Abstract

An Archaeological Investigation of Barber Landing, Pitt County, North Carolina

By

Robert Mitchell Patterson Jr.

November, 2009

Chair: Dr. Charles Ewen

Major Department: Anthropology

Twelve sites, including a modern farmstead, were discovered in 1976 by Dr. David Phelps of East Carolina University (ECU) during a Cultural Resource survey of 335 acres along Barber Creek for Greenville Utilities Commission (GUC). Phelps supervised surface collections undertaken in 1977, 1981, and a field school in 1988. The field school, which included two of these sites, 31PT200 and 31PT201, is the main focus of this thesis. The historic components of these sites are the main subjects in this investigation of Barber Landing. Through 1) examining historical documents, 2) analyzing previously excavated archaeological material to make interpretations about site use, and 3) determining whether the sites merit further investigation.

A comparison of deed records and the dates calculated from artifact analysis determined that the Barber Creek B site was the earlier of the two sites, dating the midpoint of occupation to approximately 1747. The Barber Landing site was more likely occupied during the middle of the 19th century, around 1850. Based on this information, the likely inhabitants of the structure that once stood on the Barber Creek B site were William Barber and his family, for whom the creek and landings are named. The

structure that was on the Barber Landing site was most likely inhabited by Sarah Eugenia Boyd Harris, who came to possess the land in 1868.

An Archaeological Investigation of Barber Landing, Pitt County, North Carolina

A Thesis Presented To the Faculty of

the Department of Anthropology

East Carolina University

In Partial Fulfillment of the

Requirements for the Degree Masters

of Anthropology

by Robert Mitchell Patterson Jr.

November,

2009

An Archaeological Investigation of Barber Landing, Pitt County, North Carolina

by

Robert Mitchell Patterson Jr.

APPROVED BY:

DIRECTOR OF THESIS:

_____
Dr. Charles Ewen

COMMITTEE MEMBER: _____
Dr. I. Randolph Daniel

COMMITTEE MEMBER: _____
Dr. Wade Dudley

CHAIR OF THE DEPARTMENT OF ANTHROPOLOGY:

_____
Dr. Linda Wolfe

DEAN OF THE GRADUATE SCHOOL:

_____
Paul J. Gemperline

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1: INTRODUCTION

Twelve sites, including a modern farmstead, were discovered in 1976 by Dr. David Phelps during a Cultural Resource survey of 335 acres along Barber Creek (Figure 1.1) for Greenville Utilities Commission (Phelps 1977). Surface collections were undertaken by Phelps in 1977, 1981, and again during the East Carolina University (ECU) archaeological field school in 1988. The field school, which consisted of excavations at three of these sites (31PT203, 31PT200, and 31PT201) is the focus of this thesis (Figure 1.2). Site 31PT203 was placed on the study list for the National Register of Historic Places (NRHP) on May 10, 1977 because it represented an intact "prehistoric village" (Phelps 1977). An examination of the historic components of Sites 31PT200 and 31PT201 are the main subjects in this thesis (Figure 1.3). I investigated both Barber Landing (Site 31PT201) and the Barber Creek B site (Site 31PT200) by examining historical documents, analyzing previously excavated archaeological material to make interpretations about site use, and determining if further investigation at these sites is required.

Little information could be located specifically concerning Barber Landing in the historical record. Deed research completed by Phelps revealed that William Barber Sr. purchased two pieces of land in 1738 and 1750, which he later deeded to his son, William Jr., in 1783 and 1786 (Phelps 1981). The archaeological evidence and soil survey maps (Hearn, et al, 1910) indicate that these parcels were continuously inhabited into the twentieth century. Currently, no standing structures remain on the site.

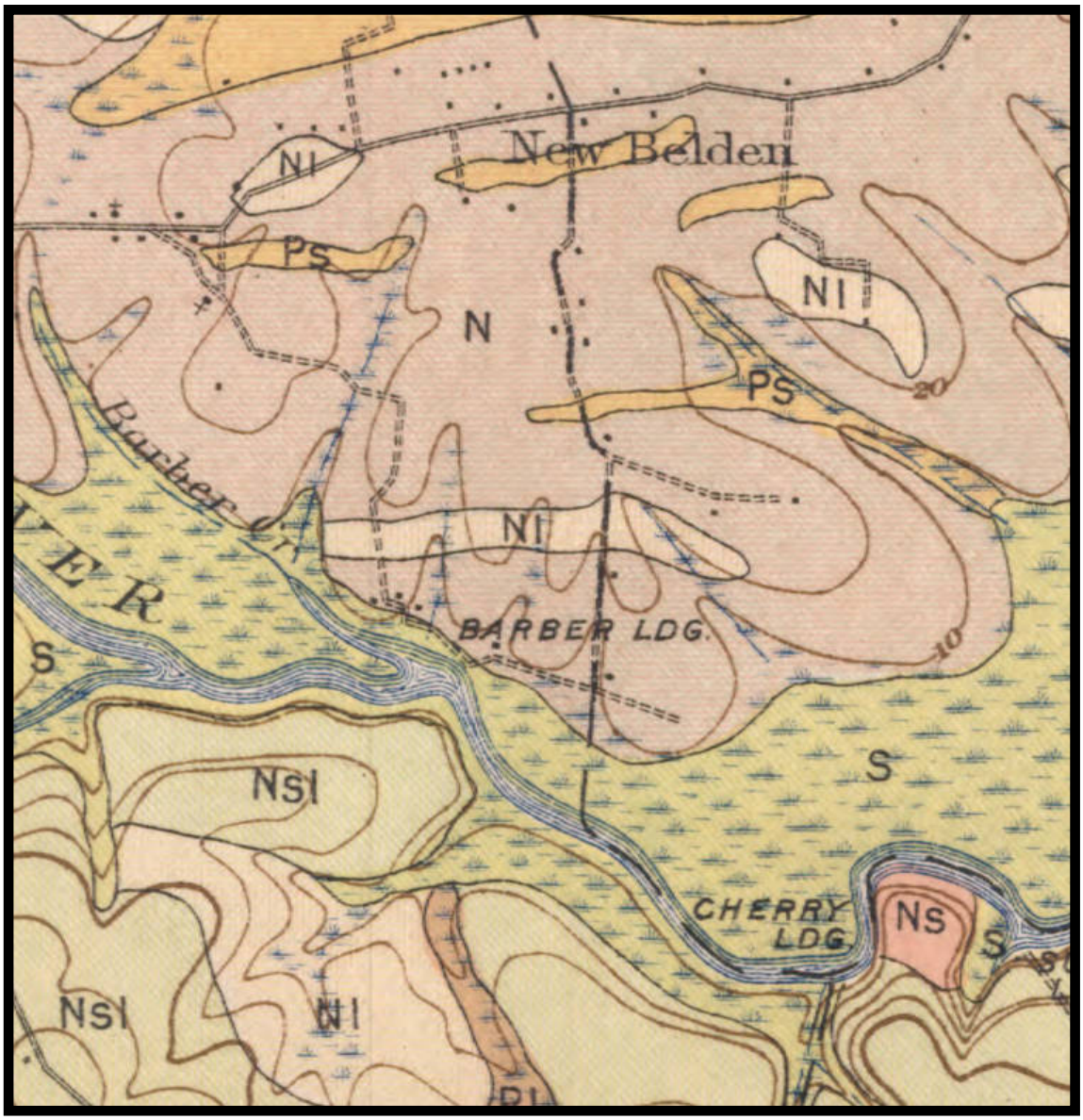

Figure 1.1: Barber Landing on Soil Map from 1910.

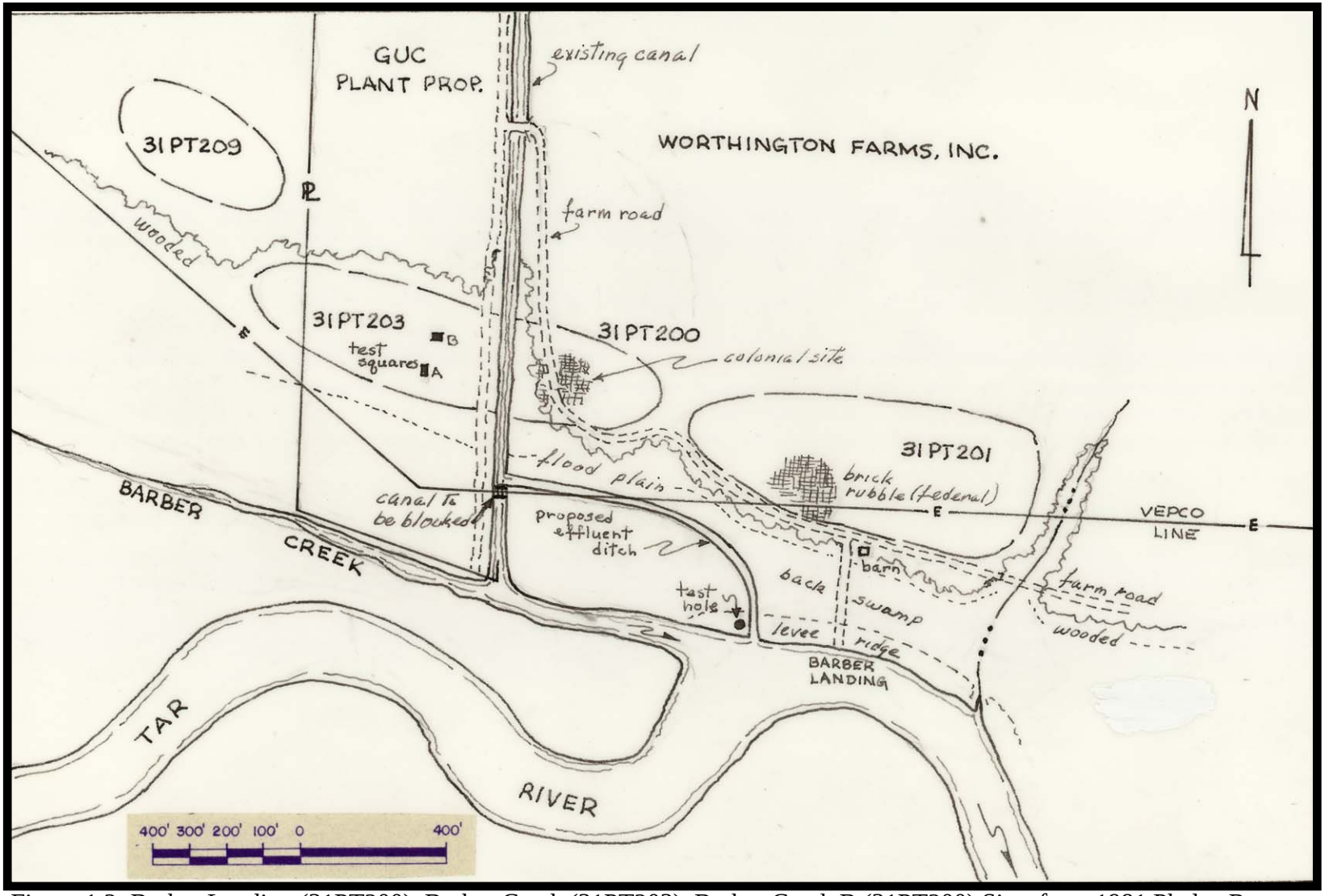

Figure 1.2: Barber Landing (31PT200), Barber Creek (31PT203), Barber Creek B (31PT200) Sites from 1981 Phelps Report.

