical vertebra frag

1 thorasic vertebra fragmentchopped calcined white

1 lumbar vertebra fragment

1 left scapula proximal end chopped

1 right ulna midsection frag

1 left ischium and 1/2 acetabulum fragmentunfused body

1 (2 frags) right femur fused proximal burned on shaft

1 left tarsal

1 right astragalous

1 phalange 1 proximal epiphysis unfused 1.7 x 1.5cm

1 (2 frags) right metacarpal chopped unfused distal

Sus scrofa: 32 frags 136.8g

10 rib frags 2 trochanters 1 calcined white 2 chopped 2 cut

3 cranial frags

**1 left mandible dpm1 present very young, younger than one in collection dpm1
just erupting probably around 1 month and approximately 15 pounds
“suckling”**

1 left ulna midsection and distal end 1 calcined white; unfused distal end 1.9 x
1.2cm

2 (3 frags) cervical vertebra 1 fused 1 unfused epiphysis

1 thorasic vertebra dorsal spine

3 (3 frags) lumbar vertebra chopped unfused epiphysis on 1

1 (2 frags) right radius distal and midsection unfused distal
1 (2 frags) left tibia midsection and distal end of diaphysis unfused to epiphysis
1 fragment left pelvis pubis chopped
1 fragment right calcaneum midsection frag
1 fragment right astragalous cut
1 phalange 1 fused proximal
1 fragment phalange 2 unfused proximal
1 MT III unfused distal
1 (2 frags) MCIII proximal and midsection chopped distal unfused epiphysis
1 MC IV proximal and midsection chopped
1 MC V proximal chopped

Bird

Unidentified Longbone: 2 frags .5g

Unidentified Flatbone: 1 fragment .3g

Turkey: 1 fragment 1.8g

1 cervical vertebra

Chicken: 5 frags 3.3g

1 lumbar vertebra 1.9cm long .5 x .8cm artic surface

1 sternum frag

1 left humerus midsection young .6cm shaft dia

1 right tarsometatarsal young 5.7cm long; 1.2 x .9cm distal end; .4 x .6cm shaft dia

1 phalange 1 young 1.4 cm long; .6cm prox dia; .4 cm distal dia

Common Eider: 1 fragment .9g

1 left radius

Ruffed Grouse: 1 fragment .4g

1 right tibia distal end

Black Scoter: 2 frags .5g

1 left carpometacarpal distal end

1 left radius distal end

Fish

Cod: 8 frags 3.6g

7 caudal vertebrae 1.4 x 1.1; 1; 1.1 x 1; .9; .7; 1; .8 x .7cm

1 posttemporal

Herring: 1 fragment .3g

1 left quadrate

Shellfish

Oyster: MNI: 4 163.2g

4 left shells

4 right shells

Soft Shell Clam: MNI: 1 9.3g

1 chondrophore

1 right shell

Moon Snail MNI: 1 10.8g

1 inner whorl frag

Square A Feature 1

Shellfish

Soft shell clam 48 frags 162.9 g

15 chondrophores

18 other sides

15 frags

Oyster 1 left shell 51.4g

Mammal

Large Mammal

Unidentified Longbone: 2 frags 6.4g

Unidentified Flatbone: 12 frags 13.7g

Bos taurus: 14 frags 327.1g

7 rib frags 2 sawn 2 chopped 1 carnivore chewed

1 mostly complete lumbar vertebra fused epiphysis chopped on left side 4.4 x 4.2 articulating surface, 7.5cm long

1 right scapula chopped

1 femur midsection frag

1 metacarpal midsection frag

1 metatarsal midsection frag

1 left metacarpal proximal end, chopped 6.2 x 3.7cm prox end, 3.5cm dia shaft

1 calf dpm4 maxilla left 2.5 x 1.5cm moderate wear about same as type collection skull

Medium Mammal

Unidentified Longbone: 7 frags 6g

Unidentified Flatbone: 13 frags 11.1g

Ovis aries: 13 frags 35.9g

3 rib frags all with trochanters

1 humerus diastal end fragment calcined white

1 humerus midsection fragmentsawn into ham steak cut calcined white 1.7cm shaft dia

1 right humerus distal end fused chopped distal end 3.1 x 2.8cm 1.5cm shaft dia

3 throasic vertebra dorsal spines (3 vertebrae)

2 lumbar vertebra frags (2 vertebrae) 1 with unfused epiphysis 1 chopped in half 2.7cm between outwardarticulating ends

1 scapula blade frag

1 femur midsection frag

Sus scrofa: 18 frags 132.9g

1 right humerus midsection rodent gnawed, was once whole missing epiphysis 2.6 x 2cm shaft dia

1 left humerus midsection chopped 1.6 x 2.4 cm shaft dia

1 left femur proximal end and midsection unfused proximal 2.1 cm shaft dia chopped

1 left radius midsection 2.2 x 1.5cm shaft dia rodent chewed distal end

4 rib frags, 1 trochanter (young)

3 cranial frags

1 very young pig pelvis fragmentunfused

1 female pig maxillary canine left

1 phalange 1 unfused proximal epiphysis 1.35 x 1.1 cm distal end 1.1 cm dia shaft

