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ERIE CANAL VILLAGE

CERAMIC ANALYSIS

FROM THE ARCHAEOLOGICAL EXCAVATION

of JUNE, 1981

by

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Acknowledgements

I want to thank Gordon DeAngelo who took the time and effort to practically single-handedly teach me the art of historical ceramic analysis. Without his help this project would not exist. He sat down with me for much of the time and went over the ceramics piece by piece with me, pointing out attributes (over and over until it finally ~~sunk~~ ^{soaked} in), finding reference materials for me (often bringing in copies of articles at his own expense), and bringing in his own ceramic examples of items ^{of which I did not} ~~that I~~ ~~did not~~ have a good fragment, ~~of~~. I also want to thank him for answering my questions, questions, questions. He gave me carte blanche use of his library and other analytic tools. He made arrangements for me to be able to start my own ceramic analysis references and tools. Without his help I ^{might} ~~may~~ never have been able to decide on a project regarding the Erie Canal Village site that was either organized or as useful to both the analysis of the site in general and to me specifically as a learning device.

I want to thank Dr. Ellis McDowell-Loudin for giving me the extended time I needed to finish the project and for the enthusiasm and encouragement she gave me during this time. Also thanks to Gary Loudin who kept prodding me with his justifiable question of "is your paper done yet?" every time I saw him.

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Finally, I want to thank Rick Hair for his loving support which he demonstrated by being the primary child-care giver, chief cook and bottlewasher when I had to be busy and/or away.

Introduction

I. Historical Context

In June, 1981, an archaeological field school from SUNY at Cortland under the direction of Dr. Ellis McDowell-Loudin excavated an area in Rome, New York on the property of the Erie Canal Village. ^{through} The excavation ^{we} hoped to discover the exact site of Fort Bull^I, which was one of four English forts built on the "Oneida carry", a 2½ mile stretch of land connecting the Mohawk River with the headwaters of lakes Oneida and Ontario. This stretch of land was vital for the English control of the Indian fur trade in Central New York and was instrumental in English development of trade in territory that had heretofore been in control of the French. Fort Bull^I was blown up and burned down by the French just five short months after it was built by the English. A few months after its demise, a second fort was built and it too was named Fort Bull^(II), ^{or Wood's} ^{Fort}. This fort stayed erect somewhat longer than its predecessor but it, too, was destroyed, this time by the English themselves in a panicked retreat to the east and the safety of Fort Orange. *References?*

This was the historical context of the excavation at Erie Canal Village. A D.A.R. marker had been placed on a particular hill in the area during the 1920's, ^{implying} indicating it marked the spot of the original fort. There was little documented evidence to support this claim, however, and some evidence to refute it. It was hoped the excavation might shed some light on this problem.

II. Approach

The excavation yielded an abundance of artifacts. Metal, ceramics, glass, stone, bone, and plastic were the primary materials found—named in descending order of amount found. When I approached this project my first idea had been to try and determine the Fort Bull site verification by ceramic "proof," namely the presence of a certain type of ceramic named "Delftware." "Delft" was the appropriate type of ceramic we should find if the site was primarily a mid-18th century one. I began to research "Delftware," more appropriately typed as tin *References?*

enameled ware, to acquaint myself with what exactly this ceramic was. I determined to learn all about "Delft," and then to search the ceramic artifacts to find what I was sure was there and to use this evidence to pronounce our excavation as the probable Fort Bull ^I site. My approach, I soon learned, was totally erroneous on several levels. First, we could have been sitting right in the middle of the fort and the amount of tin-enamelled earthenware (Delftware) artifacts found or not found would have proven nothing, as far as dates are concerned. The presence of "Delft" in itself could not date the site. Gordon DeAngelo showed me through the use of Stanley South's ceramic analysis procedure to determine cultural processes (ref. 25) that eight out of 12 types of tin enamelled ware ("delft") could be found on the site—as they were in South's representational sample. Without good-sized fragments it would be difficult to distinguish one from another. At least half of the types in South's sample extend into the early settlement period, circa 1800. Also, the sample in South's analysis aren't all the types that show up in excavations and are deleted in South's report because "he (South) wasn't too interested in the 19th century." (ref. 3) The identification of "Delft" is also very tricky when dealing with artifact fragments. Our summer school class saw this first hand when seeing pieces of questionable ceramic identified as "Delft" in the Fort Stanwix museum. I think if ~~we~~ ^I ^{saw} those "Delft" fragments again, I might see something else. Gordon DeAngelo also has had experience with this problem as he states that he has seen creamware, pearlware, and white earthenware in collections—all marked "Delft." There is another problem associated with using Delft as a dating tool. It is still being manufactured today. Even if some verifiably dated tin-enamelled earthenware ("Delft") was found of the age that would "be right" for Fort Bull, it would still not be absolute "proof." After all, any of this could have been old family pottery brought in by the later settlers as heirlooms and broken/discarded in the early to mid-19th century. Conversely, if little or no tin enamelled earthenware ("Delft") was found, that would not prove that we were not on the site, either.

Why not? You're right to say that as our visit to the Fort Stanwix museum showed, there is a possibility...

Secondly, my approach was erroneous because no one type of artifact can in itself date a site, especially in the presence of an abundance of additional artifacts. Gordon DeAngelo explained that the artifact age approach was on the wrong track as regards the fort. What would indicate the presence of the fort would be a significant proportion of artifacts associated with military operations in proportion to domestic activities. Examples from Stanley South's article (ref. 25) gave an indication of the type of items peculiar to military expeditions, forts, etc. The point was that it is the assemblage of artifacts that tell the story of a site, not the individual artifacts. I could decide, then, not to spend a lot of time looking for early ceramics but rather to include such items as part of the substantiating data based on artifacts peculiar to military sites. I could obtain other lists of military artifacts (other than South's) from the Fort Stanwix Report by Dick Hsu and Lee Hanson (available at the fort) and Jake Grim's report on Fort Ligonier (1758-1766) or South Carolina's Fort Prince George (1753-1769). I soon had increasing difficulty with this approach, however, for two reasons. One, I wasn't at all sure that I could handle a full-fledged analysis of an archaeological excavation at the point where I was in the study of archaeology. After all, just a few months previous, I didn't even know what an artifact looked like. Two, it became increasingly evident to me, as I learned what to look for, that the military/fort artifacts were not there to analyze—indeed, even the early ceramics failed to appear. At this point I felt rather frustrated as it seemed that I had spent a lot of time learning about analyzing approaches that were not valid and learning a valid approach with artifacts that I didn't have. I continued to search for some workable approach and had half-heartedly decided on just a research paper on Delftware when Gordon DeAngelo, undaunted by all of this, suggested to me that I just analyze all the ceramics found on the site, period. So I changed the focus from a pre-revolutionary fort to a possible 20th, 19th, and 18th century (if I was lucky) domestic site. I even remembered that somebody suggested that we might be excavating on a dump site.

Not
narrowly
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factors!!

CHUCKLE

Most
likely
some of
the
artifacts
were
found

This was known to Witt in 1960's

This interested DeAngelo, who told me that so far nobody had ever published an analysis of 19th century and 20th century dumps.

I was not sure how enthusiastic I was going to be analyzing 19th and 20th century ceramics when I thought I was only interested in Paleo-Indian aged artifacts and sites. Or if they had to be historic, they should at least be as significant as Fort Bull might have been. But 19th and 20th century? However, I had the artifacts, the promise of aid in learning historical archaeological techniques, and the need to produce something tangible. I decided to do it.

However, in working/learning ceramic analysis I began to see that I was wrong about something else. It was interesting. I soon found myself "hooked" and drawn in by the various questions and answers and the unsolicited information that becomes available to the ceramic analyst.

III. Method

A. Open Ended

The first method I used in analyzing the ceramics from the Erie Canal Village excavation was to organize the ceramics according to the squares and depths from which they came, type them according to body material, count them (per type), and finally to describe them. The description would include commonly used names for the ceramic ("ironstone"), and as much identification of the fragment as could be found, plus any other information that could be discovered concerning the fragment. The description took the most time in the analysis. In many cases, I was able to analyze to some extent how the ceramic had been used by analyzing the fragments' use-marks with a 30x and later a 20x hand lens. This description technique is described by Dorothy Griffiths (ref. 8). By holding the fragment at an angle in strong light, and looking at the glaze with a hand lens, certain "scratches" appear which often match Griffiths' descriptions and photographs of fork/spoon, knife, or storage marks (ref. 8). My idea here was to perhaps be able to sort "everyday" dishes from "Sunday" dishes. Also,

wear marks sometimes indicated the type of storage, whether on the rim, on the handle, or on the footring. ~~And~~ the amount of wear, in general, might also indicate how the ceramic was used—everyday or once in a while. For example, a clear glazed white plate fragment with a gilt edged rim that shows very little use-marks and some light to moderate wear on the rim, and little ^{few} storage marks, might indicate a plate used less than one with the gilt worn off, multiple fork/spoon and knife marks, moderate to heavy wear on both the rim and the footring. Also, if fragments of the same kind of vessel are compared, it might be possible to determine the extent to which meat was consumed, assuming, as Griffiths does, that more meat consumption would be indicated by more knife marks. (ref. 8). *One could carry this farther through toughness - lots of meat (suggested by the look at other site below...), cooking techniques.*

Another description technique is the identification of a pattern, decoration, or maker's mark. There is no actual complicated technique, except a time-consuming one of actually flipping through the pages of literature (usually books), page by page, looking for a match. Matching a maker's mark is less time consuming than trying to match a pattern decoration. Matching a maker's mark usually has the added advantage of providing a time framework for when the ceramic item was manufactured. ^{Ref.} Not so for matching patterns. Often patterns that were successfully manufactured by one company were soon copied, stolen, or in many cases actually sold to other existing pottery companies. ^{Ref.} Indeed, the rise of transfer printed ware was so popular during the 19th century that companies existed solely for obtaining artist's patterns, reproducing the design on etched ^{metal} plates and selling the ^{metal} plates to any ceramic manufacturer that wanted to buy it (ref 10 and 11). Therefore, matching a pattern did not guarantee a date for the ceramic, nor did it even offer a name of the manufacturer—it only gave the name of the pattern. Although the description technique of use-marks and identification was interesting (although time consuming), there were other less esoteric descriptions that could be applied to most of the fragments. These were descriptions of the glaze and thickness of the fragment.

As I continued to use these techniques for ceramic analysis I became aware

of a different kind of problem—that of time involved in the analysis. Even the plainest fragment of white earthenware started out taking me at least five minutes of analysis. Any fancier kind of fragments took much longer. If a fragment had an identifiable pattern it could take up to an hour or more to identify the pattern or to discover that the pattern was not published in any current literature. (This was often the case. DeAngelo explained that there was a great scarcity in the literature of information concerning 19th and 20th century white earthenware.) My concern increased as the months went by with what felt like little headway. I analyzed approximately 3/4 of the artifacts using these "open ended" techniques. Although I was much more adept at the analysis at this point than I had been at the beginning, the work was still laboriously slow.

B. The Right Questions

Fortunately, I happened to talk to Marjorie Pratt concerning the lack of speed with which my analysis was going. Happily for me, she had a similar problem with analyzing St. Lawrence Iroquois pottery. In fact, she had helped to organize a group of people in order to come up with a comprehensive attribute list for Iroquois pottery and they all ran smack into the same problem. By recording everything anyone would ever want to know about St. Lawrence pottery they discovered they were taking an average of 20 minutes per single sherd. The problem as ^{she saw} ~~she was~~ it was the open-ended possibilities of attributes that could be recorded, coupled with the erroneous assumption of a finite number of attributes. ^{check} When she realized this, she also understood that the basic problem was that an analyst should not begin by asking herself "what are the attributes?" but instead should begin by asking "what research questions do I want to study?" Then the only attributes to be concerned about would be those that reflect information relevant to those questions. (ref. 24.) I felt as though someone had just stated to me something that was obvious but that I had not seen before. My only comfort was that I was not the only person who had run into this problem.

A common "horror" with Iroquois, etc.

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was an incorrect assumption. What is "vitrified-ware" to one is "semi-porcelain" to another and "ironstone" to yet another. I have seen "stoneware" used as its own category and also as a description of "white earthenware." I laughed out loud when I read Bernard L. Fontana's introduction to the 1972 Winterthur Conference on Ceramics in America. He was addressing an audience of ceramic specialists and was lamenting the fact of terminology gone wild—indiscriminate use of certain terms to represent many different types of ceramics. At one point he stated "I have come to the conclusion that we don't know what we are talking about." (ref. 7) Even so, I have used certain terms in precise ways and have kept the terms consistent throughout the paper. Most of my terminology comes from Lois Lehner's definitions since her book comes the closest to the age of the artifacts I was analyzing. (Ref. 11) Gordon DeAngelo also takes many of his definitions from her. I differ in some respects from other authors mainly in my use of the term "stoneware" which I do not use as a type of ceramic but instead use as a description of a type of ceramic. For example, "stoneware" may be part of a description of buff earthenware. My reason for doing this ^a was because stoneware is one of those ambiguous terms that may mean different things. The following are some of the terms I used and how I used them, and some frequently used terms that I chose not to use, and why:

Type of ceramic - I described the basic body of the fragment as white earthenware, buff earthenware, "color of"...earthenware, porcelain, or hard white earthenware.

Hard white earthenware - Any ceramic with a vitrified glaze. Often "ironstone" but not always. Modern Syracuse China falls in this category but is not ironstone. "Semi-porcelain" is also in this category. Syracuse China is a "semi-porcelain."

ironstone - As a description of some hard white earthenware I used "ironstone" in a narrowly defined way meaning the ceramic that was manufactured during a specific period of time in England during the 19th century. The manufacturing technique was copied by American manufacturers but was already evolving into "semi-porcelain" ware. (Definition from Jean Wetherbee, ref. 21.) There are definite characteristics of "ironstone" that make it different from "semi-porcelain." Two are its off white body and its subtle bluish tinted glaze. Some authors use the terms "graniteware" or "stone china," which indicates the same thing. Part of this confusion is that the original manufacturers did not consistently use the term "ironstone."

China - I avoided this term. Originally it was used by manufacturers to indicate that the white earthenware came from China or was similar to fine Chinese porcelain. Recently it generally came to be used as a term for hard white earthenware just a step lower than porcelain. But the term has never been consistent and has often been manufacturer's "hype."

Clear glaze - A clear glaze is one which intensifies the body color of the clay. Usually a white fragment is a white body with a clear glaze. Buff ware or banded ware is often a buff body with a clear glaze. This should not be confused with white glaze.

White glaze - a white glaze is just that and was often used to cover an earthenware that was not white in color and therefore of lesser quality.

Porcelain - a narrowly defined term. At first it was the type of ceramic that came exclusively from China. They kept their manufacturing technique a secret from the European potters for years. Now porcelain is a type of thin ceramic fired at a very high temperature. Best identifying feature is its translucent quality when held up to light and an object put behind it. Often a fragment of porcelain can be distinguished from a fragment of white earthenware by looking through a hand lens at the glaze/body infusion line. The body also has a highly vitricous look to it (ref. 10.).

Transfer pattern - Already described in Method A. Most distinguishing characteristic is the appearance of several small dots that make up the pattern when seen through a hand lens.

Mulberry ware - transfer pattern in a purplish-mulberry color.

Flow blue - Cobalt blue patterns that "flowed" or ran when fired. Looks smeared.

Slip - Used instead of a glaze. A slip was a "wash" made of another type of clay. The wash was applied before firing. Albany slip was a type originally made of clay from the Albany area that gave a nice brown color to pieces. Often associated with crockery.

"Rockingham" glaze - shiny brown glaze that was originally associated with Bennington pottery.

Salt glazed - a type of glaze often identified with crockery. Most distinguishing feature is the "orange peel" look it gives to the fired piece.

Pattern - I tried to use this as a specific term for an organized picture type of decoration, such as a flower pattern or transfer pattern. Not to be confused with decoration.

Decoration - I tried to use this as a general term for a shape of a brim, scalloped for example, or a painted line on the rim or brim. A pattern is always a decoration but a decoration is not always a pattern.

Marks - indicates manufacturer's mark.

Use-marks - indicates types of scratches found in the glaze as indicated before. Taken from Dorothy Griffith's work (ref. 8). May show what the ceramic was used for. Caution should be used--use-marks can be confused with crazing when analyzing.

Parts of plates, bowls, cups, and chamberpots (terminology) are all taken from Dorothy Griffiths' diagrams which are included in this paper after the analysis sheets. Refer to them when needing clarification of the part described.

Crazing - The fine cracking that appears in ceramic glaze. This comes with wear, age, and quality of ceramic. Be careful not to confuse with use-marks when analyzing.

Spalls - The rounded "chips" that consist solely of the glaze, with perhaps a tiny portion of the body. This comes with wear and age of the piece.

Ghosts - This term applies to the etched-like quality that a decoration or pattern leaves on a glaze even after the pattern or decoration has faded and disappeared. Often at first glance it won't be seen and can be detected only by holding the fragment at an angle under a light. This term is exclusively mine and Gordon DeAngelo's. I ran across this phenomena and have not seen anything in the literature that describes it.

IV. A Side Track

One Wednesday afternoon while looking at what appeared to be plain, clear glazed white earthenware with no decoration, I discovered—while looking for use-marks—very distinct "ghosts" of floral design patterns on three different fragments. They were so clearly seen at a 30 degree angle in strong light that I was able to identify a nine-petal flower on one, a sunflower on another, and a grass, leaves and flower pattern on the third. I was quite surprised at this discovery. Since Gordon DeAngelo was not present at the time, and he is generally good at identifying floral patterns. I left the fragments for him to look at with a note asking him to identify the flowers and asked his impression of the etched-like patterns on the fragments. He saw the fragments the following day. I saw the fragments with his answering note the day after that. I was baffled by his reply which for all intents and purposes was "what flowers?" I took another look. The "ghosts" were gone! At first I thought Gordon had washed the fragments and had inadvertently worn off what was left of the pattern. But I knew Gordon would not have done that, but I still couldn't figure out what had happened. Upon taking a careful second look, I was able to see, very faintly, part of the sunflower, but the other two fragments' patterns were still gone. From the look of the sunflower "ghost" it would be gone in a few days, too. (It was.) What an

oddity. I waited to talk with Gordon and was able to show him the remaining bit of sunflower. He was relieved to know that his eyesight wasn't failing. He had never noticed this "ghost" phenomena before and knew nothing in the literature that mentioned it. He suspected a type of "over-glaze" design that was printed in a fugitive metallic enamel. We wondered if the design ghost had been decomposed by the bright light or perhaps hand oils. It generated some interesting speculation about all the plain, clear glazed white earthenware that I had been analyzing.

Here we go, again! There are so many things we might be able to learn if we asked the right chemist, metallurgist, or even, perhaps, Egyptologist, who had encountered such fading! I wonder whether Corning Glass or a good "Belle Terre" person/worker could analyze them.

V. Conclusion

The ceramic analyzing process that I was doing was a great learning technique of historical archaeological ceramic analysis, even if it was a poor research design because of the lack of any well-defined research questions on my part to address before attempting to describe endless attributes. If I had any vague questions they would generally have been concerning the dating of the ceramic artifacts and extrapolating to the dating of the Erie Canal Excavation. The dating for the artifacts seemed to be, generally, late 19th and early 20th century.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-C W-75	Topsoil	hard white earthenware	2	Blue and white transfer-printed fragment. Pale blue with possible "Friburg" pattern (a gothic building). (reference no. 12)
"	"	white earthenware	2	"Pearlware" like. No footrings. Rim fragments. Dated circa 1800-1850. (Ref. 18) 4mm. and 5mm. thick.
"	"	white earthenware	1	Calendar plate sherd. Dated 1914—April, May, and left half of June. No maker's mark.
"	"	white earthenware	24	Footrings on these fragments. Not datable: One footring fragment is very worn. May indicate that it sat on the footring (as opposed to "Sunday" dishes that were rarely used.) (ref. 3) This fragment has an almost complete footring. (May be from a gravy boat (ref. 3) or a soap dish (ref. 1)). A second footring fragment is lightly worn. Possibly a fragment from a "small soup tureen" (ref. 3).
"	"	white earthenware	23	Footring fragments. Lightly worn. One fragment may possibly be a plate fragment.
"	"	hard white earthenware	266	"Ironstone." Clear glaze. No decoration.
"	"	hard white earthenware	5	"Ironstone" 1 fragment of a cup 2 fragments of rounded food dishes 1 handle 1 rim fragment
"	"	porcelain	1	Maker's mark - Schwarzenhammer porcelain from the Schuman and Schreider company. Fragment is post 1905. Printed fragment. (ref. 14)
"	"	hard white earthenware	1	"Ironstone." Clear glaze. Predominant use—marks of heavy fork/spoon and some knife cuts.
"	"	hard white earthenware	1	"Ironstone" brim fragment. Clear glaze. Very light use. Only two marks of fork/spoon use. No maker's mark. Pattern is white leaf-type decoration on brim. No match of decoration.
"	"	hard white earthenware	1	"Ironstone" brim fragment with gold trim on the rim. Very light use—marks of fork/spoon type. A small spall.
"	"	hard white earthenware	5	"Ironstone." brim with rim. No use marks. All very worn on the rim.
"	"	white earthenware	1	Brim with rim (partial) and part of the side with partial foot rim. Very light use—marks (only one fork/spoon and partial fork/spoon mark. This may be due to the fact that this fragment is mostly brim and side.) Brim is decorated in a cobalt (continued)


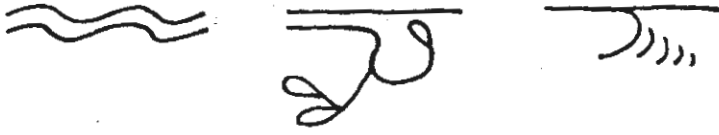
CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
0 W-75	Topsoil	white earthenware	1	(Continued from page 1) blue motif. "Flow Blue." Can't be dated exactly without more design. Probably 19th century. (ref. 5)
"	"	white earthenware	1	"Flow and blue." Rim and brim. Only one fork/spoon mark. Probably 19th century. (ref. 5)
"	"	white earthenware	2	"Flow blue." Bottom fragments. Oriental motif. Multiple fork/spoon marks and light amount of knife marks. Probably 19th century. (ref. 5)
"	"	white earthenware	8	"China" or <u>hard</u> white earthenware. Clear glaze with gold trim on rim. Blue, pink, yellow-decorated pattern (unidentifiable.) one fragment - brim with side and partial footring. No use-marks. Lightly worn on rim. Unidentifiable pattern on one side. Footring is moderately worn. one fragment - brim with rim. Pattern on one side. No use marks. Light use marks on rim. (does not indicate that the rim side was used as the storage. one fragment - brim with rim. No use marks. Pattern on one side. one fragment - brim with rim. No use marks. Rim smooth on one side to slightly mottled on the other. one fragment - Only with pattern. No use marks. one fragment - footring. Footring is moderately worn. Tiny part of the pattern. Two spalls - Pattern on both. No use marks.
"	"	white earthenware	4	Green colored decoration on clear glaze. Random coloration. Unidentifiable. one fragment - rim and brim with green decoration. No use-marks. one fragment - rim and brim with green decoration. No use marks. one handle one side with part of the handle. Probably cup fragments.
"	"	white earthenware	1	"Ironstone." Rim and brim. Clear glaze. No decoration. No use-marks.
"	"	white earthenware	1	"Ironstone." Brim fragment. Clear glaze. Rim trimmed with a blue line. Brim has evenly spaced grooves. Rim is lightly worn.
"	"	porcelain	1	Brim with rim. Ten mm. thick. Purple and green flower pattern. Rim decoration of gilt line. Rim decoration is worn away but the rim glaze shows no wear.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-0 W-75	Topsoil	white earthenware	9	Colored decoration of green, brown, yellow over glaze pattern. one fragment - Brim with rim. No use marks. Rim lightly worn. two fragments- brim. No use marks. four fragments- No distinguishing characteristics to indicate what part of the ceramic these fragments are from except that they all have part of the pattern. one fragment - Clear glaze. No pattern on the inside. Green letters FR printed on the outside. No use marks. one fragment - Clear glaze, no pattern. Has one fork/spoon use mark. The other side has what looks like green script but the letters shown are unreadable. Perhaps a signature.
"	"	white earthenware	1	15 mm. x 20 mm. rectangle. Blue transfer print design of a top of a building with trees in the background. No use marks.
"	"	white earthenware	1	23mm. x 25 mm. x 25 mm. Clear glaze with a "delft" type of decoration (but <u>not</u> delft). Green leaf with also some black and blue color. No use marks.
"	"	white earthenware	7	Clear glaze. Largest fragment 22mm. x 20 mm. rectangle. Panel fragment with a wear mark on the inside corresponding to the raised area on the outside. Suggests a storage mark from "nesting" like pieces. Possibly cups or bowls. Unidentifiable. The other six fragments have transfer blue pattern of lines and flowers.
"	"	white earthenware	1	Blue transfer pattern. Floral pattern. 15 mm. x 10mm. Somewhat rectangular. No use marks. Can not distinguish what part of the dish the fragment was from.
"	"	white earthenware	3	Mulberry ware. 1850 (1835-1850). On side is a transfer print with a bluish tint on the clear glaze. Highly spalled. Smallest fragment is 10 mm. x 10 mm. and is the only fragment with a use mark on the white (clear glaze) side of a fork/spoon variety. Inside glaze seems to be a manganese carbonate. Not enough of fragments to identify design or company. (Ref. 5)
"	"	hard white earthenware	4	Vitriolic green glazed hard white earthenware. Green glaze inside and outside. Two fragments are only spalls. Other two fragments are slightly curved. Probably kitchenware of the 1920's. (ref. 3) No use-marks.
"	"	hard white earthenware	1	Vitriolic clear glaze. No use-marks. Looks somewhat like a handle fragment. It is slightly molded.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
J W-75	Topsoil	buff earthenware	1	A spout with a "Rockingham" type of glaze. Possibly Benington pottery. Very vitrious therefore later fragment (20th century).
"	"	hard white earthenware	42	<p>"Ironstone"</p> <p>Two fragments of brim and rim with a gilt line trim on the rim. Overglaze design of tan dots on one fragment. Gilt trim is post 1857 (ref. 21). Gilt trim is heavily worn.</p> <p>36 fragments that suggest they are all from the same pattern: 17 are brim and rim fragments. Scalloped shaped brim with lines of dots between plain lines. It had been gilted but the gilt is now barely discernable.</p>  <p>One other fragment of brim and rim has metallic scratch marks on the rim and zero to light use mark. One footring fragment has moderate wear. One fragment is a molded rounded item. (At first glance it looks like a handle but it isn't—ref. 3) One fragment is not decorated, highly crazed with no noticeable use-marks. Three fragments of brim with some decoration as follows:</p>  <p>(End of 42 ironstone fragments)</p>
"	"	stoneware	40	<p>Salt glazed stoneware from at least seven different vessels. From red to grey body. Fired at 2200degrees. Non porous (ref. 20) Descriptions are as follows:</p> <p>A. 21 large fragments of "crockery storage vessels: one fragment 20 mm. thick. Bottom fragment. Brown Albany slip inside. white glaze on the outside.</p> <p>Eight Fragments 15 mm. thick with brown Albany slip inside and a white glaze on the outside.</p> <p>Two fragments 14 mm. thick. Brown Albany slip inside and white glaze on the outside.</p> <p>Three fragments 8 mm. thick with brown Albany slip inside and outside. (There might be manganese</p>

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
1. J W-75	Topsoil	stoneware	40 (continued)	<p>mixed in with the slip since it is so dark—ref. 3. Lughandle mark where the handle came off. Two of these fragments are brim fragments.</p> <p>One fragment is 8 mm. thick with a light blue glaze in both sides. 20th century (ref. 3).</p> <p>One fragment 15 mm. thick with Albany slip inside and a tannish grey glaze on the outside.</p> <p>One fragment 8 mm. thick. Albany slip inside, white glaze on the outside. Lughandle mark where the handle came off.</p> <p>One fragment 10 mm. thick. Albany slip inside and outside of sides. Bottom area on the outside has no glaze.</p> <p>One fragment 6 mm. thick. Albany slip inside and tan glaze outside.</p> <p>One fragment 8 mm. thick. Albany slip inside and grey glaze outside.</p> <p>One fragment 10 mm. thick. Brim fragment. Albany slip inside, white glazed brim and brown Albany slip under brim.</p> <p>B. 19 small fragments (sized 20 mm. x 30 mm. rectangular and smaller) Storage vessel fragments of the stoneware.</p>
"	"	concrete	1	With moderate sized aggregate.
"	"	redware	3	<p>Shapes suggest a milk dish (ref. 3).</p> <p>One fragment 45 mm. wide and 8.5 mm. thick. whole side with rim and the beginning of the bottom. Sides with no brim and with a rim. Rim has a black glaze (probably an iron oxide glaze—ref. 3). Color of the glaze may be due to a small amount of copper oxide mixed in with the iron oxide—ref. 3. Where the black glaze has chipped off a green color is left. Top of the side and rim has a glaze pattern on it as follows:</p> <p>Second fragment 6" long and side 45 mm. high. No actual glaze left intact but again, as above, a greenish color swathed across part of it suggesting a copper oxide glaze that has worn off. Green color on both the inside and outside of the side fragment. No brim. 8.5 mm. thick.</p> <p>Third fragment 80 mm. x 45 mm. Side is 45 mm. high. With the same greenish mottled tint</p>

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-J W-75	Topsoil	redware	3 (continued)	<p>on the outside of the side near the rim and also near the bottom.</p> <p>NOTE: In all three redware fragments there are very neat, tight, evenly spaced striations on the inside only with a rough mottled surface on the outside. Even though the thicknesses are close, it is doubtful that all the fragments are from the same vessel. The reason is that one fragment has a distinct shape from the glaze on the rim while the other two fragments do not. However, thicknesses, side width measurements, and greenish tint on all three seem to suggest some relationship. (perhaps "wasters" of the same model vessel--ref. 3).</p>
N-40 W-20	B.D. 6"-9"	light buff earthenware	132	<p>Clear glaze. (Intensifies the buff color) "Bonded ware." Glaze is very chipped with some fragments having no glaze at all. Also very crazed. No use-marks visible.</p> <p>two handles eight rims with brims four bases with footrim the rest are obscure fragments Thickness 7.5 mm. (brim) (ref. 20)</p>
"	"	hard white earthenware	4	"Ironstone." Highly crazed. Blue tint. High use-marks of forks/ spoons and knife. Five mm. thick.
"	"	thermo setting plastic	2	Circa post 1920. Blue/green color. See ref. 2.
"	"	hard white earthenware	14	"Ironstone." Very light use-marks. Perhaps utilitarian ware (i.e. bathroom ware, soap dishes, etc.) One fragment with side, footring, and bottom. Footring has moderate to heavy wear marks. Use-marks on the inside include a circular mark and various small marks that are neither scruff marks (marks made during transport, storage, etc.) nor fork/spoon or knife marks. Thickness is 3.5 mm.
"	"	cream earthenware	4	"Stoneware." Two fragments salt-glazed. Brown Albany slip on inside. Body is cream colored with no aplastic 6 mm. thick. One fragment brown Albany slip on outside with light clear glaze on inside. One fragment with brown Albany slip inside and outside.
"	"	hard white earthenware	44	<p>"Ironstone."</p> <p>Three fragments with footring. Footrings of maderate wear. Heavy use-marks inside. Heavy fork/spoon marks and multiple scruff marks.</p> <p>One fragment with rim. Light to no use marks.</p> <p>The other fragments are obscure (can't tell if the fragment comes from rim or side, etc.)</p>

CERAMIC ANALYSIS SHEET

SQU	E	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-20		6"-9" B.D.	hard white earthenware	44 (continued)	NOTE: A few of the fragments have multiple use-marks but not the usual fork/spoon, knife marks. At first glance they look like knife marks <u>but</u> they are very short.
"	"	"	white earthenware	5	Transfer print. Decoration is brown, yellow, light blue. Nothing identifiable. Overglaze pattern. One rim fragment with brown overglaze pattern. Border pattern.
"	"	"	white earthenware	2	Blue transfer pattern. Badly chipped glaze. Leaf pattern. 30mm. x 15mm. (rectangular shape) and 15mm. x 20mm. are the sizes.
"	"	"	white earthenware	1	Green glaze inside and out. Size 35mm. x 25mm. No use marks. Mottled wear on inside.
"	"	"	white earthenware	1	Green/blue glaze on outside. white on inside. Inside has heavy use-marks if knife and fork/spoon marks. 25mm. x 20mm.
"	"	"	red earthenware	1	White (powdery-type) slip glaze that is badly decomposed on one side only. The flat rim or top (can't tell which) has lateral striations. Outside very rough. Perhaps early 19th century. Size 20mm. x 17mm. (approx.) Thickness 2.5 mm.
"	"	"	white clay tobacco pipe	1	Size 9mm. x 11mm. x 15 mm. No decoration. Thick bowl (4.5 mm.) No marks. Fine finish.
"	9"-12" B.D.	"	red earthenware	2	Remnants of the white slip glaze on one fragment. where the white has chipped off there is a white powdery type of residue left (as in the one above). Glaze is actually a clear lead glaze that enhances the red in the body. It is a side, rim, and brim fragment. 5mm. thickness, 50mm. long. The second fragment has only the slip remnant on it. It is either a brim and rim or a base fragment. Slip on inside and outside (two sides). Thickness 9mm.
"	"	"	white earthenware	1	"Flow Blue" type. No use-marks. Floral pattern with bands. 1840-1910+ (mean date 1890)—assuming flow blue. Suggests Chinnoisair pattern. (ref. 22)
"	"	"	white earthenware	1	Blue transfer print. Not identifiable pattern.
"	"	"	white earthenware	1	Blue pattern. May be blue edged ware but not enough of it to be sure. (suggestion of blue edged ware from Gordon De Angelo).
"	"	"	light buff earthenware	57	Clear glaze (intensifies the buff color). "Landed ware." Glaze is very chipped. some fragments have no

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-20	9"-12" B.D.	light buff earthenware	57(continued)	glaze or very little. 52 fragments with glaze 4 fragments with rim 1 handle
"	"	white earthenware	11	No glaze left. Also split.
"	"	thermo plastic	1	Grey color. circa post 1910 thermo plastic. (ref. 2)
"	"	thermo setting plastic	1	Circa post 1920. Blue/green color. (ref. 2)
"	"	porcelain	1	Handle. Very small as in a doll set (cups). Blue pattern that is not identifiable.
		white earthenware	1	Green and lavender glaze. 20th century. (G. DeAngelo) (ref. 3)
		white earthenware	1	Blue band on rim. Split. No identifiable marks. Light wear marks on rim.
		porcelain	2	White body. Very light second glaze. Brim with rim. Rim has decoration of embossed swirls. No marks. Footring moderately worn. No use marks. Storage scuff marks on the slightly raised parts of the scalloped brim. 2mm. thick. Little to no wear marks on the rim.
		porcelain	1	White body. Brim with rim. Footring. Footring is very worn. Beginning of a saucer ring. Decoration consists of scalloped rim and repeat of scalloped shell type design 7mm. down on the brim. No color. No identification. Classic motif—Greek revival. (ref. 3).
		grey earthenware	1	"Stoneware." Glazed on both sides. Greyish color. Early 20th century. (ref. 3) 7.5 mm. thick.
		buff earthenware	1	"Stoneware." buff body. Glaze on one side and Albany slip on the other. 9mm. thick. Even striations on brown slip.
		buff earthenware	1	"Stoneware." Buff body. Glaze on two sides. 7 mm. thick.
		white earthenware	1	Possible cobalt blue. Chip from rim. No identifiable pattern. 10mm. x 10mm.
		white earthenware	3	Highly glazed. Blue transfer pattern. Two fragments do not have enough of the pattern to identify. One


CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N 7 W-U	9"-12" B.D.	white earthenware	3 (continued)	fragment has identifiable water but that is all. No marks. No use-marks.
		porcelain	1	Doll sized saucer. (brim 10mm. long) White. Footring, moderately worn. Raised "dots" as design on brim.
		white earthenware	1	Blue glaze on inside. White outside. Heavy fork. spoon and knife use marks. 10mm. x 12mm. size. 4.7 mm. thick.
		red earthenware	13	four very smooth and thin (1.3 mm.) three very rough and thicker (5-6mm.) one rim-blackened-3.5mm thick. Blackened on the outside. perhaps burned. one chip - smooth on one side with even striations one chip - smooth on outside. No striations. two chips- no striations. rather rough on one side. one chip - very smooth on one side. one 3mm. thick. Plain, no decoration (12mm. x 17 mm.) one 4.5 mm thick. Plain, no decoration (7mm. x 10mm.) one 2.5 mm thick. Plain and smooth. (10mm. x 10mm.)
		hard white earthenware	31	"Ironstone" One fragment of rim. 6.5mm. thick. Light to moderate scruff marks on the rim. Possible storage marks. One fragment with footring Light to moderate wear marks on the footring. Highly crazed. 5mm. thick. One fragment with footring. Light wear marks on footring. Inside light to moderate use-marks of knife and fork/spoon marks. Little crazing. 4mm. thick. One fragment with footring and center and brim. Very light use marks. Moderate crazing. 6.5 mm. thick. One side and rim fragment. No crazing. Rim has little to no wear. Inside has little to no wear marks. Inside has a 90 degree scratch that does not look like a scruff mark, storage, or use mark. One fragment with footring. Footring has no to very light wear. Inside--no use marks. Moderately crazed. 2.4mm. thick. One fragment with footring. Footring with light to moderate wear. Inside moderate use marks. (fork/spoon marks) Moderately crazed. 3.5mm. thick.