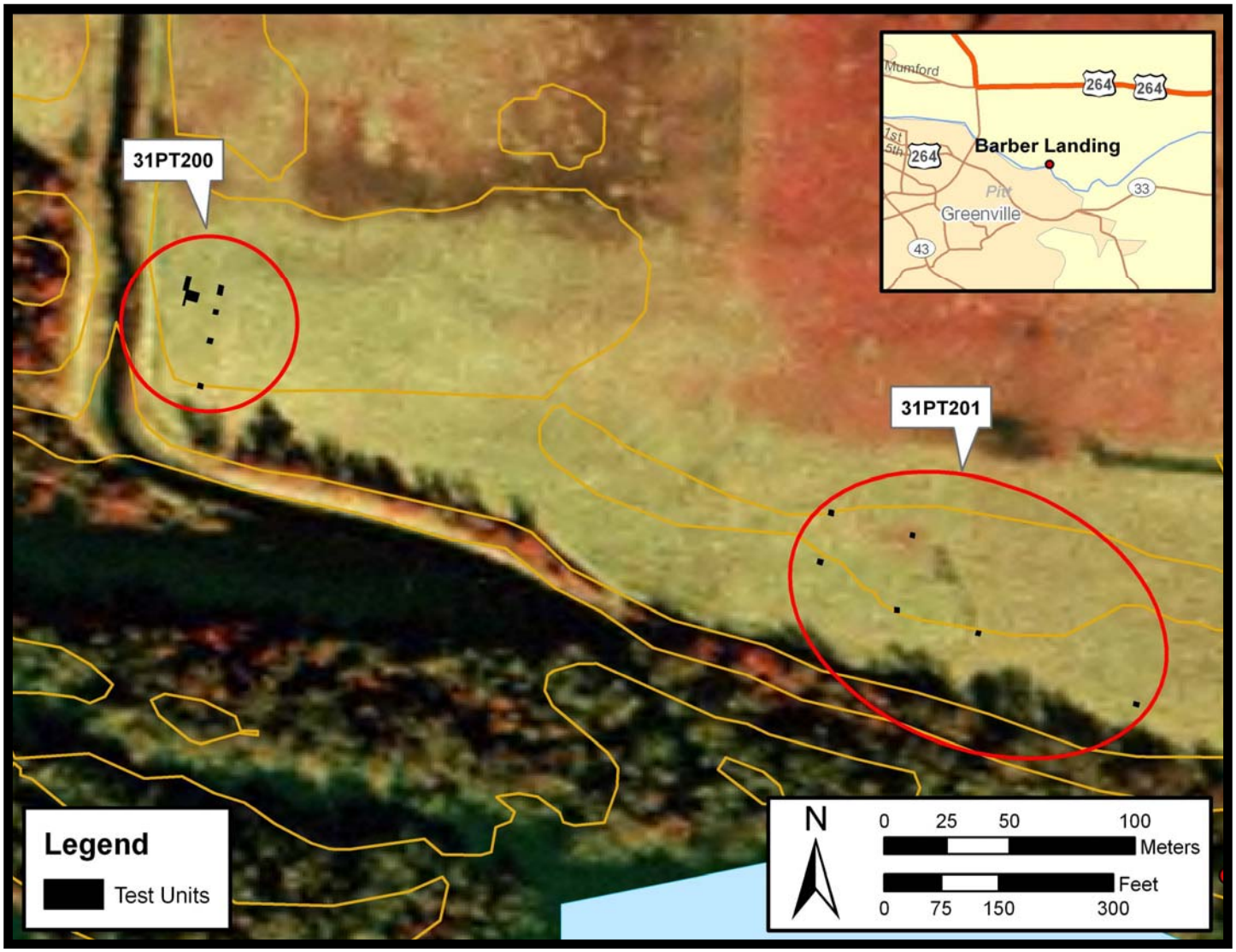

Figure 1.3: Site Locations on Infrared Map with 2-Foot Contour Lines with Test Unit Locations.

In Chapter 2, I first present the prehistoric background for the area, as there is a significant prehistoric component present on both sites examined during this thesis. Then, in the historic background section, I present a basic overview of commerce and trade on the Tar River between Edgecombe County and the Outer Banks of North Carolina. In addition, I also give a broader historic background for the surrounding area. General descriptions are given about the more substantial, and thus historically notable, landings along the river extending from the county line to the Pamlico Sound. The intention of this background is to provide a context for studying the Barber family homestead. This historic background is followed with a summary of the deed research conducted by Phelps during his initial investigation of the sites. I conclude the second chapter with a brief archaeological background of the sites where I list the relevant archaeological investigations that have taken place in the vicinity of the sites.

Chapter Three, the analysis chapter, begins with the methods section. The initial survey methods, excavation methods, and lab methods are laid out in detail. The lab methods not only include Phelps' methods but also my own methods used during the analysis and data entry phases of my work. Following the methods section, the remaining sections of this chapter focus on the analysis. First, a general description of the historic artifacts recovered from both sites is given. I then separate the artifact assemblage by site, with materials recovered from each site broken down, initially, by type and then further by Zone and Level of recovery. Once the analysis of the individual sites is completed, the ceramics recovered from both sites are then further examined. Dating techniques (Mean Ceramic Dating, Pipestem Analysis) are discussed and defined.

Next, the ceramics from each site are discussed separately. Following the ceramic analyses, the features identified during the excavations on both sites are discussed. One feature in particular, Feature 4, is examined in detail. Feature 4 is an intact brick structure that was found beneath the plow zone. This feature was initially discovered in a single excavation unit and its boundaries were then defined by expanding the edges of the excavation units. Since Feature 4 was separated into individual test units during excavation, the artifacts from this feature were first analyzed separately by unit of recovery, and then together as a whole assemblage.

Chapter Four, Interpretations and Conclusions, initially lays out a brief recap of the data. The results of the artifact analysis and conclusions concerning the historic components at both sites are discussed in detail. Recommendations based on the finding presented here are given at the end of the chapter.

CHAPTER 2: BACKGROUND

There have been intermittent investigations at the Barber Landing and Barber Creek sites since their discovery in 1976. To understand the area and its significance to the archaeological record, it is necessary to provide some prehistoric and historic background for eastern North Carolina.

Prehistoric Context

Three prehistoric periods are recognized in North Carolina: Paleo-Indian, Archaic, and Woodland. The geographic landscape has changed considerably in the last 10,000 years. During much of the Paleo-Indian period (12,000-8,000 B.C.), the coast of North Carolina was situated several miles to the east of its present location. Phelps (1983:22) suggests that the eastern edge of the Coastal Plain at this time was some 230 to 300 miles from the Piedmont as opposed to around 150 miles today. Consequently, many Paleo-Indian sites probably now lie submerged and those we do find on the coast represent an adaptation to what was then the central Coastal Plain region. The information we know about Paleo-Indian sites is more a reflection of the state of research in the region than an indication that Paleo-Indians avoided the area. "The Coastal Plain has simply not been surveyed by archaeologists as extensively as other regions in North Carolina" (Phelps 1983:18).

Archaic sites on the North Carolina coast and coastal plain are more numerous than Paleo-Indian sites. Most of these sites were discovered during an era of extensive cultural resource management surveys conducted in the 1970's. Most of these surveys were phase 1 pedestrian surveys with little subsurface testing. What we know about

Archaic Native Americans in North Carolina is derived from typological studies based on artifact types defined in the Piedmont region.

The Archaic is divided into three phases: Early, Middle, and Late. The Early Archaic Period (8,000-5,000 B.C.) is typified by Palmer Corner-notched and Kirk Corner-notched point styles. The Middle Archaic Period (5,000-3,000 B.C.) is represented by Stanly stemmed, Morrow Mountain stemmed, and Guilford Lanceolate points. The Late Archaic is generally associated with the Savannah River phase. We infer from the distribution of these artifacts that campsites were scattered around water sources (Ward & Davis 1999:73). Phelps postulated that there were two types of sites: base camps and small, temporary procurement sites. These sites increased in number from the Paleo-Indian Period and peaked during the Middle Archaic. During the Late Archaic Period (3,000-1,000 B.C.), there appears to have been a shift in settlement locations away from upland tributary streams and toward the mouths of major rivers (Ward & Davis 1999:77). This movement led to increasing fishing and shell-fishing which resulted in larger, more sedentary camps where pottery-making and horticulture began.

The Woodland Period in the Coastal Plain can be divided into northern and southern regions (Phelps 1983). The Northern region encompasses the Neuse River basin north to the Virginia state line (Figure 2.1). During the Woodland Period, this area was occupied by Algonkian and Iroquois speaking groups. The southern Coastal Plain

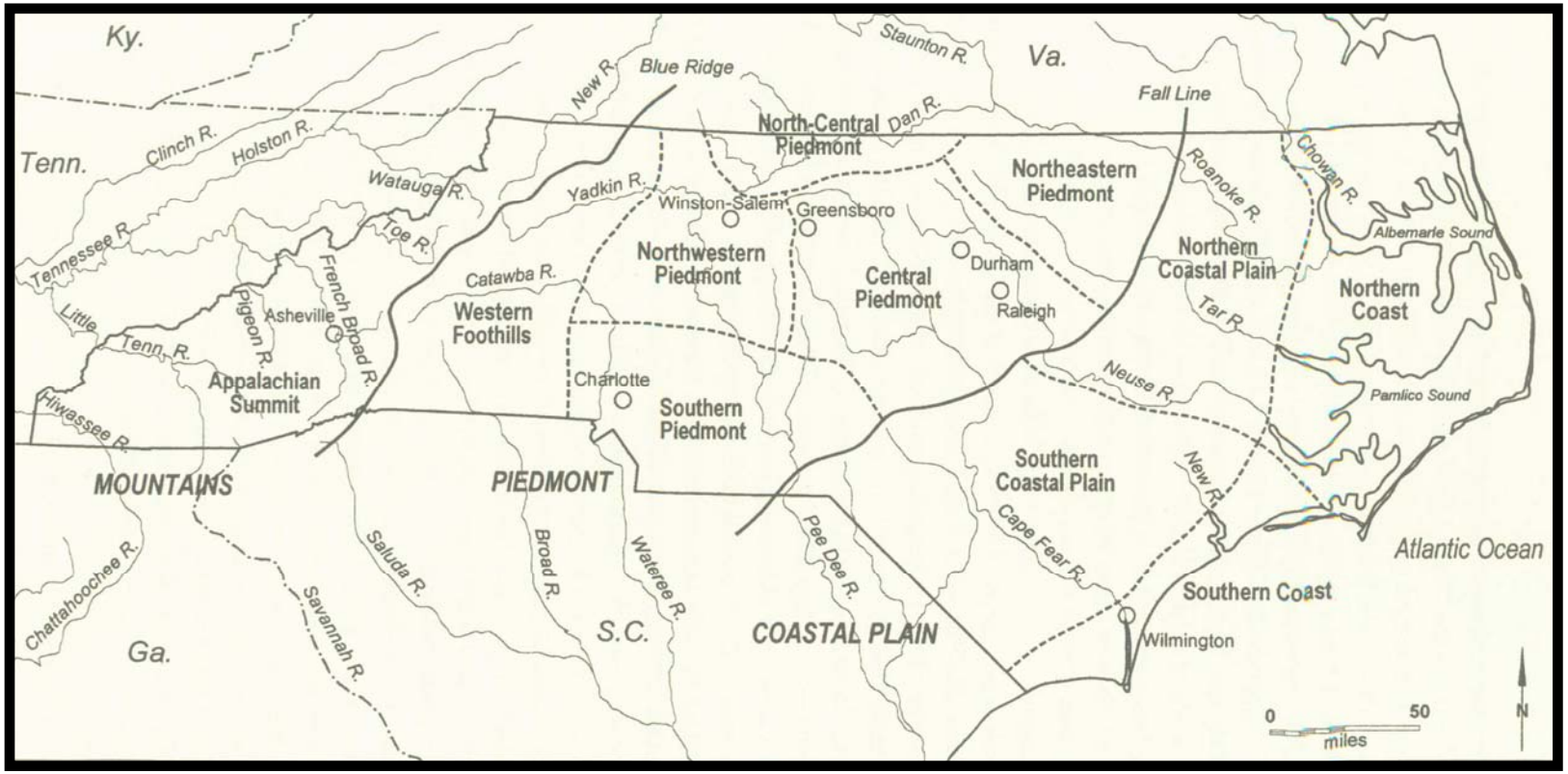

Figure 2.1: North Carolina Archaeological Regions Showing the Northern and Southern Coastal Plain During the Woodland Period (Ward And Davis 1999: 24).

extends from just south of the Neuse River basin to the South Carolina state line and covers a territory that during the Contact Period was occupied by Siouan-speaking tribes (Ward & Davis 1999:194). In addition to the two distinct geographical regions, the Woodland can also be subdivided into three temporal phases: Early, Middle, and Late.

The Early Woodland extends from 1000 to 300 BC. How we define the Early Woodland comes primarily from ceramic studies. Deep Creek ceramics are diagnostic of the Early Woodland phase. Deep Creek ceramics were named after a tributary of the Tar River where the pottery was first recognized by Phelps at the Parker Site (31ED29). Deep Creek pottery is characterized by its sand-tempered paste with a cord-marked exterior. Phelps (1983:32) noted that little was known about Early Woodland settlement and subsistence.

The Middle Woodland dates from 300 BC to AD 800. Mount Pleasant Phase pottery characterizes the Northern Coastal Plain region. Mount Pleasant ceramics are tempered with sand, grit, and pebble-sized particles (Ward & Davis 1999:203). These ceramics are normally either fabric impressed, cord marked, net impressed, or smoothed. Sometimes incising occurs on smoothed vessel surfaces (Phelps 1983:32). Mount Pleasant is similar to Deep Creek and is a probably a direct descendant.

During the Mount Pleasant phase, the number of sites along the major streams and estuaries and on the coast increases (Phelps 1983:33). Native Americans were settling into more permanent villages and were spending part of their year collecting shellfish on the coast, as evidenced by extensive shell middens (Ward & Davis 1999:204). Burial practices during this period included both primary burial and cremation.

Late Woodland (AD 800-1650) was marked by the introduction of shell-tempered pottery. In the Northern Coastal Plain, this practice continued into the Historic Period. The inhabitants of the inner Coastal Plain made pottery that was more similar to the ceramics of their Middle Woodland ancestors (Ward & Davis 1999:210). People during this time period were becoming more sedentary. Increased population density in larger villages with some degree of permanence probably followed closely on the heels of an increased reliance on cultivated crops, particularly corn (Ward & Davis 1999:212). Algonkian speakers made up the inhabitants of the Northern Coastal region and they were bordered on the west by the Tuscarora. Tuscarora were the inhabitants of the area surrounding what is currently Pitt County. The Late Woodland in the Tuscarora homeland is known as the Cashie Phase. Radiocarbon dates place this phase between AD 673-1444 (Eastman 1994a:25). Most of what we know about the Cashie Phase comes from East Carolina University excavations at Jordan's Landing (31BR7) in Bertie County. The subsistence economy of the Tuscarora was based on agriculture, hunting, gathering, and fishing. Food remains (corn, beans, deer, bear, turkey, opossum, fish, turtles, and mussels) were found at 31BR7 (Byrd 1991, 1997). The burial practice of the Cashie phase was primarily ossuary style burials.