2.2 cm length

- 1 phalange 1 unfused proximal epiphysis 1.5 x 1.6cm
- 1 metatarsal IV left 1.7 x 1.85 cm proximal end 1.35 x 1.15cm shaft dia
- 1 humerus midsection fragmentburned black
- 1 tibia midsection frag

Small Mammal

Rattus rattus: 4 frags 1.2g

- 1 left tibia unfused proximal epiphysis 3.8cm long distal tibia/ fibula .6cm proximal .65cm
- 1 right tibia unfused proximal epiphysis 3.6 cm long distal tibia/ fibula .5cm proximal .6cm
- 1 left femur unfused distal epiphysis 3.3cm total length .35cm ball dia .85x .75 cm proximal end .6cm distal end
- 1 right pelvis half 4.1cm length 1.7cm isch to pubis .4cm socket.35cm neck of ilium

Bird

Unidentified Longbone: 1 .1g

Black Scoter: 3 frags 3.1g

- 1 left humerus proximal end 1.7 cm wide .7cm at very top .5cm shaft dia
- 1 right humerus distal end 1.2 x .8 cm .5cm shaft dia
- 1 left humerus distal midsection .7cm shaft dia

Brant *Branta bernicla* 3 frags 3.3 g

- 1 left tibia midsection .7cm shaft dia
- 1 left proximal end of radius cut .5cm dia shaft
- 1 right pelvis pubis frag

Passenger pigeon 2 frags .7g

- 1 left ulna complete 4.9cm total length proximal end .7 x .8cm distal .6 x .5cm shaft .3cm dia
- 1 left radius midsection .3cm shaft dia

Fish

Unidentified Cranial: 3 frags .1g

Cod: 7 frags 4.9g

- 5 thoracic vertebrae 1.5, 1.1, 1.15, 1.9cm dia, 1.4, 1.35, 1.1, 1.1, .9cm length
- 1 hyomandibular left 1.3cm artic surf 4.2cm length 2.5cm width
- 1 cranial frag

Black Bass: 1 <.1g

- 1 black bass maxilla right 2.5cm long .5 x .75 at artic end

Square A Feature 1 SW quad

1 coal ash frag

 Mammal

 Medium Mammal

Sus scrofa: 3 frags 43.9g

 1 (3 frags) right ulna proximal and midsection

 1 right radius proximal and midsection sawn 2.2 x 1.5cm shaft dia

 1 rib frag

 Shellfish

Soft Shell Clam: MNI: 12 44.3g

 12 chondrophores

 7 right shells

 10 shell frags

Square A Level 8 (60-70cm)

Mammal

Large Mammal

Longbone frags : 3 frags 1 burned black 9g

Bos taurus: 23 frags 686.6g

3 calf cranial frags, 2 vault and 1 left zygomatic arch

1 (4 frags) calf left maxilla dpm4 to M2 slight wear M1 no wear dpm4 or M2

1 (2 frags) left M1 fragmentworn

1 left ramus fragmentadult chopped possibly for removal of tongue

5 rib frags 2 trochanters 2 chopped and cut one calcined white

1 unfused cervical vert epiphysis fragmentunfused

1 thoracic vertebra fragmentchopped in half

1 lumbar vertebra chopped in half

1 (6 frags) left scapula proximal end chopped

1 (2 frags) right humerus distal end fused sawn and cut

1 (2 frags) right radius midsection chopped 3cm thick

1 left tibia distal and midsection fused distal sawn sawn from outer margin to inner 1 step of bone left on inner margin of upper cut, snap bone

1 left metatarsal proximal, midsection chopped

1 left metatarsal distal and midsection skinning cut encircling below chop fused

1 left tarsal complete 2.5 x 2.7cm

2 phalange 2 complete fused

1 femur proximal end unfused frag

Medium Mammal

Unidentified Longbone: 18 frags 6 calcined white 21.4g

Unidentified Flatbone: 28 frags 6 calcined white 30.5g

Ovis aries: 13 frags 40.8g

9 rib frags 1 trochanter

1 (3 frags) left femur proximal unfused epiphysis, midsection sawn distal

1 lumbar vertebra frag

1 left metacarpal proximal and midsection chopped

1 phalange 2 frag

Sus scrofa: 35 frags 111.5g

15 rib frags 1 trochanter 1 calcined white 1 with cuts one chopped

1 (6 frags) right mandible Male canine unworn , I1 unworn .7cm wide at top, I3 unworn, M2 very slight wear (b) 5-14 months 2.1cm long

2 (4 frags) very young cervical vertebra body not fused

1 (3 frags) cervical vertebra unfused epiphysis chopped in half

2 (4 frags) thoracic vertebrae unfused epiphysis chopped in half

1 lumbar vertebra fused epiphysis

1 (2 frags) sacral vertebra chopped unfused epiphysis

3 caudal vertebrae fused epiphysis

1 phalange 1 unfused proximal

1 left patella

1 phalange 1 unfused proximal chopped distal

1 tibia midsection frag

2 scapula frags

1 young pig tarsal

1 left MCIII proximal and midsection evidence of aretheritic lipping .9cm shaft
dia 2.1 x 1.7cm proximal