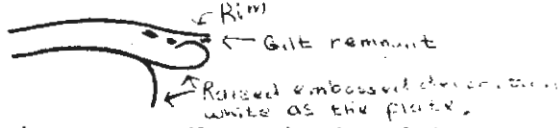
CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-20	9"-12" B.D.	hard white earthenware	31(continued)	<p>"Ironstone" One fragment with footrim and rim. Distance from footrim to rim is 20mm. Perhaps a doll's set dish. Footrim is very lightly worn and inside has no use marks. Moderately crazed. 2.4mm. thick.</p> <p>One fragment with footrim and rim. Seems to be from the same as above. Distance from footrim to rim is 20mm. Footrim very lightly worn and inside has no use marks. Moderately crazed. 2.4mm. thick.</p> <p>One fragment with rim. No use-marks. The rim has a scalloped edge. 2.9mm thick.</p> <p>One fragment 2.9 mm thick. Size 25mm. x 25mm. with one side 30mm. wide. No use marks, no wear marks, no crazing.</p> <p>One fragment of rim 2.3 mm. thick. No use marks. Very light wear. Light crazing. Size 15mm. x 9mm.</p> <p>One fragment 3.5 mm thick. Highly chipped. Outside has glaze but inside has only a small area of glaze left. Moderately worn. Lightly crazed. Size 28mm. x 32mm.</p> <p>One fragment 4.3mm. thick. Highly vitrious Moderate to heavy crazing. No mark. No decoration. No use-marks. Storage(scruff) marks on one side.</p> <p>One fragment 3.9mm. thick. Highly vitrious. Moderate to heavy crazing. Spalled. No Mark or decoration. Light use-marks of knife and fork.spoon type.</p> <p>One fragment of rim 10mm. long. Moderately worn.</p> <p>One fragment of side with brink. Inside use-marks of fork/spoon and knife. Brink is spalled(line of small spalls) on inside and is moderately worn on outside. Outside of piece is moderately worn with heavier wear on brink. Heavily crazed. 4mm. thick.</p> <p>One fragment 4.2mm. thick. Side piece. 20mm. x 13mm. Inside has no use-marks but has vertical storage scruff marks. Outside has remnant of over-glaze pattern of leaf and leafy design. No color left, just glaze dotted design.</p>

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-20	9"-12" B.D.	hard white earthenware	31(continued)	<p>"Ironstone" One fragment of rim and brim. 3.3 mm. thick. Very light wear on brim. No use marks on inside. On outside, decoration of raised dots (pencil point size) as follows:</p> <div style="display: flex; align-items: center; margin-left: 40px;">  <div style="margin-left: 20px;">No crazing.</div> </div> <p>One fragment 4.3 mm. thick. 18mm. x 11mm. size. Slightly curved. Outside is moderately worn with multiple storage scrape marks and scratches. Inside has no marks.</p> <p>One fragment 4.1mm. thick. Slightly curved. Triangle shape. 21mm. x 16mm. x 24mm. Highly crazed. Inside has no use marks. Outside moderately worn with storage scratches and other scratches.</p> <p>One fragment with rim 3.5mm. thick. 18mm. x 14mm. x 23mm., is triangle size. Rim is heavily worn. No use marks. Outside moderately worn and scratched. Highly crazed.</p> <p>One fragment 2.5mm. thick. Triangle size 20mm. x 24mm. x 18mm. Moderately crazed on one side only. No use marks. Very light wear marks.</p> <p>One fragment with rim 2.5mm. thick. Rim heavily worn. Outside has decoration of raised dots 3mm. below rim. Dots are pencil-point size. No crazing.</p> <p>One fragment with rim. 2.5 mm. thick. Rim light to moderately worn. Rim has a series of storage marks on it. No use marks. Moderately crazed on both sides.</p> <p>One fragment 2.2 mm. thick. No use-marks. Moderately crazed.</p> <p>One fragment 2.2 mm thick. No use marks. No crazing. 14mm. x 14mm. x 6mm. triangle shape.</p> <p>two fragments of very chipped curving pieces. Blue cobalt has pooled into the glaze in the depressions. This may indicate pre-1850. (ref. 21)</p> <p>One fragment of rim with some brim. 6mm. thick. Lightly worn. Light storage marks.</p>

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
B-4 W-20	9"-12" E.D.	hard white earthenware	31 (continued)	<p>"Ironstone" One fragment of brim with no rim. 6mm. thick. shape as shown. Inside moderate storage marks. outside moderate wear on raised part.</p> <p>"Semi-Porcelain" One fragment 2.6mm thick. triangle shaped. Size 35mm. x 25mm. x 43mm. Clear glaze on both sides. Outside has remnant of gilt overglaze decoration. No identification of decoration (too little). No crazing.</p> <p>One fragment 2.5mm. thick with rim. Highly vitrious. Scalloped rim with a remnant of gilt trim on rim. Also partial embossed decoration on brim. No evidence of gilt trim on embossing. No use-marks although moderately worn on outside of fragment. 25mm. x 15mm. size.</p>  <p>Scuff marks are on the outside of the fragment. (opposite side of the decoration) Decoration is worn on the raised part. Rim is moderately worn. No identification.</p>
		white earthenware	18	<p>One fragment 4.5mm. thick. 20mm. x 12mm. size. Decoration green and brown leaf-like. Light to moderate wear on both sides.</p> <p>One fragment 7mm. thick with rim. Clear glaze. Light wear on rim. Storage/moving marks on one side. No use marks.</p> <p>One fragment 6.9mm. thick. Triangle size 22mm. x 20mm. x 17mm. One side has light wear with indistinguishable marks. Highly crazed.</p> <p>One fragment 4mm. thick with rim. Little wear on rim. Little wear on inside or out. Very light crazing.</p> <p>One fragment 4.1mm. thick. 13mm. x 11mm. x 7mm. x 12mm. size. Highly crazed. Spoon/fork mark on one side. Other side is lightly worn.</p> <p>One fragment 2.3mm. thick. 16mm. x 16mm. x 17mm. size (triangle) Light crazing. On one side storage scuff marks other side very light wear marks.</p> <p>One fragment 5mm. thick. Light crazing. 15mm. x 5mm. x 15mm. triangle shaped. One side light wear. Inside light wear. Evidence of two fork/spoon use-marks.</p>

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
L-40 W-20	9"-12" B.D.	white earthenware	18(continued)	<p>Eleven fragments less than 10mm. long on a side:</p> <p>One fragment 4.5mm thick. Moderate crazing. Light to moderate wear on one side. Light wear on opposite side. No use marks.</p> <p>One fragment 4.2mm. thick. Moderate crazing. Light wear.</p> <p>One fragment 3.7mm. thick. Moderate crazing. Moderate wear on both sides. Horizontal scratch on one side.</p> <p>One fragment 3.2 mm. thick. Highly crazed. Slightly curved. Inside curve very light wear. Outside has several parallel scratch marks. No evidence of use marks.</p> <p>One fragment 4.2mm. thick. Highly crazed. One side moderate wear with one possible knife use-mark.</p> <p>One fragment with rim. 2.8mm. thick. Rim is lightly worn. Highly crazed.</p> <p>One fragment 3.5mm. thick. Highly crazed. One side very light wear marks. Other side has moderate wear (storagemarks).</p> <p>One fragment 2.7mm thick. Moderately crazed. Light wear. One side has moderate storage marks. (scruffs)</p> <p>One fragment 2.5mm thick. Moderately crazed. One side is moderately worn with storage marks.</p> <p>One fragment 2mm. thick. Moderately crazed One side moderately worn. Multiple knife and fork/spoon use-marks.</p> <p>One fragment 4.2mm thick. Lightly crazed. Slightly curved. Inside curve one very light <u>possible</u> fork/spoon mark. Other side moderate wear with storage marks.</p>
		white earthenware chips	38	White earthenware. Little to no glaze left. Various sizes.
		redware	1	Refined redware. Burned. Clear lead glaze. No date. (It is still being made today—ref. 3)
N-4 W-20	12"-15" B.D.	hard white earthenware	1	4.5mm. thick. 32mm. x 30mm. x 40mm. x 20mm. Semi-porcelain. Moderately crazed. Decoration of transfer print type in a light brown. Leafy-type pattern. Very little wear. No use marks.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-20	12"-15" B.D.	white earthenware	1	One fragment with rim. No crazing. Rim is lightly worn. Evidence of storage marks on rim. No use marks on inside or outside.
		white earthenware	1	3.8mm. thick. Decoration—one side brown Albany slip along with clear glaze giving brown, white, black banded ware type pattern. Inside clear glaze, badly chipped. Outside highly crazed.
		white earthenware	1	Glaze remains on one side only. Cobalt blue. Possibly "flow blue." Possible tip of a leaf pattern. Not enough of pattern to identify. Highly crazed.
		white earthenware	2	Cylindrical fragments (as though part of a figurine's arms. Light blue in color. No design. Lightly crazed.
		white earthenware	1	3.8mm. thick. Clear glaze on one side. Lavender on the other. Highly crazed. Slightly curved. No use marks.
		thermo setting plastic	1	circa post 1920. Blue/green color. Beechnut baby food top(mark on item.) (ref. 2.)
		white earthenware	15	chips. 2 fragments highly crazed. Clear glaze. No use-marks. Lightly worn. 13 fragments with barely any glaze left. Glaze left is highly crazed.
W-0 N-60	6"-10" B.D.	white earthenware	1	6.4mm. thick. Clear glaze. Highly crazed. Moderately worn. Knife use-mark. Also storage marks on one side.
		hard white earthenware	1	"Ironstone." Part of brim and center. 7.2mm. thick at brim. 5.6mm. thick at center. Highly crazed. clear glaze. Brim has raised parts. Inside is highly worn with multiple fork/spoon and knife use-marks. Outside is highly worn with storage/stacking marks.
		porcelain	1	Cylindrical shape with a hole part way through it. Hole is 4mm. diameter. Shape is like the bottom of a small bowling ball. Glaze is clear with blue parts. Blue decoration consists of lines both straight and wavy. Not enough to identify. Thickness is 18mm. (diameter). Circumference is 55mm. at largest part. Length is 27mm.
		white earthenware	1	one fragment of brim and rim. 2.4mm. thick. Rectangle 9mm. x 9mm. One side has multiple use marks of fork/spoon type. Also storage marks on other side. Rim is moderately worn. moderately crazed.
		white earthenware	1	Fragment of brim and rim. One side has heavy use mark of fork/spoon type. Also storage/stacking use mark on same side. Rim is moderately worn. 2.6mm. thick.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-6 W-0	6"-10" B.D.	white earthenware	1	Fragment 4.2mm. thick. Clear glaze. No decoration. Fork/spoon and knife use-marks on one side. Other side has multiple scratches--some are storage marks.
N-0 W-0	scraping white to tan clay	white earthenware	1	Fragment of rim and part of brim or side. Blue decoration. Transfer pattern on one side. Edge is lightly worn. Clear glaze on the other side. Multiple scratches on blue side with fork/spoon type of scratches and storage marks. On the other side are storage marks. That side is highly scratched.
		hard white earthenware	1	"Ironstone" chip. No crazing. Size 20mm. x 15mm. Highly worn with multiple fork, spoon and knife marks. Also storage marks.
		white earthenware	1	4.3mm. thick. Clear glaze. Highly vitrious. Highly crazed. One side has multiple use-marks. Fork/spoon and knife and storage marks. Other side is moderately scratched with at lease one storage mark.
		white earthenware	1	3.4mm. thick. Clear glaze. Highly vitrious. Slightly curved. Inside has no use-marks. Outside has multiple storage scratches and marks. Highly crazed.
metal detector best sounding	---	grey earthenware	1	"Stoneware" 7.7mm. thick. Clear glaze on two sides, rim and side. Outside has moderate amount of scratches with two that look like storage marks. Inside has no scratches that look like storage marks. Light amount of unidentifiable scratches. Possibly a storage vessel.
	---	redware	1	chip. Possible brick piece.
	---	white earthenware	2	One fragment 2.5mm thick. Rim and side. One side has multiple use-marks including fork/spoon and knife marks. Rim is heavily worn. Other side has multiple storage marks and random scratches. Highly crazed. One fragment 3mm. thick. Rim and side. One side has multiple use marks of fork-spoon and knife use marks and multiple random scratches. Rim is moderately worn. Other side has moderate amount of scratches with some storage marks. Highly crazed.
N-60 W-10	20" B.D.	white earthenware	1	Hard--"ironstone"--3.3mm. thick. Curved. Inside has multiple use-marks and scratches. One scratch has a residue of a gilt type of material on the scratch. Possible utensil mark or possible evidence of what was in the ceramic at one time. Outside is highly scratched when seen through a 30x lens. Possible storage scratches. 38mm x 15mm x 42mm x 2mm. Triangle shape.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
R-10 W-10	20" D.D.	white earthenware	5	<p>One 4.8mm thick—35mm. x 14mm. x 35mm. x 2mm. (triangle shaped with 2mm. on tip.) Highly crazed. High use-marks and multiple fork/spoon and knife marks.</p> <p>One—5.4mm. thick—18mm. x 16mm. x 4mm. x 13mm. One side has multiple storage marks. Other side has multiple use marks of fork/spoon and knife type. Highly crazed.</p> <p>One—4.7mm. thick. Highly crazed. 25mm. x 15 mm. x 22mm. (triangle) One side is highly scratched with multiple storage marks. The other side has multiple use-marks of the storage, fork/spoon variety. Highly crazed.</p> <p>two fragments are small chips. Glaze is highly crazed. Glaze shows evidence of possible storage marks.</p>
		redware	1	<p>1.4mm thick. Smooth on one side. Evenly rough on the other. Thickness indicates 20th century. (ref. 3)</p>
R-40 W-67	no depth indicated	hard white earthenware	24	<p>"Ironstone." Eight pieces are chips. The largest is 13mm. x 10mm. x 13mm. x 12mm. with one possible knife use-mark. No evidence of use marks on the other chips. Chips possible spalls.</p> <p>16 fragments "ironstone"</p> <p>One fragment of side and rim. 2.3mm. thick. Raised design on one side. Slightly curved. Inside of rim is moderately worn. Inside is spalled. No evidence of use-marks. Design is a wheat type. (ref. 21.)</p> <div data-bbox="906 1319 1094 1507" data-label="Image"> </div> <p>red marks are spalls.</p> <p>One fragment of side and rim. 2.5mm. thick at lower part and 3.4 mm. thick 10mm. below rim. 36mm. x 43mm. x 48mm. size. (triangle.) rather plain design only a series of lines 3 and 4 mm. below rim. Slightly curved. Rim is moderately worn. Inside has storage use-marks, light amount. Outside has scratches moderately with some possible storage use-marks.</p> <div data-bbox="976 1795 1227 1892" data-label="Image"> </div> <p>One fragment of matching side and rim. Glued to above fragment to make one fragment.</p>

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
W-67	none indicated	(continued from p.16)		<p>One fragment 3mm. thick. Slightly curved. Inside curve very light use marks. two possible fork/spoon use marks. Lightly spalled. Outside has evidence of storage abrasions. Light unidentifiable scratches. Spalled moderately. No crazing.</p> <p>Two fragments glued together. Bottom fragment with footring. Footring is lightly worn. Bottom has a USA mark. Storage abrasions on both sides. No evidence of use marks.</p> <p>Fragment with footring. 2.4mm. thick. Very light wear on footring. Very light stacking/storage or "in ground" abrasions. No use marks.</p> <p>One fragment with footring. 2.7mm. thick. Light wear on footring. Very light stacking/storage or "in ground" abrasions. No use marks.</p> <p>One fragment with footring. 3mm. thick. Light wear on footring. Moderate storage/stacking or "in ground" abrasions. No use marks.</p> <p>One fragment with footring. 2.6mm thick. Moderate spalling. Moderate stacking/storage abrasions.</p> <p>Six fragments. Various pieces of ironstone. 2.5mm. thick. Moderately spalled. Moderate stacking/storage abrasions. Very light fork/spoon marks.</p>
		brisket cream earthenware	1	5.8mm. thick. 35mm. x 37mm. x 36mm. x 22mm. rectangular size. Very slightly curved. Inside has regular horizontal striations along the whole side.
		pipe stem	1	32mm. long. White earthenware. Borehole 1.984375mm. 6mm. diameter. (ref. 4)
		cylindrical dark grey earthenware	1	45mm. long. Cylindrical. 7mm. diameter. It looks like a pipe stem without a stem bore. No decoration. It writes (i.e. leaves an impression on paper when pressed. (Object is still being analyzed and perhaps identified.)
		cream earthenware	3	Unglazed. 4.7mm., 4.3mm., 4.1mm., thick. Two pieces have no decorations or marks. The other fragment has no decoration or marks but does have a series of horizontal striations on part of one side. Possible toothbrush cleaning marks. Smooth on one side. Lightly rough on the other.
		redware	6	Unglazed. Smooth on both sides. Thicknesses are 4.9mm. 4.3mm., 4.3mm., 4.9mm., 4.1mm., and one chip. No decoration or marks.

CERAMIC ANALYSIS SHEET

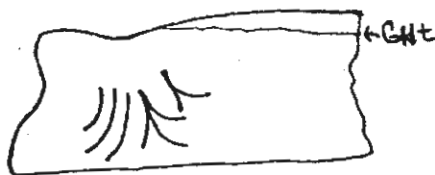
SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4J W-67	None indicated	white earthenware	5	<p>Side with rim. 2.3mm. thick. 15mm. x 10mm. x 12mm. x 15mm. Gilt on rim. One side has transfer print remnant. No color is evident. Other side has multiple storage/stacking abrasions with light evidence of fork/spoon use-mark. Rim is lightly worn. Heavily crazed.</p> <p>Shard is a bottom with footring. Bottom inside is highly worn with multiple storage/stacking abrasions. Also fork/spoon use-marks. Footring is lightly and moderately worn. Highly crazed.</p> <p>Side with rim. One side is chipped (inside). Chipped side has a small bit of gilt on the glazed part. Rim is lightly worn with no use-marks and light storage/stacking or in ground abrasions.</p> <p>Fragment 3.1mm. thick. 9mm. x 8mm. x 8mm. x 10mm size. Clear glaze on both sides. Highly crazed. Remnant of a transfer pattern on one side. Leafy/flower pattern. No color. Other side is lightly worn with two storage/stacking marks.</p> <p>Chip. With barely any glaze left. No decoration. Highly crazed. No marks.</p>
		white earthenware	1	Blue cobalt glaze on one side. No pattern. Solid blue with multiple stacking/storage marks. Other side has all glaze worn off.
		white earthenware	2	Blue transfer pattern on one side only. Leafy outdoor scene. Glaze has multiple use-marks: stacking/storage, fork/spoon and knife. Highly crazed.
		buff earthenware	1	Albany slip on one side. Clear glaze on the other. Albany slip side is highly chipped. 7.6mm. thick. Other side has multiple stacking/storage marks. The slip is a "Bennington Pottery" type.
		buff earthenware	1	Very chipped. Only a small part of Albany slip left on one side. Not large enough to see any use-marks.
		salt glazed stoneware	1	7.2mm. thick. Size is 39mm. x 45mm. x 35mm. x 34mm. Albany slip on one side. Unglazed on the other. Highly crazed. Multiple parallel abrasions.
		white earthenware	1	Green glaze on both sides. Side and rim. No use-marks on outside. Very little use-marks in inside— one mark possibly a storage abrasion. 3.3mm. thick. Post 1900 (ref 10 and 12)
		burned bone	2	Looks like brim and rim. 5.3mm. thick. Size 15mm. x 10mm. White chalky material on the outside may indicate burning. (Ref. 15) Decoration: two parallel indented lines on brim. Rough interior. Striations on rim.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N 7 W-07	None Indicated	burned bone	(continued)	Unidentified fragment. 7mm. x 10mm. rectangle. No decoration. Rough interior. White chalky material on one side only.
N-70 W-30	Sod	white earthenware	1	Hard "ironstone." 3.4mm. thick. Slightly curved. Inside has moderate wear with three spoon use-marks. Outside has multiple stacking/storage abrasions and marks.
		white earthenware	1	Blue transfer print of a chinese-type building with leafy decoration. Glazed on two sides. Blue print on one and clear on the other. Blue side has high use-marks. Also multiple fork/spoon and knife use-marks. White side has multiple stacking/storage or in ground marks and abrasions. 3.6mm. thick.
		white earthenware	Chip.	Clear glaze. No marks or abrasions.
	level 3	porcelain	1	Two fragments glued together. Brim and rim. No colored decoration. All white. Rim is slightly scalloped. Raised decoration on top part of brim. A wheat-type of pattern with scallops under the plant. No mark. Light wear on rim. Heavy use-marks on inside with multiple fork/spoon use-marks and knife use-marks. Other side has very little abrasion.
N-30 W-0	scrapings to clay	black basalt stoneware	1	<u>ocarina</u> ("sweet potato") High note end. It has part of two air holes each identified as 1D and 2E. Identified from the Sears and Roebuck catalogue of 1897. Black basalt dates it as late 19th century and/or early 20th century. (ref. 9, page 532.)
		hard white earthenware	5	"Ironstone." One handle. Moderate wear on two opposite sides. One fragment slightly curved. Glaze on the inside only. No visible use marks. One fragment 4mm. thick. size 30mm. x 25mm. x 30mm. x 39mm. One fragment. Very little glaze. Not enough to measure size or thickness. Highly scratched with a series of parallel lines along the whole length of the glaze. One fragment—chip or spall. No evidence of use.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-3 W-0	Scrapings to clay	porcelain	3	"Chunks." fragments are odd sizes suggesting part of a figurine or other decorative/ thick porcelain feature. Only clear glaze is visible on a small percentage of the total pieces. No evidence of use marks. Approximate sizes: 23mm. x 8mm. 10mm. thick 22mm. x 12mm. 5mm. thick 11mm. x 9mm. 8mm. thick
		white earthenware	33	Thirty fragments are small (15mm. x 15mm. or less). Five fragments are larger : One fragment is 7.3mm. thick. Size is 26mm. x 15mm. x 28mm. x 5mm. Clear glaze. Very lightly worn. No use marks. No crazing One fragment 4.5mm. thick. 30mm. x 15mm. x 30mm. x 23mm. Highly crazed. Partial bottom with footring. Inside is highly worn with multiple use marks of the fork/spoon, knife variety. Footring is moderately worn. One fragment 5mm. thick. 33mm. x 13mm. x 29mm. x 11mm. Bottom with footring. Highly crazed. Inside is highly worn with no distinguishing use-marks. Footring is light to moderately worn. One fragment 3mm. thick. 20mm. x 38mm. x 17mm. x 35mm. Part of brim and rim. Gilt trim on rim. Classic "sea shell" type of raised design. Very light wear on rim. No use marks. (Ref. 5)
		white earthenware	1	3.5 mm. thick. Highly crazed. Brim. Transfer tan pattern, highly worn. Pattern is leaf and/or flower design. Not enough to identify. No marks. No use-marks.
		white earthenware	1	6mm. thick. Clear glaze. Cobalt blue design of a blue star 14mm. across. Fragment is a side or a brim with part of the rim. Rim is highly worn. Various stacking/storage marks on both sides. No other use-marks.
		white earthenware	1	Spall. Highly crazed. Green decoration—not enough to identify. Not geometric. No use-marks




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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-30 W-0	Scraping to clay	white earthenware	1	3mm. thick. Highly crazed. Green leaf decoration over clear glaze. No use marks.
		grey earthenware	1	2.8mm. thick. Multi-color glaze on one side. Green on the other. "Carnival glass." Early 20th century (ref. 3)
		white earthenware	1	8mm. thick. Green glaze on both sides. 20th century (ref. 3). Possible storage or mixing vessel.
		cream earthenware	1	9mm. thick. Albany slip on one side. Clear glaze on other. "Crookery" or storage wear. 20th century (ref. 3). Storage marks on clear glaze.
		redware	4	Two fragments are very light—almost a cream color. Unidentifiable pieces. Very rough. No glaze. One fragment smooth on one side and rough on the other. No noticeable glaze. Parallel marks, all even, indicating machine made. 20th century (ref. 3) One fragment 11mm. thick. Possible partial clear glaze on one side. No use marks. Very porous.
		cream earthenware	1	"creamware" Orange, possible iron oxide glaze. Slightly curved. Inside of curve parallel, evenly sized marks. Outside slightly darker. Parallel marks, slightly noticeable. Possibly machine made. Suggests a drain-pipe type of use.
N-40 W-10	6"-9" B.D.	white earthenware	1	Two plate fragments glued together. 4mm. thick. Clear glaze. Highly crazed. Rim, brim, brink, side, center. (reverse side—base and footring.) Remnant of gilt on rim extending 5mm. into brim. (gilt was 5mm. thick.) No other decoration. No mark. Inside has multiple fork/spoon marks and multiple knife marks. back has moderate storage marks. Footring is lightly to moderately worn. Rim is lightly to moderately worn with glaze highly worn.
		red earthenware	14	Brick fragments
		red earthenware	5	2mm. thick. Smooth on one side and slightly rough on the other. Possible flower pots. 20th century (ref. 3). Evidence of machine-made marks (parallel even lines.)
		cream earthenware	8	"Banded ware." Glaze is highly crazed and chipped with not much glaze left intact. 7mm. thick. Evidence of spoon use-mark. (2 spoon marks on one fragment.) Multiple storage marks.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-10	6"-9" B.D.	white earthenware	1	Thickness 5.5mm. Highly crazed. Clear glaze. Multiple use-marks of fork/spoon, knife variety. Also storage marks.
			1	4.1mm. thick. Highly crazed and chipped. Spalled on both sides. Clear glaze. No evidence of utensil use marks. One long storage use-mark.
			1	5.5mm. thick. Clear glaze. Rim fragment. Highly chipped. Very light wear. No evidence of use-marks.
			1	Chip. Clear glaze. Highly crazed. Multiple fork/spoon and knife and storage use-marks.
			1	4mm. thick. Clear glaze. Highly crazed. Light use-marks of fork/spoon type. One possible knife use-mark. Various storage scratches and marks.
			1	Interesting chip. On first glance it looks like a clear glaze with no decoration. Under magnification it shows a clear glaze with very distinct etched 9-petal flower design—five flowers altogether. Colored glaze has been removed by ground acids/alkalines leaving only the "ghost."
			2	One fragment 3.5mm. thick. Clear glaze. Highly crazed. No color left, but "ghost" of large flower with approximately 8 petals evident. Dots evident from transfer print technique. Sunflower type of flower. Multiple storage marks and other unidentifiable marks on opposite side.
				Second fragment 3.5mm thick. Clear glaze. Highly crazed. Hint of blue, red, and yellow on a flower and leaf type pattern. Evidence of transfer pattern with hand painting on top of it. This technique was done in both 19th and 20th century. Opposite side has a small mottled orange peel type of surface that suggests salt-glaze, but isn't.
			2	"Ironstone." 3mm. thick. Highly crazed but crazing is not deep. Only use mark evidence is two storage marks.
			1	Clear glaze. ^{Salt glazed} White earthenware body. Two parallel raised lines, slightly curved. Suggests bottom of fragment. No use-marks.
			1	white earthenware 3.2mm. thick. Clear glaze. Highly crazed. High use-marks of fork/spoon variety and storage marks. no decoration or maker's mark.
			1	white earthenware "Ironstone." 4.5mm. thick. Clear glaze. Highly crazed. No use-mark.

CERAMIC ANALYSIS SHEET

SQUAD	DEPTH	TYPE	QUANTITY	DESCRIPTION	
N-4 W-10	6"-9" B.D.	white earthenware	1	3mm. thick. Clear glaze. Very light crazing. "ghost" of decoration (leafy type). Very light use-mark (one) possible knife type on decoration side. Moderate storage marks on the other side.	
		white earthenware	1	2.9mm. thick. Clear glaze. Moderate shallow crazing. Blue cobalt decoration or writing. Possibly part of a mark. Looks like:  Hand painted. Probably not slightly curved. Mark's blue writing. mark.	
		white earthenware	1	Chip. Clear glaze with blue decoration of a building. Hand painted. Highly crazed. Highly scratched with storage/in-ground marks. Possibly some knife and fork/spoon use-marks.	
	9"-12" B.D.	glass	1	Marble. Red, blue, yellow, and white. 20th century.	
		porcelain	5	One fragment 2mm. thick. Clear glaze. Side or brim with rim. Gilt fragments still on rim. Rim highly worn. No use marks.	
					One fragment 2.. thick. Clear glaze. Can't tell from what the piece comes from. A little bit of gilt on the fragment. No use-marks.
					One fragment 4mm. thick. Clear glaze. No use-mark.
				Two fragments, one 1.5mm. thick and the other 2mm. thick. Decorative features of dark blue cobalt. Hand painted. Dark blue flower and light blue (mum type) of flower. Inside has multiple use marks of the fork/spoon variety.	
		cream earthenware	19	"Banded ware." Clear glaze (looks like yellow) with white bands of white slip or tin enamel. (ref. 3) Glaze is highly, deeply crazed and very chipped and spalled. Multiple storage use-marks. Moderate fork/spoon use-marks on flatter pieces. Poor quality.	
		vitrious white earthenware	1	"Ironstone." Side with rim. 8.5mm. thick. Multiple storage use-marks and fork/spoon use-marks. Slightly curved. Rim is highly worn.	
white earthenware	1	Brim with rim and some bottom with footring. Classic scalloped brim. Clear glaze. Bottom is highly worn with multiple fork/spoon and knife use-marks. Also both outside and inside has storage use-marks. Foot-ring is moderately worn and rim is lightly worn.			