After the Late Woodland period, the Historic or Contact period began. By 1675, the southern shore of the Albermarle Sound was settled, and by 1691, newcomers were starting to settle along the Pamlico River (Ward & Davis 1999:273). The area of the Neuse was settled shortly after the beginning of the 18th century (Lee 1963). The total Tuscarora population during this time is believed to have been around 8,000.

Historical Context

As early as 1681, there are records that mention the Tar River, which at the time was called the Pamlico River. The Tar River rises in Person County and flows southeast to Beaufort, where it becomes the Pamlico River (Powell 2006: 1104). How and when the upper Pamlico River would come to be named the Tar is unknown (King 1911:21). In 1704, John Lawson, an English explorer/surveyor, reached what is now Pitt County and crossed the Tar River at the Randolph landing. Around this time in the region, the Tuscaroras were the most prevalent Native American group. In 1711, the Tuscarora War exploded and when it ended in 1715, most of the remaining Native Americans in the area went to join the Iroquois Confederacy in New York. "Thus with peace restored and no Indians to fear, settlements began to multiply and grow up along Tar River and other streams" (King 1911:22).

Lewis Duvall was the first man to "patent" or purchase land in what is now Pitt County very near the present Boyd's Ferry. He named the property Mt. Calvert in 1714. In 1725, Captain John Spier settled at Red Banks on the Tar and had a warehouse for the inspection of tobacco. Naval stores were the most important single export in North Carolina from its earliest days until after the Civil War (Cox 1989: 19). In 1770, North Carolina accounted for 60 percent of the total amount of naval stores shipped from all the colonies (Crittenden 1936:73, 151). In addition to naval stores, Pitt County also exported other items, including tobacco. "The inhabitants of Tar River numbered twenty families in 1735, and it is said that 1,000 hogsheads of tobacco were raised in the county at this time" (King 1911:28). In 1755, the growth of the upriver country resulted in the county

court being moved to James Bonner's plantation, some sixteen miles upriver from Bath (Saunders 1886: Vol I, 544). In 1768, a mail route was set up that linked Williamsburg and Charleston via Bath. In 1785, the official post road from Virginia to South Carolina was rerouted from Bath to Washington (Clark 1895:736-737). One of the stops along this route was at Salter's Ferry on the Tar River (See Figure 2.2).

In 1761, Pitt County was officially annexed from Beaufort County and named for William Pitt, Earl of Chatham, who was then Prime Minister of England. The act of establishing the county of Pitt took effect on January 1, 1761, and also called for the construction of a courthouse, prison and stocks on the land of John Hardee on the south side of the Tar River near Hardee's Chapel (Kammerer 2006: 11). Founded in 1771, Greenville was originally named Martinborough, for Governor Josiah Martin. In 1786, it had its name changed to Greenesville, in honor of the revolutionary War hero, General Nathaniel Greene.

Several landing sites on the Tar River were contemporaneous with that owned by William Barber Sr. (ca. 1738). The area immediately adjacent to the Barber Landing site on the north side of the Tar River will constitute the center of the study area. This area starts from the Edgecombe-Pitt border and proceeds down river, past the Barber Landing site and eventually ending at the Pamlico Sound (Table 2.1).

Definitions of landings or landing sites vary in the historical record. Landing sites varied greatly in appearance in different locations. According to Dr. Wade Dudley (personal communication), Barber Landing probably did not have a dock, but landings at Greenville and Tarboro, as well as many private landings, did have small wharves. Many

public landings had small open air sheds, while others had large warehouses on site. Landing sites would have had a road or cleared path leading to the water from a dwelling or storage building of some kind located on the closest high ground. Landing sites with docks or wharves may have pilings that could be identified archaeologically if flooding or dredging had not cleared their remains. Many landings also served as ferry river crossing points. Landing sites that did serve as ferry crossings would be characterized by having roads on both sides of the river as well as docks and pilings to which the ferry could tie off.

The first landing encountered from the western border of the study area is Penny Hill. It was named for an African woman who prepared food for polemen and other boat crews. Below Penny Hill was Pillsboro, the landing for Falkland. Also known as Williams landing, this land was purchased from the Earl of Granville in 1727 by Robert Williams. A mile below Pillsboro was Bensborough, a landing owned by the Atkinson family for one hundred and fifty years. "As late as 1837 they had a store, post office and ferry at their landing" (Duncan 1966:102). Below Bensborough was Center Bluff, which at one time was exporting up to 13,000 bales of cotton. Gorham's landing is next down the river. This landing was owned by and named for General James Gorham, who led militiamen to battle in 1781 at Peacocks Bridge. "Three miles below Greenville on the north side of the river was Red Banks. This was Capt. John Spier's place and a tobacco inspection station was said to be here in 1725" (Duncan 1966:102). Below Spier's landing, also on the north side of the Tar, was Barber Landing. This unfortunately, was

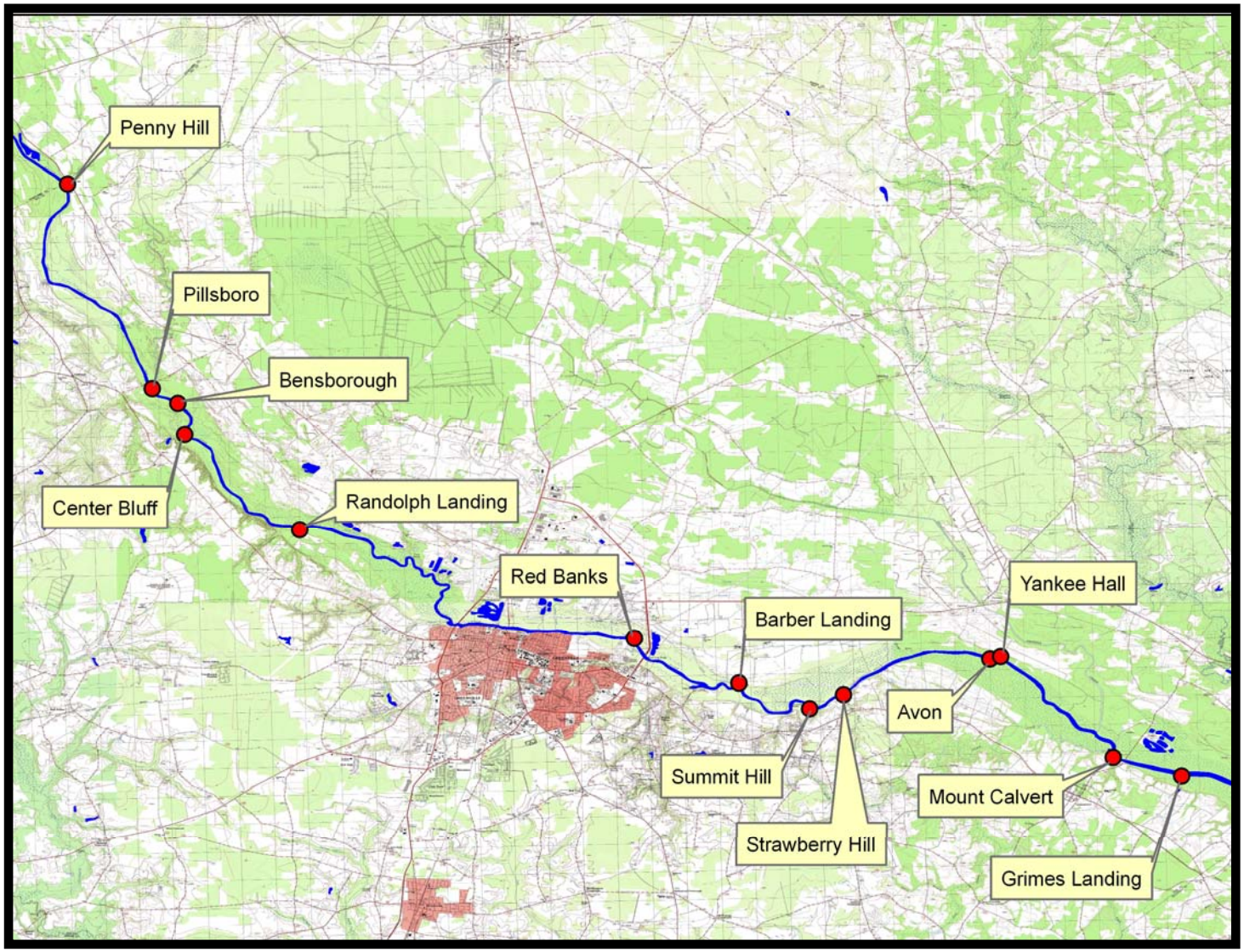

Figure 2.2: Landing Site Locations along the Tar River from Edgecombe County to the Pamlico Sound.

the only reference to the site of Barber Landing found in Duncan's work. Summit Hill Landing was six miles down the river from Greenville and was General John Simpsons' place. Strawberry Hill was another landing founded by General James Gorham. Still farther down, the Avon was settled by Demis (Demsie) Grimes in 1760 across the river from Yankee Hall. Demis' son William later became the founder of Grimesland, a large plantation a few miles east of Avon and just below what is now the town of Grimesland (Congleton, 1977). Yankee Hall was a busy trading center in the early 1800's. Mount Calvert was the next stop down river. It was the first land patented in Pitt County by Louis Duvall, previously mentioned. It later became Salters Ferry, which has already been described as a stopping point on the mail route from Williamsburg to Charleston. William Grimes, Demis Grimes' son, bought Grimes Landing in 1786.

The Tar River, during the mid to late eighteenth century, acted as an artery for commerce not only in North Carolina, but for other areas as well. As one would suspect, only the wealthiest and politically powerful people in Pitt County were able to purchase and maintain land along the Tar. They included Captain John Spier, Louis Duvall, James Gorham, General John Simpson, and Demis and William Grimes. These men all played important roles in shaping what would become today's Pitt County. John Simpson provided the land where Greenville now stands. All of these men are in history books about Pitt County while William Barber is left out. Knowing what we know about these men, what can we assume about William Barber?

Landing Name	**Owner**	**Date Founded**
Penny Hill	?	?
Pillsboro	Robert Williams	1727
Bensborough	Atkinson Family	?
Center Bluff	Robert Cotton	?
Gorham's Landing	General James Gorham	?
Red Banks	Capt. John Spiers	1725
Barber Landing	William Barber	1738
Summit Hill	General John Simpson	?
Strawberry Hill	General James Gorham	?
Avon	Demis Grimes	1760
Yankee Hall	Samuel Ralston	?
Mount Calvert (Salter's Ferry)	Louis Duvall	1714
Grimes Landing	William Grimes	1786

Table 2.1: List of Prominent Landings on Tar River in Pitt County with Founders and Year Founded (If Available)

William Barber, Sr. purchased two parcels of land, one around 1738 and the other in 1750 (Pitt County Deeds). The creek adjacent to the land, the landing itself, and the plantation were all named for Barber. According to King (1911:34), "To prevent non-residents entering land for speculation, it was required that one should reside in the

province two years before he could sell his lands and rights…..and three years were allowed for building a habitable house, clearing, fencing and planting at least one acre." So, assuming that this ordinance was being enforced, it would seem logical that William Barber did live in the area, build a house, and have a farm. Another ordinance was passed in 1726 that specified the type of house that was to be built and its dimensions. "Every house shall be fifteen feet long, ten feet broad, made tight and habitable of clapboards or logs squared, with a roof and chimney-place and a door-place" (King 1911: 34). If this is indeed some indication of what Barber's house would have looked like, then it would be possible that the remains of this structure could be located archaeologically.

Summary of Deed Research

A search of the Pitt County Courthouse Deed records by Phelps was undertaken in the hopes of associating a name with any of the historic features which might be uncovered; however, after a preliminary search, it became readily apparent that it would be difficult to identify the actual owners of the parcel of land on which the excavations were being undertaken, let alone who may or may not have lived there. In 1858, Pitt County suffered a great loss by the burning of the court-house and most of the records. Again in 1910, it was burned, but the vaults that had been previously installed saved the records of the clerk and register of deeds (Worthington 1920: 6). What follows is a chain of title for the tract of land known as Barber's Landing; however, its relationship to the placename of current maps is unclear.