Bird

Unidentified Longbone: 7 frags 2.5g

Chicken: 9 frags 7.3g

1 (2 frags) adult right humerus distal end 1.4 x 1.1cm

1 left pelvis frag

2 cervical vertebrae

1 lumbar vertebra

1 juvenile left tibia midsection .5cm shaft dia

1 adult right midsection .7 cm shaft dia

1 left tarsometatarsal young

1 right tarsometatarsal adult female .65cm shaft dia

Canadian Goose: 2 frags 3.5g

1 phalange II left 4.2 cm long .8 x 1cm proximal end 1.2cm wide

1 humerus midsection

1 left scapula

Turkey: 2 frags 2.6g

1 left coracoid distal end

1 ulna midsection frag

Common Eider: 4 frags 3.8g

1 right tibia 10cm long, 1.1 x 1.1 cm proximal, 1.2 x 1.1 cm distal, .5 x .4cm
shaft dia, cut

1 wishbone ½

1 left carpometacarpus proximal end .7 x 1.3cm

1 sternum frag

Black Scoter: 1 fragment .2g

1 right humerus proximal end 1.1 x 1cm

Cowbird: 2 frags .3g

1 right humerus

1 sacral vertebra series

Passenger Pigeon: 6 frags 1g

1 left coracoid 3.7cm long, 1.3 cm wide proximal, .8 x 1 cm distal

1 left humerus distal end 1 x .6cm

1 left ulna proximal and midsection .7 x .7cm proximal, .4 x .3cm shaft dia

1 left radius 4.2cm long, .4cm distal, .4cm proximal, .2cm shaft dia

1 left femur distal end .6 x .6cm distal

1 right femur proximal 1 cm

Fish

Unidentified Cranial: 6 frags .3g

Cod: 9 frags 3.4g

6 thoracic vertebrae 1.6 x 1.7, 1.4 x 1.4cm, .9 x .7cm, .6 x .6,

2 vertebrae frags

1 posttemporal

Mackerel: 1 fragment .1g

1 vertebra .5 x 1cm

Sheephead: 1 .2g

1 thoracic vertebra .8 x .8cm

Yellow perch: 3 .5g

1 left hyoid 1.6 x 2.4cm

1 left ceratohyal 2.1 x 1.2 x .7cm (L x D x P)

1 cranial

Shellfish

Oyster: 7 frags 147.3g

3 right outy hinges

3 left inny hinges

1 shell frag

Soft shell clam: 2 frags 3.2g

2 chondrophores

Square A Level 8 (60-70cm) Feature around "laterine"

Mammal

Large Mammal

Unidentified Longbone: 1 fragment 2 g

Unidentified Flatbone: 1 fragment calcined white exterior black interior 1.6g

Bos taurus: 13 frags 230.6g

6 rib frags 1 sawn

1 fragment thoracic vertebra dorsal spine sawn

2 (3 frags) lumbar vertebrae unfused epiphysis chopped in half

1 fragment left hyoid

1 phalange 2 dog chewed shows slight twisting to left as if this animal walk on the inside of one hoof for a long time fused epiphysis

1 fragment metapodial distal epiphysis unfused

1 fragment left pelvis acetabulum sawn

1 fragment worked bone possible handle from cow longbone would have had diameter of approximately 2.8cm possibly has diagonal lines on it

Medium Mammal

Unidentified Longbone: 10 frags 13.2g

Unidentified Flatbone: 12 frags 11.9g

Ovis aries: 7 frags 19.7 g

1 rib fragment trochanter snapped

1 cervical vertebra fragment unfused epiphysis chopped

2 thoracic vertebra unfused epiphysis chopped

1 carpal

1 right ulna proximal end fused epiphysis on olecranon

1 left humerus fragment distal end fused epiphysis chopped

Sus scrofa: 7 frags 34.8g

1 left mandible chopped with dpm2 worn and canine unerupted dpm 1 x .5cm

2 cranial frags

1 rib with trochanter

1 cervical vertebra fragment chopped

2 frags metacarpal II proximal and unfused distal chopped prox: 2 x 2.2cm 1.4cm shaft dia distal 2.1 x 1.9cm

Bird

Thin Billed Murre: 1 fragment .4g

1 fragment left carpo metacarpus 4.4cm long proximal end .5cm wide

Chicken: 3 frags 2g

1 right femur distal end 1.5cm wide distal end x 1.2 and 1.1cms .7cm shaft dia

1 fragment right scapula 1.2 x .6cm proximal end

1 cervical vertebra

Fish

Cod: 1 fragment .8g

1 posttemporal bone left

Shellfish

Oyster: 16 frags 315.7g

9 right hinges

6 left hinges

1 shell frag

Cowrie: 1 fragment 65.5g

1 large corie shell 8.4cm long 5.7cm wide

Moon Snail: 1 fragment 7.7g

1 moon snail (not Lunatia but the other kind)

Square A Level 9 (70-80cm)

Mammal

Large Mammal

Unidentified Longbone: 1 fragment 3 calcined fragment 15 g

Unidentified Flatbone: 3 fragment 4.8 g

Bos taurus: 20 712.8g

1 left hyoid fragment broken

1 (5 frags) lumbar vertebra unfused epiphysis, altho one is partially fused
chopped 4.2 cm high articulating surface 6.5cm long body