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-10	9"-12" B.D.	white earthenware	1	4.1mm. thick. Clear glaze. Highly crazed with shallow crazing. Slightly curved. Inside light fork/spoon use-marks. Outside highly worn with storage use-marks.
		white earthenware	1	Part of a handle, where it is attached to the body. Classic scalloped raised design with a light blue underglaze on the scallops. Highly crazed.
		porcelain	1	Brim with rim. Yellow flower with pink center, five petals, green leaves (decoration). Decoration is overglaze. Multiple fork/spoon and knife use-marks on the decoration side. Light storage use-marks on the back. Rim has no wear marks. No maker's mark. Color indicates 20th century (ref. 3).
		white earthenware	1	Chip. Cobalt blue completely covering the chip. Underglaze blue with black drawn lines of overglaze type. No use-marks.
		black earthenware	1	Pipe stem. 40mm. long. 3.175mm stem bore hole. Very smooth. Two parallel long lines on opposite sides of the stem indicate machine manufacturing. (ref. 4)
		white earthenware	1	Bottom with footring. Clear glaze. Highly crazed and spalled. Inside highly worn with multiple fork/spoon and knife use-marks. Other side has multiple storage marks. Footring is highly worn.
		white earthenware	1	Brim and rim. Clear glaze. One side is highly worn with multiple fork/spoon and knife use marks. Other side has multiple storage marks. Rim is moderately worn.
		white earthenware	1	bottom with footring. Clear glaze. Highly crazed. Inside is highly worn with multiple knife and fork/spoon use-marks and storage marks. Footring is moderately worn.
		white earthenware	1	5.7mm. thick. Bottom with footring. Clear glaze. Highly crazed. Inside is highly worn with multiple knife and fork/spoon use-marks. Footring is moderately worn. Storage use-marks on both sides.
		vitrious white earthenware	1	"Ironstone." Earlier type (pre-1800's) because of distinct "blueness" to the white (ref. 21). 2.5mm. thick. No crazing. A <u>Possible</u> ghost of a tip of a leaf on one side.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-10	9"-12" B.D.	white earthenware	1	7mm. thick. Brim with rim. Moderate shallow crazing. Highly spalled. One side is highly scratched with multiple storage use marks and some possible fork/spoon use marks. Rim is lightly worn. Other side is highly worn with storage use-marks and other unidentifiable striations.
		white earthenware	1	5mm. thick. Clear glaze. Highly shallow crazed. Little to no use marks. Only two storage marks.
		white earthenware	1	5.5mm. thick. Clear glaze. Highly crazed. Only two storage use marks evident on one side.
		grey stoneware	3	Storage pieces or "crockerly." Black Albany slip on one side only. No use marks. One piece has parallel uneven striations, indicating a wheel but not even enough to be totally machine made. (ref. 3) Middle to late 19th century.
		tan stoneware	1	Storage piece or "crockerly." Albany slip on two sides 5.6mm. thick. It has salt glaze. No use-marks.
		white earthenware	9	Chips. No glaze.
		vitrious white earthenware	3	"Ironstone." Two chips. Four fork/spoon use-marks and storage use-mark. Another fragment 3mm. thick. Side and rim. Storage use-marks only. Rim lightly worn.
		white earthenware	1	Blue glaze on one side. Too small to identify decoration. Can see two parallel dark blue lines on a light blue background. Possible fork/spoon use-mark on that same glaze. Other side is clear glaze, highly crazed, with moderate amount of storage use-marks.
		white earthenware	68	Eight brims with rims. Clear glaze. Highly crazed and spalled. All are highly worn with multiple use marks of knife, fork/spoon and storage variety. also other scratches. No marks or decoration. Plain wear. One brim with rim with decoration of modified wheat pattern just 3mm. below. Clear glaze. Multiple use-marks of knife, fork/spoon and storage variety. 3mm. thick. Moderately worn. Moderately crazed. Five bases with parts of footrings. All highly worn spalled and crazed. Clear glaze. Hard to identify use-marks but one fragment has apparent knife and fork/spoon use marks on center opposite side from the base. No decoration. 54 unidentifiable fragments probably center and sides. Clear glaze. No decoration. Highly crazed and spalled. No marks. Four fragments have multiple use-marks of fork/spoon and knife storage type. 5.5 mm. thick.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-1 W-10	9"-12"	porcelain	1	Brim with rim. Clear glaze. No decoration. 1.7mm thick. Some use-marks of fork/spoon variety. Moderately worn.
		redware	5	Probably brick. Small fragments. No marks.
		creamware	2	"Crockery." Storage vessel. Tiny fragments. One fragment has Albany slip on one side. No glaze on the other. 3.2mm. thick. Multiple use-marks and scratches. Some use-mark look like fork/spoon variety but the fragment is too small to be certain. One fragment 5mm. thick. No slip or glaze. No marks no use-marks. Multiple parallel striations not so even as to indicate machine. Probably hand or cloth marks.
	12"-15" B.D.	redware	11	No glaze. Chips mostly. One base. Possible flower pot pieces. 2mm. thick. Evenly parallel lines indicate probably machine made.
			porcelain	7
		hard white earthenware	8	"Ironstone." Clear glaze. No decoration. Highly worn. Highly crazed. One fragment base with footring. Footring is highly worn. Inside center has light use-marks. two fork/spoon use-marks and other possible storage marks. 2mm. thick. One fragment is side or brim with rim. 4mm. thick. Rim is very worn. No use-marks. One fragment is curved. Probably a side or center. No use-marks. 4mm. thick. One fragment 4mm. thick. Curved. Inside has fork/spoon use-marks. Outside is highly worn with unidentifiable marks (scratches). One fragment-side with rim. No evident use-marks. 4mm. thick. Outside is highly worn. Three fragments-spalls.


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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-10	12"-15" B.D.	white earthenware	1	Clear glaze. 4.7mm. thick. Highly worn. Highly crazed and spalled. No identifiable use-marks although they may be obscured by the heavy wear.
		white earthenware	3	Spalls. Clear glaze. Highly crazed. Blue decoration. Two fragments-blue design of a tree and part of a building. Not enough to identify. Possibly transfer printed (it has the identifying features of transfer on some part and not on another part.) Highly worn with various use-marks of fork/spoon and storage variety and possible knife marks. One fragment-very small but it does have a blue handpainted design. Possibly a leaf design. No use-marks.
N-20 W-0	Discoloration A	brick	270	All small pieces. No identifying marks.
		beige earthenware	1	6.7mm. thick. No glaze or slip. No marks. No parallel lines. No use marks. Evidence of burning on one side.
		white earthenware	1	Brim with rim. Clear glaze. Raised decoration of a rose 10mm. below rim. Opposite side of rose on the "inside" has multiple use-marks of knife, fork/spoon and storage variety. Rim lightly worn. Moderately crazed. No spalls.
		stoneware	1	Grey body. Salt glaze on one side only. No glaze on other side. "Crockery." No marks. 6.2mm. thick.
		stoneware	1	Brown body. Albany slip on part. "Crockery." No marks.
		creamware	2	"Rockingham Pottery" type. Brown Albany slip with clear glaze to give it a dark brown and light brown mixed effect. On both sides. 4.5mm. thick. Heavily worn with multiple fork/spoon and storage use-marks.
		redware	1	Burned. Chip. Burned black with white calcification on one side. Red rough ware on the other side. No marks.
		white earthenware	9	Highly worn. All spalls. Clear glaze. No decoration. Multiple use-marks of knife, fork/spoon and storage variety. Highly crazed. No marks.
		white earthenware	1	Clear glaze on part. A spall. Highly crazed. Definite bluish tint to the glaze. Possibly pearl ware or hand painted decoration on another part of the piece from cobalt blue that contaminated the clear glaze. (ref. 3).

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-U W-0	post mold #1	white earthenware	2	Both spalls. One with clear glaze. Highly crazed. Possible fork/spoon use-marks. Other fragments have no glaze. No mark, no decoration.
	6"-9" B.D.	stoneware	1	Salt glaze. 5.5mm. thick. Clear glaze. White body. No decoration. No use marks. No mark.
		white earthenware	1	Clear glaze. Brim with rim. Partial scalloped type pattern on rim. Remnant of gilt line on rim. No use-marks except storage or in ground marks. Lightly spalled. Lightly worn.
		white earthenware	4	Clear glaze. 4.3mm. thick. Highly crazed. Highly worn. Multiple use marks of fork/spoon and storage type, other unidentifiable marks. No maker's mark. No decoration.
		white earthenware	1	Spall.
		white earthenware	1	2.6mm. thick. Clear glaze with red hand painted design of leaf and a pointy design (possibly a building top or just a repeat pointy design). Possibly border. Clear glaze on opposite side. No marks. No use marks. Nothing identifiable.
	9"-12" B.D.	stoneware	1	"Crockery." 11.4mm. thick. Brown Albany slip on one side. No glaze on the other. Highly worn. Highly crazed. Brown side has multiple wear marks. Unglazed side shows many evenly spaced parallel striations suggesting machine made.
		stoneware	1	Salt glazed. 6.9mm. thick. Grey color on one side, possibly clear glaze on that side. Brown Albany slip on other side. No marks.
		stoneware	1	Salt glazed. Reddish body. Brim and rim. 8.7mm. thick. Brown Albany slip on one side. Greyish looking clear glaze on the other side. Evenly spaced parallel striations. No identifiable use-marks. Brim is heavily worn.
		Stoneware	1	Salt glazed. Brown/red body. Brim and rim. 9mm. thick. Heavily worn. Brown Albany slip on one side. Clear glaze on opposite side. No identifiable marks.
		stoneware	1	Salt glazed. Beige body. Clear glaze one side only. Albany slip on the other side. 9.4mm. thick. No marks.
		stoneware	1	Unglazed. Beige body. 5.2mm. thick. No marks.

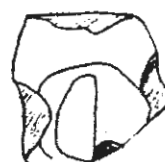
CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-0	9"-12" B.D.	white earthenware	1	Clear glaze. 3.5 mm. beige part of center and side and base with footring. Moderately worn. Inside has multiple use-marks of fork/spoon, knife and storage variety. Footring is moderately worn. No decoration. No maker's mark.
		porcelain	1	Hexagon tile. All white body. No glaze. 15mm. length per side. 6mm. thick.
		stoneware	1	Salt glazed. Brown Albany slip on one side. Light glaze on the other. 5mm. thick. No identifiable use-marks. Lightly worn.
		redware	2	Rim fragments. White calcified powder of leftover glaze on one side. Unglazed and very rough on inside. Rims are blackened, possibly from firing. One fragment has relatively equalized spacing of parallel grooves on the side. Possible milk dish (ref 3).
		creamware	3	Unglazed. Bisque-type. Smooth on one side, rough on the other.
		porcelain	1	Unidentifiable shape. Possibly part of figurine. Black glaze. Black part is highly worn.
		white earthenware	1	Small (10mm. x 5mm.) rim. Clear glaze with blue decoration. Possibly transfer painted. Highly worn and spalled.
		porcelain	2	Two rim fragments. Clear glaze with green overglaze decoration of curving lines (possibly represents grass). Rim is lightly worn.
		white earthenware	1	Brim with rim. Clear glaze. Raised pattern on brim with blue remnants on the pattern. The rim has remnant of a gilt strip across the length of the rim. Light wear. No use marks. Highly crazed.
				
		white earthenware	1	Brim with rim. Moderately crazed. Clear glaze. Moderately worn on rim. No use marks. No decoration. No maker's mark.
		porcelain	1	Clear glaze. Rim-like fragment. Heavily worn on top. No other marks. No decoration.
		white earthenware	1	2.3mm. thick. Lightly crazed. Part of Brim and rim. Lightly worn. Tip of a red leaf decoration and tip of a green leaf. No identifying marks.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-20 W-0	9"-12" B.D.	white earthenware	1	Brim with rim. Highly crazed on one side. Solid green brim decoration with remnant of brown line under the green. Multiple use-marks of fork/spoon and storage varieties on the green side. No other marks. Rim is moderately worn.
		beige earthenware	22	Chips and spalls with no glaze. Some pieces show many small pieces of fiber, possibly used as the clay binder.
		red brick	4	Four small fragments. No marks.
		red earthenware	3	Unglazed. Rough. Clay highly refined. 2mm. thick. No distinguishable parallel lines.
		white earthenware	1	Transfer print-blue. Building type of design. No identification on design. No maker's mark. Multiple use marks on printed side of fork/spoon, knife, and storage type as well as other unidentified marks. Highly worn. Highly crazed. 19th and 20th century. (ref. 6)
		white earthenware	2	Turquoise blue color on both sides. 3.5mm. thick. Moderately worn. No marks. 19th century or early 20th century. (ref. 6)
		stoneware	1	salt glazed. 7mm. thick. Albany slip on one side. Clear lead glaze on opposite side. No marks.
		grey earthenware	1	Fragment of a pipe bowl. 2mm. thick. Plain. White outside, black inside. No marks. No bore hole on fragment.
		stoneware	5	"Storageware." Chips. Albany slip on one side. No marks.
		white earthenware	51	Clear glaze. Highly crazed. Highly spalled. Five rim fragments. lightly worn. One rim fragment has multiple use-mark of fork/spoon, knife, and storage marks. One fragment is the footring that is moderately worn. No mark. One fragment is slightly curved with a clear glaze on both sides and 4mm. thick. The convex side of this curved fragment is highly worn with various marks, some are storage marks, others are unidentifiable. Concave side is lightly worn with storage marks. No fragments have a maker's mark. No decoration. Two fragments have a moderate amount of use-marks of fork/spoon type. The other fragments have various storage marks but no identifiable fork/spoon or knife use-marks.
	12"-15" B.D.	porcelain	1	Clear glaze. No decoration. Half of a miniature tea saucer. 30mm. wide (radius). 2.8mm. thick. Footring lightly worn.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-20 W-0	12"-15" B.D.	porcelain	1	Clear glaze. No decoration. Part of a base with footring. Inside (center) is heavily worn with multiple storage use-marks and fork/spoon use marks. The footring is moderately worn. 2.7mm. thick.
		white earthenware	1	Pipe bowl fragment. White on outside. Black/blue on inside. 20mm. long. Partial decoration as shown:  Colored area is shipped.
		white earthenware	1	Blue edge ware. 19th century plus (ref. 6). Brim with rim. Lightly crazed. Multiple fork/spoon, knife, storage use-marks.
		white earthenware	4	Polychrome tableware, 19th-20th century (ref. 6). Handpainted. 2mm. thick. Salt glaze type effect on only one side of a fragment. Lightly worn. No mark. Decoration is blue and red flowers with green rim.
		white earthenware	2	Flow blue. Fragments highly crazed and spalled. Size less than 5mm on a side. Design unidentifiable.
		white earthenware	1	Blue transferware. Design of parallel line drawn together at top. Unidentifiable design. Highly crazed.
		stoneware	1	Salt glazed. Clear glaze. Base and footring. Lightly worn. Light storage use-marks.
		cream earthenware	6	Unglazed chips and fragments.
		redware	1	Refined redware. Brown Albany slip and glaze on two sides. 5.2mm. thick. Highly worn with multiple fork/spoon, knife and storage marks. "Jackfield-like" 18th century, perhaps also 19th (ref. 6).
		cream earthenware	1	"crockery." 5.4mm. thick. Albany slip on one side. Clear glaze on the other. Parallel, evenly spaced striations. Little wear. No use marks evident.
		white earthenware	35	Clear glaze. Moderately crazed and spalled. 3.2mm. thick. One fragment has multiple fork/spoon, knife, and storage use-marks. One fragment with footring is moderately worn with footring also moderately worn.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-20 W-0	12"-15" B.D.	highly vitrified white earthenware	1	Salt glazed and clear glaze. No crazing. Footring is moderately worn. Inside has multiple fork/spoon and storage use-marks. No maker's mark.
bull- dozed backdirt		stoneware	1	Salt glazed. Albany slip on one side. Unglazed on other side. 7.3mm. thick. Striations on unglazed surface are not parallel or even. Possibly made partially by hand or with hand and wheel or hand and machine wheel.
		utility porcelain	1	13.6mm. thick. Curved surface with one area highly worn with other area worn. May indicate something that sat on the highly worn surface. No mark. No identification or identification of use.
		stoneware	1	Salt glazed. 6.6mm. thick. Moderately worn. "Crockery" with clear glaze. Rim and brim. No mark.
		ironstone	1	^{"ironstone"} Center and base. Clear glaze. Highly crazed. American ironstone. 5.7mm. thick. Partial mark shows the unicorn of the royal order of the garter but the unicorn has its mouth open and its mane is wind-blown, indicating American origin. (ref. 3,10,21)
		cream earthenware	1	"Banded ware." 7mm. thick. Poor quality. Highly spalled and crazed with practically no glaze left on the body. 20th century (ref. 10).

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-1 W-0	6"-9" B.D.	utility porcelain	1	9mm. thick. Unidentifiable use
		white earthenware	1	Brim with rim. Ghost of a band on rim. Color unknown. Inside multiple use-marks of knife, fork/spoon variety. Moderately worn. No marks.
		grey earthenware	1	"Carnival ware." Polychrome metallic glaze. 20th century.
		white earthenware	1	Blue transfer ware. Not identifiable. 3.9mm. thick. Highly crazed. Highly worn.
	9"-12" B.D.	cream earthenware	6	Clear glaze. Highly crazed. One fragment has glaze on both sides with a 5mm. thickness. Highly worn with multiple striations of fork/spoon type. Possible indication of use as a mixing bowl. No identification marks.
		cream earthenware	2	Clear glaze. 5.8mm. thick. Highly crazed. Glaze on two sides. Highly worn with storage marks and slightly worn with fork/spoon marks. Possible storage or mixing vessel.
		cream earthenware	1	"creamware." Clear glaze. Handle. 4.8mm. thick. Glaze is not crazed. Lightly worn.
		white earthenware	1	Clear glaze with pink decoration. 3mm. thick
		porcelain	1	Clear glaze. Utility porcelain. 6.1mm. thick.
		white earthenware	1	Salt glazed stoneware. Clear glaze. 4.5mm. thick.
		white earthenware	1	3.2mm. thick. "Ironstone."
		white earthenware	1	"Ironstone." 8.2mm. thick.
		porcelain	1	Clear glaze. Rim and brim. 3mm. thick.
		white earthenware	1	"ironstone."
		porcelain	1	clear glaze. No decoration.
		porcelain	1	Clear glaze. Partial blue decoration. Unidentifiable.
		porcelain	2	Clear glaze with orange/red decoration. Unidentifiable.
		white earthenware	1	Clear glaze with tan decoration. Unidentifiable.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-10 W-0	9"-12" B.D.	white earthenware	1	Clear glaze. 4.8mm. thick. Ironstone. Footring.
		white earthenware	79	Clear glaze. Chips and highly crazed fragments. No decoration.
		white earthenware	1	Clear glaze and highly crazed. Green and blue flower decoration.
		white earthenware	12	Blue decoration. Highly crazed and worn.
		white earthenware	1	Clear glaze with blue, green and red decoration.
		redware	2	No glaze.
		redware	1	Remnant of a glaze with whitewashed appearance.
		redware	1	Brown Albany slip. Possibly salt glazed.
		cream earthenware	2	Brown Albany slip and glaze.
		grey earthenware	1	Green and multicolor metallic type of glaze.
	12"-15" B.D.	cream earthenware	2	Pipe fragments. Bowl.
		grey earthenware	1	Brown Albany glaze on one side. Unglazed on other. Parallel grooves on unglazed side.
		porcelain	25	Pink glaze. No decoration.
		cream earthenware	3	Salt glazed with brown Albany slip and glaze on one side. Partial brown slip on opposite side.
		grey earthenware	1	Remnant of a glaze. Salt-glazed. No color.
		redware	2	With brown Albany slip and clear glaze on two sides.
		cream earthenware	2	Brown Albany slip and glaze. "Rockingham" pottery type.
		redware	1	Brick chip, possibly. No glaze.
		redware	1	No glaze. Smooth on one side.
		cream earthenware	1	Brown Albany slip on two sides.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-10 W-0	12"-15" B.D.	grey earthenware	1	Rim fragment. No glaze.
		cream earthenware	1	Brown Albany slip and glaze.
		redware	1	Brick chip, possibly. No glaze.
		cream earthenware	3	Clear glaze. One fragment has footring. One consists of side and rim. Lightly crazed. Identified by Gil Haggarty as 1790-1835. Date is only a possibility.
		white earthenware	3	Scallopware, also called edgware. Clear glaze with blue decoration on the scalloped edge. Three rim fragments. Identified by Gil Haggarty and dated as 1750-1890.
		white earthenware	2	Clear glaze on one side with grey decoration on other.
		white earthenware	5	Blue decoration. Transfer pattern. Decoration might be identified or at least partially described. Re-bagged separately for later identification.
		white earthenware	64	All clear glaze. No decorations.
		white earthenware	1	Clear glaze with pink floral design. Transfer pattern.
		white earthenware	1	Clear glaze. Pink design.
		white earthenware	2	Clear glaze with green, grey, and red floral pattern.
		grey earthenware	1	Salt-glazed on one side. Unglazed on opposite side. Parallel striations on unglazed sides, possibly hand formed. Bagged separately.
	15"-18" B.D.	white earthenware	11	Clear glaze. No decoration.
		grey earthenware	1	Brown Albany slip and salt-glazed on both sides.
		cream earthenware	1	Brown Albany slip and glaze on one side.
None Indicated		white earthenware	71	Clear glaze. No decoration

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-10 W-0	None indicated	red earthenware	5	Possible brick chips. Very rough.
		redware	3	Thin and smooth on one side.
		cream earthenware	1	Clear glaze. No decoration.
		grey earthenware	3	Salt-glazed only on one side. Brown Albany slip and salt glazed on opposite side.
		grey earthenware	1	Brown Albany slip and salt glazed on one side. Only salt glazed on opposite side.
		cream earthenware	3	Brown Albany slip and salt glazed on one side. Salt glaze only on opposite side.
		white earthenware	2	Green glaze. No decoration.
		cream earthenware	1	"Rockingham" pottery type of glaze. Rim fragment.
		white earthenware	3	Pipe fragments. Bowls.
N-30 E-10	12"-15" B.D.	white earthenware	2	Clear glaze. No decoration.
		porcelain	1	Clear glaze. Partial footring.
		white earthenware	1	Darkened areas due to burning. No visible decoration.
		white earthenware	1	Clear lead glaze with blue decoration. Possible "flow blue." Interesting hole that looks as though it had possibly been drilled at a later time. Bagged separately.
		white earthenware	1	Clear glaze with a blue decoration of a straight line.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-0	6"-9" B.D.	redware	2	Thin and smooth. No glaze.
"	"	tan earthenware	3	Clear glaze. No decoration.
"	"	cream earthenware	1	A marble. No glaze.
"	"	tan earthenware	1	Brown Albany glaze on one side. No glaze on other.
"	"	white earthenware	1	Clear glaze. Blue decoration near rim. Not identifiable.
"	"	tan earthenware	1	No glaze. Smooth on one side.
"	"	glass	1	Glass marble. White, brown, and red.
N-40 W-0	9"-12" B.D.	white earthenware	37	Clear glaze. No decoration.
"	"	white earthenware	1	Cup handle. Clear glaze. No decoration.
N-10 W-0	none indicated	"	1	Pink transfer pattern. Design of a man. (Bagged separately for possible future identification of the pattern.)
"	"	white earthenware	4	Clear glaze with blue color on rim. Possible blue edgeware but not scalloped. (Bagged separately.)
N-30 E-10	6"-9" B.D.	white earthenware	3	Clear glaze on one. Others have no glaze.
"	"	red earthenware	1	Possible brick fragment.
"	"	black earthenware	3	No glaze. Multiple, evenly spaced, small, parallel striations on all fragments.
"	9"-12" B.D.	white earthenware	15	No glaze. No decoration.
"	"	porcelain	1	Clear glaze. No decoration.
"	"	white earthenware	1	Clear glaze with green decorations on rim. Not identifiable.
"	"	cream earthenware	2	No glaze. Smooth on one side.
"	"	cream earthenware	2	Thick (8.6mm.). Brown Albany glaze on two sides.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-0	9"-12" B.D.	cream earthenware	1	Clear glaze on one side. Slightly beige and brown on opposite side from slip decoration. "Kitchenware."
"	"	cream earthenware	1	Clear glaze on one side. Blue glaze on opposite side. 5 mm. thick
"	"	beige earthenware	3	"Crockery." Brown Albany slip on one side and no glaze on the other side.
"	"	beige earthenware	1	"Crockery." Brown Albany slip on one side and clear glaze on the other. Salt-glazed.
"	"	beige earthenware	1	"Crockery." Brown Albany slip on two sides. Salt-glazed.
N-40 W-0	12"-15" B.D.	white earthenware	7	Clear glaze. No decoration. Highly crazed.
"	"	redware	1	No glaze. Smooth on one side and rough on the other. Brim fragment.
"	"	beige earthenware	1	"Crockery." Albany slip on one side and salt-glazed on the opposite side.
N-4 W-0	15"-18" B.D.	redware	1	Smooth on one side. It is a chip. Fine grain.
N-30 W-10	15"-18" B.D.	red earthenware	7	Brick fragments. Very rough and dark red.
"	"	white earthenware	8	Clear glaze. No decoration.
"	"	white earthenware	1	Fragment of cobalt blue. All blue--no discernible design.
"	"	white earthenware	1	Green glazed fragment. No design.
"	"	porcelain	1	A bare foot. Clear glaze. Obviously part of some type of figurine. Foot is 1.4 mm. long.
"	"	tan earthenware	1	6.7 mm. thick. "Storage ware." Brown Albany slip on one side. No slip on opposite side. Salt-glazed.
"	post mold #2	tan earthenware	1	Salt-glazed. 7mm. thick. Brown Albany slip on one side only.
N-40 W-0	6"-9" B.D.	white earthenware	12	Clear glaze. No decoration.
"	"	white earthenware	1	"ironstone." Clear glaze. No decoration.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
Square A	Topsoil	white earthenware	4	Clear glaze with red flowers on black stems with green flowers. No maker's mark. (Bagged separately.)
"	"	white earthenware	1	Rim and brim. Clear glaze with blue square-type decoration with blue diamonds hanging from it and gold squares above. Also with pink roses with green leaves on brim. No maker's mark. Moderately crazed.
"	"	white earthenware	1	Clear glaze with blue, yellow, pink, and green floral decoration. Moderately crazed. No maker's mark.
"	"	white earthenware	2	Clear glaze on one side and green glaze on the other. Green side has a partial black decoration of a petal-type with a straight line. No maker's marks.
"	"	white earthenware	1	Clear glaze on one side. Tan and white colors on the other. Possibly slip with clear glaze on top. No maker's marks.
"	"	tan earthenware	1	Barely discernible clear glaze on one side. Possibility of a remnant of a red cabbage rose pattern on the opposite side. (Bagged separately.)
"	"	white earthenware	1	Brim and rim fragment. Highly spalled. Clear glaze on one side. Other side has blue lined transfer pattern decoration. Not enough to identify.
"	"	white earthenware	1	Clear glaze on one side. Other side has a blue transfer pattern of squares filled with different decorations. (Bagged separately for possible later identification)
"	"	white earthenware	5	Plain green glaze on both sides.
N-40 W-0	9"-12" B.D.	white earthenware	1	Clear glaze with blue edge on rim. Somewhat smooth on rim. Not scalloped.
"	"	white earthenware	1	Clear glaze with pink roses and green leaves.
"	"	red earthenware	2	Smooth on one side and rough on opposite side.
"	"	bone	1	Possible pipe fragment. Possible stem fragment. Large (1.5 mm.) radius. (Bagged separately.)
"	"	glass	1	Marble. Red and white.
"	"	dark brown earthenware	1	Clear glaze. No decoration.
"	"	creamware	2	Clear glaze with brown (Albany slip) "blotches."

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
Square A	Topsoil	white earthenware	1	Highly vitreous, clear glaze. Possibly "ironstone" with possible wheat pattern.
"	"	white earthenware	1	Small brim with rim. Blue edgeware. Cobalt blue.
"	"	white earthenware	3	Clear glaze on one side. On the other side black floral design covering the surface giving it a very dark appearance. No maker's mark.
"	"	cream earthenware	6	Clear glaze, highly spalled and chipped, on all. One fragment also has rust/brown slip line decorations. Possibly kitchen utility-ware.
"	"	Bone	8	Bone. Two fragments look as if they were at one time hollow. (Bagged separately.)
"	"	porcelain	1	Clear glaze with yellow, pink, green flower.
"	"	porcelain	1	"Utility-ware." Rim fragment only. No decoration.
"	"	white earthenware	2	Possible pipe bowl fragments. One fragment has a small (2.38 mm.) hole bored through it.
"	"	red earthenware	2	Smooth on one side and rough on the other.
"	"	redware	3	Salt-glazed. Small unidentifiable fragments. The right material to be 17th and 18th century. Bagged separately.
"	"	cream earthenware	2	Clear glaze. No decoration. Maker's mark on one side with spall through mark. Might be identified. (Bagged separately for later identification if possible)
"	"	white earthenware	1	Clear glaze. No decoration. Maker's mark. Might be identified. (Bagged separately for later identification.)
"	"	beige earthenware	2	Salt-glazed. Plain on one side and Albany slip and salt-glazed on other side. "Crockery."
"	"	grey earthenware	2	Salt-glazed. "Crockery." Plain on one side and Albany slip on the other. Possibly hand-made.
"	"	white earthenware	84	Clear glaze. No decoration. Highly crazed and spalled. No marks.
"	"	white earthenware	13	Clear glaze with black line near rim and blue flowers on red stems with green leaves. (Five fragments are glued together.) Possible saucer. No maker's marks. Moderately crazed. (Bagged separately.)

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
Square A	Topsoil	beige earthenware	1	Salt-glazed. "Crockery" Plain salt-glazing on one side. Fragment is unfinished on the other side. The fragment <u>may</u> be a large chip.
"	"	cream earthenware	1	Blue, salt-glazed on both sides. "Crockery"
"	"	Black earthenware	1	No glaze. No decoration. Smooth on both sides. (bagged separately.)

From Griffiths, Dorothy M
1978 Use-Marks on Historic Ceramics:
A Preliminary Study. Historical
Archaeology, vol. 12. Ann Arbor, Mich.

HISTORICAL ARCHAEOLOGY VOLUME 12

*Standardized
Terminology*

USE MARKS ON HISTORIC CERAMICS A PRELIMINARY STUDY

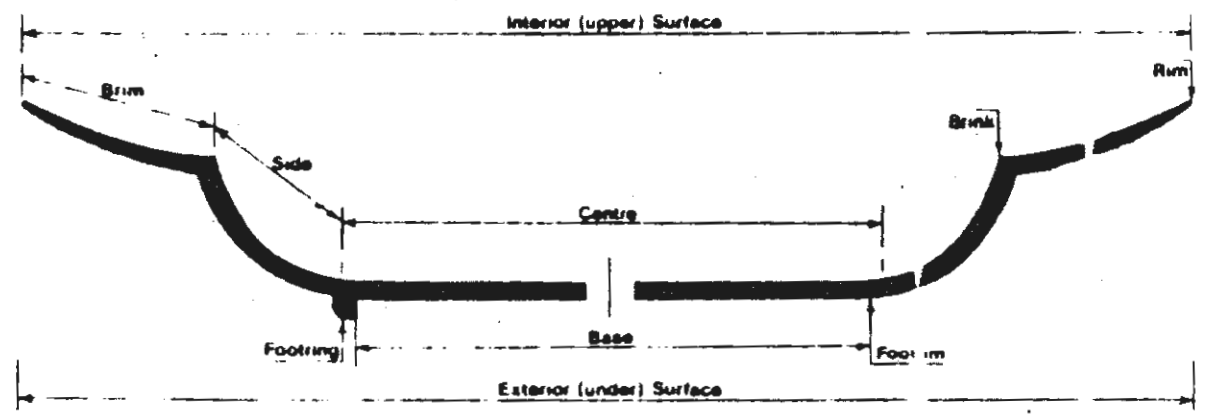


FIGURE 1 Parts of a Plate (Terminology) N.B. Half sections of two different plates are drawn. The terminology applies to platters as well as all sizes of plates

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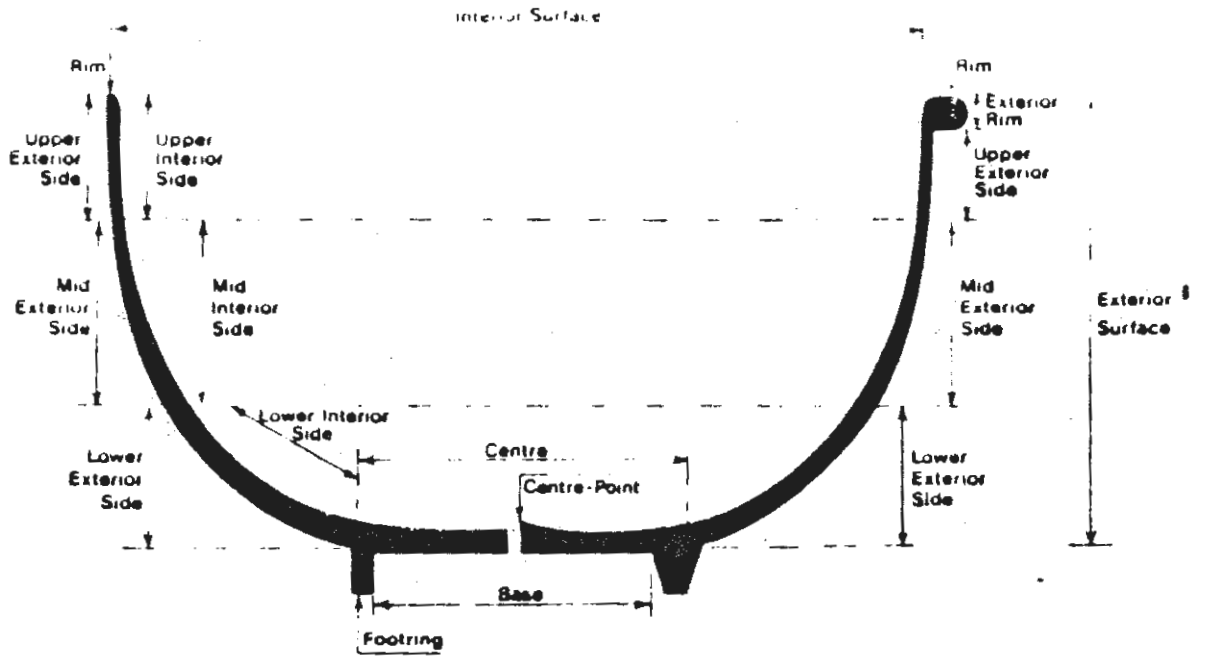


FIGURE 2 Parts of a Bowl (Terminology) N.B. Half sections of two different bowls are drawn. The terminology applies to cups as well as all sides of bowls. Handles are excluded.