The plot of land that is currently known as the Barber Landing tract was consolidated in the mid-1800's by John Boyd, who had been acquiring land for 20 years. Two plots that he bought mentioned Barber Creek as one of their boundary descriptions. One was bought from Simon T. Price in 1850, the other from Blount Spier in 1855. From these descriptions, it is likely that these plots were a section of land on the Tar River next to Barber's Creek and adjoining each other. The land bought from S.T. Price had at least four different owners in the previous ten years. However, the very earliest owner had been the Harris family, originally William Harris, a contemporary and neighbor of the earliest Barbers in Pitt County, and, sometime before 1840, his daughter, Elizabeth Harris Williams. William Harris had received the land as a grant from the Earl of Granville in 1765. However, in the description of his grant, the creek is not Barber but Red Banks Creek. The exact relationship of the two is not clear. To add further confusion, there is a reference made to Barber Creek with a note saying it was also known as Moyes Creek. Sometime after the turn of the century, the name became fixed as Barber's Creek.

It is this William Harris whom is also the connection with the plot of land that John Boyd acquired from Blount Spier. Between September of 1837 and November of 1838, Spier went on a buying spree, buying bits and pieces of a plot of land known as the Major Harris land, described as lying on Red Banks Creek. Major Harris was in turn the son of the same William Harris, who gave land to Elizabeth Williams. However, Major Harris received land not only from his father, but also from the state of North Carolina in a grant in 1782, described as land bordering William Barber. In 1814, Major Harris acquired land from John Hardee, who in 1808 had received a grant from the state of

North Carolina described as being on Barber's or Moyes creek, next to the Barber land and known as Barber's landing.

While this is a fascinating bit of history in its own right, what is of more concern is its relationship to the archaeological research being undertaken. The main problem is identifying the boundaries of this plot of land today; this has still not been rectified. However, if these records can be associated with archaeological features, then the problem becomes identifying the owners and who actually lived there. Unfortunately, the deeds make no mention of actual houses or if there were tenant farmers living there. So one way to approach the data is by determining who actually owned the land the longest and would have had time to make improvements.

Sarah Eugenia Boyd Harris' father, John Boyd Sr., died while she was still a minor. She received the Barber Landing tract on her majority in 1868 and owned the land until 1884, so it is possible that she and here husband lived there. The Boyd family homeplace was on the south side of the Tar, so John Boyd probably never lived there himself. The time period between the Boyd family ownership and the earlier Harris family ownership sees the plot of land divided and with a long list of owners. However, William Harris and his two children, Elizabeth and Major, owned the land from 1765 to 1840 and are the most likely candidates to have made improvements. Without more exact boundary locations, however, it is impossible to be certain.

Archaeological Background

Twelve sites, including a modern farmstead, were discovered in 1976 during a Cultural Resource survey of 335 acres along Barber Creek for Greenville Utilities

Commission (Phelps 1977). Three of these sites, 31PT203, 31PT200, and 31PT201, form the basis for this thesis. It should be mentioned that these site designations were the ones given to the sites by Phelps upon their discovery. The Office of State Archaeology (OSA) in Raleigh has these sites listed as 31PT259, 31PT256, and 31PT257, respectively. The reason they were left in their original designations is because that was the way in which they were referred to in all of the ECU documents and by Phelps. The Barber Creek site (31PT203) is located on an isolated relict dune and possesses both prehistoric and historic components, the latter of which is a cemetery (Daniel 2002). 31PT203 was put on the study list for the National Register of Historic Places on May 10, 1977 because it represented an intact "prehistoric village" (Phelps 1977). 31PT200 also contains prehistoric and historic components and lies across the canal east of 31PT203. 31PT200 is located on the same landform (relict dune) as 31PT203. Both 31PT200 and 31PT201 were found to have prehistoric and historic components. The historic components of Sites 31PT200 and 31PT201 are the main subjects in this investigation of Barber Landing.

Further investigation by Phelps in 1981 focused on locating possible structures and concentrations of artifacts for site 31PT200. Legislation mandated this investigation because the Greenville Utilities Commission was relocating the effluent discharge canal, making it necessary to assess possible adverse impacts on previously recorded archaeological sites. A visual survey was done in the area to collect any surface artifacts and to mark the locations of possible building sites. The research strategy included "a walking inspection of the ditch route, a more intensive surface survey and recollections of

site 31PT200, particularly with respect to the proximity of its southern margin to the proposed ditch, and subsurface testing of the modern levee" (Phelps 1981:4). On the highest elevation of the ridge adjacent to the canal in Site 31PT200, historic material was scattered. "Sherds of lead-glazed slipware with combed iron oxide, plain white and scratch blue salt-glazed stoneware, and fragments of brick with grey-green glaze probably pre-date 1750 A.D., and later specimens of creamware, pearlware and some whiteware indicate continuity until perhaps the early years of the 20th century. These materials appear to remain from a farmstead residence with a sequence from the Colonial through Modern periods, and with connections to site 31PT201" (Phelps 1981).

According to Phelps (1981), site visibility in 1981 was 100 percent and was free of crop residue that had previously hindered research in 1977. "This site was randomly walked and comprehensively collected in north-south lines during the 1981 survey since it was not in a direct impact situation." Historic materials from 31PT201 suggested a very late Colonial or early Federal period beginning for this site, with maximum use of the land in the Modern period. Phelps believed that relocation of the effluent discharge ditch would have no impact on archaeological resources and so clearance was given for the project to proceed.

In May of 1988, Phelps applied for a grant from the University of North Carolina to cover the costs of an excavation for the Greenville Utilities Commission. In addition to being the Phase II Sludge Disposal Project, it would also provide undergraduates at East Carolina University the opportunity to get valuable excavation and research experience. According to a correspondence to the GUC (Appendix E), the fieldwork was

to be conducted from May 16 to June 21, 1988, the processing and cataloging from June 22 to August 1, 1988, and the analysis and reporting from September 1, 1988 to May 31, 1989. According to the budget for the project, Phelps planned to have 2 graduate assistants, 1 undergraduate assistant, 2 research assistants, and 7 undergraduate coursework trainees assist in the excavation and analysis of these sites. Phelps and his crew conducted the fieldwork from May to June in 1988. The Barber Creek B site (31PT200) was explored via surface collection and 10 two-by-two meter excavation units. The Barber Landing site (31PT201) had several two-by-two meter units excavated as well, but no systematic surface collection was performed. The 1988 field school will be discussed in greater detail in the following chapter.

CHAPTER 3: ANALYSIS

In order to interpret the data that were found at both the sites, 31PT200 and 31PT201, the methods of excavation are going to be laid out before the examination of the artifacts. Exploring the excavation methods will possibly shed some light on why some of the artifacts and features are interpreted the way they are. Also, knowing the process by which excavation units were picked by Phelps will allow us to understand what he was looking for.

Survey Methods

In 1988, David Phelps led a field school for East Carolina University to investigate cultural remains uncovered during two previous surveys from 1977 and 1981. The project was started by researching the area in early March, 1988. According to field notes, the area to be surveyed consisted of approximately 100 acres of primarily plowed fields belonging to Chester Don Worthington of Worthington Farms, Inc. The survey area was roughly rectangular in shape and bordered on the north by a marshy woodland forest consisting of some evergreens, gum trees, oak, and bamboo. The east boundary was defined by what used to be a county maintained road leading to Barber Landing on the banks of the Tar River. The area was walked in transects from west to east and any scatter or remains were recorded as a site. Eleven sites were identified (Table 3.1) as the survey continued over a period of six weeks from March 5 to April 18, 1988. The sites were described as small, large, or very large and categorized as either historic or prehistoric when the evidence was apparent. Several photographs were taken to show the conditions of the surface area to be tested (Figures 3.1 and 3.2).

#1	Small scatter- historic material
#2	Small prehistoric scatter
#3	Large colonial scatter- no prehistoric apparent
#4	Small historic scatter
#5	Very large prehistoric scatter, some historic
#6	Small prehistoric scatter
#7	Prehistoric and historic scatter
#8	Historic house site
#9	Historic house site
#10a&b	Large prehistoric (with some historic) scatter
#11	Historic house site ("Old House Site")

Table 3.1: List of Sites Found During Initial Survey in 1988 by Phelps.

A small one meter test square was excavated at Site 5 to a depth of 20 cm. Two soil samples were taken, one from the topsoil and the second from the subsoil. Plow scars were visible running east to west and beneath those, additional older plow scars were visible running southeast to northwest.

The surface survey at 31PT200 was completed by setting up a 10-by-10 meter grid across the area. Transects were then walked along the grid and every ten meters the artifacts would be bagged and labeled to indicate the point that where the 10 meter transect ended. After these surface collections were conducted the artifacts were separated into categories (fossils, kaolin pipe fragments, limonite chunks, glass, prehistoric ceramics, historic ceramics, and brick fragments) and counted for each point.

The subsequent quadrants with the highest counts were used as an indicator for unit placement later.

Figure 3.1: View Across 31PT200/201 to Single Tree, Facing North.

Figure 3.2: Sites 31PT200 and 31PT201 to North of Farm Road, Facing West.

Excavation

Though the initial survey was completed in March, the 1988 Field School actually did not begin until the end of May. According to the dates on all of the level forms from the field school, the first excavations were concentrated in 31PT200 (Barber Creek B site). Only after excavations were completed on June 9 in 31PT200 were excavations begun in 31PT201 (Barber Landing). Nine two-by-two meter units were excavated in 31PT200 and six units of the same size were completed in 31PT201 (Table 3.2). The plow zone was removed as a single stratum and designated Zone 1. The subsequent zones were removed using 10 centimeter (cm) levels until the next stratum was encountered. Features and artifacts found in situ were photographed and, in some cases, drawn to scale on graph paper. For each level that was excavated, the artifacts were collected and bagged separately. In addition to being drawn and photographed, significant features were shot in with a transit, in order to record their exact location and elevation. Excavation in any unit was continued until a sterile level was encountered. While this was the case on the Barber Creek B site, some excavation units were stopped short due to time constraints at the Barber Landing site. When the excavation unit was complete, closing photographs were taken and plan and profile views were drawn on graph paper. The test unit was then backfilled.

Site #	Excavation Location	Excavation Depth
31PT200	20L138	70 cm (Eastern quadrants), 1.11 m (Western quadrants)
31PT200	38L138	85 cm
31PT200	50L138	85 cm
31PT200	58L138	70 cm
31PT200	60L138	90 cm
31PT200	56L150	27 cm
31PT200	53L147	30 cm
31PT200	58L150	15 cm
31PT200	60L150	17 cm
31PT201	0R210	23 cm
31PT201	10R120	44 cm
31PT201	10R150	30 cm
31PT201	20R90	46 cm
31PT201	40R90	24 cm
31PT201	40R120	50 cm

Table 3.2: List of Excavation Depths for all Excavation Units.

Lab Methods

The following is a list of procedures that are the most likely given the paperwork that was available. The artifacts were cleaned in the lab. Each bag of clean artifacts would have then been given an accession number by Dr. Phelps. The contents of each bag would have been then cataloged and recorded. According to the accession catalog, the bags were recorded by location, the artifacts were separated into categories (prehistoric ceramic, historic ceramic, brick, flakes, glass, metal, charcoal, shell, bone,

etc.), and the artifacts that fit into these categories were counted. The artifacts were then classified further depending on their categories. Historic ceramics were classified into types; bricks were classified by color using a Munsell; metal artifacts were described and drawn; prehistoric lithics were broken down by the type of flakes they were. From this point, the artifacts were rebagged and put into boxes marking their accession numbers and were stored in the Old Cafeteria Building.

In 2004, the artifacts were unpacked from their cardboard boxes in their paper bags. The artifacts were removed from their individual bags, recounted, weighed, and reanalyzed. Any pertinent information was entered into the modern Field Specimen Catalog in Microsoft Excel on the computers in the lab. After analysis, artifacts were rebagged in new plastic, resealable bags and stored in large, plastic bins in the new lab in the Flanagan building on campus at ECU.

Analysis

This section will compare the artifact assemblage in each specific level and test unit, and then present an overview of the historic features (Figure 3.3 and 3.4). While prehistoric artifacts were present throughout the plow zone and below the historic levels of occupation, there is no evidence to indicate that Native Americans were living on this particular piece of land contemporaneously with the Barbers. There is significant work that could be performed on the prehistoric components of this site, but at this time only the historic component is the focus of this thesis.

In order to assess the artifact assemblage at each site, the artifacts recovered for each site were separated by unit, zone, and level. A zone represents a natural

stratigraphic layer excavated within the unit, and a level represents an arbitrary 10 cm layer excavated within a natural stratum. For example, Zone 1 (the plow zone) was described as a yellow sandy zone with brown mottling which extended 0 to 30 cm below surface (cmbs) within site 31PT200 and 0 to 30 cmbs at 31PT201. A column with no number indicates that the specified zone/level was not excavated in that unit. If a zone/level was excavated but no historic artifacts were recovered, the column was filled with "0."

Table 3.3 shows the breakdown of recovered artifacts by unit, zone and level for site 31PT201. The largest concentration of artifacts (99 percent) occurs in Zone 1, the plow zone. Less than 1 percent were found in either of the two levels of Zone 2. The largest number of historic artifacts were found in Unit 20R90 (n=452) and the least in Unit 0R210 (n=12). The range in percentages between these units was 29 percent to <1 percent, respectively.