1 atlas vertebra proximal articulating surface ½ present possibly chopped in half

1 sacral vertebra 1 chopped in half unfused epiphysis

4 rib frags 1 with trochanter chopped on shaft head 2 cm x 1.9 cm shaft 2.2 cm

1 mandibular ramus fragment chopped left side

1 carpal chopped in half 3.1cm high cut

1 right metatarsal distal chopped 5.8cm max distal width 3.15 maximum breadth
3.2 x 2.6cm shaft dia 2.6cm width of 1 articulating surface

1 left metacarpal distal chopped 6.1cm max distal width 3.4cm max breadth
2.4 x 4cm shaft dia 3cm width of 1 articulating surface

1 left metacarpal proximal and midsection 6.4 x 3.4 cm articulating surface 3.9 x
2.4cm shaft dia

1 (2 frags) left radius proximal and midsection 7.1 x 3.7cm prox artic surf 7.7 x
3.7 cm total prox surf 5 x 2.2cm shaft dia

3 complete phalange 3 1) 3.5 x 2.5cm artic surf; 8.1 x 2.8 x 3.9 (LxWxH)

2) 3.2 x 2.35cm artic surf; 7 x 2.8 x 4.7 (LxWxH)

3) 3 x 2.3cm artic surf; 7.3 x 2.6 x 4 (LxWxH)

1 complete phalange 2 3.1 x 2.2 cm prox artic surf; 2.85 x 3.15cm dist artic surf; 4
x 3.1cm L x W

1 calf right scapula proximal end chopped same age as other calf bones

1 (2 frags) calf left mandible fragment with dpm1 present

Medium Mammal

Unidentified Longbone: 13 1 burned at one end 12 g

Unidentified Flatbone: 4, calcined white 3.4g

Deer: 3 frags 37.9g

1 metatarsal midsection frag

1 left calcaneum proximal frag

1 right pelvis ilium blade chopped

Sus scrofa: 19 frags 114.5 g

1 left humerus distal fragment chopped

1 (2 frags) left proximal radius unfused chopped

1 right scapula proximal end chopped and cut

1 (9 frags) right femur fragment midsection chopped

10 rib frags 4 calcined white 2 trochanters

1 phalange 2 fused

2 thoracic vertebra dorsal spines, 1 chopped, 1 from closer to lumbar

1 lumbar vertebra frag

1 left patella

Shellfish:

2 soft shell clam chondrophore 2.5g
1 surf clam fragment 1.1g
1 mud winkle complete 2.3cm long 1.2g

Bird

Unidentified Longbone: 1 large bird .2g
Unidentified Flatbone: 1 large bird .2g
Turkey 1 1.9g
 1 right tibia midsection 1 x .75cm shaft dia
Common Eider 7 8.4g
 1 (2 frags) left humerus 2.6 cm wide 1.3 cm artic head 1.5 x 1.3cm distal end .8
 x .6cm shaft dia cut on distal end
 1 left tibia proximal .9 x .35cm prox end .5 x .35cm shaft dia
 1 right coracoid proximal 2.2 x .4cm .4cm artic surf on ventral side 1 carnivore
 puncture
 1 (2 frags) right femur proximal 1.3 x 1.1cm prox .6cm shaft dia
 1 left radius proximal .5 cm prox dia .25cm shaft dia
 1 left pelvis ischium
 1 cervical vertebra 1.65 x 1.85 cm x 1.2 cm high
Herring Gull 1 1.1g
 1 left humerus proximal end 2.4 cm wide; artic surf 1.3cm long
Cowbird 1 .1g
 1 left humerus complete 2.3 cm long; .7cm prox; .5cm distal

Fish

Unidentified Fin Rays: 2 probably cod .5g
Unidentified Gill Rays: 2 probably cod .4g
Cod: 3 1.1g
 3 cod thoracic vertebrae 1.1, .9, 1 cm dia; .8, .9, 1cm length
Black bass: 1 .4g
 1 left premaxilla .55cm anterior tooth row width, 1.8cm anterior height

Square A Feature 1A (mixed)

Mammal

Large Mammal

Unidentifiable flatbone: 2 frags 4.1g

Bos taurus: 29 frags 457.1g

6 rib frags

1 (3 frags) left mandible 2 frags calcined distal ramus 2.2cm wide at junction to lower ramus

1 left dpm3 fragmentunworn 1.6cm long mandible

1 left dpm3 fragmentwear same as jaw in collection, slight to moderate 1.6cm long x .8cm wide mandible

1 (2 frags) dpm4 left slight wear about same as collection skull mandible

1 frag I1 mandible left adult

2 frags half atlas vertebra chopped 8.5cm long

2 frags cervical vertebra chopped

3 frags thoracic vertebra 2 vertebrae just fused epiphysis, epiphysis 3.6cm high chopped

3 (5 frags) lumbar vertebrae chopped in half

1 half sacral vertebra first, chopped in half just fused epiphysis 3.4cm high articulating condyle 1.6cm high 3.7cm long fused with second, third unfused