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USE MARKS ON HISTORIC CERAMICS: A PRELIMINARY STUDY

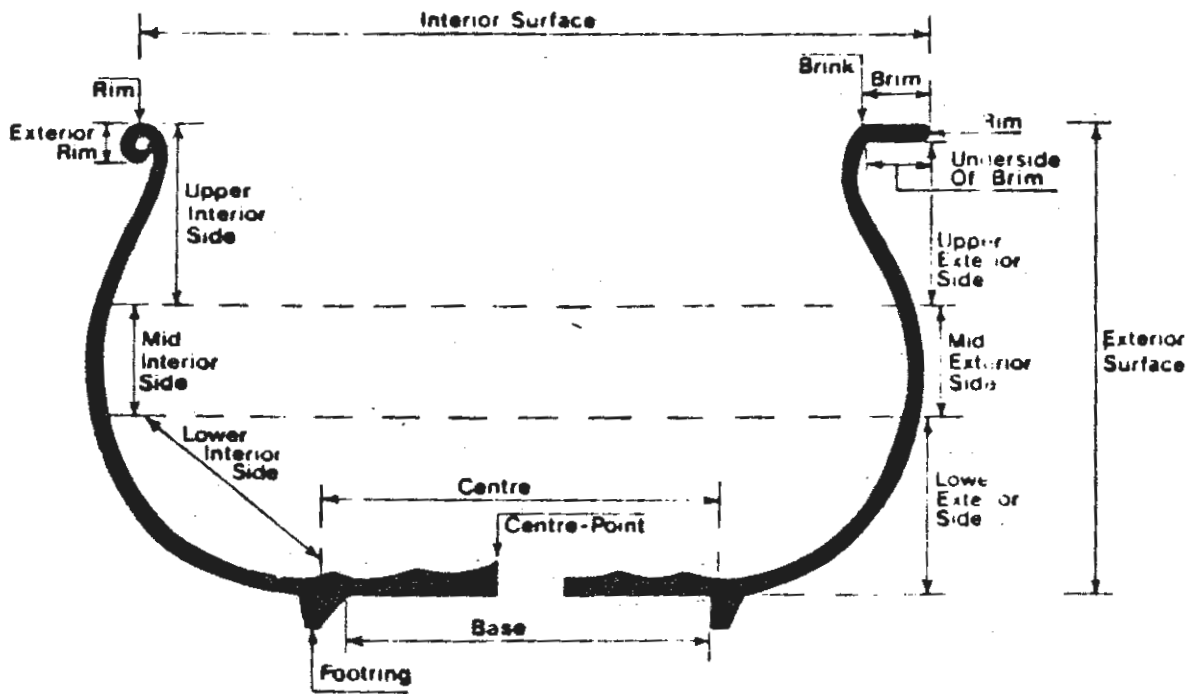


FIGURE 3 Parts of a Chamberpot (Terminology) N.B. Half sections of two different chamberpots are drawn. Handles are excluded.

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of a different kind of problem—that of time involved in the analysis. Even the plainest fragment of white earthenware started out taking me at least five minutes of analysis. Any fancier kind of fragments took much longer. If a fragment had an identifiable pattern it could take up to an hour or more to identify the pattern or to discover that the pattern was not published in any current literature. (This was often the case. DeAngelo explained that there was a great scarcity in the literature of information concerning 19th and 20th century white earthenware.) My concern increased as the months went by with what felt like little headway. I analyzed approximately 3/4 of the artifacts using these "open ended" techniques. Although I was much more adept at the analysis at this point than I had been at the beginning, the work was still laboriously slow.

B. The Right Questions

Fortunately, I happened to talk to Marjorie Pratt concerning the lack of speed with which my analysis was going. Happily for me, she had a similar problem with analyzing St. Lawrence Iroquois pottery. In fact, she had helped to organize a group of people in order to come up with a comprehensive attribute list for Iroquois pottery and they all ran smack into the same problem. By recording everything anyone would ever want to know about St. Lawrence pottery they discovered they were taking an average of 20 minutes per single sherd. The problem as ^{she saw} ~~she saw~~ it was the open-ended possibilities of attributes that could be recorded, coupled with the erroneous assumption of a finite number of attributes. When she realized this, she also understood that the basic problem was that an analyst should not begin by asking herself "what are the attributes?" but instead should begin by asking "what research questions do I want to study?" Then the only attributes to be concerned about would be those that reflect information relevant to those questions. (ref. 24.) I felt as though someone had just stated to me something that was obvious but that I had not seen before. My only comfort was that I was not the only person who had run into this problem.

A common "how" with ethics, 10

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ERIE CANAL VILLAGE

CERAMIC ANALYSIS

FROM THE ARCHAEOLOGICAL EXCAVATION

of JUNE, 1981

by

Cathy Jeanne Bair
December 11, 1982

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VIII. Bibliography

Acknowledgements

I want to thank Gordon DeAngelo who took the time and effort to practically single-handedly teach me the art of historical ceramic analysis. Without his help this project would not exist. He sat down with me for much of the time and went over the ceramics piece by piece with me, pointing out attributes (over and over until it finally ~~sunk~~ ^{stunk} in), finding reference materials for me (often bringing in copies of articles at his own expense), and bring~~ing~~^{ign} in his own ceramic examples of items ~~that I~~ ^{(which I didn't} did not have a good fragment, ~~of~~. I also want to thank him for answering my questions, questions, questions. He gave me carte blanche use of his library and other analytic tools. He made arrangements for me to be able to start my own ceramic analysis references and tools. Without his help I ~~may~~ ^{might} never have been able to decide on a project regarding the Erie Canal Village site that was either organized or as useful to both the analysis of the site in general and to me specifically as a learning device.

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Introduction

I. Historical Context

In June, 1981, an archaeological field school from SUNY at Cortland under the direction of Dr. Ellis McDowell-Loudin excavated an area in Rome, New York on the property of the Erie Canal Village. ^{through} The excavation, ^{we} hoped to discover the exact site of Fort Bull^I, which was one of four English forts built on the "Oneida carry", a 2½ mile stretch of land connecting the Mohawk River with the headwaters of lakes Oneida and Ontario. This stretch of land was vital for the English control of the Indian fur trade in Central New York and was instrumental in English development of trade in territory that had heretofore been in control of the French. Fort Bull^I was blown up and burned down by the French just five short months after it was built by the English. A few months after its demise, a second fort was built and it too was named Fort Bull^(II), ^{or Bull's} ^{Ft.} This fort stayed erect somewhat longer than its predecessor but it, too, was destroyed, this time by the English themselves in a panicked retreat to the east and the safety of Fort Orange. ^{References?}

This was the historical context of the excavation at Erie Canal Village. A D.A.R. marker had been placed on a particular hill in the area during the 1920's, ^{implying} indicating it marked the spot of the original fort. There was little documented evidence to support this claim, however, and some evidence to refute it. It was hoped the excavation might shed some light on this problem.

II. Approach

The excavation yielded an abundance of artifacts. Metal, ceramics, glass, stone, bone, and plastic were the primary materials found—named in descending order of amount found. When I approached this project my first idea had been to try and determine the Fort Bull site verification by ceramic "proof," namely the presence of a certain type of ceramic named "Delftware." "Delft" was the appropriate type of ceramic we should find if the site was primarily a mid-18th century one. I began to research "Delftware," more appropriately typed as tin

enameled ware, to acquaint myself with what exactly this ceramic was. I determined to learn all about "Delft," and then to search the ceramic artifacts to find what I was sure was there and to use this evidence to pronounce our excavation as the probable Fort Bull ^I site. My approach, I soon learned, was totally erroneous on several levels. First, we could have been sitting right in the middle of the fort and the amount of tin-enamelled earthenware (Delftware) artifacts found or not found would have proven nothing, as far as dates are concerned. The presence of "Delft" in itself could not date the site. Gordon DeAngelo showed me through the use of Stanley South's ceramic analysis procedure to determine cultural processes (ref. 25) that eight out of 12 types of tin enamelled ware ("delft") could be found on the site--as they were in South's representational sample. Without good-sized fragments it would be difficult to distinguish one from another. At least half of the types in South's sample extend into the early settlement period, circa 1800. Also, the sample in South's analysis aren't all the types that show up in excavations and are deleted in South's report because "he (South) wasn't too interested in the 19th century." (ref. 3) The identification of "Delft" is also very tricky when dealing with artifact fragments. Our summer school class saw this first hand when seeing pieces of questionable ceramic identified as "Delft" in the Fort Stanwix museum. I think if we ^I ~~was~~ ^{saw} those "Delft" fragments again, I might see something else. Gordon DeAngelo also has had experience with this problem as he states that he has seen creamware, pearlware, and white earthenware in collections--all marked "Delft." There is another problem associated with using Delft as a dating tool. It is still being manufactured today. Even if some verifiably dated tin-enamelled earthenware ("Delft") was found of the age that would "be right" for Fort Bull, it would still not be absolute "proof." After all, any of this could have been old family pottery brought in by the later settlers as heirlooms and broken/discarded in the early to mid-19th century. Conversely, if little or no tin enamelled earthenware ("Delft") was found, that would not prove that we were not on the site, either.

Why not? If you're right to say that as our visit to the Fort Stanwix museum we saw the same items...

Secondly, my approach was erroneous because no one type of artifact can in itself date a site, especially in the presence of an abundance of additional artifacts. Gordon DeAngelo explained that the artifact age approach was on the wrong track as regards the fort. What would indicate the presence of the fort would be a significant proportion of artifacts associated with military operations in proportion to domestic activities. Examples from Stanley South's article (ref. 25) gave an indication of the type of items peculiar to military expeditions, forts, etc. The point was that it is the assemblage of artifacts that tell the story of a site, not the individual artifacts. I could decide, then, not to spend a lot of time looking for early ceramics but rather to include such items as part of the substantiating data based on artifacts peculiar to military sites. I could obtain other lists of military artifacts (other than South's) from the Fort Stanwix Report by Dick Hsu and Lee Hanson (available at the fort) and Jake Grim's report on Fort Ligonier (1758-1766) or South Carolina's Fort Prince George (1753-1769). I soon had increasing difficulty with this approach, however, for two reasons. One, I wasn't at all sure that I could handle a full-fledged analysis of an archaeological excavation at the point where I was in the study of archaeology. After all, just a few months previous I didn't even know what an artifact looked like. Two, it became increasingly evident to me, as I learned what to look for, that the military/fort artifacts were not there to analyze—indeed, even the early ceramics failed to appear. At this point I felt rather frustrated as it seemed that I had spent a lot of time learning about analyzing approaches that were not valid and learning a valid approach with artifacts that I didn't have. I continued to search for some workable approach and had half-heartedly decided on just a research paper on Delftware when Gordon DeAngelo, undaunted by all of this, suggested to me that I just analyze all the ceramics found on the site, period. So I changed the focus from a pre-revolutionary fort to a possible 20th, 19th, and 18th century (if I was lucky) domestic site. I even remembered that somebody suggested that we might be excavating on a dump site.

list
military
artifacts
from
other
forts

CHUCKLE

most
military
artifacts
found
at
the
site

This was known to be a dump site in 1900!

This interested DeAngelo, who told me that so far nobody had ever published an analysis of 19th century and 20th century dumps.

I was not sure how enthusiastic I was going to be analyzing 19th and 20th century ceramics when I thought I was only interested in Paleo-Indian aged artifacts and sites. Or if they had to be historic, they should at least be as significant as Fort Bull might have been. But 19th and 20th century? However, I had the artifacts, the promise of aid in learning historical archaeological techniques, and the need to produce something tangible. I decided to do it.

However, in working/learning ceramic analysis I began to see that I was wrong about something else. It was interesting. I soon found myself "hooked" and drawn in by the various questions and answers and the unsolicited information that becomes available to the ceramic analyst.

III. Method

A. Open Ended

The first method I used in analyzing the ceramics from the Erie Canal Village excavation was to organize the ceramics according to the squares and depths from which they came, type them according to body material, count them (per type), and finally to describe them. The description would include commonly used names for the ceramic ("ironstone"), and as much identification of the fragment as could be found, plus any other information that could be discovered concerning the fragment. The description took the most time in the analysis. In many cases, I was able to analyze to some extent how the ceramic had been used by analyzing the fragments' use-marks with a 30x and later a 20x hand lens. This description technique is described by Dorothy Griffiths (ref. 8). By holding the fragment at an angle in strong light, and looking at the glaze with a hand lens, certain "scratches" appear which often match Griffiths' descriptions and photographs of fork/spoon, knife, or storage marks (ref. 8). My idea here was to perhaps be able to sort "everyday" dishes from "Sunday" dishes. Also,

wear marks sometimes indicated the type of storage, whether on the rim, on the handle, or on the footring. ~~And~~ the amount of wear, in general might also indicate how the ceramic was used—everyday or once in a while. For example, a clear glazed white plate fragment with a gilt edged rim that shows very little use-marks and some light to moderate wear on the rim, and little ^{few} storage marks, might indicate a plate used less than one with the gilt worn off, multiple fork/spoon and knife marks, moderate to heavy wear on both the rim and the footring. Also, if fragments of the same kind of vessel are compared, it might be possible to determine the extent to which meat was consumed, assuming, as Griffiths does, that more meat consumption would be indicated by more knife marks. (ref. 8).

One could carry this further through toughness - cuts of meat (suggested by the look at other side below...), cooking techniques

Another description technique is the identification of a pattern, decoration, or maker's mark. There is no actual complicated technique, except a time-consuming one of actually flipping through the pages of literature (usually books), page by page, looking for a match. Matching a maker's mark is less time consuming than trying to match a pattern decoration. Matching a maker's mark usually has the added advantage of providing a time framework for when the ceramic item was manufactured. ^{Ref.} Not so for matching patterns. Often patterns that were successfully manufactured by one company were soon copied, stolen, or in many cases actually sold to other existing pottery companies. ^{Ref.} Indeed, the rise of transfer printed ware was so popular during the 19th century that companies existed solely for obtaining artist's patterns, reproducing the design on etched ^{metal} plates and selling the ^{metal} plates to any ceramic manufacturer that wanted to buy it (ref 10 and 11). Therefore, matching a pattern did not guarantee a date for the ceramic, nor did it even offer a name of the manufacturer—it only gave the name of the pattern. Although the description technique of use-marks and identification was interesting (although time consuming), there were other less esoteric descriptions that could be applied to most of the fragments. These were descriptions of the glaze and thickness of the fragment.

As I continued to use these techniques for ceramic analysis I became aware

Handwritten notes and scribbles in the bottom right corner.

of a different kind of problem—that of time involved in the analysis. Even the plainest fragment of white earthenware started out taking me at least five minutes of analysis. Any fancier kind of fragments took much longer. If a fragment had an identifiable pattern it could take up to an hour or more to identify the pattern or to discover that the pattern was not published in any current literature. (This was often the case. DeAngelo explained that there was a great scarcity in the literature of information concerning 19th and 20th century white earthenware.) My concern increased as the months went by with what felt like little headway. I analyzed approximately 3/4 of the artifacts using these "open ended" techniques. Although I was much more adept at the analysis at this point than I had been at the beginning, the work was still laboriously slow.

B. The Right Questions

Fortunately, I happened to talk to Marjorie Pratt concerning the lack of speed with which my analysis was going. Happily for me, she had a similar problem with analyzing St. Lawrence Iroquois pottery. In fact, she had helped to organize a group of people in order to come up with a comprehensive attribute list for Iroquois pottery and they all ran smack into the same problem. By recording everything anyone would ever want to know about St. Lawrence pottery they discovered they were taking an average of 20 minutes per single sherd. The problem as ^{she saw} ~~was~~ it was the open-ended possibilities of attributes that could be recorded, coupled with the erroneous assumption of a finite number of attributes. ^{CHUCKLE} When she realized this, she also understood that the basic problem was that an analyst should not begin by asking herself "what are the attributes?" but instead should begin by asking "what research questions do I want to study?" Then the only attributes to be concerned about would be those that reflect information relevant to those questions. (ref. 24.) I felt as though someone had just stated to me something that was obvious but that I had not seen before. My only comfort was that I was not the only person who had run into this problem.

A common "how" with either...

(Although upon reflection I realize that this is the basic approach to many problem solving techniques in the sciences.) I realized that I had indeed embarked on the ceramic analysis with very vague questions—if any—about the space-time or the datable age of the Erie Canal Village excavation. Instead I was interested in "telling all" about every ceramic fragment I had in front of me. Although I don't believe that there is an infinite number of attributes for the ceramics I was looking at, I still was listing various attributes that had no relationship except that they came from the same fragment. For example, what relationship does an attribute of having a blue transfer pattern of a Chinese garden have to do with an attribute of multiple knife use-marks?

Since I was 3/4 of the way through the ceramic analysis I decided to regard my "no question" method as at least a very good way for me to learn about ceramic attributes as it relates to all types of historical ceramic analyses. After all, in the beginning I knew nothing, Now I knew that I should ask questions and even had a good idea of what kind of questions to ask. In this sense it was a superb "learning experience," even if it was a poor "research design." I may still recommend it as a way to learn historical ceramic analysis. The question of how old the artifacts are was already answered by the high percentage of late 18th, early 20th century ceramics. Therefore, I decided to complete the remaining analysis as quickly as possible by describing the general attributes of the ceramics. You can see the difference in the analysis descriptions that start on Ceramic Analysis Sheet number 33. I decided to do this rather than try to come up with research questions to answer starting 3/4 of the way through because of the fact that more than enough time had been spent on the analysis. Time factors are also very basic research considerations that must be taken into account, as anyone on any kind of a schedule realizes.

C. Terms

When I began this analysis I assumed that there was a standard terminology shared by everybody in historical archaeology. I soon realized that this

I have read this
 and it is very
 interesting
 I will be
 happy to
 discuss it
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was an incorrect assumption. What is "vitrified-ware" to one is "semi-porcelain" to another and "ironstone" to yet another. I have seen "stoneware" used as its own category and also as a description of "white earthenware." I laughed out loud when I read Bernard L. Fontana's introduction to the 1972 Winterthur Conference on Ceramics in America. He was addressing an audience of ceramic specialists and was lamenting the fact of terminology gone wild—indiscriminate use of certain terms to represent many different types of ceramics. At one point he stated "I have come to the conclusion that we don't know what we are talking about." (ref. 7) Even so, I have used certain terms in precise ways and have kept the terms consistent throughout the paper. Most of my terminology comes from Lois Lehner's definitions since her book comes the closest to the age of the artifacts I was analyzing. (Ref. 11) Gordon DeAngelo also takes many of his definitions from her. I differ in some respects from other authors mainly in my use of the term "stoneware" which I do not use as a type of ceramic but instead use as a description of a type of ceramic. For example, "stoneware" may be part of a description of buff earthenware. My reason for doing this ^a was because stoneware is one of those ambiguous terms that may mean different things. The following are some of the terms I used and how I used them, and some frequently used terms that I chose not to use, and why:

Type of ceramic - I described the basic body of the fragment as white earthenware, buff earthenware, "color of"...earthenware, porcelain, or hard white earthenware.

Hard white earthenware - Any ceramic with a vitrified glaze. Often "ironstone" but not always. Modern Syracuse China falls in this category but is not ironstone. "Semi-porcelain" is also in this category. Syracuse China is a "semi-porcelain."

Ironstone - As a description of some hard white earthenware I used "ironstone" in a narrowly defined way meaning the ceramic that was manufactured during a specific period of time in England during the 19th century. The manufacturing technique was copied by American manufacturers but was already evolving into "semi-porcelain" ware. (Definition from Jean Wetherbee, ref. 21.) There are definite characteristics of "ironstone" that make it different from "semi-porcelain." Two are its off white body and its subtle bluish tinted glaze. Some authors use the terms "graniteware" or "stone china," which indicates the same thing. Part of this confusion is that the original manufacturers did not consistently use the term "ironstone."

China - I avoided this term. Originally it was used by manufacturers to indicate that the white earthenware came from China or was similar to fine Chinese porcelain. Recently it generally came to be used as a term for hard white earthenware just a step lower than porcelain. But the term has never been consistent and has often been manufacturer's "hype."

Clear glaze - A clear glaze is one which intensifies the body color of the clay. Usually a white fragment is a white body with a clear glaze. Buff ware or banded ware is often a buff body with a clear glaze. This should not be confused with white glaze.

White glaze - a white glaze is just that and was often used to cover an earthenware that was not white in color and therefore of lesser quality.

Porcelain - a narrowly defined term. At first it was the type of ceramic that came exclusively from China. They kept their manufacturing technique a secret from the European potters for years. Now porcelain is a type of thin ceramic fired at a very high temperature. Best identifying feature is its translucent quality when held up to light and an object put behind it. Often a fragment of porcelain can be distinguished from a fragment of white earthenware by looking through a hand lens at the glaze/body infusion line. The body also has a highly vitreous look to it (ref. 10.).

Transfer pattern - Already described in Method A. Most distinguishing characteristic is the appearance of several small dots that make up the pattern when seen through a hand lens.

Mulberry ware - transfer pattern in a purplish-mulberry color.

Flow blue - Cobalt blue patterns that "flowed" or ran when fired. Looks smeared.

Slip - Used instead of a glaze. A slip was a "wash" made of another type of clay. The wash was applied before firing. Albany slip was a type originally made of clay from the Albany area that gave a nice brown color to pieces. Often associated with crockery.

"Rockingham" glaze - shiny brown glaze that was originally associated with Bennington pottery.

Salt glazed - a type of glaze often identified with crockery. Most distinguishing feature is the "orange peel" look it gives to the fired piece.

Pattern - I tried to use this as a specific term for an organized picture type of decoration, such as a flower pattern or transfer pattern. Not to be confused with decoration.

Decoration - I tried to use this as a general term for a shape of a brim, scalloped for example, or a painted line on the rim or brim. A pattern is always a decoration but a decoration is not always a pattern.

Marks - indicates manufacturer's mark.

Use-marks - indicates types of scratches found in the glaze as indicated before. Taken from Dorothy Griffith's work (ref. 8). May show what the ceramic was used for. Caution should be used—use-marks can be confused with crazing when analyzing.

Parts of plates, bowls, cups, and chamberpots (terminology) are all taken from Dorothy Griffiths' diagrams which are included in this paper after the analysis sheets. Refer to them when needing clarification of the part described.

Crazing - The fine cracking that appears in ceramic glaze. This comes with wear, age, and quality of ceramic. Be careful not to confuse with use-marks when analyzing.

Spalls - The rounded "chips" that consist solely of the glaze, with perhaps a tiny portion of the body. This comes with wear and age of the piece.

Ghosts - This term applies to the etched-like quality that a decoration or pattern leaves on a glaze even after the pattern or decoration has faded and disappeared. Often at first glance it won't be seen and can be detected only by holding the fragment at an angle under a light. This term is exclusively mine and Gordon DeAngelo's. I ran across this phenomena and have not seen anything in the literature that describes it.

IV. A Side Track

One Wednesday afternoon while looking at what appeared to be plain, clear glazed white earthenware with no decoration, I discovered—while looking for use-marks—very distinct "ghosts" of floral design patterns on three different fragments. They were so clearly seen at a 30 degree angle in strong light that I was able to identify a nine-petal flower on one, a sunflower on another, and a grass, leaves and flower pattern on the third. I was quite surprised at this discovery. Since Gordon DeAngelo was not present at the time, and he is generally good at identifying floral patterns. I left the fragments for him to look at with a note asking him to identify the flowers and asked his impression of the etched-like patterns on the fragments. He saw the fragments the following day. I saw the fragments with his answering note the day after that. I was baffled by his reply which for all intents and purposes was "what flowers?" I took another look. The "ghosts" were gone! At first I thought Gordon had washed the fragments and had inadvertently worn off what was left of the pattern. But I knew Gordon would not have done that, but I still couldn't figure out what had happened. Upon taking a careful second look, I was able to see, very faintly, part of the sunflower, but the other two fragments' patterns were still gone. From the look of the sunflower "ghost" it would be gone in a few days, too. (It was.) What an

oddity. I waited to talk with Gordon and was able to show him the remaining bit of sunflower. He was relieved to know that his eyesight wasn't failing. He had never noticed this "ghost" phenomena before and knew nothing in the literature that mentioned it. He suspected a type of "over-glaze" design that was printed in a fugitive metallic enamel. We wondered if the design ghost had been decomposed by the bright light or perhaps hand oils. It generated some interesting speculation about all the plain, clear glazed white earthenware that I had been analyzing.

Well we go, again! There are so many things we might be able to learn if we asked the right chemist, metallurgist, or even, perhaps, Egyptologist, who had encountered such fading! I wonder whether Corning Glass or a good person/... could analyze the

V. Conclusion

The ceramic analyzing process that I was doing was a great learning technique of historical archaeological ceramic analysis, even if it was a poor research design because of the lack of any well-defined research questions on my part to address before attempting to describe endless attributes. If I had any vague questions they would generally have been concerning the dating of the ceramic artifacts and extrapolating to the dating of the Erie Canal Excavation. The dating for the artifacts seemed to be, generally, late 19th and early 20th century.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-6 W-75	Topsoil	hard white earthenware	2	Blue and white transfer-printed fragment. Pale blue with possible "Friburg" pattern (a gothic building). (Reference no. 12)
"	"	white earthenware	2	"Pearlware" like. No footrings. Rim fragments. Dated circa 1800-1850. (Ref. 18) 4mm. and 5mm. thick.
"	"	white earthenware	1	Calendar plate sherd. Dated 1914--April, May, and left half of June. No maker's mark.
"	"	white earthenware	24	Footrings on these fragments. Not datable: One footring fragment is very worn. May indicate that it sat on the footring (as opposed to "Sunday" dishes that were rarely used.) (ref. 3) This fragment has an almost complete footring. (May be from a gravy boat (ref. 3) or a soap dish (ref. 1)). A second footring fragment is lightly worn. Possibly a fragment from a "small soup tureen" (ref. 3).
"	"	white earthenware	23	Footring fragments. Lightly worn. One fragment may possibly be a plate fragment.
"	"	hard white earthenware	266	"Ironstone." Clear glaze. No decoration.
"	"	hard white earthenware	5	"Ironstone" 1 fragment of a cup 2 fragments of rounded food dishes 1 handle 1 rim fragment
"	"	porcelain	1	Maker's mark - Schwarzenhammer porcelain from the Schuman and Schreider company. Fragment is post 1905. Printed fragment. (ref. 14)
"	"	hard white earthenware	1	"Ironstone." Clear glaze. Predominant use--marks of heavy fork/spoon and some knife cuts.
"	"	hard white earthenware	1	"Ironstone" brim fragment. Clear glaze. Very light use. Only two marks of fork/spoon use. No maker's mark. Pattern is white leaf-type decoration on brim. No match of decoration.
"	"	hard white earthenware	1	"Ironstone" brim fragment with gold trim on the rim. Very light use--marks of fork/spoon type. A small spall.
"	"	hard white earthenware	5	"Ironstone." brim with rim. No use marks. All very worn on the rim.
"	"	white earthenware	1	Brim with rim (partial) and part of the side with partial foot rim. Very light use--marks (only one fork/spoon and partial fork/spoon mark. This may be due to the fact that this fragment is mostly brim and side.) Brim is decorated in a cobalt (continued)


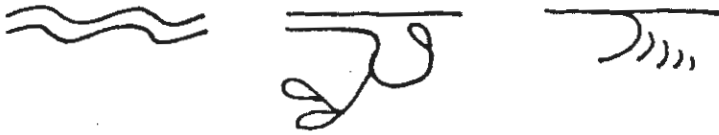
CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
0 W-75	Topsoil	white earthenware	1	(Continued from page 1) blue motif. "Flow Blue." Can't be dated exactly without more design. Probably 19th century. (ref. 5)
"	"	white earthenware	1	"Flow and blue." Rim and brim. Only one fork/spoon mark. Probably 19th century. (ref. 5)
"	"	white earthenware	2	"Flow blue." Bottom fragments. Oriental motif. Multiple fork/spoon marks and light amount of knife marks. Probably 19th century. (ref. 5)
"	"	white earthenware	8	"China" or <u>hard</u> white earthenware. Clear glaze with gold trim on rim. Blue, pink, yellow-decorated pattern (unidentifiable.) one fragment - brim with side and partial footring. No use-marks. Lightly worn on rim. Unidentifiable pattern on one side. Footring is moderately worn. one fragment - brim with rim. Pattern on one side. No use marks. Light use marks on rim. (does not indicate that the rim side was used as the storage. one fragment - brim with rim. No use marks. Pattern on one side. one fragment - brim with rim. No use marks. Rim smooth on one side to slightly mottled on the other. one fragment - Only with pattern. No use marks. one fragment - footring. Footring is moderately worn. Tiny part of the pattern. Two spalls - Pattern on both. No use marks.
"	"	white earthenware	4	Green colored decoration on clear glaze. Random coloration. Unidentifiable. one fragment - rim and brim with green decoration. No use-marks. one fragment - rim and brim with green decoration. No use marks. one handle one side with part of the handle. Probably cup fragments.
"	"	white earthenware	1	"Ironstone." Rim and brim. Clear glaze. No decoration. No use-marks.
"	"	white earthenware	1	"Ironstone." Brim fragment. Clear glaze. Rim trimmed with a blue line. Brim has evenly spaced grooves. Rim is lightly worn.
"	"	porcelain	1	Brim with rim. Ten mm. thick. Purple and green flower pattern. Rim decoration of gilt line. Rim decoration is worn away but the rim glaze shows no wear.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-0 W-75	Topsoil	white earthenware	9	Colored decoration of green, brown, yellow over glaze pattern. one fragment - Brim with rim. No use marks. Rim lightly worn. two fragments- brim. No use marks. four fragments- No distinguishing characteristics to indicate what part of the ceramic these fragments are from except that they all have part of the pattern. one fragment - Clear glaze. No pattern on the inside. Green letters FR printed on the outside. No use marks. one fragment - Clear glaze, no pattern. Has one fork/spoon use mark. The other side has what looks like green script but the letters shown are unreadable. Perhaps a signature.
"	"	white earthenware	1	15 mm. x 20 mm. rectangle. Blue transfer print design of a top of a building with trees in the background. No use marks.
"	"	white earthenware	1	23mm. x 25 mm. x 25 mm. Clear glaze with a "delft" type of decoration (but <u>not</u> delft). Green leaf with also some black and blue color. No use marks.
"	"	white earthenware	7	Clear glaze. Largest fragment 22mm. x 20 mm. rectangle. Panel fragment with a wear mark on the inside corresponding to the raised area on the outside. Suggests a storage mark from "nesting" like pieces. Possibly cups or bowls. Unidentifiable. The other six fragments have transfer blue pattern of lines and flowers.
"	"	white earthenware	1	Blue transfer pattern. Floral pattern. 15 mm. x 10mm. Somewhat rectangular. No use marks. Can not distinguish what part of the dish the fragment was from.
"	"	white earthenware	3	Mulberry ware. 1850 (1835-1850). On side is a transfer print with a bluish tint on the clear glaze. Highly spalled. Smallest fragment is 10 mm. x 10 mm. and is the only fragment with a use mark on the white (clear glaze) side of a fork/spoon variety. Inside glaze seems to be a manganese carbonate. Not enough of fragments to identify design or company. (Ref. 5)
"	"	hard white earthenware	4	Vitriolic green glazed hard white earthenware. Green glaze inside and outside. Two fragments are only spalls. Other two fragments are slightly curved. Probably kitchenware of the 1920's. (ref. 3) No use-marks.
"	"	hard white earthenware	1	Vitriolic clear glaze. No use-marks. Looks somewhat like a handle fragment. It is slightly molded.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
J W-75	Topsoil	buff earthenware	1	A spout with a "Rockingham" type of glaze. Possibly Benington pottery. Very vitrious therefore later fragment (20th century).
"	"	hard white earthenware	42	<p>"Ironstone"</p> <p>Two fragments of brim and rim with a gilt line trim on the rim. Overglaze design of tan dots on one fragment. Gilt trim is post 1857 (ref. 21). Gilt trim is heavily worn.</p> <p>36 fragments that suggest they are all from the same pattern: 17 are brim and rim fragments. Scalloped shaped brim with lines of dots between plain lines. It had been gilded but the gilt is now barely discernable.</p>  <p>One other fragment of brim and rim has metallic scratch marks on the rim and zero to light use mark. One footring fragment has moderate wear. One fragment is a molded rounded item. (At first glance it looks like a handle but it isn't—ref. 3) One fragment is not decorated, highly crazed with no noticeable use-marks. Three fragments of brim with some decoration as follows:</p>  <p>(End of 42 ironstone fragments)</p>
"	"	stoneware	40	<p>Salt glazed stoneware from at least seven different vessels. From red to grey body. Fired at 2200degrees. Non porous (ref. 20) Descriptions are as follows:</p> <p>A. 21 large fragments of "crockery storage vessels: one fragment 20 mm. thick. Bottom fragment. Brown Albany slip inside. white glaze on the outside.</p> <p>Eight Fragments 15 mm. thick with brown Albany slip inside and a white glaze on the outside.</p> <p>Two fragments 14 mm. thick. Brown Albany slip inside and white glaze on the outside.</p> <p>Three fragments 8 mm. thick with brown Albany slip inside and outside. (There might be manganese</p>