Unit	Zone I		Zone 2 Level 1		Zone 2 Level 2	
	#	(%)	#	(%)	#	(%)
0R210	12	(<1)	-		-	
10R120	374	(24)	3	(20)	0	
10R150	40	(3)	1	(7)	-	
20R90	452	(29)	1	(7)	-	
40R90	421	(27)	-		-	
40R120	272	(17)	10	(67)	3	(100)
Totals	**1571**	**(100)**	**15**	**(100)**	**3**	**(100)**

Table 3.3 Historic Artifacts in 31PT201 (Barber Landing).

During site excavation, brick and mortar fragments were more abundant in some areas, which likely skews the results of the artifact concentration analysis. Therefore, the recovery of historic artifacts by unit, zone, and level were also calculated excluding brick

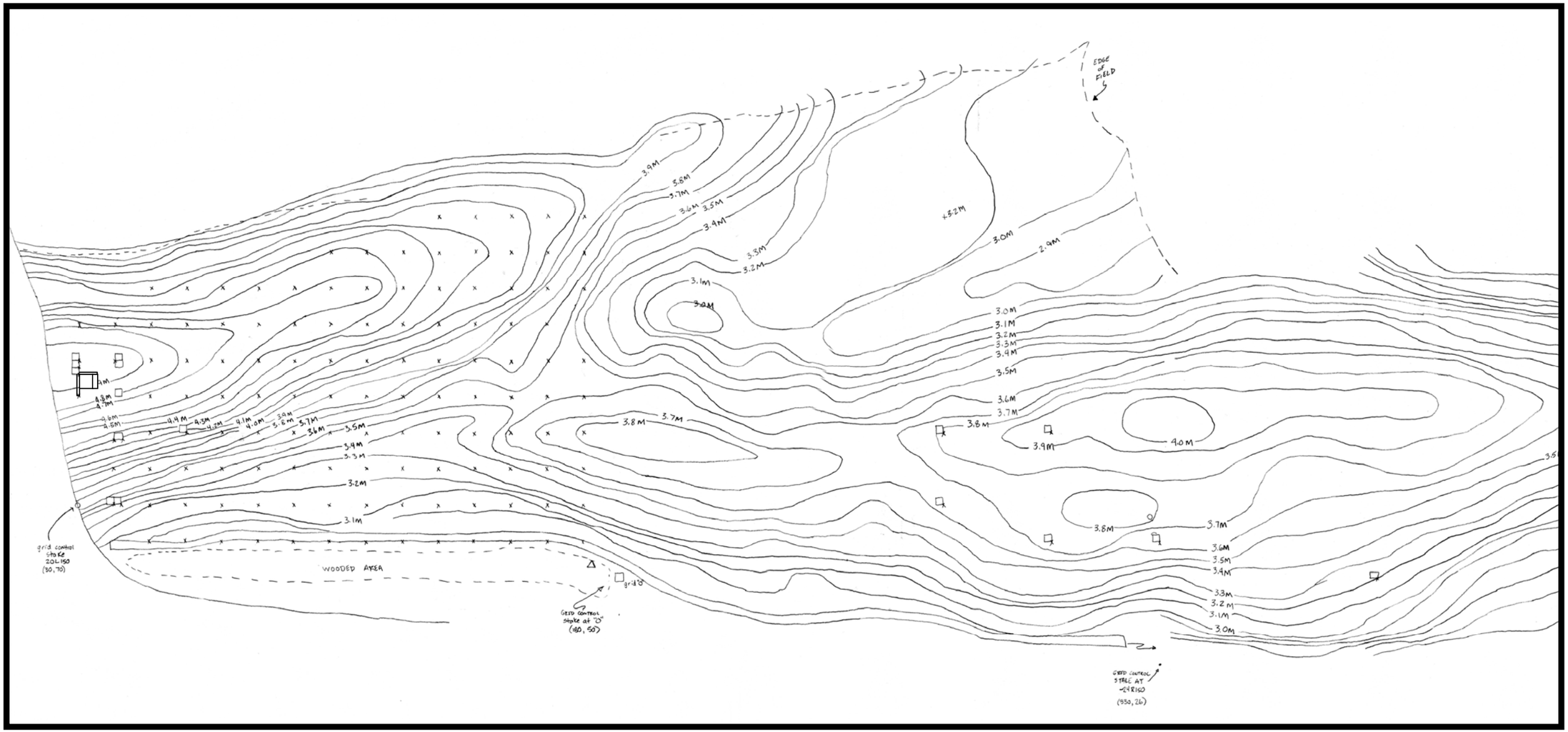

Figure 3.3: Contour Map of Both 31PT200 and 31PT201 with Test Unit Locations.

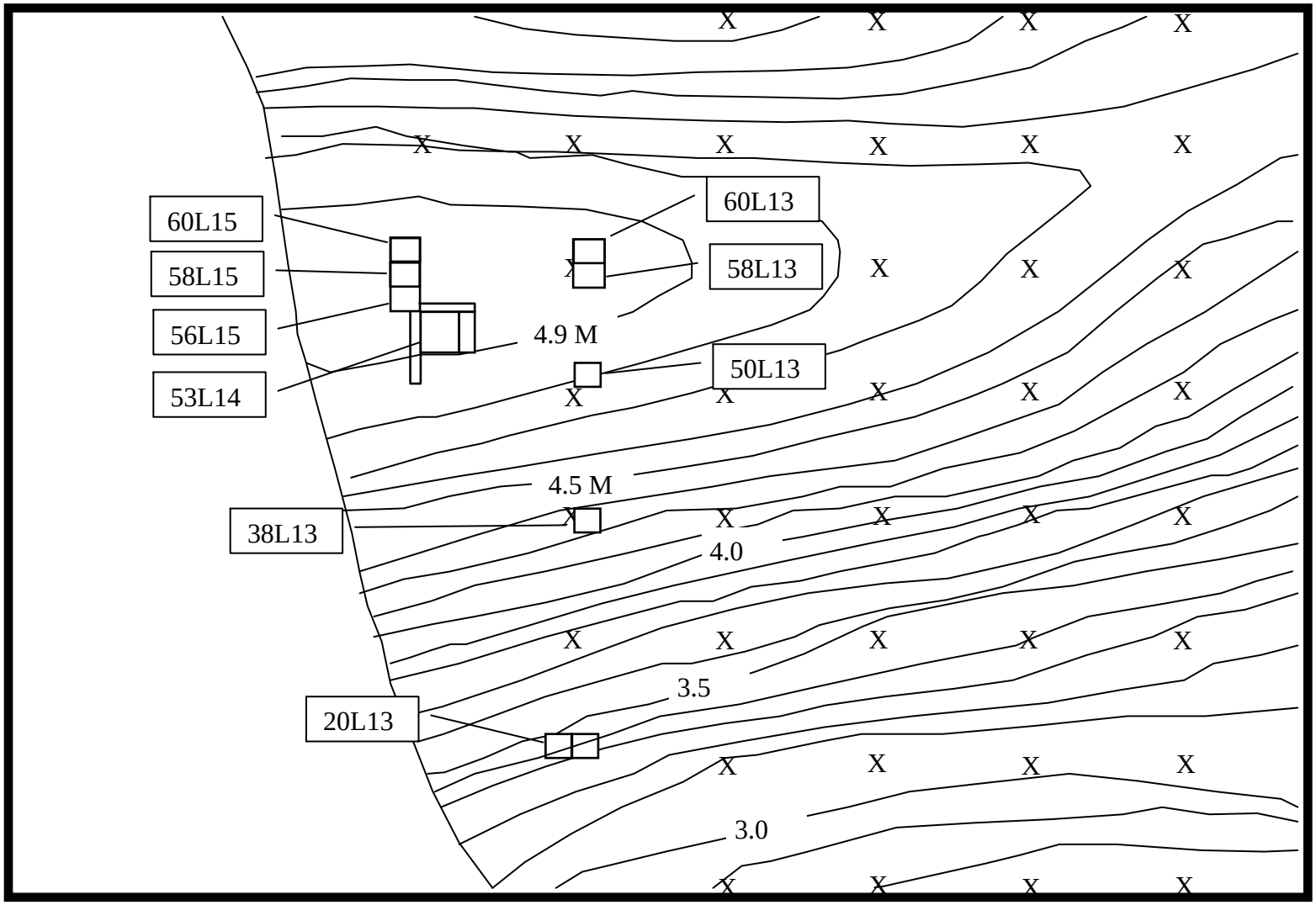

Figure 3.4: 31PT200 Close Up of Contour Map with Test Unit Locations. X's indicate surface collection points.

and mortar fragments from the counts (Table 3.4). The absence of brick changes the percentages of artifacts found in Zone 1; however, not including brick and mortar had little affect on the results in either of the levels in Zone 2. The largest artifact concentration now belongs to 10R120 (n=248) and the smallest still is found in 0R210 (n=21). The distribution percentage becomes more equalized between Units 10R120, 40R90, and 40R120 at about 25 percent. On site 31PT201, 98 percent of the historic artifacts were recovered from Zone 1, 1.6 percent of the artifacts were recovered from Zone 2 Level 1, and less than 1 percent of the artifacts were recovered from Zone 2 Level 2.

Unit	Zone I		Zone II Level 1		Zone 2 Level 2	
	#	(%)	#	(%)	#	(%)
0R210	2	(<1)	-		-	
10R120	248	(27)	3	(21)	0	
10R150	32	(3.5)	1	(7)	-	
20R90	160	(17.5)	1	(7)	-	
40R90	246	(27)	-		-	
40R120	231	(25)	9	(64)	3	(100)
Totals	**919**	**(100)**	**14**	**(100)**	**3**	**(100)**

Table 3.4 Historic Artifacts at 31PT201 omitting brick and mortar.

The distribution of artifacts is similar at the Barber Creek B site (31PT200) with most of the artifacts recovered from the plow zone (Table 3.5). Out of a total of 754 artifacts (including brick and mortar), 80 percent came from the plow zone. However, without the large amount of artifacts from Unit 58L138 in Zone 2 Level 1 (n=132 or 18 percent), the artifact concentration would have been very similar to that of 31PT201. Unlike 31PT201, this site had several units that were excavated into the third and fourth

levels of Zone 2. While several of these levels yielded no artifacts, Zone 2 Levels 3 and 4 in 38L138 contributed almost two percent of the total artifacts for the site.

Unit	Zone I (percent)		Z2 L1		Z2L2		Z2L3		Z2L4	
	#	(%)	#	(%)	#	(%)	#	(%)	#	(%)
20L138	94	(15.5)	-		-		-		-	
38L138	46	(7.5)	0		2	(100)	3	(75)	9	(100)
50L138	116	(19)	1	(<1)	0		0		0	
58L138	5	(1)	132	(96)	0		0		0	
60L138	90	(15)	1	(<1)	0		1	(25)	0	
60L150	37	(6)	4	(3)	-		-		-	
58L150	17	(3)	-		-		-		-	
56L150	32	(5)	0		-		-		-	
South Trench	40	(7)	-		-		-		-	
East Trench	17	(3)	-		-		-		-	
53L147	82	(14)	-		-		-		-	
53L146	25	(4)	-		-		-		-	
Totals	**601**	**(100)**	**138**	**(100)**	**2**	**(100)**	**4**	**(100)**	**9**	**(100)**

Table 3.5 Historic Artifacts from 31PT200 (Barber Creek B).

As at site 31PT201, the recovery of brick and mortar fragments could again skew the artifact concentrations noted on site 31PT200. Therefore, the recovery of historic artifacts by unit, zone, and level were also calculated excluding brick and mortar fragments from the counts (Table 3.6). Without the brick and mortar, the artifact distributions again change significantly. The percentage of artifacts from the plow zone increases from 80 to 91 percent while the first level of the second Zone goes from 18 to 7 percent. This change is mainly due to the fact that Zone 2 Level 1 of Unit 58L138 contained 76 brick fragments and 30 pieces of mortar. Despite the omission of these artifacts, Z2L1 of 58L138 still contains 90 percent of the artifacts in that stratum. The

plow zone results differed slightly in that 53L146 now contained the highest artifact count at 64 with 18 percent of the total artifacts.

Unit	Zone I (percent)		Z2 L1		Z2L2		Z2L3		Z2L4	
	#	(%)	#	(%)	#	(%)	#	(%)	#	(%)
20L138	60	(17)	-		-		-		-	
38L138	36	(10)	0		2	(100)	0		5	(100)
50L138	51	(14)	1	(3)	0		0		0	
58L138	5	(1)	26	(90)	0		0		0	
60L138	27	(8)	0		0		0		0	
60L150	21	(6)	2	(7)	-		-		-	
58L150	9	(3)	-		-		-		-	
56L150	21	(6)	0		-		-		-	
South Trench	22	(6)	-		-		-		-	
East Trench	16	(5)	-		-		-		-	
53L147	64	(18)	-		-		-		-	
53L146	22	(6)	-		-		-		-	
Totals	**354**	**(100)**	**29**	**(100)**	**2**	**(100)**	**0**	**(100)**	**5**	**(100)**

Table 3.6: Artifact Concentrations for 31PT200 without brick and mortar.