1 right ulna proximal and midsection chopped at distal end possibly dog chewed

2 left ulna midsection frags

1 carpal 3.7 x 3.8 x 2cm high

1 phalange 3

1 fragmentcalf distal femur epiphysis

1 fragmentcalf left eye orbit

Medium Mammal

Unidentified Longbone: 14 frags 2 calcined 22.6g

Unidentified Flatbone: 30 frags 5 calcined 39.2g

Ovis aries: 20 frags 73.5g

6 rib frags 2 trochanters 1 burned on proximal end 1 chopped

2 cervical vertebra frags dog chewed

4 lumbar vertebra frags

1 right scapula fragment of proximal end

2 phalange 1 frags dog chewed

1 (4 frags) left femur proximal distal and midsection chopped unfused prox and distal

1 right radius proximal and midsection chopped

1 tibia midsection frag

1 left tibia midsection fragment chopped dog chewed 1 x 1.2cm shaft dia

1 left metatarsal midsection fragment dog chewed

Sus scrofa: 23 frags 75.1g

7 rib frags 4 trochanters 2 chopped

2 lumbar vertebra (3 frags) unfused epiphysis chopped

1 sacral vertebra unfused epiphysis chopped

2 caudal vertebrae unfused epiphysis

2 (3 frags) phalanges 2 unfused epiphysis prox 1.8cm; distal 1.5 x 1.5
1 left radius midsection fragment possibly chopped
1 right fibula distal and midsection distal unfused
1 left femur distal end unfused
3 femur frags dog chewed midsections
1 radius midsection calcined white
1 MCII unfused dist; prox .6 x .35cm; shaft dia .6 x .35cm
1 MTII unfused dist; prox .8 x .55cm; shaft dia .7 x .5cm

Bird

Unidentified Longbone: 3 frags 3.9g

Herring gull: 2 frags 1.8g

1 right humerus distal

1 left tibia midsection

Passenger Pigeon: 4 frags 1.1 g

2 left humerus proximal end cat (small carnivore) chewed

1 left tibia proximal and midsection

1 left tibiotarsal proximal

Rooster: 1 4.6g

1 large left tarsometatarsus 8.8cm long, 1.5 x 1 cm prox artic surf, 1.5 x 1.2cm
distal, 1.9cm long spur, shaft dia .6cm

Black Scoter: 1 fragment .8g

1 right humerus proximal end

Common Eider: 13 frags 9.4g

1 left coracoid

1 left carpometacarpus midsection

1 left tibia midsection

1 right femur proximal and midsection

1 left ulna midsection

1 left scapula proximal and midsection

1 (2 frags) sternum

1 pelvis acetabulum frag

1 phalange 1

3 phalange 2

1 caudal vertebra

Fish

Unidentified Cranial: 3 frags .6g

Unidentified Fin Rays: 2 frags .2g

Unidentified Gill Rays: 3 frags 1.4g

Cod:

1 fragment operculum cover large

1 posttemporal left large

1 thoracic vertebra 1 x 1cm

9 caudal vertebrae .4 x .4cm; .7 x .6cm; 1.3 x 1.2cm; 1.2 x 1.1cm; 1.1 x 1cm; 1.85
x 1.6cm; 1.1 x 1.1cm; 1.1 x 1.1cm calcined white

Mackerel: 1 fragment .2g

1 thoracic vertebra .5 x 1cm

Shellfish

Soft shell Clam: 3 frags 2 chondrophores 15.1g

Oyster: 7 frags 4 left 3 right 181.8g

Quahog: 3 frags 2 left hinges 9.7g

Square A Feature 1A

Mammal

Large Mammal

Unidentified Flatbone: 1 fragment 2.3g

8 frags bone knife or cleaver handle with hole drilled through it 3.8cm wide

Bos taurus: 18 frags 210.1g

10 rib frags 2 sawn 2 trochanters

4 tarsals 1 sawn

1 lumbar vertebra (3 frags) sawn unfused epiphysis

1 scapula blade frag

1 fragment left femur proximal end unfused sawn

1 fragment nasal bone

Medium Mammal

Unidentified Longbone: 4 frags 6.7g

Unidentified Flatbone: 16 frags 8.4g

Ovis aries: 2 frags 6.6g

1 (2 frags) cervical vertebra unfused epiphysis

1 thoracic vertebra fused epiphysis

Sus scrofa: 10 frags 29.2g

5 rib frags 1 sawn 1 calcined white gray

1 left ulna proximal end unfused epiphysis chopped

1 incisor frag

1 tibia midsection frag

1 (3 frags) phalange 1 unfused epiphysis

1 (2 frags) lumbar vertebra unfused body

Bird

Unidentified Longbone: 1 fragment .4g

Thin Billed Murre: 1 fragment .4g

1 right carpometacarpus frag

Chicken: 1 fragment .8g

1 coracoid left Lm: 5.1cm GL: 5.3cm Bf: 1.2cm Bb: 1.4cm

Shellfish

Oyster: 3 frags 117.9g

3 left hinges

Square B Level 1 (0-25cm)