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
i. J W-75	Topsoil	stoneware	40 (continued)	<p>mixed in with the slip since it is so dark—ref. 3 Lughandle mark where the handle came off. Two of these fragments are brim fragments.</p> <p>One fragment is 8 mm. thick with a light blue glaze in both sides. 20th century (ref. 3).</p> <p>One fragment 15 mm. thick with Albany slip inside and a tannish grey glaze on the outside.</p> <p>One fragment 8 mm. thick. Albany slip inside, white glaze on the outside. Lughandle mark where the handle came off.</p> <p>One fragment 10 mm. thick. Albany slip inside and outside of sides. Bottom area on the outside has no glaze.</p> <p>One fragment 6 mm. thick. Albany slip inside and tan glaze outside.</p> <p>One fragment 8 mm. thick. Albany slip inside and grey glaze outside.</p> <p>One fragment 10 mm. thick. Brim fragment. Albany slip inside, white glazed brim and brown Albany slip under brim.</p> <p>B. 19 small fragments (sized 20 mm. x 30 mm. rectangular and smaller) Storage vessel fragments of the stoneware.</p>
"	"	concrete	1	With moderate sized aggregate.
"	"	redware	3	<p>Shapes suggest a milk dish (ref. 3). One fragment 45 mm. wide and 8.5 mm. thick. whole side with rim and the beginning of the bottom. Sides with no brim and with a rim. Rim has a black glaze (probably an iron oxide glaze— ref. 3). Color of the glaze may be due to a small amount of copper oxide mixed in with the iron oxide—ref. 3. Where the black glaze has chipped off a green color is left. Top of the side and rim has a glaze pattern on it as follows:</p> <p>Second fragment 6" long and side 45 mm. high. No actual glaze left intact but again, as above, a greenish color swathed across part of it suggesting a copper oxide glaze that has worn off. Green color on both the inside and outside of the side fragment. No brim. 8.5 mm. thick.</p> <p>Third fragment 80 mm. x 45 mm. Side is 45 mm. high. With the same greenish mottled tint</p>

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-J W-75	Topsoil	redware	3 (continued)	<p>on the outside of the side near the rim and also near the bottom.</p> <p>NOTE: In all three redware fragments there are very neat, tight, evenly spaced striations on the inside only with a rough mottled surface on the outside. Even though the thicknesses are close, it is doubtful that all the fragments are from the same vessel. The reason is that one fragment has a distinct shape from the glaze on the rim while the other two fragments do not. However, thicknesses, side width measurements, and greenish tint on all three seem to suggest some relationship. (perhaps "wasters" of the same model vessel—ref. 3).</p>
N-40 W-20	B.D. 6"-9"	light buff earthenware	132	<p>Clear glaze. (Intensifies the buff color) "Bonded ware." Glaze is very chipped with some fragments having no glaze at all. Also very crazed. No use-marks visible.</p> <p>two handles eight rims with brims four bases with footrim the rest are obscure fragments Thickness 7.5 mm. (brim) (ref. 20)</p>
"	"	hard white earthenware	4	"Ironstone." Highly crazed. Blue tint. High use-marks of forks/ spoons and knife. Five mm. thick.
"	"	thermo setting plastic	2	Circa post 1920. Blue/green color. See ref. 2.
"	"	hard white earthenware	14	"Ironstone." Very light use-marks. Perhaps utilitarian ware (i.e. bathroom ware, soap dishes, etc.) One fragment with side, footring, and bottom. Footring has moderate to heavy wear marks. Use-marks on the inside include a circular mark and various small marks that are neither scruff marks (marks made during transport, storage, etc.) nor fork/spoon or knife marks. Thickness is 3.5 mm.
"	"	cream earthenware	4	"Stoneware." Two fragments salt-glazed. Brown Albany slip on inside. Body is cream colored with no aplastic 6 mm. thick. One fragment brown Albany slip on outside with light clear glaze on inside. One fragment with brown Albany slip inside and outside.
"	"	hard white earthenware	44	<p>"Ironstone."</p> <p>Three fragments with footring. Footrings of maderate wear. Heavy use-marks inside. Heavy fork/spoon marks and multiple scruff marks.</p> <p>One fragment with rim. Light to no use marks.</p> <p>The other fragments are obscure (can't tell if the fragment comes from rim or side, etc.)</p>

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SQU	E	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-20		6"-9" B.D.	hard white earthenware	44 (continued)	NOTE: A few of the fragments have multiple use-marks but not the usual fork/spoon, knife marks. At first glance they look like knife marks <u>but</u> they are very short.
"	"	"	white earthenware	5	Transfer print. Decoration is brown, yellow, light blue. Nothing identifiable. Overglaze pattern. One rim fragment with brown overglaze pattern. Border pattern.
"	"	"	white earthenware	2	Blue transfer pattern. Badly chipped glaze. Leaf pattern. 30mm. x 15mm. (rectangular shape) and 15mm. x 20mm. are the sizes.
"	"	"	white earthenware	1	Green glaze inside and out. Size 35mm. x 25mm. No use marks. Mottled wear on inside.
"	"	"	white earthenware	1	Green/blue glaze on outside. white on inside. Inside has heavy use-marks if knife and fork/spoon marks. 25mm. x 20mm.
"	"	"	red earthenware	1	White (powdery-type) slip glaze that is badly decomposed on one side only. The flat rim or top (can't tell which) has lateral striations. Outside very rough. Perhaps early 19th century. Size 20mm. x 17mm. (approx.) Thickness 2.5 mm.
"	"	"	white clay tobacco pipe	1	Size 9mm. x 11mm. x 15 mm. No decoration. Thick bowl (4.5 mm.) No marks. Fine finish.
"		9"-12" B.D.	red earthenware	2	Remnants of the white slip glaze on one fragment. where the white has chipped off there is a white powdery type of residue left (as in the one above). Glaze is actually a clear lead glaze that enhances the red in the body. It is a side, rim, and brim fragment. 5mm. thickness, 50mm. long. The second fragment has only the slip remnant on it. It is either a brim and rim or a base fragment. Slip on inside and outside (two sides). Thickness 9mm.
"	"	"	white earthenware	1	"Flow Blue" type. No use-marks. Floral pattern with bands. 1840-1910+ (mean date 1890)—assuming flow blue. Suggests Chinnoisaire pattern. (ref. 22)
"	"	"	white earthenware	1	Blue transfer print. Not identifiable pattern.
"	"	"	white earthenware	1	Blue pattern. May be blue edged ware but not enough of it to be sure. (suggestion of blue edged ware from Gordon De Angelo).
"	"	"	light buff earthenware	57	Clear glaze (intensifies the buff color). "landed ware." Glaze is very chipped. some fragments have no

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-20	9"-12" B.D.	light buff earthenware	57(continued)	glaze or very little. 52 fragments with glaze 4 fragments with rim 1 handle
"	"	white earthenware	11	No glaze left. Also split.
"	"	thermo plastic	1	Grey color. circa post 1910 thermo plastic. (ref. 2)
"	"	thermo setting plastic	1	Circa post 1920. Blue/green color. (ref. 2)
"	"	porcelain	1	Handle. Very small as in a doll set (cups). Blue pattern that is not identifiable.
		white earthenware	1	Green and lavender glaze. 20th century. (G. DeAngelo) (ref. 3)
		white earthenware	1	Blue band on rim. Split. No identifiable marks. Light wear marks on rim.
		porcelain	2	White body. Very light second glaze. Brim with rim. Rim has decoration of embossed swirls. No marks. Footring moderately worn. No use marks. Storage scruff marks on the slightly raised parts of the scalloped brim. 2mm. thick. Little to no wear marks on the rim.
		porcelain	1	White body. Brim with rim. Footring. Footring is very worn. Beginning of a saucer ring. Decoration consists of scalloped rim and repeat of scalloped shell type design 7mm. down on the brim. No color. No identification. Classic motif—Greek revival. (ref. 3).
		grey earthenware	1	"Stoneware." Glazed on both sides. Greyish color. Early 20th century. (ref. 3) 7.5 mm. thick.
		buff earthenware	1	"Stoneware." buff body. Glaze on one side and Albany slip on the other. 9mm. thick. Even striations on brown slip.
		buff earthenware	1	"Stoneware." Buff body. Glaze on two sides. 7 mm. thick.
		white earthenware	1	Possible cobalt blue. Chip from rim. No identifiable pattern. 10mm. x 10mm.
		white earthenware	3	Highly crazed. Blue transfer pattern. Two fragments do not have enough of the pattern to identify. One


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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-7 W-10	9"-12" B.D.	white earthenware	3 (continued)	fragment has identifiable water but that is all. No marks. No use-marks.
		porcelain	1	Doll sized saucer. (brim 10mm. long) White. Footring, moderately worn. Raised "dots" as design on brim.
		white earthenware	1	Blue glaze on inside. White outside. Heavy fork, spoon and knife use marks. 10mm.x 12mm. size. 4.7 mm. thick.
		red earthenware	13	four very smooth and thin (1.3 mm.) three very rough and thicker (5-6mm.) one rim-blackened-3.5mm thick. Blackened on the outside. perhaps burned. one chip - smooth on one side with even striations one chip - smooth on outside. No striations. two chips- no striations. rather rough on one side. one chip - very smooth on one side. one 3mm. thick. Plain, no decoration (12mm. x 17 mm.) one 4.5 mm thick. Plain, no decoration (7mm. x 10mm.) one 2.5 mm thick. Plain and smooth. (10mm. x 10mm.)
		hard white earthenware	31	"Ironstone" One fragment of rim. 6.5mm. thick. Light to moderate scuff marks on the rim. Possible storage marks. One fragment with footring Light to moderate wear marks on the footring. Highly crazed. 5mm. thick. One fragment with footring. Light wear marks on footring. Inside light to moderate use-marks of knife and fork/spoon marks. Little crazing. 4mm. thick. One fragment with footring and center and brim. Very light use marks. Moderate crazing. 6.5 mm. thick. One side and rim fragment. No crazing. Rim has little to no wear. Inside has little to no wear marks. Inside has a 90 degree scratch that does not look like a scuff mark, storage, or use mark. One fragment with footring. Footring has no to very light wear. Inside--no use marks. Moderately crazed. 2.4mm. thick. One fragment with footring. Footring with light to moderate wear. Inside moderate use marks. (fork/spoon marks) Moderately crazed. 3.5mm. thick.

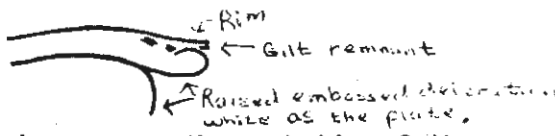
CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-20	9"-12" B.D.	hard white earthenware	31 (continued)	<p>"Ironstone" One fragment with footrim and rim. Distance from footrim to rim is 20mm. Perhaps a doll's set dish. Footrim is very lightly worn and inside has no use marks. Moderately crazed. 2.4mm. thick.</p> <p>One fragment with footrim and rim. Seems to be from the same as above. Distance from footrim to rim is 20mm. Footrim very lightly worn and inside has no use marks. Moderately crazed. 2.4mm. thick.</p> <p>One fragment with rim. No use-marks. The rim has a scalloped edge. 2.9mm thick.</p> <p>One fragment 2.9 mm thick. Size 25mm. x 25mm. with one side 30mm. wide. No use marks, no wear marks, no crazing.</p> <p>One fragment of rim 2.3 mm. thick. No use marks. Very light wear. Light crazing. Size 15mm. x 9mm.</p> <p>One fragment 3.5 mm thick. Highly chipped. Outside has glaze but inside has only a small area of glaze left. Moderately worn. Lightly crazed. Size 28mm. x 32mm.</p> <p>One fragment 4.3mm. thick. Highly vitrious. Moderate to heavy crazing. No mark. No decoration. No use-marks. Storage (scruff) marks on one side.</p> <p>One fragment 3.9mm. thick. Highly vitrious. Moderate to heavy crazing. Spalled. No Mark or decoration. Light use-marks of knife and fork, spoon type.</p> <p>One fragment of rim 10mm. long. Moderately worn.</p> <p>One fragment of side with brink. Inside use-marks of fork/spoon and knife. Brink is spalled (line of small spalls) on inside and is moderately worn on outside. Outside of piece is moderately worn with heavier wear on brink. Heavily crazed. 4mm. thick.</p> <p>One fragment 4.2mm. thick. Side piece. 20mm. x 13mm. Inside has no use-marks but has vertical storage scruff marks. Outside has remnant of over-glaze pattern of leaf and leafy design. No color left, just glaze dotted design.</p>

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-20	9"-12" B.D.	hard white earthenware	31(continued)	<p>"Ironstone" One fragment of rim and brim. 3.3 mm. thick. Very light wear on brim. No use marks on inside. On outside, decoration of raised dots (pencil point size) as follows:</p> <div style="text-align: center;">  <p>No crazing.</p> </div> <p>One fragment 4.3 mm. thick. 18mm. x 11mm. size. Slightly curved. Outside is moderately worn with multiple storage scrape marks and scratches. Inside has no marks.</p> <p>One fragment 4.1mm. thick. Slightly curved. Triangle shape. 21mm. x 16mm. x 24mm. Highly crazed. Inside has no use marks. Outside moderately worn with storage scratches and other scratches.</p> <p>One fragment with rim 3.5mm. thick. 18mm. x 14mm. x 23mm., is triangle size. Rim is heavily worn. No use marks. Outside moderately worn and scratched. Highly crazed.</p> <p>One fragment 2.5mm. thick. Triangle size 20mm. x 24mm. x 18mm. Moderately crazed on one side only. No use marks. Very light wear marks.</p> <p>One fragment with rim 2.5mm. thick. Rim heavily worn. Outside has decoration of raised dots 3mm. below rim. Dots are pencil-point size. No crazing.</p> <p>One fragment with rim. 2.5 mm. thick. Rim light to moderately worn. Rim has a series of storage marks on it. No use marks. Moderately crazed on both sides.</p> <p>One fragment 2.2 mm. thick. No use-marks. Moderately crazed.</p> <p>One fragment 2.2 mm thick. No use marks. No crazing. 14mm. x 14mm. x 6mm. triangle shape.</p> <p>two fragments of very chipped curving pieces. Blue cobalt has pooled into the glaze in the depressions. This may indicate pre-1850. (ref. 21).</p> <p>One fragment of rim with some brim. 6mm. thick. Lightly worn. Light storage marks.</p>

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
E-4 W-20	9"-12" B.D.	hard white earthenware	31 (continued)	<p>"Ironstone" One fragment of brim with no rim. 6mm. thick. shape as shown. Inside moderate storage marks. outside moderate wear on raised part.</p> <p>"Semi-Porcelain" One fragment 2.6mm thick. triangle shaped. Size 35mm. x 25mm. x 43mm. Clear glaze on both sides. Outside has remnant of gilt overglaze decoration. No identification of decoration (too little). No crazing.</p> <p>One fragment 2.5mm. thick with rim. Highly vitrious. Scalloped rim with a remnant of gilt trim on rim. Also partial embossed decoration on brim. No evidence of gilt trim on embossing. No use-marks although moderately worn on outside of fragment. 25mm. x 15mm. size.</p>  <p>Scruff marks are on the outside of the fragment. (opposite side of the decoration) Decoration is worn on the raised part. Rim is moderately worn. No identification.</p>
		white earthenware	18	<p>One fragment 4.5mm. thick. 20mm. x 12mm. size. Decoration green and brown leaf-like. Light to moderate wear on both sides.</p> <p>One fragment 7mm. thick with rim. Clear glaze. Light wear on rim. Storage/moving marks on one side. No use marks.</p> <p>One fragment 6.9mm. thick. Triangle size 22mm. x 20mm. x 17mm. One side has light wear with indistinguishable marks. Highly crazed.</p> <p>One fragment 4mm. thick with rim. Little wear on rim. Little wear on inside or out. Very light crazing.</p> <p>One fragment 4.1mm. thick. 13mm. x 11mm. x 7mm. x 12mm. size. Highly crazed. Spoon/fork mark on one side. Other side is lightly worn.</p> <p>One fragment 2.3mm. thick. 16mm. x 16mm. x 17mm. size (triangle) Light crazing. On one side storage scruff marks other side very light wear marks.</p> <p>One fragment 5mm. thick. Light crazing. 15mm. x 5mm. x 15mm. triangle shaped. One side light wear. Inside light wear. Evidence of two fork/spoon use-marks.</p>

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-20	9"-12" B.D.	white earthenware	18(continued)	<p>Eleven fragments less than 10mm. long on a side:</p> <p>One fragment 4.5mm thick. Moderate crazing. Light to moderate wear on one side. Light wear on opposite side. No use marks.</p> <p>One fragment 4.2mm. thick. Moderate crazing. Light wear.</p> <p>One fragment 3.7mm. thick. Moderate crazing. Moderate wear on both sides. Horizontal scratch on one side.</p> <p>One fragment 3.2 mm. thick. Highly crazed. Slightly curved. Inside curve very light wear. Outside has several parallel scratch marks. No evidence of use marks.</p> <p>One fragment 4.2mm. thick. Highly crazed. One side moderate wear with one possible knife use-mark.</p> <p>One fragment with rim. 2.8mm. thick. Rim is lightly worn. Highly crazed.</p> <p>One fragment 3.5mm. thick. Highly crazed. One side very light wear marks. Other side has moderate wear (storagemarks).</p> <p>One fragment 2.7mm thick. Moderately crazed. Light wear. One side has moderate storage marks. (scruffs)</p> <p>One fragment 2.5mm thick. Moderately crazed. One side is moderately worn with storage marks.</p> <p>One fragment 2mm. thick. Moderately crazed One side moderately worn. Multiple knife and fork/spoon use-marks.</p> <p>One fragment 4.2mm thick. Lightly crazed. Slightly curved. Inside curve one very light <u>possible</u> fork/spoon mark. Other side moderate wear with storage marks.</p>
		white earthenware chips	38	White earthenware. Little to no glaze left. Various sizes.
		redware	1	Refined redware. Burned. Clear lead glaze. No date. (It is still being made today—ref. 3)
N-4 W-20	12"-15" B.D.	hard white earthenware	1	4.5mm. thick. 32mm. x 30mm. x 40mm. x 20mm. Semi-porcelain. Moderately crazed. Decoration of transfer print type in a light brown. Leafy-type pattern. Very little wear. No use marks.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-20	12"-15" B.D.	white earthenware	1	One fragment with rim. No crazing. Rim is lightly worn. Evidence of storage marks on rim. No use marks on inside or outside.
		white earthenware	1	3.8mm. thick. Decoration—one side brown Albany slip along with clear glaze giving brown, white, black banded ware type pattern. Inside clear glaze, badly chipped. Outside highly crazed.
		white earthenware	1	Glaze remains on one side only. Cobalt blue. Possibly "flow blue." Possible tip of a leaf pattern. Not enough of pattern to identify. Highly crazed.
		white earthenware	2	Cylindrical fragments (as though part of a figurine's arms. Light blue in color. No design. Lightly crazed.
		white earthenware	1	3.8mm. thick. Clear glaze on one side. Lavender on the other. Highly crazed. Slightly curved. No use marks.
		thermo setting plastic	1	circa post 1920. Blue/green color. Beechnut baby food top(mark on item.) (ref. 2.)
		white earthenware	15	chips. 2 fragments highly crazed. Clear glaze. No use-marks. Lightly worn. 13 fragments with barely any glaze left. Glaze left is highly crazed.
		white earthenware	1	6.4mm. thick. Clear glaze. Highly crazed. Moderately worn. Knife use-mark. Also storage marks on one side.
W-0 N-60	6"-10" B.D.	hard white earthenware	1	"Ironstone." Part of brim and center. 7.2mm. thick at brim. 5.6mm. thick at center. Highly crazed. clear glaze. Brim has raised parts. Inside is highly worn with multiple fork/spoon and knife use-marks. Outside is highly worn with storage/stacking marks.
		porcelain	1	Cylindrical shape with a hole part way through it. Hole is 4mm. diameter. Shape is like the bottom of a small bowling ball. Glaze is clear with blue parts. Blue decoration consists of lines both straight and wavy. Not enough to identify. Thickness is 18mm. (diameter). Circumference is 55mm. at largest part. Length is 27mm.
		white earthenware	1	one fragment of brim and rim. 2.4mm. thick. Rectangle 9mm. x 9mm. One side has multiple use marks of fork/spoon type. Also storage marks on other side. Rim is moderately worn. moderately crazed.
		white earthenware	1	Fragment of brim and rim. One side has heavy use mark of fork/spoon type. Also storage/stacking use mark on same side. Rim is moderately worn. 2.6mm. thick.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-6 W-0	6"-10" B.D.	white earthenware	1	Fragment 4.2mm. thick. Clear glaze. No decoration. Fork/spoon and knife use-marks on one side. Other side has multiple scratches--some are storage marks.
N-0 W-0	scraping white to tan clay	white earthenware	1	Fragment of rim and part of brim or side. Blue decoration. Transfer pattern on one side. Edge is lightly worn. Clear glaze on the other side. Multiple scratches on blue side with fork/spoon type of scratches and storage marks. On the other side are storage marks. That side is highly scratched.
		hard white earthenware	1	"Ironstone" chip. No crazing. Size 20mm. x 15mm. Highly worn with multiple fork, spoon and knife marks. Also storage marks.
		white earthenware	1	4.3mm. thick. Clear glaze. Highly vitrious. Highly crazed. One side has multiple use-marks. Fork/spoon and knife and storage marks. Other side is moderately scratched with at lease one storage mark.
		white earthenware	1	3.4mm. thick. Clear glaze. Highly vitrious. Slightly curved. Inside has no use-marks. Outside has multiple storage scratches and marks. Highly crazed.
metal detector soundings	---	grey earthenware	1	"Stoneware" 7.7mm. thick. Clear glaze on two sides, rim and side. Outside has moderate amount of scratches with two that look like storage marks. Inside has no scratches that look like storage marks. Light amount of unidentifiable scratches. Possibly a storage vessel.
	---	redware	1	chip. Possible brick piece.
	---	white earthenware	2	One fragment 2.5mm thick. Rim and side. One side has multiple use-marks including fork/spoon and knife marks. Rim is heavily worn. Other side has multiple storage marks and random scratches. Highly crazed. One fragment 3mm. thick. Rim and side. One side has multiple use marks of fork-spoon and knife use marks and multiple random scratches. Rim is moderately worn. Other side has moderate amount of scratches with some storage marks. Highly crazed.
N-60 W-10	20" B.D.	white earthenware	1	Hard--"ironstone"--3.3mm. thick. Curved. Inside has multiple use-marks and scratches. One scratch has a residue of a gilt type of material on the scratch. Possible utensil mark or possible evidence of what was in the ceramic at one time. Outside is highly scratched when seen through a 30x lens. Possible storage scratches. 38mm x 15mm x 42mm x 2mm. Triangle shape.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-10 W-10	20" D.D.	white earthenware	5	<p>One 4.8mm thick—35mm. x 14mm. x 35mm. x 2mm. (triangle shaped with 2mm. on tip.) Highly crazed. High use-marks and multiple fork/spoon and knife marks.</p> <p>One—5.4mm. thick—18mm. x 16mm. x 4mm. x 13mm. One side has multiple storage marks. Other side has multiple use marks of fork/spoon and knife type. Highly crazed.</p> <p>One—4.7mm. thick. Highly crazed. 25mm. x 15 mm. x22mm (triangle) One side is highly scratched with multiple storage marks. The other side has multiple use-marks of the storage, fork/spoon variety. Highly crazed.</p> <p>two fragments are small chips. Glaze is highly crazed. Glaze shows evidence of possible storage marks.</p>
		redware	1	<p>1.4mm thick. Smooth on one side. Evenly rough on the other. Thickness indicates 20th century. (ref. 3)</p>
N-40 W-67	no depth indicated	hard white earthenware	24	<p>"Ironstone." Eight pieces are chips. The largest is 13mm. x 10mm. x 13mm. x 12mm. with one possible knife use-mark. No evidence of use marks on the other chips. Chips possible spalls.</p> <p>16 fragments "ironstone"</p> <p>One fragment of side and rim. 2.3mm. thick. Raised design on one side. Slightly curved. Inside of rim is moderately worn. Inside is spalled. No evidence os use-marks. Design is a wheat type. (ref. 21.)</p> <div data-bbox="906 1322 1091 1507" data-label="Image"> </div> <p>red marks are spalls.</p> <p>One fragment of side and rim. 2.5mm. thick at lower part and 3.4 mm. thick 10mm. below rim. 36mm. x 43mm. x 48mm. size. (triangle.) rather plain design only a series of lines 3 and 4 mm. below rim. Slightly curved. Rim is moderately worn. Inside has storage use-marks, light amount. Outside has scratches moderately with some possible storage use-marks.</p> <div data-bbox="971 1795 1224 1892" data-label="Image"> </div> <p>One fragment of matching side and rim. Glued to above fragment to make one fragment.</p>

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4J W-67	None indicated	white earthenware	5	<p>Side with rim. 2.3mm. thick. 15mm. x 10mm. x 12mm. x 15mm. Gilt on rim. One side has transfer print remnant. No color is evident. Other side has multiple storage/stacking abrasions with light evidence of fork/spoon use-mark. Rim is lightly worn. Heavily crazed.</p> <p>Shard is a bottom with footring. Bottom inside is highly worn with multiple storage/stacking abrasions. Also fork/spoon use-marks. Footring is lightly and moderately worn. Highly crazed.</p> <p>Side with rim. One side is chipped (inside). Chipped side has a small bit of gilt on the glazed part. Rim is lightly worn with no use-marks and light storage/stacking or in ground abrasions.</p> <p>Fragment 3.1mm. thick. 9mm. x 8mm. x 8mm. x 10mm size. Clear glaze on both sides. Highly crazed. Remnant of a transfer pattern on one side. Leafy/flower pattern. No color. Other side is lightly worn with two storage/stacking marks.</p> <p>Chip. With barely any glaze left. No decoration. Highly crazed. No marks.</p>
		white earthenware	1	Blue cobalt glaze on one side. No pattern. Solid blue with multiple stacking/storage marks. Other side has all glaze worn off.
		white earthenware	2	Blue transfer pattern on one side only. Leafy outdoor scene. Glaze has multiple use-marks: stacking/storage, fork/spoon and knife. Highly crazed.
		buff earthenware	1	Albany slip on one side. Clear glaze on the other. Albany slip side is highly chipped. 7.6mm. thick. Other side has multiple stacking/storage marks. The slip is a "Bennington Pottery" type.
		buff earthenware	1	Very chipped. Only a small part of Albany slip left on one side. Not large enough to see any use-marks.
		salt glazed stoneware	1	7.2mm. thick. Size is 39mm. x 45mm. x 35mm. x 34mm. Albany slip on one side. Unglazed on the other. Highly crazed. Multiple parallel abrasions.
		white earthenware	1	Green glaze on both sides. Side and rim. No use-marks on outside. Very little use-marks in inside— one mark possibly a storage abrasion. 3.3mm. thick. Post 1900 (ref 10 and 12)
		burned bone	2	Looks like brim and rim. 5.3mm. thick. Size 15mm. x 10mm. White chalky material on the outside may indicate burning. (Ref. 15) Decoration: two parallel indented lines on brim. Rough interior. Striations on rim.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N 7 W-07	None Indicated	burned bone	(continued).	Unidentified fragment. 7mm. x 10mm. rectangle. No decoration. Rough interior. White chalky material on one side only.
N-70 W-30	Sod	white earthenware	1	Hard "ironstone." 3.4mm. thick. Slightly curved. Inside has moderate wear with three spoon use-marks. Outside has multiple stacking/storage abrasions and marks.
		white earthenware	1	Blue transfer print of a chinese-type building with leafy decoration. Glazed on two sides. Blue print on one and clear on the other. Blue side has high use-marks. Also multiple fork/spoon and knife use-marks. White side has multiple stacking/storage or in ground marks and abrasions. 3.6mm. thick.
		white earthenware	Chip.	Clear glaze. No marks or abrasions.
	level 3	porcelain	1	Two fragments glued together. Brim and rim. No colored decoration. All white. Rim is slightly scalloped. Raised decoration on top part of brim. A wheat-type of pattern with scallops under the plant. No mark. Light wear on rim. Heavy use-marks on inside with multiple fork/spoon use-marks and knife use-marks. Other side has very little abrasion.
N-30 W-0	scrapings to clay	black basalt stoneware	1	<u>ocarina</u> ("sweet potato") High note end. It has part of two air holes each identified as 1D and 2E. Identified from the Sears and Roebuck catalogue of 1897. Black basalt dates it as late 19th century and/or early 20th century. (ref. 9, page 532.)
		hard white earthenware	5	"Ironstone." One handle. Moderate wear on two opposite sides. One fragment slightly curved. Glaze on the inside only. No visible use marks. One fragment 4mm. thick. size 30mm. x 25mm. x 30mm. x 39mm. One fragment. Very little glaze. Not enough to measure size or thickness. Highly scratched with a series of parallel lines along the whole length of the glaze. One fragment—chip or spall. No evidence of use.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-3 W-0	Scrapings to clay	porcelain	3	"Chunks." fragments are odd sizes suggesting part of a figurine or other decorative/ thick porcelain feature. Only clear glaze is visible on a small percentage of the total pieces. No evidence of use marks. Approximate sizes: 23mm. x 8mm. 10mm. thick 22mm. x 12mm. 5mm. thick 11mm. x 9mm. 8mm. thick
		white earthenware	33	Thirty fragments are small (15mm. x 15mm. or less). Five fragments are larger : One fragment is 7.3mm. thick. Size is 26mm. x 15mm. x 28mm. x 5mm. Clear glaze. Very lightly worn. No use marks. No crazing One fragment 4.5mm. thick. 30mm. x 15mm. x 30mm. x 23mm. Highly crazed. Partial bottom with footring. Inside is highly worn with multiple use marks of the fork/spoon, knife variety. Footring is moderately worn. One fragment 5mm. thick. 33mm. x 13mm. x 29mm. x 11mm. Bottom with footring. Highly crazed. Inside is highly worn with no distinguishing use-marks. Footring is light to moderately worn. One fragment 3mm. thick. 20mm. x 38mm. x 17mm. x 35mm. Part of brim and rim. Gilt trim on rim. Classic "sea shell" type of raised design. Very light wear on rim. No use marks. (Ref. 3)
		white earthenware	1	3.5 mm. thick. Highly crazed. Brim. Transfer tan pattern, highly worn. Pattern is leaf and/or flower design. Not enough to identify. No marks. No use-marks.
		white earthenware	1	6mm. thick. Clear glaze. Cobalt blue design of a blue star 14mm. across. Fragment is a side or a brim with part of the rim. Rim is highly worn. Various stacking/storage marks on both sides. No other use-marks.
		white earthenware	1	Spall. Highly crazed. Green decoration— not enough to identify. Not geometric. No use-marks




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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-50 W-0	Scraping to clay	white earthenware	1	3mm. thick. Highly crazed. Green leaf decoration over clear glaze. No use marks.
		grey earthenware	1	2.8mm. thick. Multi-color glaze on one side. Green on the other. "Carnival glass." Early 20th century (ref. 3)
		white earthenware	1	8mm. thick. Green glaze on both sides. 20th century (ref. 3). Possible storage or mixing vessel.
		cream earthenware	1	9mm. thick. Albany slip on one side. Clear glaze on other. "Crockery" or storage wear. 20th century (ref. 3). Storage marks on clear glaze.
		redware	4	Two fragments are very light—almost a cream color. Unidentifiable pieces. Very rough. No glaze. One fragment smooth on one side and rough on the other. No noticeable glaze. Parallel marks, all even, indicating machine made. 20th century (ref. 3) One fragment 11mm. thick. Possible partial clear glaze on one side. No use marks. Very porous.
		cream earthenware	1	"creamware" Orange, possible iron oxide glaze. Slightly curved. Inside of curve parallel, evenly sized marks. Outside slightly darker. Parallel marks, slightly noticeable. Possibly machine made. Suggests a drain-pipe type of use.
N-40 W-10	6"-9" B.D.	white earthenware	1	Two plate fragments glued together. 4mm. thick. Clear glaze. Highly crazed. Rim, brim, brink, side, center. (reverse side—base and footring.) Remnant of gilt on rim extending 5mm. into brim. (gilt was 5mm. thick.) No other decoration. No mark. Inside has multiple fork/spoon marks and multiple knife marks. back has moderate storage marks. Footring is lightly to moderately worn. Rim is lightly to moderately worn with glaze highly worn.
		red earthenware	14	Brick fragments
		red earthenware	5	2mm. thick. Smooth on one side and slightly rough on the other. Possible flower pots. 20th century (ref. 3). Evidence of machine-made marks (parallel even lines.)
		cream earthenware	8	"Banded ware." Glaze is highly crazed and chipped with not much glaze left intact. 7mm. thick. Evidence of spoon use-mark. (2 spoon marks on one fragment.) Multiple storage marks.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-10	6"-9" B.D.	white earthenware	1	Thickness 5.5mm. Highly crazed. Clear glaze. Multiple use-marks of fork/spoon, knife variety. Also storage marks.
			1	4.1mm. thick. Highly crazed and chipped. Spalled on both sides. Clear glaze. No evidence of utensil use marks. One long storage use-mark.
			1	5.5mm. thick. Clear glaze. Rim fragment. Highly chipped. Very light wear. No evidence of use-marks.
			1	Chip. Clear glaze. Highly crazed. Multiple fork/spoon and knife and storage use-marks.
			1	4mm. thick. Clear glaze. Highly crazed. Light use-marks of fork/spoon type. One possible knife use-mark. Various storage scratches and marks.
			1	Interesting chip. On first glance it looks like a clear glaze with no decoration. Under magnification it shows a clear glaze with very distinct etched 9-petal flower design—five flowers altogether. Colored glaze has been removed by ground acids/alkalines leaving only the "ghost."
			2	One fragment 3.5mm. thick. Clear glaze. Highly crazed. No color left, but "ghost" of large flower with approximately 8 petals evident. Dots evident from transfer print technique. Sunflower type of flower. Multiple storage marks and other unidentifiable marks on opposite side. Second fragment 3.5mm thick. Clear glaze. Highly crazed. Hint of blue, red, and yellow on a flower and leaf type pattern. Evidence of transfer pattern with hand painting on top of it. This technique was done in both 19th and 20th century. Opposite side has a small mottled orange peel type of surface that suggests salt-glaze, but isn't.
			2	"Ironstone." 3mm. thick. Highly crazed but crazing is not deep. Only use mark evidence is two storage marks.
		Salt Stone-glaze ware	1	Clear glaze. ^{Salt glazed} white earthenware body. Two parallel raised lines, slightly curved. Suggests bottom of fragment. No use-marks.
		white earthenware	1	3.2mm. thick. Clear glaze. Highly crazed. High use-marks of fork/spoon variety and storage marks. no decoration or maker's mark.
		white earthenware	1	"Ironstone." 4.5mm. thick. Clear glaze. Highly crazed. No use-mark.