Overall, the highest concentration of artifacts found at both sites came from the plow zone. Prior to the exclusion of brick and mortar, 99 percent of the artifacts at site 31PT201 and 80 percent of the artifacts at site 31PT200 were recovered from within the plow zone. After brick and mortar were removed from the equation, 31PT201 and 31PT200 plow zones contributed 98 percent and 81 percent, respectively. In discounting brick and mortar, 17 artifacts were found below the plow zone at 31PT201 and 36 artifacts at 31PT200. Since the plow zone was removed as one natural stratum, no further vertical stratigraphic comparisons within the top soil layer are possible or necessary.

For the remaining analyses, brick and mortar will be included in the percentages of artifacts. Although brick and mortar can skew the data, their presence is important in the identification of structures and their association with certain artifacts (e.g., kitchen vessels) could be useful in interpreting specific site function. The remainder of the analysis will focus on artifact type and distribution patterns of artifacts between units within each site, as well as a comparison of the distribution patterns between sites. A full list of historic artifacts recovered from sites 31PT200 and 31PT201 can be found in Appendices A and B.

31PT201

The Barber Landing site consisted of six 2-by-2 meter excavation units that were dug to varying depths. The following is a description of the totality of the artifact assemblage that was excavated from all these units by zone and level. After this more general description of the whole site, a more specific unit by unit description will be given in order to show horizontal relationships as well as the vertical stratigraphic ones.

The site assemblage was 1,539 artifacts, most of which came from Zone 1 (Table 3.7). Forty-one percent of the artifacts were brick and mortar. Another 47 percent were glass and metal. Ceramics made up the next largest group with 163 sherds, or about 10 percent. The buttons and pipe fragments accounted for less than one percent of the total artifact count. A more specific, but only slightly different, breakdown of the artifacts by stratigraphic level is below.

Material	Counts	Percentages
Brick	653	40.99
Button	3	0.19
Ceramics	163	10.23
Glass	439	27.56
Metal	324	20.34
Mortar	8	0.50
Pipe Fragments	3	0.19

Table 3.7: Historic Artifacts at 31PT201 Listed by Material.

Almost 99 percent of all the artifacts that were collected in excavation units at the Barber Landing site came from Zone 1, the plow zone (Table 3.8). A plow zone, unfortunately, mixes up the artifacts in the upper layers of the earth making it impossible to tell which artifacts were deposited there first. However, plow zones are readily visible during excavation so the artifacts that are found below the disturbed upper soil should be in situ, barring any other disturbances. Nine artifacts were found in the first level of Zone 2, most of which were glass. A ceramic sherd recovered in Zone 2, Level 1 will be discussed later with the rest of the ceramics. The three artifacts that were found in the second level of Zone 2 were found beneath a root disturbance. That root disturbance was excavated separately and yielded nine of its own artifacts, seven of which were metal. A more detailed account of the specific test units is found below.

Excavation of unit 0R210 extended only through the plow zone (Appendix C). This unit consisted of mostly brick in the plow zone, although one piece of glass and one piece of metal were also recovered.

Unit 10R120 also contained a large amount of brick in the plow zone, approximately 34 percent of the unit assemblage (Appendix C). However, unlike unit 0R120, a larger majority of the artifact assemblage from Zone 1 consisted of historic

Zone/Level	Material	Counts	Percentages
Zone 1	Brick	652	41.48
	Button	2	0.13
	Ceramics	162	10.31
	Glass	431	27.42
	Metal	314	19.98
	Mortar	8	0.51
	Pipe Fragments	3	0.19
Zone 2/Level 1	Brick	1	11.11
	Button	1	11.11
	Ceramics	1	11.11
	Glass	6	66.67
Zone 2/Level 2	Metal	3	100
Root Disturbance	Glass	2	22.22
	Metal	7	77.78

Table 3.8: Historic Artifacts Listed by Zone/Level Across 31PT201.

ceramic (n=50), glass (n=115), and metal (n=82). In fact, 66 percent of the total assemblage for the site is represented by the ceramics, glass, and metal recovered from Zone 1 of this unit. Of the 115 fragments of glass found, eight pieces were identified as windowpane. Less than seven percent of the glass found was window glass. Flat glass indicates a building with windows and that information can help to determine a building's function. Twenty-two of the metal pieces were nails. The presence of the ceramics, in association with the flat glass, nails, and brick suggests a structure was present in the vicinity. Artifact density dropped in Zone 2, with only three artifacts found in the first level of the second zone.

The brick recovered in Unit 10R150 accounted for 20 percent of the assemblage in Zone 1 (Appendix C). Although 18 pieces of glass were also recovered in the plow

zone, none were chronologically diagnostic. The metal assemblage consisted of five nails, one latch/handle, one bullet, and one unidentified fragment. The ceramic types for this unit are discussed later in this chapter. Artifact density also dropped below the plow zone in this unit, with only one piece of glass recovered from Zone 2 Level 1.

Brick and mortar make up 66 percent of the artifact assemblage for Zone 1 in Unit 20R90 (Appendix C). There are chronologically diagnostic ceramics and kaolin pipe fragments present; however, they comprise less than three percent of the unit's total (453) assemblage. Seven of the glass pieces recovered were flat glass, which was previously mentioned as rare at this site. Of the metal artifacts, three were identified as nails, two as wire nails, and one as a clothing buckle. Similar to 10R120, the large amount of brick and mortar in combination with the recovered window pane glass, nails, and ceramics suggests that a residence was in the vicinity.

More ceramics were recovered from unit 40R90 than the other units combined. There were also a larger number of metal artifacts recovered, including 24 nails and 68 other nail fragments. Of the 31 glass pieces found, 13 were flat glass, also more than any other unit. Unfortunately, excavation below the plow zone did not occur in this unit and no information of artifact densities below the plow zone is known. The presence of building hardware (flat glass, brick, mortar, and nails) with historic ceramics supports the location of a nearby structure that the previous unit suggested.

Zone 1 of Unit 40R120 contained materials indicative of a structure in the vicinity, such as brick, nails, and flat glass (Appendix C). Zone 1 also contained a large amount of other types of glass, (n=150), which comprised 55 percent of the artifact

assemblage for the zone. Although, as in the other units, artifact density decreased below the plow zone, unit 40R120 did contain a greater amount of artifacts in Zone 2 than in the other units. Zone 2 Level 1 consisted of mostly metal (n=60 percent), but included ceramic, brick, and glass. Although three pieces of metal (UID) were recovered from Zone 2 Level 2, unit excavation terminated after completion of this level. The root disturbance described in the table could have influenced the number of artifacts in both levels of Zone 2. Bioturbation may have allowed artifacts from higher Zones or levels to migrate into lower levels.

31PT200

A brief description of the total artifact assemblage will be given initially, with the artifacts broken down into their simplest categories. Next, the artifact assemblage will be broken down by the zone and level in which they were discovered. Again, this is important because diagnostic artifacts found below the disturbed plow zone are more helpful in dating the site. Additionally, a description of artifacts recovered within features is separately explained, as they were excavated separately from the units in which they were located. The specific ceramic types found in each level of each unit are also discussed, as well as intra-site comparisons made at 31PT200 and between the two sites. Mean ceramic dating is used to give an approximate time of occupation for the two sites.

As with 31PT201, 31PT200 has a large amount of artifacts that would indicate a structure on the premises. Almost 50 percent of the artifact assemblage was brick and mortar. Ceramics and glass, combined, make up 36 percent of the historic artifacts on the

site. The remaining artifacts are made up of metal, gun flint, lead shot, and kaolin pipe fragments. These numbers include all of the artifacts at 31PT200 except for the ones found in features, which will be described further below (Table 3.9).

Material	Counts	Percentages
Brick	326	43.41
Ceramics	238	31.69
Glass	33	4.39
Gun Flint	2	0.27
Lead Shot	1	0.13
Metal	84	11.19
Mortar	46	6.13
Pipe Bowl Fragments	1	0.13
Pipe Fragments (Immeasurable)	15	2.00
Pipestems	5	0.67

Table 3.9: Historic Artifacts Found at 31PT200.

The following table is a breakdown of artifacts from 31PT200 by stratigraphic zone and level (Table 3.10). Zones represent natural breaks in the soil stratigraphy, while levels are the arbitrary depths excavated within a natural soil zone. In this case, Phelps assigned 10 cm levels. Zone 1, or the plow zone, contained 541 artifacts, which was 72 percent of the total assemblage from this site. Of those 541 artifacts, more than 75 percent were brick and ceramics. Zone 2, Level 1 contained the next largest percentage of artifacts, 18 percent, or 138 artifacts. Levels 2 and 3 of Zone 2 contained one sherd of historic ceramic, one lead shot, and four pieces of brick. The “Zone 1/Zone 2” designation represents the two trenches that were dug to explore a feature that was discovered. Unlike the rest of excavation units, these trenches were not broken down into zones so there were designated here to be from both zones.

Zone/Level	Material	Counts	Percentages
Zone 1	Brick	224	41.41
	Ceramics	188	34.75
	Glass	30	5.55
	Gun Flint	2	0.37
	Metal	70	12.94
	Mortar	12	2.22
	Pipe Bowl Fragment	1	0.19
	Pipe Fragments	9	1.66
	Pipestem	5	0.92
Zone 2 Level 1	Brick	79	57.25
	Ceramics	25	18.12
	Metal	3	2.17
	Mortar	30	21.74
	Pipe Fragments	1	0.73
Zone 2 Level 2	Ceramics	1	50
	Lead Shot	1	50
Zone 2 Level 3	Brick	4	100
Zone 2 Level 4	Brick	4	44.44
	Ceramic	1	11.11
	Glass	2	22.22
	Metal	2	22.22
Zone 1/Zone 2	Brick	15	26.32
	Ceramics	23	40.35
	Glass	1	1.75
	Metal	9	15.79
	Mortar	4	7.02
	Pipe Fragments	5	8.77

Table 3.10: Historic Artifacts from 31PT200 Broken Down by Zone and Level.

Unit 20L138 contained an equal amount of brick and ceramics, accounting for 72 percent of the artifacts recovered from the unit (Appendix D). Sixteen nails were also

recovered, along with one gun flint and seven pieces of curved glass. Two pipestems were found with a bore diameter of 5/64".

In the first zone of Unit 38L138, ceramics and brick make up more than 50 percent of the artifacts (Appendix D). Metal, or more specifically 13 nails, contributed 28 percent while bottle glass made up 15 percent of the unit's assemblage. The two kaolin pipe fragments recovered were both part of the bowl. Too little of the bowl fragment was recovered to imply a shape for dating purposes. Level 2 of Zone 2 yielded a single lead shot and one ceramic sherd. Zone 2 Level 3 contained three pieces of brick, and Zone 2 Level 4 contained one ceramic sherd, four pieces of brick, two pieces of bottle glass, one nail, and one indeterminate metal fragment.

The artifact assemblage of Zone 1 in unit 50L138 consisted of 88 percent ceramics (n=37) and brick (n=65) (Appendix D). A gun flint was also recovered in this zone, as well as three pieces of bottle glass, one pipestem fragment, and seven nails. The pipe fragment was a stem with a bore diameter of 6/64". Bore diameter is important because it can be measured and used to date artifact assemblages. Further explanation, as well as the formula and the analysis, will be discussed later in this chapter. Only one artifact, an unidentified metal fragment, was recovered from Zone 2 Level 1.

Unit 58L138 was unusual in that the plow zone yielded significantly fewer artifacts than the zone beneath it (Appendix D). Only five artifacts were found in the first zone while 132 artifacts were found in the second. Unfortunately, further data on the first zone artifacts were lost or misplaced, so no significance from the artifact density increase between the plow zone and Zone 2 can be drawn. The original field specimen catalog

listed the historic artifacts for Zone 1 as four ceramics and one piece of metal but gave no further information. As in other units on this site, brick and ceramics comprise the majority of the artifact count, 76 percent (Appendix D). Mortar was also present in this zone and accounted for 30 percent of the Zone 2 assemblage, leaving two nails as the remaining artifact type.

A majority of the artifact assemblage in Zone 1 of Unit 60L138 was comprised of brick and mortar (79 percent) (Appendix D). Historic ceramics made up 13 percent of the assemblage. The two kaolin pipe fragments were both bowl pieces. One green bottle glass fragment of an indeterminate type, two nails, and one screw were also recovered in this zone. Artifact density decreased significantly in Zone 2, with one piece of brick recovered from Level 1 and Level 3. No artifacts were recovered from Zone 2 Level 2, implying the location of the brick is the result of root and post-hole disturbance and not an implication of a buried cultural context. Root and post-hole disturbances were noted on the level forms and was also drawn in plan view and photographed (Figures 3.5, 3.6).

Compared to the other units excavated on this site, unit 60L150 was relatively low-yield with a total of 41 artifacts recovered from two soil zones (Appendix D). Sixteen pieces of brick, two nails, two unidentified iron fragments, and one possible belt buckle was recovered in Zone 1. One ceramic and one pipe fragment was recovered in Zone 2 Level 1, with the pipe fragment being a burnt piece of bowl.