Mammal

Large Mammal

Bos taurus: 1 fragment 67g

1 (10 frags) right humerus distal fused

1 (2 frags) molar unerupted

Medium Mammal

Unidentified Longbone: 6 frags 8.1g

Ovis aries: 2 frags 3.6g

1 left radius midsection frag

1 left ulna proximal articular surface fragment calcined white

Sus scrofa: 3 frags 12.9g

1 female maxillary C adult worn

1 (2 frags) M3 maxillary left

1 MT III unfused distal epiphysis prox 1.6 x 1.6cm 1.1 x 1.2cm shaft dia

Bird

Turkey: 1 fragment 2.8g

1 (4 frags) left tibia distal end

Square C Level 1

Mammal

Large Mammal

Bos taurus: 1 fragment 3.2g

1 rib fragmenttrochanter present

Medium Mammal

Unidentified Flatbone: 2 frags 1 calcined white .8g

Sus scrofa: 4 frags 8.9g

1 rib rag sawn

1 male mandib canine left

1 MC V proximal

1 left radius proximal end

Bird

Chicken: 2 frags 1.1g

1 rib

1 left tarsometatarsus proximal end 1.6x .9cm for artic surf

Square C Level 2 (20-40cm)

Mammal

Large Mammal

Unidentified Flatbone: 9 frags 14.7g

Bos taurus: 22 frags 380.4g

1 left mandibular M3 3.7cm long 1.3cm wide wear stage g

1 left dpm4 maxillary fragment unworn

1 (3 frags) left scapula proximal chopped and sawn articulating surface 6.3cm high

1 (3 frags) right scapula sawn midsection

1 cervical vertebra fragment adult

1 (4 frags) thoracic vertebra sawn unfused articulating epiphysis

7 rib frags; 2 trochanters 2 chopped

3 carpals, 2 from calf

1 sternum fragment unfused

1 calf left femur distal end unfused chopped

1 (2 frags) left adult femur midsection and distal end fused

1 (2 frags) right tibia proximal epiphysis unfused

1 left distal end of humerus fused

Medium Mammal

Unidentified Longbone: 4 frags 6.6g

Unidentified Flatbone: 31 frags 3 calcined white 25.7g

Ovis aries: 12 frags 46.5g

1 molar frag

1 carpal 1.7 x 1.7cm

2 rib frags 2 trochanters

3 (5 frags) cervical vertebrae unfused epiphysis

2 thoracic vertebra

1 sacral vertebra unfused epiphysis chopped in half

1 right humerus distal and midsection fused distal chopped

1 right metacarpal proximal and midsection unfused distal

Sus scrofa: 20 frags 94g

1 (3 frags) male right canine

1 (2 frags) tooth roots

6 rib frags 3 trochanters 1 with rodent gnaw one sawn

1 lumbar vertebra fragment unfused epiphysis

1 thoracic vertebra dorsal spine

1 (2 frags) left mandible chopped and sawn

1 right young pig scapula proximal and midsection 2.4 x 1.2 cm neck dia

1 left humerus young proximal epiphysis unfused

1 right humerus distal fused epiphysis chopped

1 left humerus midsection sawn

1 right astragalous young pig

1 metacarpal midsection

1 left metacarpal II rodent gnaw proximal end .9 x .7cm shaft dia .4 x .7cm

1 left MC IV unfused distal epiphysis proximal 1.2 x .7cm

1 left MT II unfused distal epiphysis proximal .7 x .4cm

Small Mammal

Unidentified Longbone:

Unidentified Flatbone:

Rattus rattus: 3 frags .8g

1 left femur proximal and midsection proximal .8 x .5cm ball .3cm shaft dia
.35cm

1 right femur proximal and midsection .3cm shaft dia

1 left pelvis half .4cm neck dia .4cm socket dia

Bird

Unidentified Longbone: 3 frags 1.3g

Chicken: 3 frags 2.2g

1 metacarpal left distal and midsection .7 x .5cm distal .5cm shaft dia

1 left proximal humerus rodent gnawed 1.9cm wide

1 left ulna distal end 1 x .8cm distal .7 x .5cm shaft dia cut

Turkey: 1 fragment 5.5g

1 (2 frags) left tibia distal and midsection 1.4 x 1.4 cm distal; .9 x 1 cm shaft dia

Fish

Cod: 1 fragment .6g

1 thoracic vertebra 1.3 x 1cm

Square C Level 3 (30-40cm)

Mammal

Large Mammal

Unidentified Longbone:

Unidentified Flatbone: 3 frags 25.3g

Bos taurus: 14 frags 454g

- 1 right mandible fragment ramus chopped
- 2 caudal vertebrae
- 1 (4 frags) cervical vertebra fused epiphysis
- 1 sternum fragment sawn in half
- 4 rib frags 1 trochanter 3 sawn
- 1 left pelvis ilium fragment sawn
- 1 femur midsection fragment sawn
- 1 femur left distal end unfused
- 1 tibia midsection frag
- 1 left astragalus cut