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SQUAD	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-10	6"-9" B.D.	white earthenware	1	3mm. thick. Clear glaze. Very light crazing. "ghost" of decoration (leafy type). Very light use-mark (one) possible knife type on decoration side. Moderate storage marks on the other side.
		white earthenware	1	2.9mm. thick. Clear glaze. Moderate shallow crazing. Blue cobalt decoration or writing. Possibly part of a mark. Looks like:  Hand painted. Probably not slightly curved. marks. Blue writing. marks. One possible fork/spoon use-mark. Other side has one storage mark. Very light use-marks. May be more identification information available later.
		white earthenware	1	Chip. Clear glaze with blue decoration of a building. Hand painted. Highly crazed. Highly scratched with storage/in-ground marks. Possibly some knife and fork/spoon use-marks.
	9"-12" B.D.	glass	1	Marble. Red, blue, yellow, and white. 20th century.
		porcelain	5	One fragment 2mm. thick. Clear glaze. Side or brim with rim. Gilt fragments still on rim. Rim highly worn. No use marks. One fragment 2.. thick. Clear glaze. Can't tell from what the piece comes from. A little bit of gilt on the fragment. No use-marks. One fragment 4mm. thick. Clear glaze. No use-mark. Two fragments, one 1.5mm. thick and the other 2mm. thick. Decorative features of dark blue cobalt. Hand painted. Dark blue flower and light blue (mum type) of flower. Inside has multiple use marks of the fork/spoon variety.
		cream earthenware	19	"Banded ware." Clear glaze (looks like yellow) with white bands of white slip or tin enamel. (ref. 3) Glaze is highly, deeply crazed and very chipped and spalled. Multiple storage use-marks. Moderate fork/spoon use-marks on flatter pieces. Poor quality.
		vitrious white earthenware	1	"Ironstone." Side with rim. 8.5mm. thick. Multiple storage use-marks and fork/spoon use-marks. Slightly curved. Rim is highly worn.
		white earthenware	1	Brim with rim and some bottom with footring. Classic scalloped brim. Clear glaze. Bottom is highly worn with multiple fork/spoon and knife use-marks. Also both outside and inside has storage use-marks. Footring is moderately worn and rim is lightly worn.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-10	9"-12" B.D.	white earthenware	1	4.1mm. thick. Clear glaze. Highly crazed with shallow crazing. Slightly curved. Inside light fork/spoon use-marks. Outside highly worn with storage use-marks.
		white earthenware	1	Part of a handle, where it is attached to the body. Classic scalloped raised design with a light blue underglaze on the scallops. Highly crazed.
		porcelain	1	Brim with rim. Yellow flower with pink center, five petals, green leaves (decoration). Decoration is overglaze. Multiple fork/spoon and knife use-marks on the decoration side. Light storage use-marks on the back. Rim has no wear marks. No maker's mark. Color indicates 20th century (ref. 3).
		white earthenware	1	Chip. Cobalt blue completely covering the chip. Underglaze blue with black drawn lines of overglaze type. No use-marks.
		black earthenware	1	Pipe stem. 40mm. long. 3.175mm stem bore hole. Very smooth. Two parallel long lines on opposite sides of the stem indicate machine manufacturing. (ref. 4)
		white earthenware	1	Bottom with footring. Clear glaze. Highly crazed and spalled. Inside highly worn with multiple fork/spoon and knife use-marks. Other side has multiple storage marks. Footring is highly worn.
		white earthenware	1	Brim and rim. Clear glaze. One side is highly worn with multiple fork/spoon and knife use marks. Other side has multiple storage marks. Rim is moderately worn.
		white earthenware	1	bottom with footring. Clear glaze. Highly crazed. Inside is highly worn with multiple knife and fork/spoon use-marks and storage marks. Footring is moderately worn.
		white earthenware	1	5.7mm. thick. Bottom with footring. Clear glaze. Highly crazed. Inside is highly worn with multiple knife and fork/spoon use-marks. Footring is moderately worn. Storage use-marks on both sides.
		vitrious white earthenware	1	"Ironstone." Earlier type (pre-1800's) because of distinct "blueness" to the white (ref. 21). 2.5mm. thick. No crazing. A <u>Possible</u> ghost of a tip of a leaf on one side.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-10	9"-12" B.D.	white earthenware	1	7mm. thick. Brim with rim. Moderate shallow crazing. Highly spalled. One side is highly scratched with multiple storage use marks and some possible fork/spoon use marks. Rim is lightly worn. Other side is highly worn with storage use-marks and other unidentifiable striations.
		white earthenware	1	5mm. thick. Clear glaze. Highly shallow crazed. Little to no use marks. Only two storage marks.
		white earthenware	1	5.5mm. thick. Clear glaze. Highly crazed. Only two storage use marks evident on one side.
		grey stoneware	3	Storage pieces or "crocker." Black Albany slip on one side only. No use marks. One piece has parallel uneven striations, indicating a wheel but not even enough to be totally machine made. (ref. 3) Middle to late 19th century.
		tan stoneware	1	Storage piece or "crock." Albany slip on two sides 5.6mm. thick. It has salt glaze. No use-marks.
		white earthenware	9	Chips. No glaze.
		vitrious white earthenware	3	"Ironstone." Two chips. Four fork/spoon use-marks and storage use-mark. Another fragment 3mm. thick. Side and rim. Storage use-marks only. Rim lightly worn.
		white earthenware	1	Blue glaze on one side. Too small to identify decoration. Can see two parallel dark blue lines on a light blue background. Possible fork/spoon use-mark on that same glaze. Other side is clear glaze, highly crazed, with moderate amount of storage use-marks.
		white earthenware	68	Eight brims with rims. Clear glaze. Highly crazed and spalled. All are highly worn with multiple use marks of knife, fork/spoon and storage variety. also other scratches. No marks or decoration. Plain wear. One brim with rim with decoration of modified wheat pattern just 3mm. below. Clear glaze. Multiple use-marks of knife, fork/spoon and storage variety. 3mm. thick. Moderately worn. Moderately crazed. Five bases with parts of footrings. All highly worn spalled and crazed. Clear glaze. Hard to identify use-marks but one fragment has apparent knife and fork/spoon use marks on center opposite side from the base. No decoration. 54 unidentifiable fragments probably center and sides. Clear glaze. No decoration. Highly crazed and spalled. No marks. Four fragments have multiple use-marks of fork/spoon and knife storage type. 5.5 mm. thick.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-13 W-10	9"-12"	porcelain	1	Brim with rim. Clear glaze. No decoration. 1.7mm thick. Some use-marks of fork/spoon variety. Moderately worn.
		redware	5	Probably brick. Small fragments. No marks.
		creamware	2	"Crockery." Storage vessel. Tiny fragments. One fragment has Albany slip on one side. No glaze on the other. 3.2mm. thick. Multiple use-marks and scratches. Some use-mark look like fork/spoon variety but the fragment is too small to be certain. One fragment 5mm. thick. No slip or glaze. No marks no use-marks. Multiple parallel striations not so even as to indicate machine. Probably hand or cloth marks.
		redware	11	No glaze. Chips mostly. One base. Possible flower pot pieces. 2mm. thick. Evenly parallel lines indicate probably machine made.
		porcelain	7	Clear glaze. One fragment is a brim or side with rim. Decoration is shell-type near rim, 10mm. below rim. Not enough for identification. Lightly worn. Light fork/spoon use-marks with other unidentifiable marks. Six fragments are not from identifiable areas of the ceramic. Three possible sides. One possible brim, two centers or sides. No marks. Lightly worn. No use-marks.
		hard white earthenware	8	"Ironstone." Clear glaze. No decoration. Highly worn. Highly crazed. One fragment base with footring. Footring is highly worn. Inside center has high use-marks. two fork/spoon use-marks and other possible storage marks. 2mm. thick. One fragment is side or brim with rim. 4mm. thick. Rim is very worn. No use-marks. One fragment is curved. Probably a side or center. No use-marks. 4mm. thick. One fragment 4mm. thick. Curved. Inside has fork/spoon use-marks. Outside is highly worn with unidentifiable marks (scratches). One fragment-side with rim. No evident use-marks. 4mm. thick. Outside is highly worn. Three fragments-spalls.
	12"-15" B.D.	porcelain	7	Clear glaze. One fragment is a brim or side with rim. Decoration is shell-type near rim, 10mm. below rim. Not enough for identification. Lightly worn. Light fork/spoon use-marks with other unidentifiable marks. Six fragments are not from identifiable areas of the ceramic. Three possible sides. One possible brim, two centers or sides. No marks. Lightly worn. No use-marks.
		hard white earthenware	8	"Ironstone." Clear glaze. No decoration. Highly worn. Highly crazed. One fragment base with footring. Footring is highly worn. Inside center has high use-marks. two fork/spoon use-marks and other possible storage marks. 2mm. thick. One fragment is side or brim with rim. 4mm. thick. Rim is very worn. No use-marks. One fragment is curved. Probably a side or center. No use-marks. 4mm. thick. One fragment 4mm. thick. Curved. Inside has fork/spoon use-marks. Outside is highly worn with unidentifiable marks (scratches). One fragment-side with rim. No evident use-marks. 4mm. thick. Outside is highly worn. Three fragments-spalls.

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-10	12"-15" B.D.	white earthenware	1	Clear glaze. 4.7mm. thick. Highly worn. Highly crazed and spalled. No identifiable use-marks although they may be obscured by the heavy wear.
		white earthenware	3	Spalls. Clear glaze. Highly crazed. Blue decoration. Two fragments-blue design of a tree and part of a building. Not enough to identify. Possibly transfer printed (it has the identifying features of transfer on some part and not on another part.) Highly worn with various use-marks of fork/spoon and storage variety and possible knife marks. One fragment-very small but it does have a blue handpainted design. Possibly a leaf design. No use-marks.
N-20 W-0	Discoloration A	brick	270	All small pieces. No identifying marks.
		beige earthenware	1	6.7mm. thick. No glaze or slip. No marks. No parallel lines. No use marks. Evidence of burning on one side.
		white earthenware	1	Rim with rim. Clear glaze. Raised decoration of a rose 10mm. below rim. Opposite side of rose on the "inside" has multiple use-marks of knife, fork/spoon and storage variety. Rim lightly worn. Moderately crazed. No spalls.
		stoneware	1	Grey body. Salt glaze on one side only. No glaze on other side. "Crockery." No marks. 6.2mm. thick.
		stoneware	1	Brown body. Albany slip on part. "Crockery." No marks.
		creamware	2	"Rockingham Pottery" type. Brown Albany slip with clear glaze to give it a dark brown and light brown mixed effect. On both sides. 4.5mm. thick. Heavily worn with multiple fork/spoon and storage use-marks.
		redware	1	Burned. Chip. Burned black with white calcification on one side. Red rough ware on the other side. No marks.
		white earthenware	9	Highly worn. All spalls. Clear glaze. No decoration. Multiple use-marks of knife, fork/spoon and storage variety. Highly crazed. No marks.
		white earthenware	1	Clear glaze on part. A spall. Highly crazed. Definite bluish tint to the glaze. Possibly pearl ware or hand painted decoration on another part of the piece from cobalt blue that contaminated the clear glaze. (ref. 3).

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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-11 W-0	post mold #1	white earthenware	2	Both spalls. One with clear glaze. Highly crazed. Possible fork/spoon use-marks. Other fragments have no glaze. No mark, no decoration.
	6"-9" B.D.	stoneware	1	Salt glaze. 5.5mm. thick. Clear glaze. White body. No decoration. No use marks. No mark.
		white earthenware	1	Clear glaze. Brim with rim. Partial scalloped type pattern on rim. Remnant of gilt line on rim. No use-marks except storage or in ground marks. Lightly spalled. Lightly worn.
		white earthenware	4	Clear glaze. 4.3mm. thick. Highly crazed. Highly worn. Multiple use marks of fork/spoon and storage type, other unidentifiable marks. No maker's mark. No decoration.
		white earthenware	1	Spall.
		white earthenware	1	2.6mm. thick. Clear glaze with red hand painted design of leaf and a pointy design (possibly a building top or just a repeat pointy design). Possibly border. Clear glaze on opposite side. No marks. No use marks. Nothing identifiable.
	9"-12" B.D.	stoneware	1	"Crockery." 11.4mm. thick. Brown Albany slip on one side. No glaze on the other. Highly worn. Highly crazed. Brown side has multiple wear marks. Unglazed side shows many evenly spaced parallel striations suggesting machine made.
		stoneware	1	Salt glazed. 6.9mm. thick. Grey color on one side, possibly clear glaze on that side. Brown Albany slip on other side. No marks.
		stoneware	1	Salt glazed. Reddish body. Brim and rim. 8.7mm. thick. Brown Albany slip on one side. Greyish looking clear glaze on the other side. Evenly spaced parallel striations. No identifiable use-marks. Brim is heavily worn.
		Stoneware	1	Salt glazed. Brown/red body. Brim and rim. 9mm. thick. Heavily worn. Brown Albany slip on one side. Clear glaze on opposite side. No identifiable marks.
		stoneware	1	Salt glazed. Beige body. Clear glaze one side only. Albany slip on the other side. 9.4mm. thick. No marks.
		stoneware	1	Unglazed. Beige body. 5.2mm. thick. No marks.

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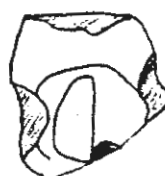
SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N- W-0	9"-12" B.D.	white earthenware	1	Clear glaze. 3.5 mm. beige part of center and side and base with footring. Moderately worn. Inside has multiple use-marks of fork/spoon, knife and storage variety. Footring is moderately worn. No decoration. No maker's mark.
		porcelain	1	Hexagon tile. All white body. No glaze. 15mm. length per side. 6mm. thick.
		stoneware	1	Salt glazed. Brown Albany slip on one side. Light glaze on the other. 5mm. thick. No identifiable use-marks. Lightly worn.
		redware	2	Rim fragments. White calcified powder of leftover glaze on one side. Unglazed and very rough on inside. Rims are blackened, possibly from firing. One fragment has relatively equalized spacing of parallel grooves on the side. Possible milk dish (ref 3).
		creamware	3	Unglazed. Bisque-type. Smooth on one side, rough on the other.
		porcelain	1	Unidentifiable shape. Possibly part of figurine. Black glaze. Black part is highly worn.
		white earthenware	1	Small (10mm. x 5mm.) rim. Clear glaze with blue decoration. Possibly transfer painted. Highly worn and spalled.
		porcelain	2	Two rim fragments. Clear glaze with green overglaze decoration of curving lines (possibly represents grass). Rim is lightly worn.
		white earthenware	1	Brim with rim. Clear glaze. Raised pattern on brim with blue remnants on the pattern. The rim has remnant of a gilt strip across the length of the rim. Light wear. No use marks. Highly crazed.
		white earthenware	1	Brim with rim. Moderately crazed. Clear glaze. Moderately worn on rim. No use marks. No decoration. No maker's mark.
		porcelain	1	Clear glaze. Rim-like fragment. Heavily worn on top. No other marks. No decoration.
		white earthenware	1	2.3mm. thick. Lightly crazed. Part of Brim and rim. Lightly worn. Tip of a red leaf decoration and tip of a green leaf. No identifying marks.



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SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-20 W-0	9"-12" B.D.	white earthenware	1	Brim with rim. Highly crazed on one side. Solid green brim decoration with remnant of brown line under the green. Multiple use-marks of fork/spoon and storage varieties on the green side. No other marks. Rim is moderately worn.
		beige earthenware	22	Chips and spalls with no glaze. Some pieces show many small pieces of fiber, possibly used as the clay binder.
		red brick	4	Four small fragments. No marks.
		red earthenware	3	Unglazed. Rough. Clay highly refined. 2mm. thick. No distinguishable parallel lines.
		white earthenware	1	Transfer print-blue. Building type of design. No identification on design. No maker's mark. Multiple use marks on printed side of fork/spoon, knife, and storage type as well as other unidentified marks. Highly worn. Highly crazed. 19th and 20th century. (ref. 6)
		white earthenware	2	Turquoise blue color on both sides. 3.5mm. thick. Moderately worn. No marks. 19th century or early 20th century. (ref. 6)
		stoneware	1	salt glazed. 7mm. thick. Albany slip on one side. Clear lead glaze on opposite side. No marks.
		grey earthenware	1	Fragment of a pipe bowl. 2mm. thick. Plain. White outside, black inside. No marks. No bore hole on fragment.
		stoneware	5	"Storageware." Chips. Albany slip on one side. No marks.
		white earthenware	51	Clear glaze. Highly crazed. Highly spalled. Five rim fragments. lightly worn. One rim fragment has multiple use-mark of fork/spoon, knife, and storage marks. One fragment is the footring that is moderately worn. No mark. One fragment is slightly curved with a clear glaze on both sides and 4mm. thick. The convex side of this curved fragment is highly worn with various marks, some are storage marks, others are unidentifiable. Concave side is lightly worn with storage marks. No fragments have a maker's mark. No decoration. Two fragments have a moderate amount of use-marks of fork/spoon type. The other fragments have various storage marks but no identifiable fork/spoon or knife use-marks.
	12"-15" B.D.	porcelain	1	Clear glaze. No decoration. Half of a miniature tea saucer. 34mm. wide (radius). 2.8mm. thick. Footring lightly worn.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-20 W-0	12"-15" B.D.	porcelain	1	Clear glaze. No decoration. Part of a base with footring. Inside (center) is heavily worn with multiple storage use-marks and fork/spoon use marks. The footring is moderately worn. 2.7mm. thick.
		white earthenware	1	Pipe bowl fragment. White on outside. Black/blue on inside. 20mm. long. Partial decoration as shown:  Colored area is chipped.
		white earthenware	1	Blue edge ware. 19th century plus (ref. 6). Brim with rim. Lightly crazed. Multiple fork/spoon, knife, storage use-marks.
		white earthenware	4	Polychrome tableware, 19th-20th century (ref. 6). Handpainted. 2mm. thick. Salt glaze type effect on only one side of a fragment. Lightly worn. No mark. Decoration is blue and red flowers with green rim.
		white earthenware	2	Flow blue. Fragments highly crazed and spalled. Size less than 5mm on a side. Design unidentifiable.
		white earthenware	1	Blue transferware. Design of parallel line drawn together at top. Unidentifiable design. Highly crazed.
		stoneware	1	Salt glazed. Clear glaze. Base and footring. Lightly worn. Light storage use-marks.
		cream earthenware	6	Unglazed chips and fragments.
		redware	1	Refined redware. Brown Albany slip and glaze on two sides. 5.2mm. thick. Highly worn with multiple fork/spoon, knife and storage marks. "Jackfield-like" 18th century, perhaps also 19th (ref. 6).
		cream earthenware	1	"crockery." 5.4mm. thick. Albany slip on one side. Clear glaze on the other. Parallel, evenly spaced striations. Little wear. No use marks evident.
		white earthenware	35	Clear glaze. Moderately crazed and spalled. 3.2mm. thick. One fragment has multiple fork/spoon, knife, and storage use-marks. One fragment with footring is moderately worn with footring also moderately worn.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-26 W-0	12"-15" B.D.	highly vitrified white earthenware	1	Salt glazed and clear glaze. No crazing. Footring is moderately worn. Inside has multiple fork/spoon and storage use-marks. No maker's mark.
bull- dozed backdirt		stoneware	1	Salt glazed. Albany slip on one side. Unglazed on other side. 7.3mm. thick. Striations on unglazed surface are not parallel or even. Possibly made partially by hand or with hand and wheel or hand and machine wheel.
		utility porcelain	1	13.6mm. thick. Curved surface with one area highly worn with other area worn. May indicate something that sat on the highly worn surface. No mark. No identification or identification of use.
		stoneware	1	Salt glazed. 6.6mm. thick. Moderately worn. "Crockery" with clear glaze. Rim and brim. No mark.
		ironstone ironstone	1	^{"Ironstone"} Center and base. Clear glaze. Highly crazed. American ironstone. 5.7mm. thick. Partial mark shows the unicorn of the royal order of the garter but the unicorn has its mouth open and its mane is wind-blown, indicating American origin. (ref. 3,10,21)
		cream earthenware	1	"Banded ware." 7mm. thick. Poor quality. Highly spalled and crazed with practically no glaze left on the body. 20th century (ref. 10).

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-1 W-0	6"-9" B.D.	utility porcelain	1	9mm. thick. Unidentifiable use
		white earthenware	1	Brim with rim. Ghost of a band on rim. Color unknown. Inside multiple use-marks of knife, fork/spoon variety. Moderately worn. No marks.
		grey earthenware	1	"Carnival ware." Polychrome metallic glaze. 20th century.
		white earthenware	1	Blue transfer ware. Not identifiable. 3.9mm. thick. Highly crazed. Highly worn.
	9"-12" B.D.	cream earthenware	6	Clear glaze. Highly crazed. One fragment has glaze on both sides with a 5mm. thickness. Highly worn with multiple striations of fork/spoon type. Possible indication of use as a mixing bowl. No identification marks.
		cream earthenware	2	Clear glaze. 5.8mm. thick. Highly crazed. Glaze on two sides. Highly worn with storage marks and slightly worn with fork/spoon marks. Possible storage or mixing vessel.
		cream earthenware	1	"creamware." Clear glaze. Handle. 4.8mm. thick. Glaze is not crazed. Lightly worn.
		white earthenware	1	Clear glaze with pink decoration. 3mm. thick
		porcelain	1	Clear glaze. Utility porcelain. 6.1mm. thick.
		white earthenware	1	Salt glazed stoneware. Clear glaze. 4.5mm. thick.
		white earthenware	1	3.2mm. thick. "Ironstone."
		white earthenware	1	"Ironstone." 8.2mm. thick.
		porcelain	1	Clear glaze. Rim and brim. 3mm. thick.
		white earthenware	1	"ironstone."
		porcelain	1	clear glaze. No decoration.
		porcelain	1	Clear glaze. Partial blue decoration. Unidentifiable.
		porcelain	2	Clear glaze with orange/red decoration. Unidentifiable.
		white earthenware	1	Clear glaze with tan decoration. Unidentifiable.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION	
N-10 W-0	9"-12" B.D.	white earthenware	1	Clear glaze. 4.8mm. thick. Ironstone. Footring.	
		white earthenware	79	Clear glaze. Chips and highly crazed fragments. No decoration.	
		white earthenware	1	Clear glaze and highly crazed. Green and blue flower decoration.	
		white earthenware	12	Blue decoration. Highly crazed and worn.	
		white earthenware	1	Clear glaze with blue, green and red decoration.	
		redware	2	No glaze.	
		redware	1	Remnant of a glaze with whitewashed appearance.	
		redware	1	Brown Albany slip. Possibly salt glazed.	
		cream earthenware	2	Brown Albany slip and glaze.	
		grey earthenware	1	Green and multicolor metallic type of glaze.	
		cream earthenware	2	Pipe fragments. Bowl.	
		grey earthenware	1	Brown Albany glaze on one side. Unglazed on other. Parallel grooves on unglazed side.	
		porcelain	25	Pink glaze. No decoration.	
		12"-15" B.D.	cream earthenware	3	Salt glazed with brown Albany slip and glaze on one side. Partial brown slip on opposite side.
			grey earthenware	1	Remnant of a glaze. Salt-glazed. No color.
redware	2		With brown Albany slip and clear glaze on two sides.		
cream earthenware	2		Brown Albany slip and glaze. "Rockingham" pottery type.		
redware	1		Brick chip, possibly. No glaze.		
redware	1		No glaze. Smooth on one side.		
cream earthenware	1		Brown Albany slip on two sides.		

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-10 W-0	12"-15" B.D.	grey earthenware	1	Rim fragment. No glaze.
		cream earthenware	1	Brown Albany slip and glaze.
		redware	1	Brick chip, possibly. No glaze.
		cream earthenware	3	Clear glaze. One fragment has footring. One consists of side and rim. Lightly crazed. Identified by Gil Haggarty as 1790-1835. Date is only a possibility.
		white earthenware	3	Scallopware, also called edgware. Clear glaze with blue decoration on the scalloped edge. Three rim fragments. Identified by Gil Haggarty and dated as 1750-1890.
		white earthenware	2	Clear glaze on one side with grey decoration on other.
		white earthenware	5	Blue decoration. Transfer pattern. Decoration might be identified or at least partially described. Re-bagged separately for later identification.
		white earthenware	64	All clear glaze. No decorations.
		white earthenware	1	Clear glaze with pink floral design. Transfer pattern.
		white earthenware	1	Clear glaze. Pink design.
		white earthenware	2	Clear glaze with green, grey, and red floral pattern.
		grey earthenware	1	Salt-glazed on one side. Unglazed on opposite side. Parallel striations on unglazed sides, possibly hand formed. Bagged separately.
		None Indicated	15"-18" B.D.	white earthenware
grey earthenware	1			Brown Albany slip and salt-glazed on both sides.
cream earthenware	1			Brown Albany slip and glaze on one side.
		white earthenware	71	Clear glaze. No decoration

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-10 W-0	None indicated	red earthenware	5	Possible brick chips. Very rough.
		redware	3	Thin and smooth on one side.
		cream earthenware	1	Clear glaze. No decoration.
		grey earthenware	3	Salt-glazed only on one side. Brown Albany slip and salt glazed on opposite side.
		grey earthenware	1	Brown Albany slip and salt glazed on one side. Only salt glazed on opposite side.
		cream earthenware	3	Brown Albany slip and salt glazed on one side. Salt glaze only on opposite side.
		white earthenware	2	Green glaze. No decoration.
		cream earthenware	1	"Rockingham" pottery type of glaze. Rim fragment.
		white earthenware	3	Pipe fragments. Bowls.
N-30 E-10	12"-15" B.D.	white earthenware	2	Clear glaze. No decoration.
		porcelain	1	Clear glaze. Partial footring.
		white earthenware	1	Darkened areas due to burning. No visible decoration.
		white earthenware	1	Clear lead glaze with blue decoration. Possible "flow blue." Interesting hole that looks as though it had possibly been drilled at a later time. Bagged separately.
		white earthenware	1	Clear glaze with a blue decoration of a straight line.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-40 W-0	6"-9" B.D.	redware	2	Thin and smooth. No glaze.
"	"	tan earthenware	3	Clear glaze. No decoration.
"	"	cream earthenware	1	A marble. No glaze.
"	"	tan earthenware	1	Brown Albany glaze on one side. No glaze on other.
"	"	white earthenware	1	Clear glaze. Blue decoration near rim. Not identifiable.
"	"	tan earthenware	1	No glaze. Smooth on one side.
"	"	glass	1	Glass marble. White, brown, and red.
N-40 W-0	9"-12" B.D.	white earthenware	37	Clear glaze. No decoration.
"	"	white earthenware	1	Cup handle. Clear glaze. No decoration.
N-10 W-0	none indicated	"	1	Pink transfer pattern. Design of a man. (Bagged separately for possible future identification of the pattern.)
"	"	white earthenware	4	Clear glaze with blue color on rim. Possible blue edgeware but not scalloped. (Bagged separately.)
N-30 E-10	6"-9" B.D.	white earthenware	3	Clear glaze on one. Others have no glaze.
"	"	red earthenware	1	Possible brick fragment.
"	"	black earthenware	3	No glaze. Multiple, evenly spaced, small, parallel striations on all fragments.
"	9"-12" B.D.	white earthenware	15	No glaze. No decoration.
"	"	porcelain	1	Clear glaze. No decoration.
"	"	white earthenware	1	Clear glaze with green decorations on rim. Not identifiable.
"	"	cream earthenware	2	No glaze. Smooth on one side.
"	"	cream earthenware	2	Thick (8.6mm.). Brown Albany glaze on two sides.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
N-4 W-0	9"-12" B.D.	cream earthenware	1	Clear glaze on one side. Slightly beige and brown on opposite side from slip decoration. "Kitchenware."
"	"	cream earthenware	1	Clear glaze on one side. Blue glaze on opposite side. 5 mm. thick
"	"	beige earthenware	3	"Crockery." Brown Albany slip on one side and no glaze on the other side.
"	"	beige earthenware	1	"Crockery." Brown Albany slip on one side and clear glaze on the other. Salt-glazed.
"	"	beige earthenware	1	"Crockery." Brown Albany slip on two sides. Salt-glazed.
N-40 W-0	12"-15" B.D.	white earthenware	7	Clear glaze. No decoration. Highly crazed.
"	"	redware	1	No glaze. Smooth on one side and rough on the other. Brim fragment.
"	"	beige earthenware	1	"Crockery." Albany slip on one side and salt-glazed on the opposite side.
N-4 W-0	15"-18" B.D.	redware	1	Smooth on one side. It is a chip. Fine grain.
N-30 W-10	15"-18" B.D.	red earthenware	7	Brick fragments. Very rough and dark red.
"	"	white earthenware	8	Clear glaze. No decoration.
"	"	white earthenware	1	Fragment of cobalt blue. All blue--no discernible design.
"	"	white earthenware	1	Green glazed fragment. No design.
"	"	porcelain	1	A bare foot. Clear glaze. Obviously part of some type of figurine. Foot is 1.4 mm. long.
"	"	tan earthenware	1	6.7 mm. thick. "Storage ware." Brown Albany slip on one side. No slip on opposite side. Salt-glazed.
"	post mold #2	tan earthenware	1	Salt-glazed. 7mm. thick. Brown Albany slip on one side only.
N-40 W-0	6"-9" B.D.	white earthenware	12	Clear glaze. No decoration.
"	"	white earthenware	1	"ironstone." Clear glaze. No decoration.

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
Square A	Topsoil	white earthenware	4	Clear glaze with red flowers on black stems with green flowers. No maker's mark. (Bagged separately.)
"	"	white earthenware	1	Rim and brim. Clear glaze with blue square-type decoration with blue diamonds hanging from it and gold squares above. Also with pink roses with green leaves on brim. No maker's mark. Moderately crazed.
"	"	white earthenware	1	Clear glaze with blue, yellow, pink, and green floral decoration. Moderately crazed. No maker's mark.
"	"	white earthenware	2	Clear glaze on one side and green glaze on the other. Green side has a partial black decoration of a petal-type with a straight line. No maker's marks.
"	"	white earthenware	1	Clear glaze on one side. Tan and white colors on the other. Possibly slip with clear glaze on top. No maker's marks.
"	"	tan earthenware	1	Barely discernible clear glaze on one side. Possibility of a remnant of a red cabbage rose pattern on the opposite side. (Bagged separately.)
"	"	white earthenware	1	Brim and rim fragment. Highly spalled. Clear glaze on one side. Other side has blue lined transfer pattern decoration. Not enough to identify.
"	"	white earthenware	1	Clear glaze on one side. Other side has a blue transfer pattern of squares filled with different decorations. (Bagged separately for possible later identification)
"	"	white earthenware	5	Plain green glaze on both sides.
N-40 W-0	9"-12" B.D.	white earthenware	1	Clear glaze with blue edge on rim. Somewhat smooth on rim. Not scalloped.
"	"	white earthenware	1	Clear glaze with pink roses and green leaves.
"	"	red earthenware	2	Smooth on one side and rough on opposite side.
"	"	bone	1	Possible pipe fragment. Possible stem fragment. Large (1.5 mm.) radius. (Bagged separately.)
"	"	glass	1	Marble. Red and white.
"	"	dark brown earthenware	1	Clear glaze. No decoration.
"	"	creamware	2	Clear glaze with brown (Albany slip) "blotches."

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
Square A	Topsoil	white earthenware	1	Highly vitreous, clear glaze. Possibly "ironstone" with possible wheat pattern.
"	"	white earthenware	1	Small brim with rim. Blue edgeware. Cobalt blue.
"	"	white earthenware	3	Clear glaze on one side. On the other side black floral design covering the surface giving it a very dark appearance. No maker's mark.
"	"	cream earthenware	6	Clear glaze, highly spalled and chipped, on all. One fragment also has rust/brown slip line decorations. Possibly kitchen utility-ware.
"	"	Bone	8	Bone. Two fragments look as if they were at one time hollow. (Bagged separately.)
"	"	porcelain	1	Clear glaze with yellow, pink, green flower.
"	"	porcelain	1	"Utility-ware." Rim fragment only. No decoration.
"	"	white earthenware	2	Possible pipe bowl fragments. One fragment has a small (2.38 mm.) hole bored through it.
"	"	red earthenware	2	Smooth on one side and rough on the other.
"	"	redware	3	Salt-glazed. Small unidentifiable fragments. The right material to be 17th and 18th century. Bagged separately.
"	"	cream earthenware	2	Clear glaze. No decoration. Maker's mark on one side with spall through mark. Might be identified. (Bagged separately for later identification if possible)
"	"	white earthenware	1	Clear glaze. No decoration. Maker's mark. Might be identified. (Bagged separately for later identification.)
"	"	beige earthenware	2	Salt-glazed. Plain on one side and Albany slip and salt-glazed on other side. "Crockery."
"	"	grey earthenware	2	Salt-glazed. "Crockery." Plain on one side and Albany slip on the other. Possibly hand-made.
"	"	white earthenware	84	Clear glaze. No decoration. Highly crazed and spalled. No marks.
"	"	white earthenware	13	Clear glaze with black line near rim and blue flowers on red stems with green leaves. (Five fragments are glued together.) Possible saucer. No maker's marks. Moderately crazed. (Bagged separately.)

CERAMIC ANALYSIS SHEET

SQUARE	DEPTH	TYPE	QUANTITY	DESCRIPTION
Square A	Topsoil	beige earthenware	1	Salt-glazed. "Crockery" Plain salt-glazing on one side. Fragment is unfinished on the other side. The fragment <u>may</u> be a large chip.
"	"	cream earthenware	1	Blue, salt-glazed on both sides. "Crockery"
"	"	Black earthenware	1	No glaze. No decoration. Smooth on both sides. (bagged separately.)