During excavation of unit 58L150, a concentration of brick and mortar fragments was uncovered in the southern half of the unit. This concentration, designated as Feature 4, continued south into 56L150 encompassing most of the unit. Exploratory trenches

were extended from the southeast corner of 56L150 to the east and the south, which helped define the southern and eastern extents of the feature. Each of the following units is in some way related to the brick feature. The northernmost portion of Feature 4 reaches into the southernmost edge of 58L150 and extends south into 53L147 (Figures 3.7, 3.8, 3.9). According to Phelps' accession catalogue, Feature 4 was excavated as a separate entity and the artifacts listed below were recovered from within the unit surrounding the feature, not within the feature.

Unit 58L150 contained mostly brick (47 percent) and ceramics (35 percent) as well as 2 nails and some unidentified iron (Appendix D). Unit 56L150 contained more pipe fragments than were found in all other units excavated on 31PT201 combined (Appendix D). Three of these fragments were bowl fragments. One stem with a bore diameter of 4/64" was also recovered in Zone 1. Brick and mortar made up a third of the artifact assemblage. One bottle glass fragment and one nail were also recovered. A second zone was not excavated for this unit.

According to the site descriptions from the Level Data Forms completed during the Field School, two trenches were placed to the east and south from the southeast corner of Unit 56L150 (see Figure 3.7; Appendix B). These trenches were dug in order to define the boundaries of Feature 4 and were not excavated in individual zones. The artifacts described below were the artifacts found within the trenches but not within the boundaries of Feature 4.

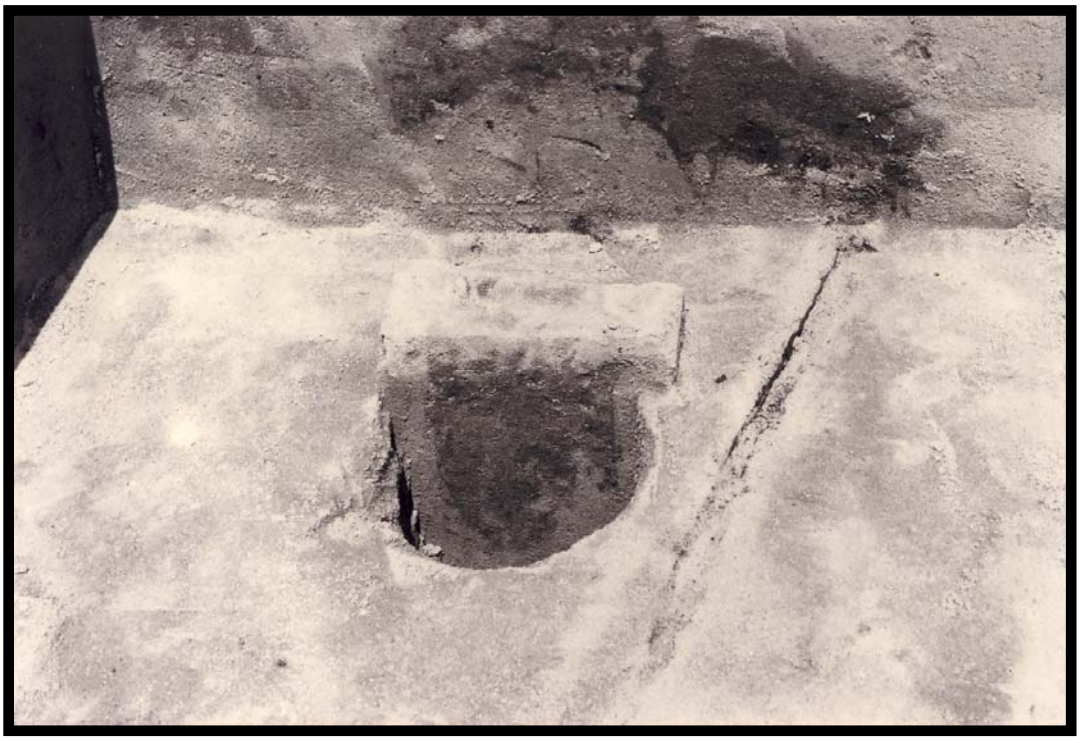

Figure 3.5: Unit 60L138, Zone 2, Level 1 with Post Hole Profile.

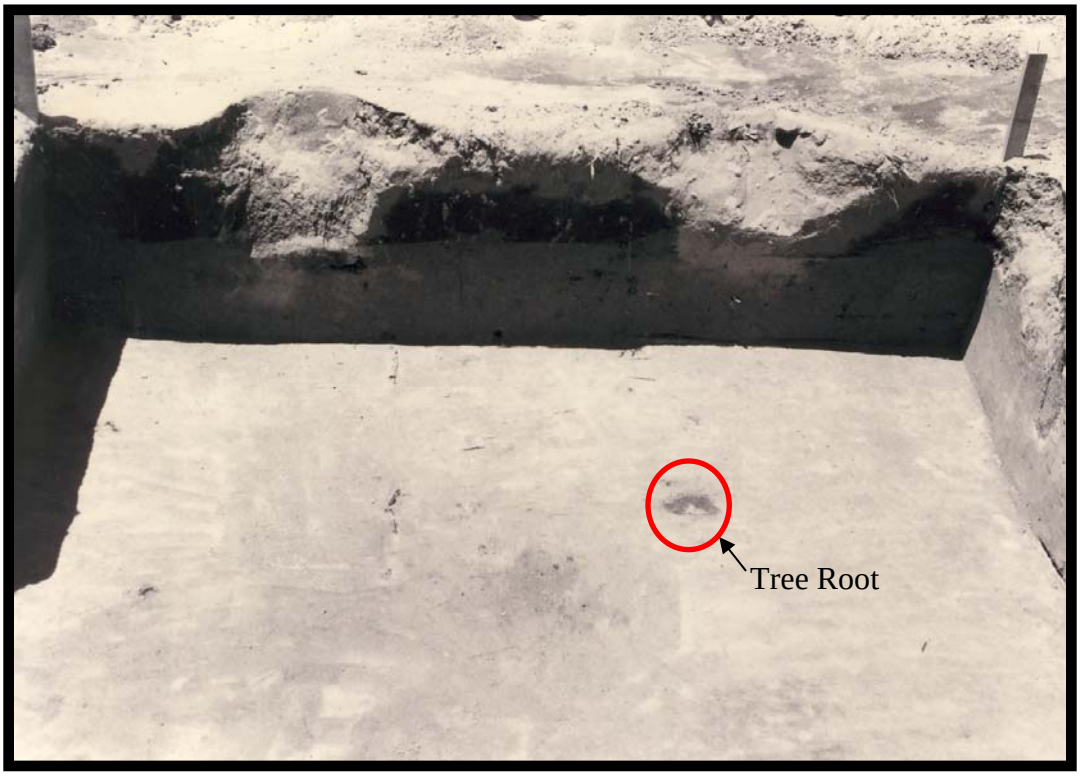

Figure 3.6: Unit 60L138, Zone 2, Level 1 with Tree Root.

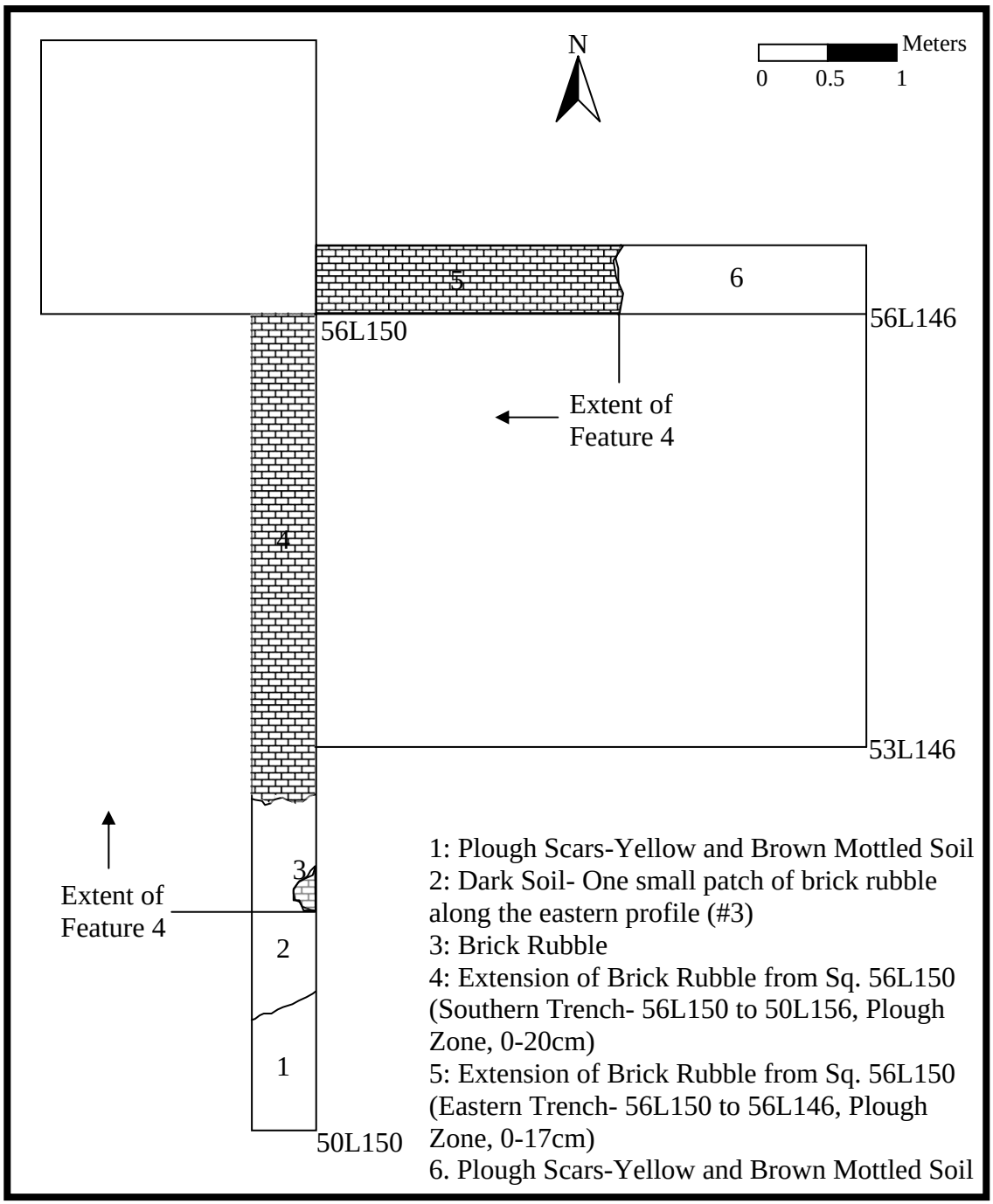

Figure 3.7: Excavation to Discover Edges of Feature 4.

Figure 3.8: Feature 4, Facing North.

Figure 3.9: Feature 4, Facing Southeast.

In the southern trench, ceramics and brick fragments made up a third of the artifact assemblage (Appendix D). Three pipe fragments originally recorded by Phelps were described as two pipestems and one burnt bowl. The two stems had bore diameters of 4/64" and 5/64". The single piece of glass recovered was an indeterminate curved body sherd. The metal assemblage consisted of five nails and one unidentified fragment.

The eastern trench was less productive than its southern counterpart with only 17 artifacts recovered (Appendix D). Ceramics made up the majority of the count at 65 percent. The metal consisted of one identifiable nail and the pipe fragments consisted of one bowl fragment and one stem with a bore measurement of 5/64".

While the artifacts from these two trenches were not found within Feature 4, they are likely associated with the feature. A majority of the artifacts were representative of a structure, and could be associated with a kitchen function.

Unit 53L147 was excavated because of discoveries in the eastern and southern trenches coming from the southeast corner of 56L150 (Figure 3.7). The eastern and southern boundaries of Feature 4 were thought to have been located in the trenches; therefore, unit 53L147 should have contained most of Feature 4. Seventy percent of the artifacts recovered from the plow zone of unit 53L147 were either ceramics, brick, or mortar (Appendix D). Three kaolin pipe fragments were made of two bowl pieces and a stem that was unable to be measured. The glass was all curved bottle body sherds. The metal assemblage was made up of eight nails and four other unidentifiable fragments. Zone 2 was not excavated in this unit.

Unlike all previously discussed units, unit 53L146 is not a 2-x-2-m unit, but a 1-x-3-m extension east and northeast of unit 53L147. According to the field notes, the purpose of this extension was to uncover the southeastern boundary of Feature 4, as it was not uncovered in unit 53L146. The southeast extent of Feature 4 was found in the western part of this smaller unit. In this unit, ceramics and bricks made up two-thirds of the assemblage (Appendix D). One kaolin pipe bowl fragment, three curved body glass sherds, and four nails made up the remainder of the artifacts recovered from this unit. This unit was not excavated specifically in levels, but down to the top of Feature 4, approximately 25 to 30 cmbs.