Medium Mammal

Unidentified Flatbone: 27 frags 25.4g

Ovis aries: 16 frags 53.5g

- 1 mandibular left M1 slight wear b1.5 x .6cm
- 1 mandib left dpm 3.8 x .5cm moderate wear
- 1 fragment right scapula proximal end chopped 1.9cm neck dia
- 1 sternum rag
- 1 rib frag
- 1 (2 frags) lumbar vertebra fused epiphysis
- 1 fragment thoracic vertebra chopped unfused epiphysis
- 1 fragment left ulna proximal and midsection chopped
- 1 fragment right ulna proximal and midsection rodent gnawed cut
- 1 (2 frags) left humerus distal and midsection chopped fused distal
- 1 fragment left pelvis acetabulum chopped
- 1 right fragment tibia proximal diaphysis and midsection unfused epiphysis chopped
- 1 fragment right calcaneum epiphysis unfused
- 1 (2 frags) left metacarpal distal and midsection distal epiphysis unfused chopped
- 1 fragment phalange 1 unfused proximal epiphysis

Sus scrofa: 21 frags 120.8g

- 1 unerupted left maxillary M2
- 3 rib frags 2 trochanters
- 2 cervical vertebra frags unfused bodies and epiphysis
- 1 lumbar vertebra fragment chopped unfused epiphysis
- 1 thoracic vertebra dorsal spine chopped
- 1 (2 frags) right humerus midsection
- 1 (2 frags) right femur proximal and midsection unfused proximal chopped
- 1 fragment left tibia proximal and midsection unfused proximal sawn 2.1 x 1.5cm shaft dia
- 1 fragment left pelvis ilium sawn
- 1 (2 frags) left fibula proximal and midsection unfused prox
- 1 fragment right astragalus

1 fragmentMC V proximal
1 fragmentMC III midsection unfused distal
1 phalange 1 unfused epiphysis
1 phalange 2 fused epiphysis chopped
3 phalange 3

Small Mammal

Rattus rattus: 3 frags 1g
1 left femur unfused distal 3.5cm dia ball .4 x .3cm shaft dia
1 left pelvis acetabulum
1 left tibia proximal end unfused

Bird

Unidentified Longbone: 3 frags 1.2g 1 burned black
Chicken: 4 frags 1.5g
1 right coracoid midsection young
1 phalange 1
1 carpometacarpus distal end left
1 tibia midsection

Fish

Cod: 8 frags 2.3g
5 caudal vertebrae 1 x .8cm
2 thorasic vertebrae 1.4 x 1; .8 x .7cm
1 posttemporal bone
Sheepshead: 1 fragment .2g
1 caudal vertebra .8 x .8g

Shellfish

Oyster: MNI: 1 74.6g
1 left hinge
1 right hinge

Sqaure C Level 4 (50-)

1 fragmentbone handle same as others

Mammal

Large Mammal

Unidentified Flatbone: 2 frags 5.3g

Bos taurus: 11 frags 167.3g

1 right maxillary M1 slight wear 2.5 x 1.4cm

4 rib frags 3 sawn 1 chopped

1 thorasic vertebra sawn unfused epiphysis

1 tarsal

1 carpal

1 right astragalous chopped

1 left humerus midsection cut and chopped multiple cuts or scraping on surface

1 calf right ulna proximal and midsection unfused epiphysis chopped

Equus caballus: 2 frags 74.2g

1 left radius distal end fused

1 left femur distal end unfused possibly chopped

Medium Mammal

Unidentified Longbone: 7 frags 13.6g

Unidentified Flatbone: 17 frags 17.8g

Ovis aries: 4 frags 11.8g

1 rib fragment

1 lumbar vertebra frag

1 phalange 1 unfused prox epiphysis 2.5cm long 1 x 1.1 cm distal; 1 x 1.1 shaft dia

1 left humerus distal end

1 right humerus distal end fused

Sus scrofa: 9 frags 52.2g

1 rib frag

1 maxillary M2 right unworn but erupted 1.6cm wide

1 maxillary Pm2 right unworn just erupted 1.2 x 1.4cm

1 cranial frag

1 (2 frags) lumbar vertebra unfused epiphysis chopped

1 left femur midsection chopped 2 x 2.3cm shaft dia

1 right radius midsection chopped 2.5 x 1.3cm

2 phalange 2 fused distal epiphysis 1 chopped

Small Mammal

Gray Squirrel: 1 fragment .4g

1 right mandible

Bird

Unidentified Longbone: 2 frags .8g

Chicken: 1 fragment 1g

1 left carpometacarpal 3.9cm long; .8 x .4cm distal; .7 x 1.2cm prox; .4cm shaft dia

Canadian Goose: 1 fragment 1.2g

1 (2 frags)left scapula proximal end 1.5 x .6cm; .5 cm shaft dia

Fish

Cod: 5 frags 1.6g
4 caudal vertebrae 1.4 x 1.1; .9 x .7
1 posttemporal bone

Shellfish

Quahog: MNI: 1 28.8g
1 left shell

Square E Level 1 (16-40cm)

Mammal

Large Mammal

Unidentified Flatbone: 2 frags 2.4g

Bos taurus: 5 frags 140.3g

1 (8 frags) left maxilla M2 (2.6 x 2.2cm with 2.1 cm high enamel wear stage K)
and M3 (2.9 x 2.1cm with 3.1 cm high enamel wear stage k) present

1 cervical vertebra fragmentchopped in half 8cm between anterior and posterior upper