From Griffiths, Dorothy M
1978 Use-Marks on Historic Ceramics:
A Preliminary Study. Historical
Archaeology, Vol. 12. Ann Arbor, Mich.

HISTORICAL ARCHAEOLOGY VOLUME 12

Standard Terminology

USE MARKS ON HISTORIC CERAMICS A PRELIMINARY STUDY

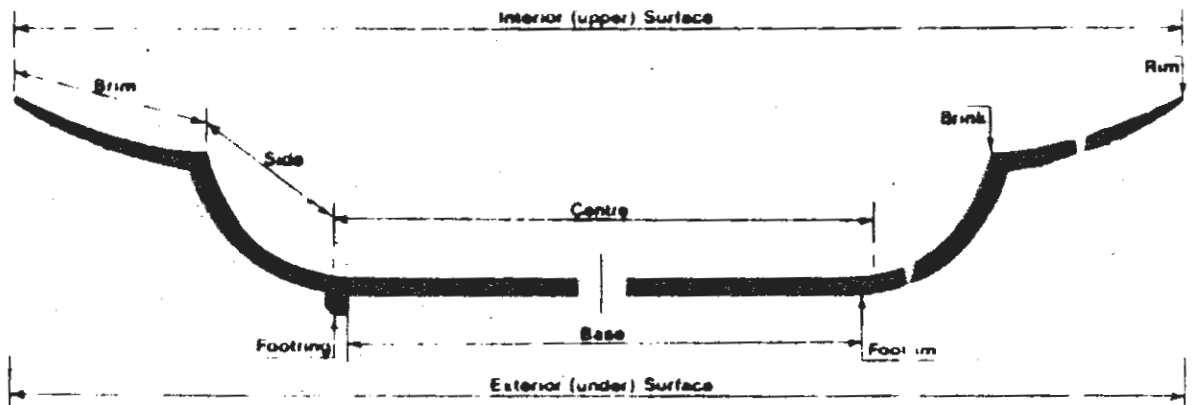


FIGURE 1 Parts of a Plate (Terminology) N.B. Half sections of two different plates are drawn. The terminology applies to platters as well as all sizes of plates

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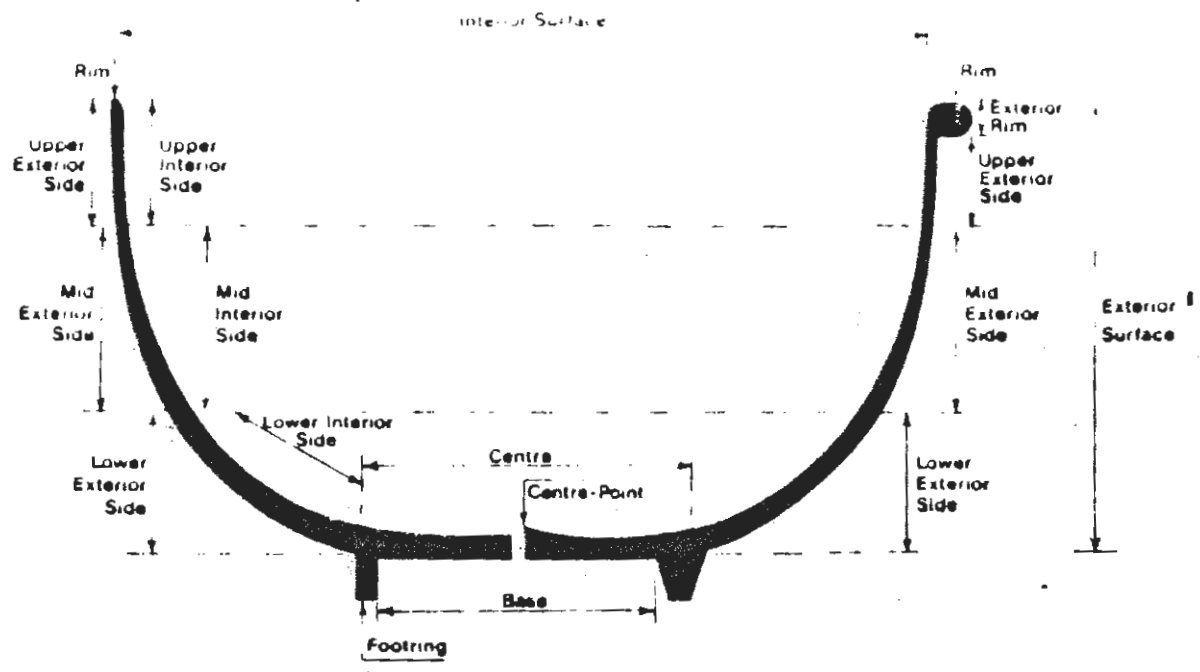


FIGURE 2 Parts of a Bowl (Terminology) N.B. Half sections of two different bowls are drawn. The terminology applies to cups as well as all sides of bowls. Handles are excluded.

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USE MARKS ON HISTORIC CERAMICS: A PRELIMINARY STUDY

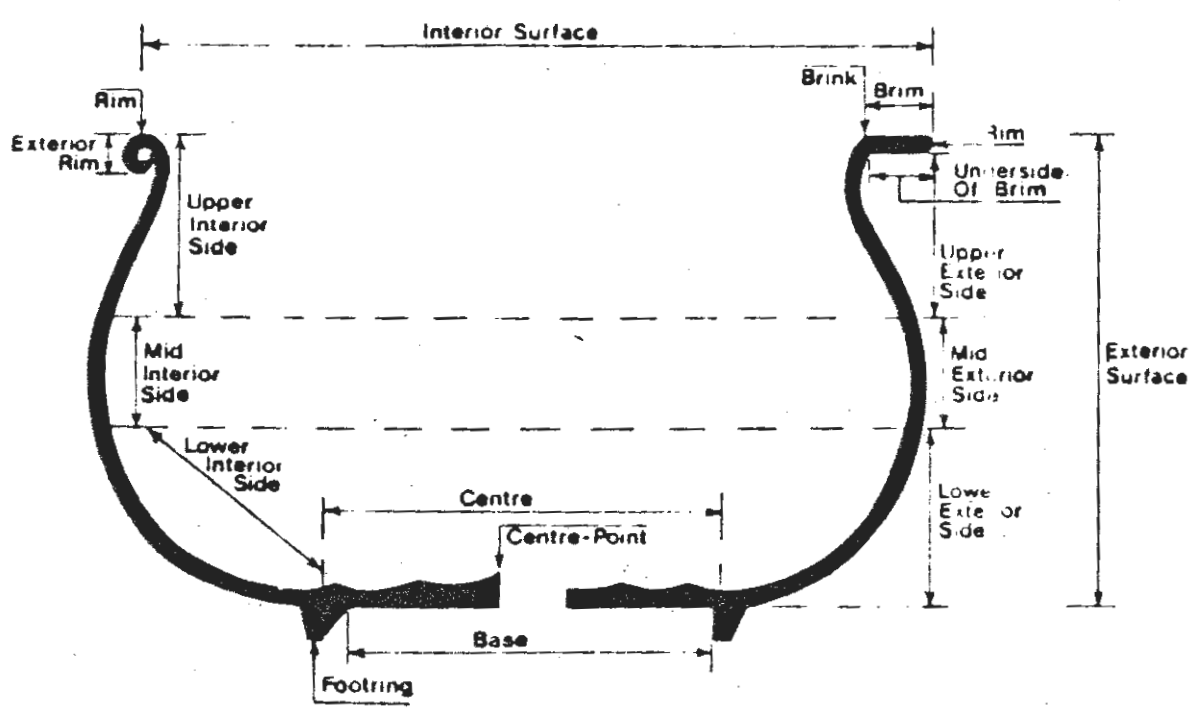


FIGURE 3 Parts of a Chamberpot (Terminology) N.B. Half sections of two different chamberpots are drawn. Handles are excluded.

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SHEEP PEN SITE, ERIE CANAL VILLAGE, N.Y.

by

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APRIL, 1983

ABSTRACT

Emergency archeology continues in New York State. If historic Fort Bull I were found at the Sheep Pen Site within the Erie Canal Village Historic Park, the Victorian house scheduled to be relocated there might be placed elsewhere. An undisturbed prehistoric campsite fares less well. Ethical and historical considerations and the themes of human heritage are discussed.

INTRODUCTION

As many of you have tolerated two years of discussions about the search for Fort Bull I at Erie Canal Village, and as you were promised some update on Cathy Bair's analysis of the ceramics from the 1981 excavations and Gilbert Hagerty's on-going efforts to help us, this presentation will not be a complete disappointment to you on all counts. Mrs. Bair (Beauchamp Chapter) completed her 59 pages of struggle, apparently leaving no sherd unanalyzed, all of Gordon DeAngelo's, Peter and Marjorie Pratt's type collections, libraries, and brains picked clean, to present us with the unpopular conclusion that none of the ceramics from the 1981 excavations were appropriate to the 1750's Fort Bull I time (Bair manuscript). The site has a fine assortment of ceramics of interest to those studying the 1800's and early 1900's, however, and the analysis of these materials reveals that those who dumped on the site discarded or lost almost exclusively British materials, reflecting for us a narrow range of international trade for the residents. As far as Gilbert Hagerty's researches of the metal button and musket balls are concerned, he was not able to provide any definitive evidence, either.

Therefore, we concluded that where we worked in 1981 did not appear to have been where any recognizable materials from Fort Bull I remained. We conferred with personnel from Erie Canal Village, and by letter and telephone with the Rome Historical/Tourism Commission presenting our conclusions. At that time, we presented our evaluation of the most and least likely places to look next, and suggested that additional testing in places where they were considering placing the Victorian house would be helpful. All was quiet until the start of June, 1982. Then, the picture changed.

We received a frantic telephone call from Mary Reynolds of Erie Canal Village telling us that not only had a new area been chosen for the relocation of the Victorian house, but that architects had been there and the area was surveyed and staked out ready for action. Excavations for the foundation and footers was scheduled within the next two or three days. Could we come? We were in the midst of our work at Roberson Site in Binghamton (McDowell-Loudan 1982, 1983) but this was the mystery we felt duty-bound to keep fighting.

THE SHEEP PEN SITE

Due to these startling revisions in the planned relocation of the Victorian house at Erie Canal Village, Rome, Oneida County, New York, the SUNY Cortland Archeology Field School undertook a two-day emergency reconnaissance and salvage project within an area of the reconstructed village referred to as "the sheep pen". It had been the plan, as discussed earlier in the year, to locate the house in an open "island" of land between Clinton's Ditch and the site of Wood Creek Fort, as marked by the DAR Historic Marker.

Unexpectedly, it was discovered that limitations in the space available in that location due to the presence of an early 1900's brick-lined sewer paralleling Clinton's Ditch, and an abrupt change

of plans occurred, surveying and landscaping procedures were started, and the new house location was staked out within the sheep pen, without consultation with archeologists. Concern over this omission led Village personnel to notify the writers urging that some checking of the house site occur before excavations for the house foundation took place.

On June 3, 1982, the writers, Gordon DeAngelo, the SUNY Cortland Archeology Field School crew, and students from the 1981 field school crew who were available, rushed to the Village to undertake emergency subsurface inspections. Mary Reynolds, Acting Curator of the Village, arranged for Clarence Brainerd, Village Caretaker, to strip the sod from areas where foundation digging was to occur. The first small scrape uncovered a pile of flint debitage and scattered fire-cracked rock; the second scrape, to the west of the first, yielded a larger concentration of flint debitage, tools, and broken tool fragments, ash, cracked rock, and a curved area of greasy, ashy soil. The scraping action had dislodged much of the material but it was possible to create approximate maps of the concentrations and to measure their horizontal and vertical distributions. Once this was done, the artifactual material from these two distinct loci was bagged by locus and notes were taken as to the appearance of the subsurface soils.

On June 8, 1982, with even more of the 1981 field school crew appearing as volunteers, the crew returned to the site to shovel-excavate test pits at intervals along the perimeter of the staked-out house foundation area. This location, we noted once the vegetation had been cut and the topography had been revealed, was slightly higher than the land outside the staked sections. The difference in elevation is no more than two or three feet, however, often less than that. As the test pits were scattered outward from this high point, the cultural content declined, suggesting that the higher ground marked the location of a camping site or habitation of some sort.

On June 9, 1982, the field crew had to return to the Roberson Site, but fortunately, Gordon DeAngelo returned to Erie Canal Village to monitor the trenching operations and observe cultural associations. Due to heavy rain and erosion after excavations had occurred, the trenches were severely undercut in some areas. DeAngelo mapped and photographed them, profiling walls and plotting artifacts in situ. His notes are informative at this point and are quoted here:

"While scraping down the west wall a discoid biface knife was found embedded in the wall about a foot below the surface. Beauchamp member, Peter Pratt, suggested that it is of Paleo-Indian origin. Due to hydrostatic pressure, large slabs of the clay subsoil kept falling into the trench leaving the six to eight inch occupation layer undercut and held together with turf rootlets. Because of this, dirt and stones kept falling out of the roots. At one point, while (I) was trowelling down a profile (I) heard a patter of dirt accompanied by the clink of flint and felt something hit (my) foot. It was a three inch perfect projectile point... 'It probably knew there was somebody there who cared--and didn't want to be left behind'. The typology of

this point is questionable. From a distance the shape looks like an Early Woodland Meadowood point--but is much thicker than the usual Meadowoods.

As one 'wag' put it: 'It is either the worst Meadowood or the best Brewerton side-notched I've ever seen.'

Excavations and controlled collections occurred in twenty different locations, consisting of 16 test pits (3' squares) and 4 other loci resulting from the scraping operations. Gordon's trench monitoring may be located, along with these other testing areas, on the map.

Preliminary analysis of the materials from the two-day excavations and mappings yielded the following information: flint was utilized almost to the exclusion of all other lithic materials. For example, there were 2,391 flint flakes, 9 jasper flakes, 2 quartzite flakes, and 1 quartz flake retrieved, as well as 18 flint points or segments of points, and 2 chalcedony point fragments. Of the utilized flakes or worked pieces, 41 were flint, and 1 was jasper.

There appears to have been a steaming or roasting pit or trench present and vast quantities of water and heat-shattered rock were found in this trench and distributed around the site. As we undertook experiments with lithic materials similar to those found in this area, noting that the shattering product appears to require both water and heat, we feel confident that some sort of steaming process was carried out at the site (McDowell-Loudan 1983). Therefore, in addition to some flint tool-manufacturing (debitage, a flint core, two hammerstones, a flint nodule, and numerous broken flint tools were found) at the site, especially in areas near squares 8, 10, and 14, as well as loci #1 and #3, food-processing with steam was occurring in and near locus #3 where the trench was encountered. Locus #3 was also where the majority of the flint projectile points and other worked objects were found (14 points, 26 worked or utilized pieces of flint, and 1 core).

Scattered in the uppermost portions of the topsoil, were slivers of clear (7) or green (37) glass, 35 diverse fragments of rusty metal, tiny brick bits, kaolin pipe fragments, and 2 tiny china fragments, the historic component. We expect Cathy Bair to devote another 59 pages to analysis of these two china fragments.

Of unknown age and species, in most cases, are the 49 fragments of bone and animal teeth. There are definite rodent and ungulate teeth but others are unidentified, so far.

The nature, quantities, and variety of the artifactual materials suggest temporary site usage, probably on more than one occasion, with at least one occupation including a relatively large steam-cooking event. Tool manufacture and repair occurred here, too, with what appears to have been the discard of exhausted tools, or broken ones, in a refuse pit or pile near the steaming pit.

As the site is located within a pen which had contained sheep as part of the atmosphere for the Village, and since the area was part of a cattle and pig farm prior to its use for sheep, the scatter of historic materials may reflect the scant human usage, except indirectly for livestock maintenance, one might predict in such areas. In contrast, there were hundreds of pieces of broken crockery, glass, and metal found in the 1981 excavations in the "island" where dumping had been concentrated.

From what can be determined from Mary Reynolds and Clarence Brainerd, it appears that the Sheep Pen Site has not been plowed or modified extensively for the past twenty or thirty years. We did not note evidence of plowing during our testing, either. The shallow locations of concentrations of flint debitage, the presence of the rock-filled trench, and the apparent clustering of materials throughout the site, seem to point to relatively undisturbed soils.

DISCUSSION

We had hoped that this strategically-located prehistoric site, with its discrete activity areas illustrating camping, tool-making, and cooking-heating by pre-European groups, would warrant further archeological study and incorporation into the Village's portrayal of human heritage. For a site within a center for historical study to be destroyed without this consideration seemed very unfortunate. We were told that the only thing which would stop the Victorian house project would be clear evidence of Fort Bull I. Although we found two musket balls, we did not locate any other Revolutionary War or 1750's materials. What we did find was too early to interest the decision-makers, it appears.

From the viewpoint of a theme at the Village, our latest contributions to the understanding of what occurred near Wood Creek prior to 1800 is of interest. Throughout prehistoric as well as historic times, waterways have been significant for travel, subsistence, and rendezvous. Erie Canal Village was constructed to tell part of the story of early historic travel, trade, and settlement, along Clinton's Ditch, the Erie Canal, and the Barge Canal. For increased time depth to the displays at the Village, Fort Bull (Hagerty 1971) is commemorated with a DAR marker located on the site of a slightly later fort, Fort Wood Creek. Efforts are made, within the museum exhibits at the Village, to tell the story of the Oneida Carry and its trials and tribulations resulting from competition for land, wealth, power, of European groups and their varied Amerindian allies or enemies. Travel, trade, competition, changing land use, engineering skills, settlement patterns, are all stressed, as are the changes in the artifacts which reflect these developments. Why, then, is it any less important and any less significant to portray the earlier usage of the Wood Creek/Oneida Carry sites as they were exploited long before Europeans began to do so? Certainly, those who visited Erie Canal Village were excited by the historic and prehistoric evidence our field school crew was finding in both 1980 (searching for part

of the original Clinton's Ditch) and 1981 (attempting to find evidence of Fort Bull I) as we made our test excavations and described what we were doing to visitors. The children in school tours, a large number from 5th grade and other classes which have units on archeology and New York State Indians, were fascinated by our work, some even returned with their families on other days to see us. Their teachers were pleased to have an opportunity to illustrate things discussed in classes, something which the Village could incorporate into their fine display system without extensive changes in current practices.

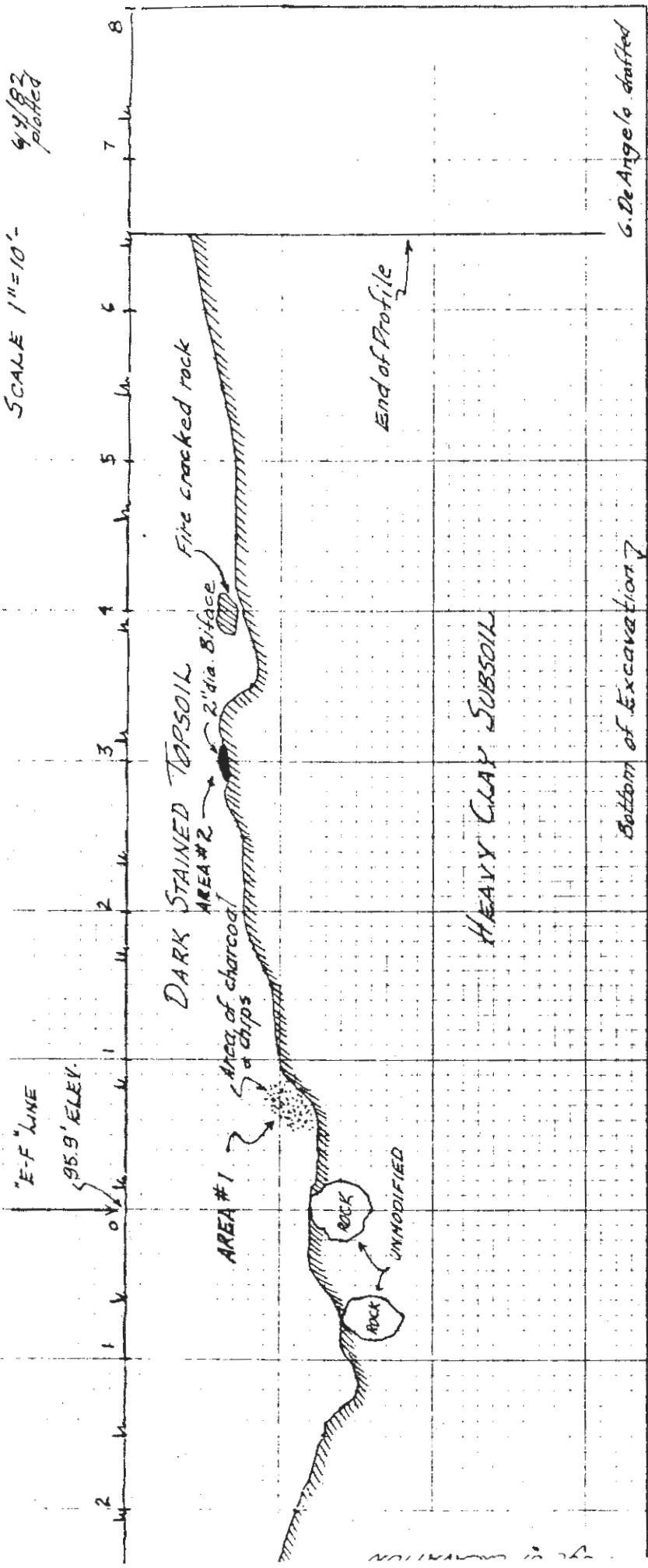
To have located a discrete prehistoric camp site, overlooking the creek, adjacent to the known fort, and beyond the current extent of the (later) Village buildings, was an event which might have provided a new tourist attraction based upon the previous theme of the Village and expanding upon it. Setting a relocated Victorian house on the spot seems much less advantageous and informative. The house is some distance away from the reconstructed Erie Canal itself, which the house is supposed to have overlooked in its original siting. By the time Victorian homes were the style, the Erie Canal had undergone extensive changes, expansions, and modifications, and was about to be replaced with the Barge Canal System (Wyld 1967: 13-15). To provide a chronological sequence of displays around the Village, placement of the Victorian house in a location more distant from the earliest displays might have been appropriate. Then, one might have moved from the modern areas near the parking lot, through the set of "canal-time" buildings, including the Victorian house (perhaps behind the earlier buildings), to the site (s) of the forts, and the earlier Indian camps, providing a range of human heritage which encompasses prehistoric and historic groups and their interactions. We were saddened that there was no opportunity to contribute this type of expanded perspective.

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1982 The Roberson Site. Chesopiean 20(3-4).
- McDowell-Loudan, Ellis E.
1983 Fire-Cracked Rock: Preliminary Experiments to Determine its Nature and Significance in Archeological Contexts. Chesopiean 21(1): 20-29.
- Wyld, Lionel D., editor
1967 40' X 28' X 4': The Erie Canal--150 Years. Oneida County Erie Canal Commemoration Commission. Rome.

SCALE 1"=10'

4/4/82 plotted



G. De Angelo drafted

6/10/82

WEST WALL CUT (2'± WEST OF D-E line and parallel to it)

Bottom of Excavation?

End of Profile

HEAVY CLAY SUBSOIL

E-F LINE

95.9' ELEV.

0 1 2 3 4 5 6 7 8

AREA #1

AREA #2

DARK STAINED TOPSOIL

Fire cracked rock

2" dia. Biface

Area of charcoal & chips

UNMODIFIED

ROCK

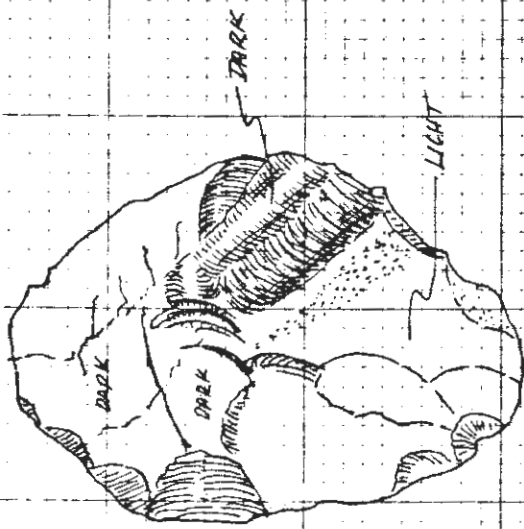
ROCK

Scale 1"=10'

SKETCHES FOR IDENTIFICATION ONLY

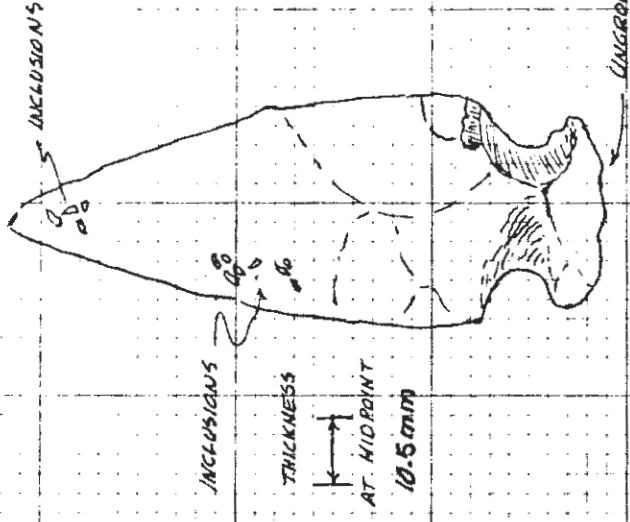
G. De Angelo Sketched
6/10/82

1:1



HEIGHT
64.4 mm

BIFACE FROM
WEST WALL CUT
AREA # 2



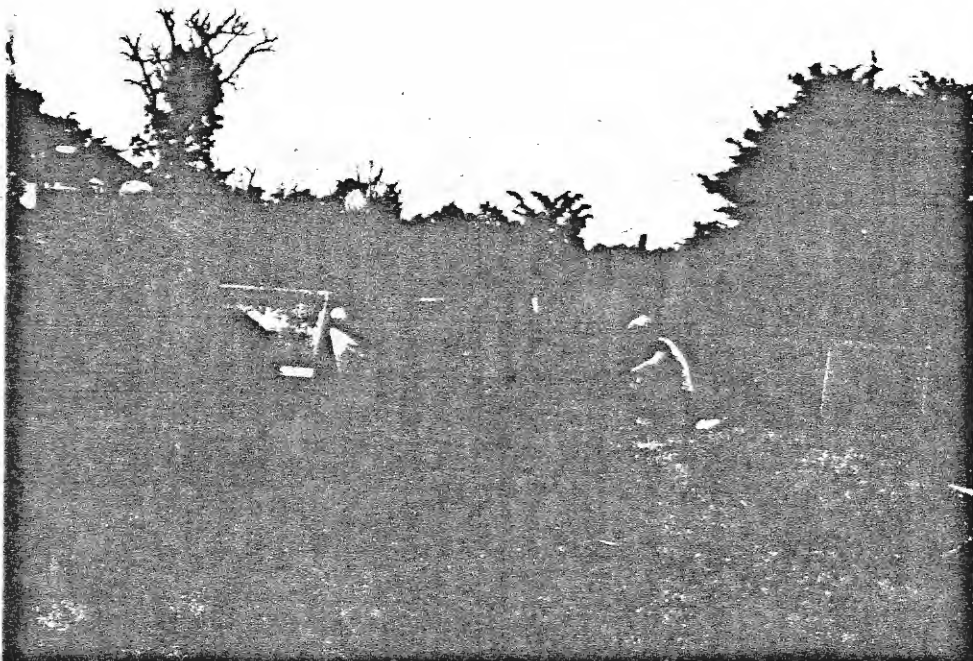
LENGTH 76.7 mm
WIDTH 30.8 mm

Neg. 8A



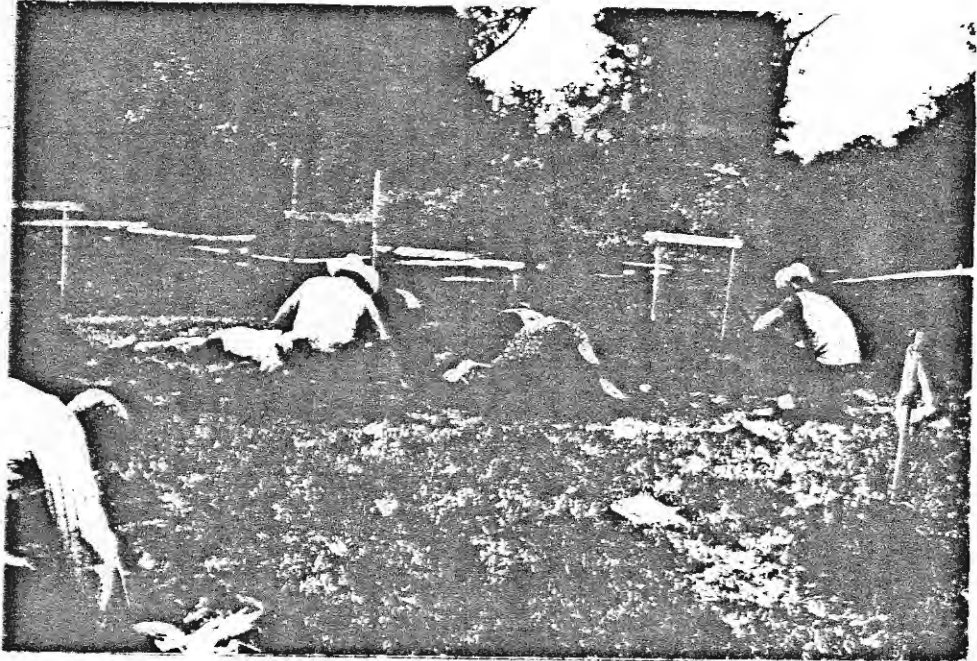
(1) Looking SW Point A in foreground
Point B right background

Neg. 5A



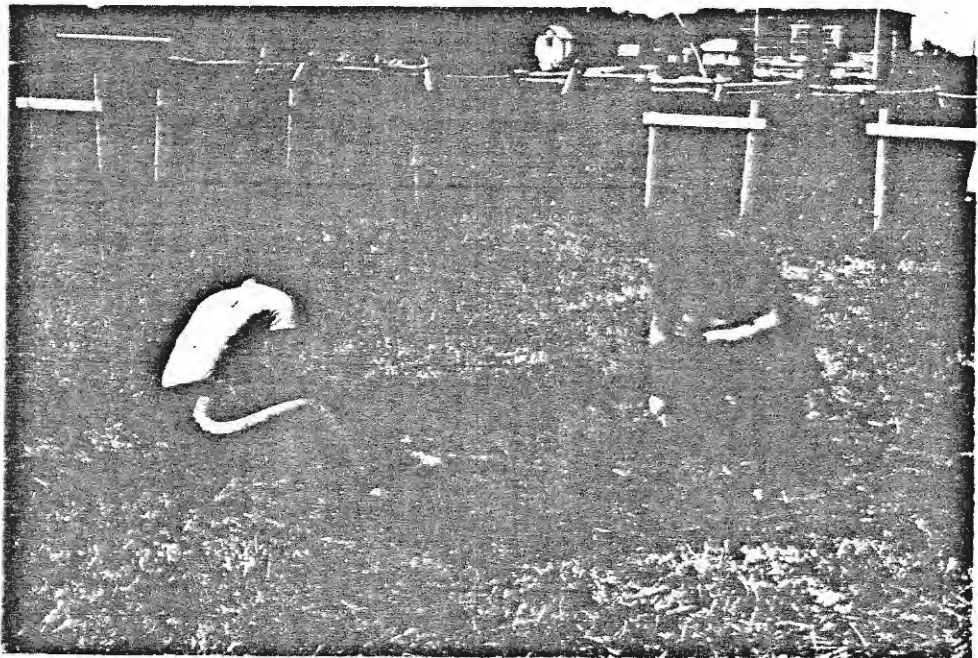
(2) Looking WNW

NEG. 7A



(3) Looking SW. Point G right foreground
Point E in background.

NEG. 6A



(4) Looking N Point B in background

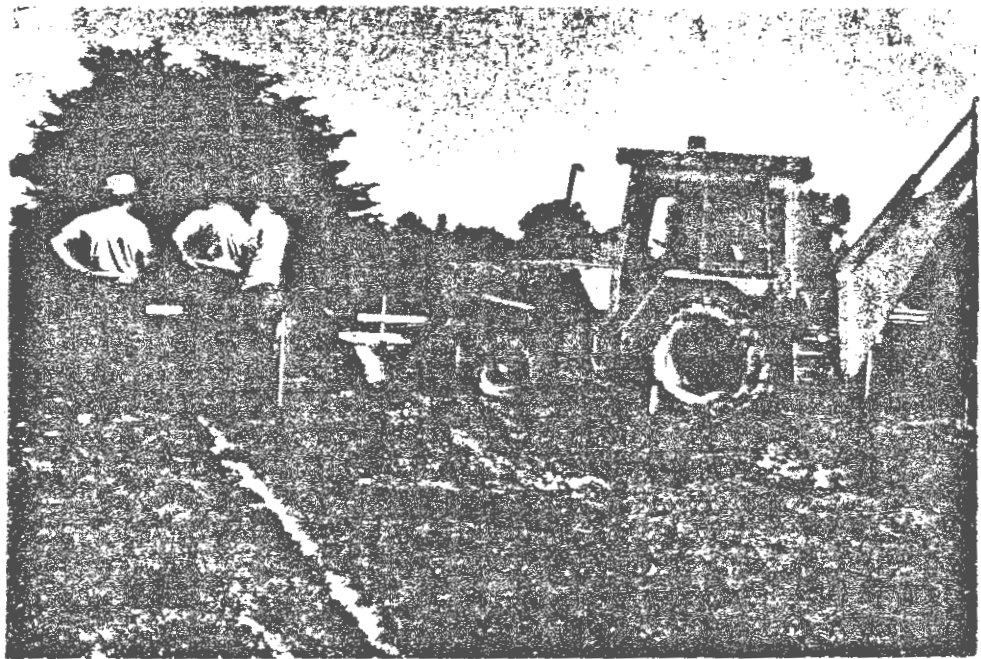
Photos 5-19 JUNE 9, 1982

NEG. 10A



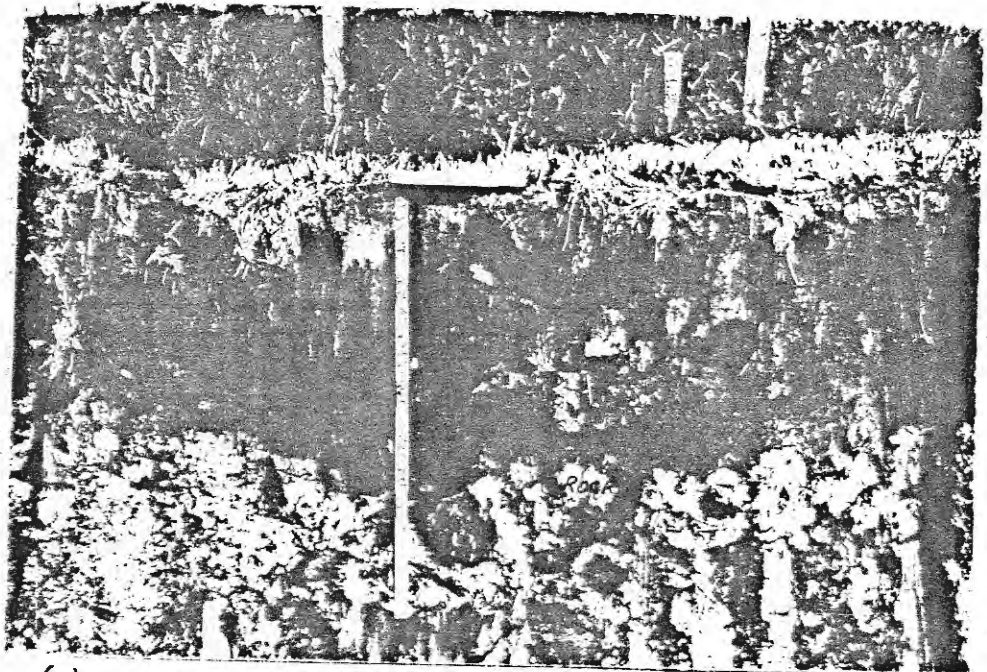
(5) Looking SW from entrance to Sheep Pen. Point A in foreground

NEG. 9A



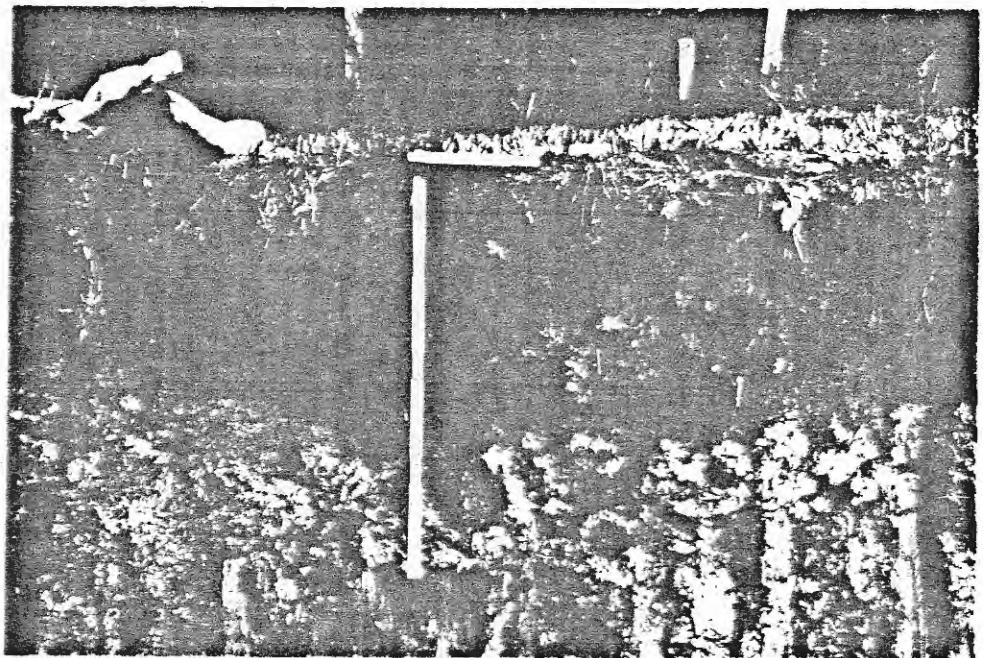
(6) Looking WNW. Line ~~A-B~~ F-G in foreground

NEG. 11A



(7) Looking W WEST WALL PROFILE
Arrow right center = Area 1 (charcoal
and ^{flint} chips) (See West Wall Profile)

NEG. 12A



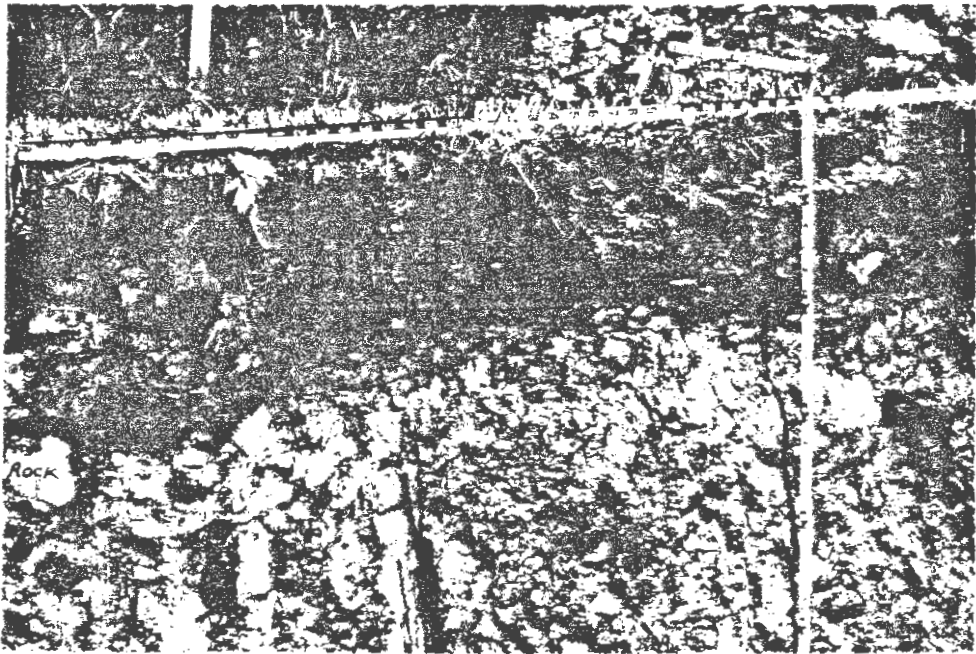
(8) Looking W WEST WALL PROFILE
Arrow right center = Area 1 (charcoal
and flint chips) (See West Wall Profile)

NEG. 17A



(9) Looking W WEST WALL PROFILE
Arrow = Area 1 (charcoal and flint chips)
(See West Wall Profile)

NEG. 15A



(10) LOOKING WNW WEST WALL PROFILE
Arrow to left = Area 1 (charcoal and flint chips)
Arrow to right = Area 2 (2" dia. biface)
(See West Wall Drawings)

NEG. 16A



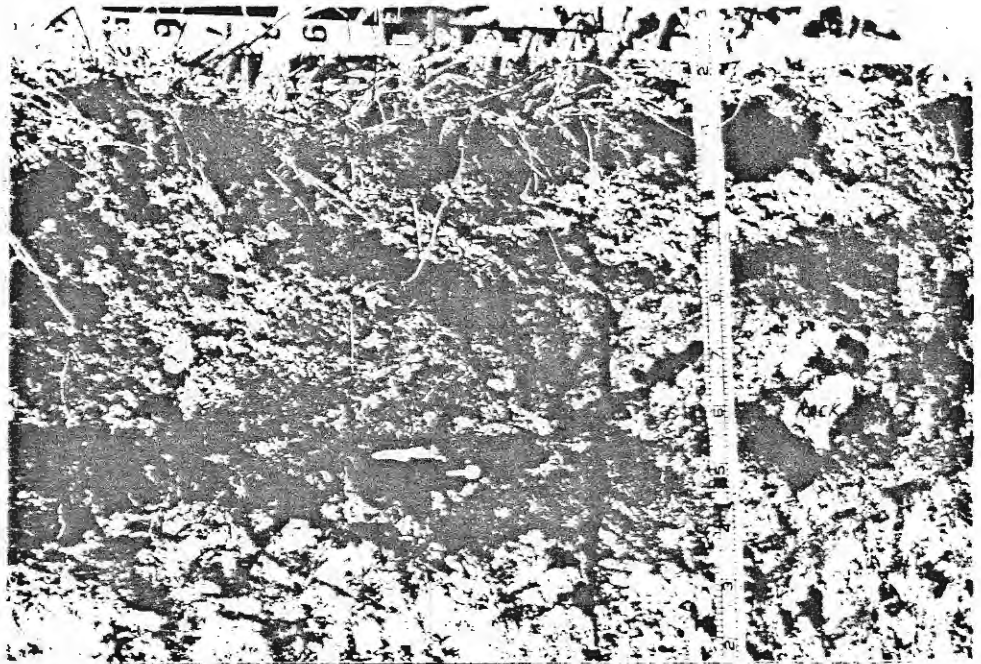
(11) Looking WNW. WEST WALL PROFILE
Arrow to left = Area 1 (charcoal + flint chips)
Arrow to right = Area 2 (2" dia. biface)
(See West Wall Profile)

NEG. 17A



(12) Looking WNW. WEST WALL PROFILE
(As in 11 above)

NEG. 13A



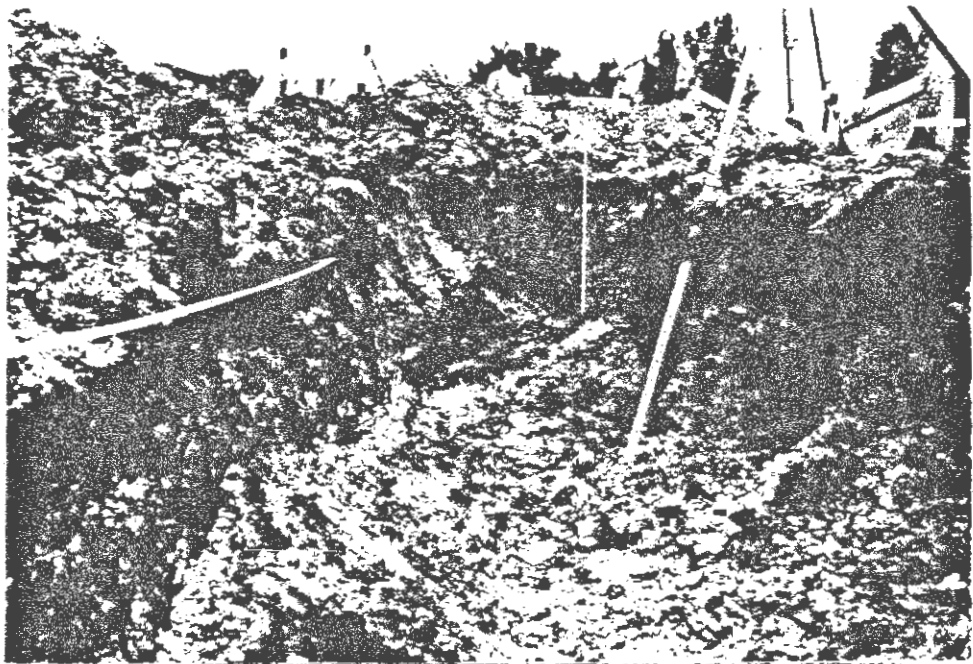
(13) Looking W. WEST WALL PROFILE
Close up, arrow = Area 2 (2" dia. biface)
(See West Wall Profile)

NEG. 18A



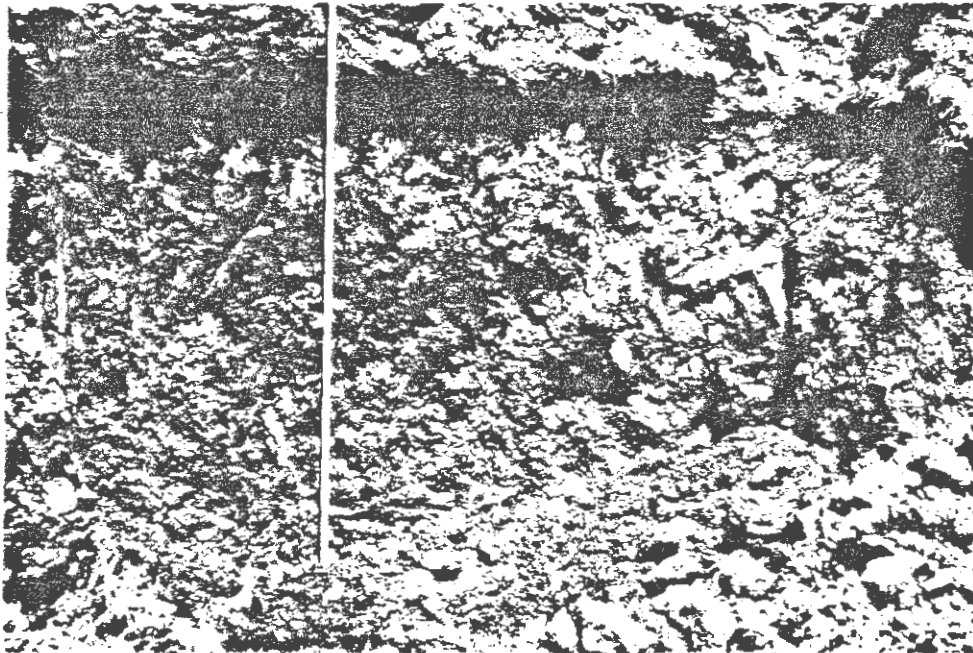
(14) Looking W. WEST WALL PROFILE
Arrows = Area 3 (charcoal & shell (Quahog)
15.0' N of E-F line, .5' from surface, flint
flake above. Small fire cracked rock in area
(See Notes on West Wall Profile)

NEG. 20A



(15) Looking NNE along D-F LINE WITH NORTH WALL AT D IN BACKGROUND - WEST WALL PROFILE TO LEFT.

NEG. 21A



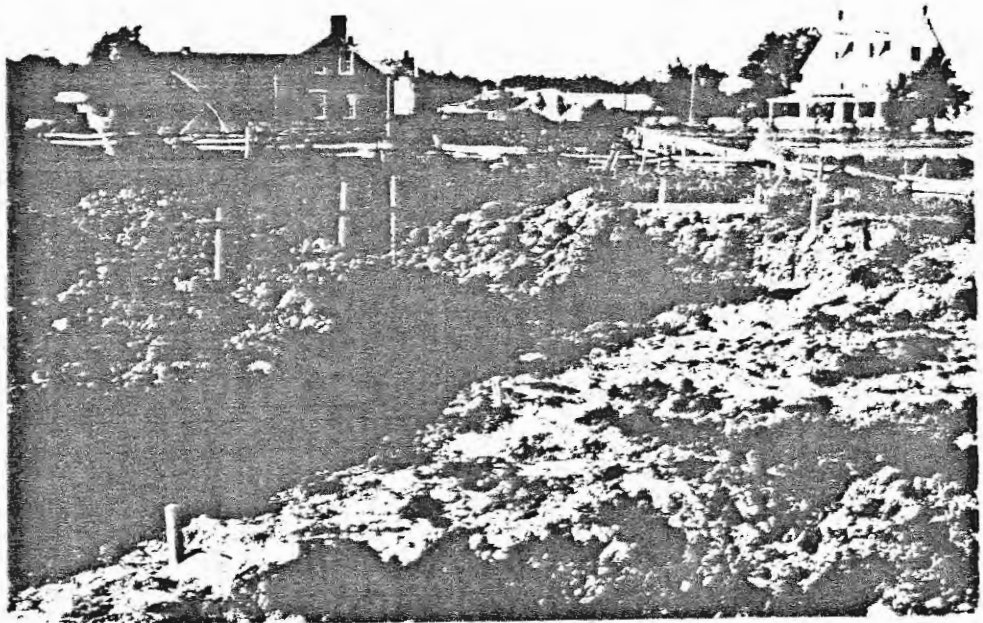
(16) Looking NNE. NORTH WALL PROFILE AT D.

NEG. 19A



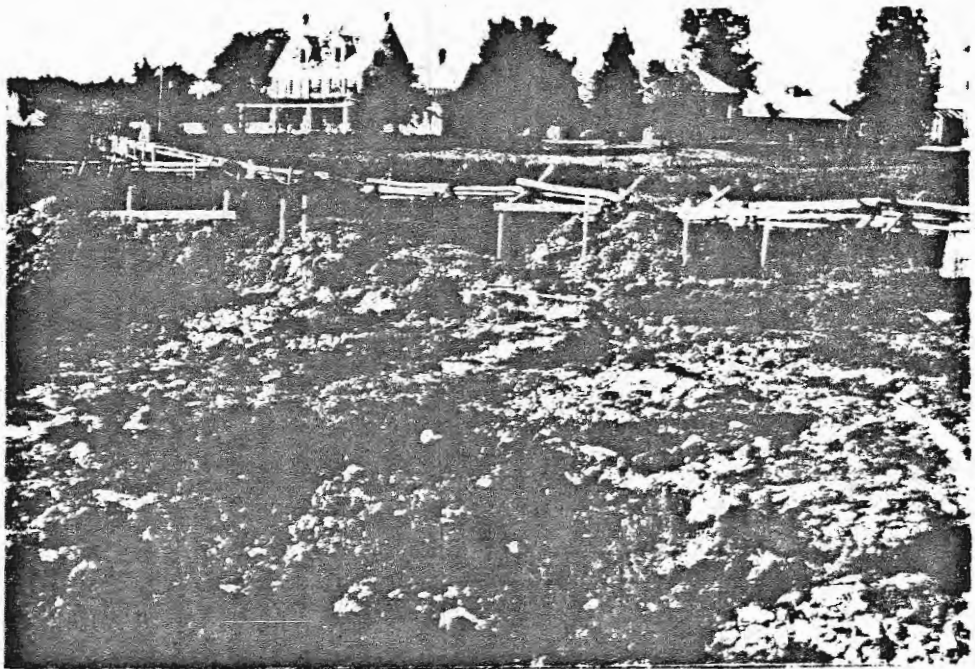
(17) CLOSE UP OF PROJECTILE POINT WHICH
FELL INTO D-E TRENCH ~~FOR~~ FROM
EAST WALL OCCUPATION LAYER (See Plans)
(22.0' N of E-F line)

NEG. 23A



(18) Looking N. Corner D in background

NEG. 22A



(19) Looking NE. Corner D in left background. Corner B in center background.


SQUARE LOCATION																	(PIT)	(LOC. REAS)		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	6/11	#1	#2	#3
POINTS						1f			1f	2c								2f		14f
FLAKES	12f	1f	20f	3f	1f	27f	2qu	281f	53f	260f	4f	37f	5f	*117f	7f	2f	19f	500f	9f	1128f
CERAMICS	3*		2p				5f 2p 1k			9j 1q 1k										12p2h
CORES											1f									1f
SCRAPERS +	1f		2f					1f	3f		1f	2f					1f			25f 1j
GLASS	22					1		1	1	2		1	1					2		13
METAL			2						1	7 1m	2	1					1	1	4	1m 14n
SANDSTONE							1								1					
JASPER															1					
CHARCOAL	8	1	7	1			3	9	6	7	1	13		9	6		2	13	16	38
HAMMERST.														1						1
TEETH/BONE										5										44
FIRE-CRACK ROCK	3		13+	3		1+			1	6							+	68+	86	304+
OTHER			1b							30+b			1o							1f drill

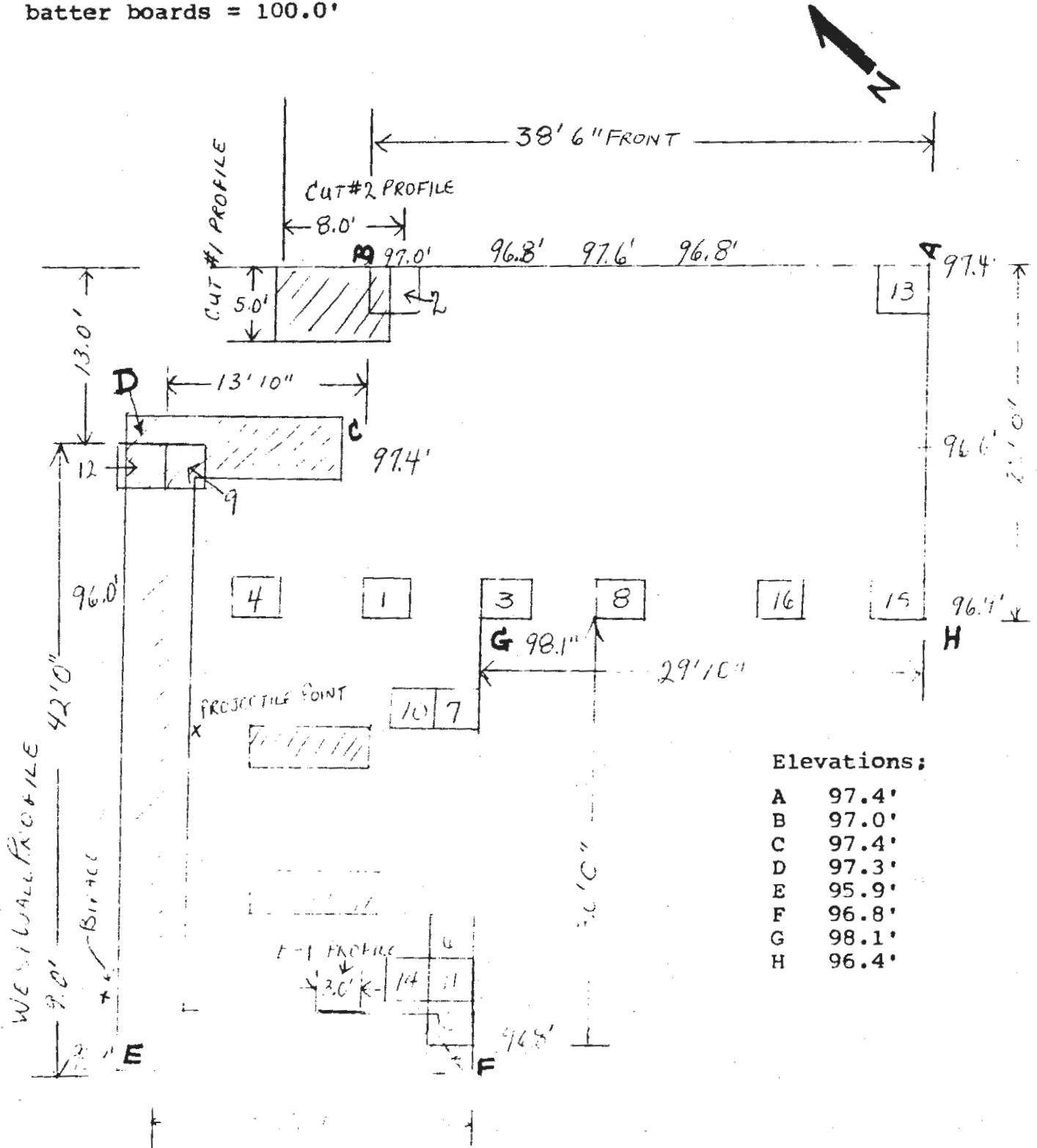
+=and others
 *=burned
 f=flint
 c=chalcedony
 k=kaolin
 h=historic
 n=nail/rusty
 b=brick bits
 m=musketball
 q=quartz
 qu=quartzite
 o=ocher/hematite
 p=prehistoric/grit-tempered

SHEEP PEN SITE ARTIFACT DISTRIBUTIONS
1982 EXCAVATIONS

6/10/82 G.I. Logan
 data added 6/10/82
 by G.C. DeAngelo)

ERIE CANAL VILLAGE
 SHEEP PEN SITE

Scale: 1" = 10'
 Backhoe excavation: 6/9/82 
 Dimensions from building plans
 Elevations based on top of
 batter boards = 100.0'



Elevations:

A	97.4'
B	97.0'
C	97.4'
D	97.3'
E	95.9'
F	96.8'
G	98.1'
H	96.4'

ERIE CANAL VILLAGE
SHEEP PEN SITE

In the summer and fall of 1982, Sandra Buxton, an Anthropology Minor and Geology Major at SUNY Cortland, undertook an Independent Study of the diagnostic artifacts found at the Sheep Pen Site in Erie Canal Village during the reconnaissance and subsurface testing in June, 1982. Her concentration was upon the scant projectile points and other worked stone artifacts found during the investigations and utilized the Typology and Nomenclature of New York State Projectile Points by William A. Ritchie as a major source. Other sources of reference included booklets prepared by the New York State Department of Education, Archeology Section, in which discussion of projectile points and point typology occur. The analysis was overseen by Dr. Ellis E. McDowell-Loudan, Department of Sociology and Anthropology, of SUNY Cortland, and it was she who evaluated the work and advised the student during the research.

Attached are the work sheets prepared by Sandra Buxton, and a map of the Sheep Pen Site to enable the reader to refer to site locations while reading the analytical materials. The analyses are not necessarily accurate in all cases, but a general view of temporal and typological emphases may be gained from the opinions of Ms. Buxton.

From her evaluations of the materials found and the attributes of the artifacts she studied, most of the artifacts seem to relate to the Archaic Stage of Cultural Development. There are questionable specimens with broken and/or reworked features which could not be typed, but others seem to fit Ritchie's type categories quite well.

Her descriptions are relatively general; the "possible types" given in her statements are listed in the order of their closest similarity.

Dr. Ellis E. McDowell-Loudan

Erie Canal Village

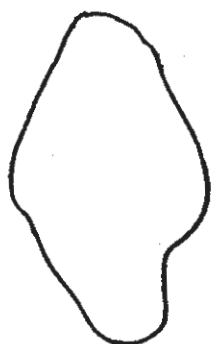
Box 3
Trench 3 E+W

March F.C.R.

6/3/82

This layer produced an abundance of points and point pieces. Also found in this layer were pieces of glass (some tinted green), fire cracked rock, charcoal, rusted nails, bone, clay pipe, china, a bullet and a possible drill and flaker.

Points

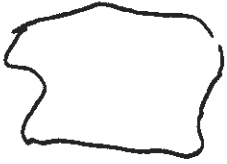


- ① General description: $1\frac{3}{4}$ " in length, 1" in width at broadest point, across shoulder. $\frac{6}{16}$ " thickness. Slightly rounded upper lateral edge. Weak shoulder; long, contracting, rounded stem.

Possible Types:

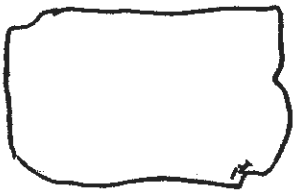
Nading River - late Archaic
Rossville - very late Archaic
Adena - early Woodland

- ② General description: Upper portion of point missing. Width of base $1\frac{3}{16}$ "
 Width across shoulders $1\frac{7}{16}$ ".
 Base is slightly concave, corner notched. Thickness $\frac{4}{16}$ ".



Possible types: Vistal - late Archaic
 Brenton - Middle Archaic

- ③ General description: Upper portion of point missing. Width of base $1\frac{4}{16}$ "
 lateral edges straight. Base relatively straight. Average thickness $\frac{2}{16}$ ".



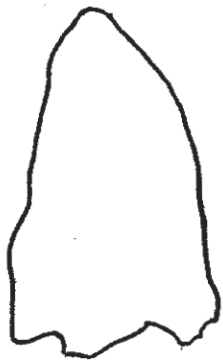
Possible types: Steubenville - Archaic?
 Genesee - Mid-late Archaic

- ④ General description: 2 bases both with upper portion missing. Both have straight bases and straight lower lateral edges tapering to the base. Both measure $1\frac{4}{16}$ " at maximum base width. $\frac{2}{16}$ " thick.



Possible types:

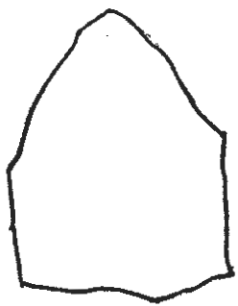
Genesee - Late Middle Woodland
Stanhenville - Archaic?
Jacks Reef - Late Middle Woodland



⑤ General Description Base of Point broken off. Upper lateral edges are rounded, converging to a tip. Thickness at neck is $3/16$ ". Length from tip to Shoulder is $1 10/16$ ". Width across Shoulder is 1". Not clear whether this specimen is side or corner notched.

Possible types:

Sylvan - Late Archaic.
Brewerton - Mid Archaic.
Genesee - Mid to late Archaic.
~~Base Island - Mid to late Archaic.~~



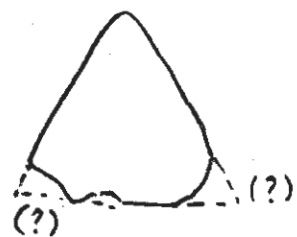
⑥ General Description Pentagonal, stemless. $1 6/16$ " in length. 1" in width $4/16$ " in thickness. Base is relatively straight. Lower lateral edges are straight and parallel sided. Upper lateral edges are straight and converge to a tip.



⑦ General description: 2 points, both with one corner of base missing. Points have noticeably concave bases and straight or very slightly concave lateral edges. Length ~~is from~~ are $1\frac{4}{16}$ " and $1\frac{5}{16}$ ". Width at base is impossible to determine due to broken corner but probably measured about $1\frac{5}{16}$ "



Possible type: Levanna - Late Middle Woodland



⑧ General description: Upper lateral edges are straight and converge to the tip. Base is broken at 3 distinct places making it difficult to determine whether it was straight, concave etc.

Finely flaked
Dimensions of broken piece: length $1\frac{5}{16}$ " width $1\frac{4}{16}$ "
thickness $3\frac{1}{16}$ "

Possible types: Beekman - Archaic
Levanna - Late Middle Woodland
Madison - Late Woodland -> Historic

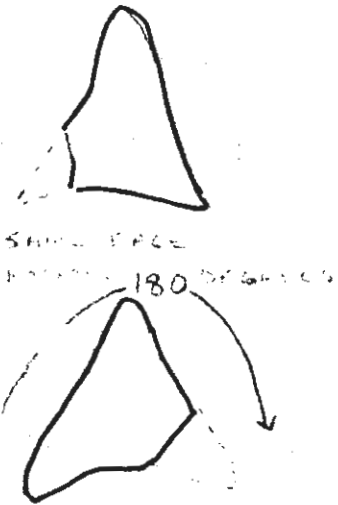
Square 6

6/8/82

This square produced one broken point along with flakes, firecracked rock, clear glass

Point:

- ④ General description: Appears to be broken at either one corner of base or the other. Base is markedly concave. Lateral edges are slightly concave. Length is roughly 1" and width also about 1". Thickness is about $\frac{3}{16}$ th of an inch.



Possible type: Madison - Late Woodland → X.57.
Possibly Levanna - Late Middle Woodland.
Possibly a small drill.

Square 9

Sod and foam layer

6/8/82

This layer produced one apparently whole point. Other items found in this layer were charcoal, glass, fine cracked rock and a rusted spring-like gadget with ^Ahooks on either end.

Point:



⑩ General description: This point is small and triangular in shape. Lateral edges are straight and base is very slightly concave. The point is $15/16$ " in length and $12/16$ " in width. It is $2/16$ " thick. One side is obviously side notched while the other side lacks an obvious notch.

Possible type: Brenton Ear Notched, - Middle Archaic

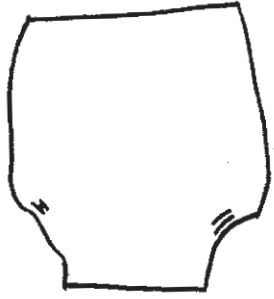
Square 10

Sod and loam layer

6/8/82

This layer produced 2 pieces of broken points. One piece is too small to type. Also found were pieces of bone and teeth, glass, charcoal, rock, etc. metal...

Point



① General description: This very colorful specimen is broken at both base and tip. Upper lateral edges are gently rounded and seem to converge slightly. Without the complete base it is difficult to determine whether the point is notched, contracting stemmed, straight stemmed etc. Shoulders are obvious. Width across shoulder is $1\frac{4}{16}$ " thickness is $\frac{3}{16}$ " and length is impossible to determine.

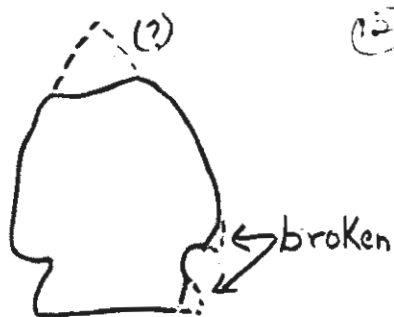
Possible types: Otter Creek. - Early → Mid Archaic.

Sheep Pen
Locus # 1

Flint Feature
6/3/82.

This locus produced 2 pieces of broken points along with a very large number of flakes, some charcoal, tinted glass, corroded metal and a large number of fire cracked rocks.

Points.



- (12) General description: Point is broken at tip and corner of base and possibly shoulder. Upper lateral edges are rounded. This point is broad and $4/16$ " thick. It is obviously corner notched. $15/16$ " is the width across the shoulders. Upper lateral edges are slightly to moderately rounded. The base is very slightly concave, almost straight.

Possible type: Brewerton corner-notched-mid Archaic



- (13) General description: Point is broken above base. Lateral edges are slightly rounded converging to a tip.

Cannot be typed without base.

SANDRA BUXTON
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