1 right humerus distal end chopped

1 (3 frags) left proximal humerus unfused possibly sawn

1 (2 frags) metatarsal midsection
artic surfaces

Medium Mammal

Unidentified Longbone: 2 frags 1 calcined white 3.5g

Unidentified Flatbone: 3 frags 1 calcined white 3.3g

Ovis aries: 4 frags 20.9g

1 rib frag

1 right tibia distal end chopped and fused

1 right astragalous

1 right calcaneum fused and dog chewed

Sus scrofa: 2 frags 10.1g

2 rib frags

1 MT III rodent chewed unfused distal epiphysis

Fish

Cod: 2 frags .3g

1 cervical vertebra 1 x .6cm

1 caudal vertebra

Square E Level 2 (40-50cm)

Mammal

Large Mammal

Unidentified longbone: 1 fragment 1.5g

Bos taurus: 9 frags 177.3g

2 cranial frags

3 rib frags sawn 1 also chopped 1 trochanter

1 thoracic vertebra unfused epiphysis chopped

1 cervical vertebra epiphysis unfused

1 (4 frags) lumbar vertebra epiphysis unfused

1 (2 frags) left humerus sawn proximal end unfused epiphysis

Medium Mammal

Unidentified Flatbone; 12 frags 3 calcined white 16.3g

Ovis aries: 9 frags 23.8g

1 fragmentsacral vertebra unfused epiphysis chopped

4 rib frags 1 chopped 2 calcined white

1 left metacarpal proximal end sawn

2 carpals

1 unerupted molar fragment

1 left ulna proximal fused olecranon

Sus scrofa: 4 frags 56.8g

1 (9 frags) cranial 3 calcined white

1 ½ sacral vertebra fused epiphysis

1 cervical vertebra fragment fused epiphysis

1 lumbar vertebra frag

Small mammal

Unidentified flatbone: 2 rib frags calcined white .5g

Fish

Cod: 18 frags 6.6g

2 cervical vertebrae 1.4 x .5cm

8 thoracic vetebrae 1 x 1.1cm; 1 x .8cm; .8 x .8cm; 1.3 x 1cm; .8 x .7cm;

7 caudal vertebrae 1.4 x 1.2cm; 1.3 x 1.1cm; 1 x 1.1cm; .9 x .7cm; 1 x .7cm; .9 x .7cm

1 cranial frag

Sheepshead: 1 fragment .4g

1 caudal vertebra 1 x 1.1cm

Bird

Unidentified longbone: 1 fragment .3g

Unidentified Flatbone: 1 rin calcined white .2g

Chicken: 2 frags 1g

1 left humerus young calcined white proximal

1 left tibia midsection calcined white

Shellfish

Soft Shell clam: MNI: 8 83.3g

8 chondrophores
8 right hinges
11 shellf rags

Square E Level 3 (50-65cm)

Mammal

Large Mammal

Unidentified longbone: 1 fragment 3.2g

Bos taurus: 3 frags 172.6g

3 hyoid fragment

1 (2 frags) axis vertebra chopped in half unfused epiphysis

1 adult left humerus midsection chopped

Medium Mammal

Unidentified Longbone: 6 frags 3 calcined white 6.6g

Unidentified Flatbone: 4 frags 3.1g

Ovis aries: 7 frags 43.4g

1 (3 frags) left femur cut .6 x .7cm shaft dia

3 carpals

1 left metacarpal proximal end chopped 2.1 x 1.5cm proximal end; 1.3 x 1cm shaft dia

1 left tibia distal end unfused chopped 1.3 x 1.1cm shaft dia

1 possible metatarsal midsection fragment calcined white

Sus scrofa: 10 frags 67.7g

1 (7 frags) right mandible

1 right dpm1 right mandib .65 x .35cm unworn

2 rib frags

1 femur midsection shaft frag

1 cranial frag

1 caudal vertebra

1 (2 frags) phalange 2 unfused epiphysis chopped

1 left astragalous fragment calcined white

1 left calcaneum fragment chopped unfused epiphysis

Bird

Chicken: 2 frags .5cm

1 left scapula proximal end 1.2 x .5cm

1 cervical vertebra 2cm long

Ruffed Grouse: 2 frags .9g

1 left tarsometatarsus 5.2cm long; prox artic surf 1.1 x .5cm; shaft dia .7 x .4cm cut

1 phalange 1

Fish

Unidentified Cranial: 4 frags .3g

Cod: 14 frags 6.8g

3 cervical vertebra 1.3cm x .9; 1.35cm x .9cm; .9cm long

3 (5 frags) thoracic vertebra .9 x .8cm

5 caudal vertebrae .9 x .85; .6 x .6; .8 x .8; .5 x .6cm

1 preopercle 2 cm wide

1 ceratohyal frag

1 posttemporal frag
Sheepshead: 1 fragment.7g
1 caudal vertebra 1.5 x 1.35cm

Shellfish

Softshell clam: MNI: 6 21.8g
6 frags
6 right hinges
2 chondrophores

Square E Level 4 (65-)

Mammal

Medium Mammal

Unidentified Flatbone: 1 frag calcined white 1.8g

Ovis aries: 1 fragment 1.5g

1 rib calcined white

Fish

Cod: 1 fragment .7g

1 cervical vertebra 1.6 x 1.1cm

Shellfish

Soft Shell clam: MNI: 1 2.9g

1 chondrophore

1 left hinge