Analysis of Ceramic Assemblages

The following is a more detailed ceramic description for each of the units, by zone and level. A majority of the ceramics from both sites were recovered from the plow zone with only one unit, 40R120, containing ceramics below the plow zone on site 31PT201 and three units, 38L138, 58L138 and 60L150, containing ceramics below the plow zone on site 31PT200. The tables are separated by zone, then level, ceramic type, count, median manufacture date, Terminus Post Quem (TPQ), and the mean ceramic date (MCD) for each zone. However, it is important to understand what the MCD actually measures and some of the pitfalls associated with using this dating method.

Mean ceramic dating was developed by Stan South (1977). It is a method of calculating the average date of a deposit on the basis of the ceramic types found within it. A wide variety of types have been assigned median manufacture dates, meaning the date indicates the midpoint range of manufacture date for a particular type of ceramic. To

calculate a mean ceramic date, the number of sherds (f1) for each type is multiplied by the median manufacture date (d1) for that type; add these products together; and divide that sum by the total number of sherds.

$$\text{Mean Ceramic Date} = \sum(d1f1)/\sum f1$$

In order to use this dating technique, accepted median dates of manufacture had to be found. Primary sources for such median dates were found using typologies published by Hume (2001), Deagan (1987), South (1977), and the Digital Archaeological Archive of Comparative Slavery (2005). Using these sources, the mean ceramic dates were found for the Barber Creek B and Barber Landing sites.

There are limitations to mean ceramic dating that must be accounted for within these two ceramic assemblages. Differences between dates of manufacture and dates of discard can distort the data. Ceramics that were very old at the time of their disposal can cause the mean date to be earlier than expected. This is known as the "curation effect." Another issue has to do with the longevity of the sites in question. Deposits over a long period of time cannot be adequately represented by a single date. Almost all the ceramics were found intermixed in a disturbed plow zone, so deposits cannot be separated by stratigraphy/geoarchaeology or even by "concentrations" in arbitrary levels. Finally, calculating mean ceramic dates with whole vessels is optimal and preferred as opposed to individual sherds. Since the extensive plowing at both sites left no whole vessels,

ceramic sherds of the same type found within the same vicinity were examined to see if they could be refitted into full or partial vessels.

Barber Creek B yielded 30 different types of historic ceramics and 604 individual sherds. Barber Landing yielded 24 different historic ceramic types and 774 individual sherds. The mean ceramic dates for Barber Creek B and Barber landing are 1756 and 1843, respectively. These results support Phelps' theory that the Barber Creek B site was the earlier of the two occupations in the area.

The TPQ of a ceramic is the earliest date that the ceramic was manufactured. If a site dates to 1750 but the recovered ceramics were not being manufactured until 1775, then the earliest that site could have been inhabited was 1775, unless they are the top of a long occupation layer. In most of the units at 31PT200, the TPQ is later than the MCDs for that unit. An explanation for this is that the site was inhabited over a long period of time. Primary occupation of the site could have been around 1750. As the years went on, new ceramics were acquired as they were manufactured and those newer ceramics were eventually discarded amongst the older ones. The ceramics were then churned over by a century worth of plowing.

A list of all the ceramics present at both sites can be found in the Appendix, specifically Appendix F. The list gives the dates of manufacture, origin, and relevant information about each type. Also, a general definition of the four main types of historic ceramic is listed.

Ceramics at Site 31PT200

The units from 31PT200 yielded 197 ceramics, most coming from the plow zone, Zone 1. The MCD for this site was a hundred years earlier than 31PT201, dating to the middle of the eighteenth century (Table 3.11). Three units at 31PT200 (38L138, 58L138 and 60L150) had ceramics in the first level of Zone 2, and the MCDs for those were 1746, 1744, and 1745, respectively. These three buried levels are significant because some of the ceramics found in the plow zone had *terminus post quem* (TPQ) dates later than their MCDs.

Zone/Level	Type	Count	Median Date	TPQ
Zone 1	Buckleyware	1	1748	1748
	Agateware	2	1775	1750
	Annularware, molded	1	1813	1785
	Astbury	1	1750	1725
	Buckleyware	4	1748	1720
	Coarse earthenware	4	n/a	
	Coarse earthenware, unglazed	4	n/a	
	Coarse earthenware, black lead-glazed	2	1735	1700
	Coarse earthenware, brown	1	n/a	
	Coarse earthenware, lead-glazed	23	n/a	
	Coarse earthenware, unglazed	1	n/a	
	Creamware	34	1791	1762
	Delft, hand-painted	2	1701	1600
	Delftware	12	1701	1600
	Delftware, hand-painted	3	1701	1600
	Jackfield	2	1765	1740
	Pearlware	1	1810	1780
	Pearlware, hand-painted	1	1808	1775
	Pearlware, polychrome	1	1808	1795
	Redware, black lead-glazed	3	1800	1700
	Redware, lead-glazed	7	1800	1700
	Slipware	7	1733	1670

Zone/Level	Type	Count	Median Date	TPQ
	Staffordshire Slipware	31	1733	1670
	Stoneware, Albany slip	1	1850	1801
	Stoneware, brown salt-glazed	1	1733	1690
	Stoneware, Fulham Brown	5	1700	1600
	Stoneware, grey salt-glazed	1	1845	1813
	Stoneware, Nottingham	2	1747	1683
	Stoneware, Salt-glazed	1	1745	1720
	Stoneware, UID	1	n/a	
	Stoneware, Westerwald	4	1713	1650
	Stoneware, white salt-glazed	4	1745	1720
	Whiteware	4	1865	1830
MCD				1757
Zone 2	Buckleyware	1	1748	1720
	Coarse Earthenware	2	n/a	
	Coarse Earthenware, lead-glazed	2	n/a	
	Creamware	4	1791	1762
	Delft, hand-painted	1	1701	1600
	Delftware	3	1701	1600
	Jackfield	1	1765	1740
	Redware, Black lead-glazed	1	1800	1700
	Slipware	3	1733	1670
	Staffordshire	5	1733	1670
	Stoneware, Westerwald	1	1733	1650
	Stoneware, white salt-glazed	1	1745	1720
MCD				1744

Table 3.11: Mean Ceramic Dating for 31PT200 by Zone and Level.

Ceramics at Site 31PT201

The units from 31PT201 yielded 169 ceramic sherds. Zone 1 contained 168 of the sherds, 160 of which could be used in mean ceramic dating. In general, the MCD of the units places the site, temporally, in the middle of the nineteenth century (Table 3.12). All of the ceramics used for dating were from the plow zone, with the exception of one

sherd, Albany Stoneware found in Zone 2 Level 1 of unit 40R120. This lone ceramic sherd has a median manufacture date of 1850, which correlates with the calculated MCD for the site.

Zone/Level	Type	Count	Median Date	TPQ
Zone 1	Albany Stoneware	4	1850	1801
	Annular Whiteware	1	1865	1830
	Annularware	2	1813	1785
	Black Lead Coarse Earthenware	1	1735	1700
	Creamware	4	1791	1762
	Grey Salt-glazed Stoneware	8	1845	1813
	Pearlware	15	1810	1780
	Polychrome Lead Refined	1	N/A	
	Porcelain	1	1740	1700
	Refined Earthenware	1	N/A	
	Salt-glazed Stoneware	1	1745	1720
	Transfer Printed Pearlware	3	1812	1784
	UID Refined Earthenware	5	N/A	
	Unidentified	1	N/A	
	Whiteware	120	1865	1830
MCD				1853
Zone 2 Level 1	Albany Stoneware	1	1850	1801
MCD				1850

Table 3.12: Mean Ceramic Dating for 31PT201 by Zone and Level.

In addition to the dating of kitchen and storage-use ceramic vessels, the dating of Kaolin pipe fragments is also possible. Dr. Lewis Binford (1962) produced a straight-line regression formula based on the Harrington chart enabling a mean date to be arrived at for any assemblage of stem fragments, be it large or small. The formula is as follows: Y= 1931.85 – 38.26X. Y being the mean date for the group, 1931.85 the theoretical date when the stem hole would disappear altogether, 38.26 the number of years between each

sixty-fourth-of-an-inch decrease, and X being the mean hole diameter for the group. The number of fragments is multiplied by the hole diameter of each group of fragments. The products of each hole diameter group are then added together and divided by the total number of fragments in the entire assemblage.

Pipe stem analysis was done on the 58 pipe stem fragments that were recovered from the Barber Creek B (53) and Barber Landing sites (5). This is a fairly small sample. Generally, the minimum number of pipestems would be more in the 100-200 range for an accurate date. The resulting dates were 1751 for Barber Creek B and 1771 for Barber Landing.

31PT200

Number of Fragments	Diameter	Product
20	4/64	80
28	5/64	140
5	6/64	30
Total: 53		Total: 250

250/53= 4.717
1931.85 – 38.26 * (4.717) = 1751

31PT201

Number of Fragments	Diameter	Product
4	4/64	16
1	5/64	5
Total: 5		Total: 21

21/5= 4.2
1931.85 – 38.26 * (4.2) = 1771

This dating method, however, is not without its faults. The formula method of Binford will yield confusing results with pipestem assemblages that accumulated over a

long span. Since it is based on the mean bore diameter only, it cannot discriminate between a deposit that formed continuously between 1620 and 1800 and one that formed on August 1, 1710; so long as the mean bore diameter is the same, the mean date estimate will be the same (Barber, 1994).

The MCDs for 31PT200 and 31PT201 were 1756 and 1843, respectively. Given the information previously mentioned about the accuracy of the pipestem dating increasing with the number of measurable specimens, the dates of 1751 and 1771 would suggest that the mean ceramic dates for the two sites were fairly accurate. If 31PT201 had more measurable pipestems collected, it would be likely that the date would be closer to 1843.

Features at Both Sites

There were other features found at 31PT200 and 31PT201 in addition to Feature 4. In order to be as thorough as possible, a brief discussion of these other features will be offered by site. There were five total features at 31PT200 and two recorded features at 31PT201. Emphasis should be placed on the fact that while two features were recorded at 31PT201, several other potential features were not recorded as features but were noted as anomalies on the level data forms and on individual unit plan view drawings.

Of the five features that were recorded at 31PT200, two (Features 3 and 5) were prehistoric, two (Features 1 and 2) were later eliminated as natural bioturbation, and the other was Feature 4. Feature 1 was originally thought to be a hearth pit but, after complete examination, was discovered to be natural staining in the plow zone. Feature 2 was initially identified as a post hole but was later found to be tree stump remains.

Feature 3 was an amorphous dark stain in the southern half of Unit 58L138. It was initially identified by a concentration of prehistoric ceramics and lithic debitage. As depth increased, the perimeter of the feature began to diminish. Feature 5 was described as a lithic workshop, located in Unit 50L138 and initially discovered at the base of Zone 2.

The two features recorded at 31PT201 were both prehistoric artifact concentrations. Feature 1 was found in the southern half of Unit 10R150 and consisted of a circular brown stain in the plow zone accompanied by a prehistoric pot sherd and a projectile point. Feature 2, also located in Unit 10R150, was uncovered in the first level of Zone 2. Despite the fact that Feature 2 was directly under Feature 1, stratigraphically, it was called a separate feature. It consisted of a large concentration (n=20) of prehistoric lithic debitage (5 cores, 15 flakes). In addition to these recorded features, several post holes were uncovered at 31PT201 (Figures 3.10, 3.11). Two historic post holes were found in the eastern half of Unit 20R90 in Zone 2 (Figure 3.12, 3.13). Five more post holes were uncovered in the eastern half of Unit 40R120 between Zone 2 Level 1 and Level 2. It is unclear why these post holes were not identified as features, though it is possible that post holes did not adhere to the necessary criteria to be a feature, according to Phelps. Feature 4 remains the only intact evidence of a structure on either 31PT200 or 31PT201. It will be discussed further and in more detail below.

Feature 4

The artifacts found in each unit outside of Feature 4 were collected and analyzed separately by unit and have already been discussed. The field specimen catalog and the

level data forms indicate that Feature 4 was excavated as a single level (See Figure 3.14). Similarly to the previous analyses, only historic artifacts will be discussed here despite the presence of their prehistoric counterparts. Generally during an archaeological investigation, features are excavated as single entities outside the confines of the particular test units in which they are located. However, Phelps excavated and cataloged Feature 4 by excavation unit. It would have been easy enough to combine the feature information but once combined it is not as easy to separate. As such, the decision was made to leave the information the way Phelps left it. As the feature was excavated and the artifacts collected by unit, a breakdown of the artifacts by unit will first be discussed below.

Feature 4 Artifacts in Unit 58L150

The density of artifacts recovered from the portion of Feature 4 in unit 58L150 appears low, but is likely a function of only a small portion of the Feature occurring within this unit. Building materials, such as brick and mortar, make up half of the artifact assemblage (Table 3.13). One pipestem fragment, five nails, and eight ceramic sherds were also recovered.

Feature/Unit	Material	Counts	Percentages
Feature 4			
58L150	Ceramics	7	25
	Pipe Bowl Fragment	1	3.5
	Brick	9	32
	Mortar	5	18
	Metal	5	18
	Glass	1	3.5

Table 3.13: Artifact Descriptions of Feature 4 by Unit.

Figure 3.10: Unit 20R90, Zone 2, Level 1 Post-Hole.

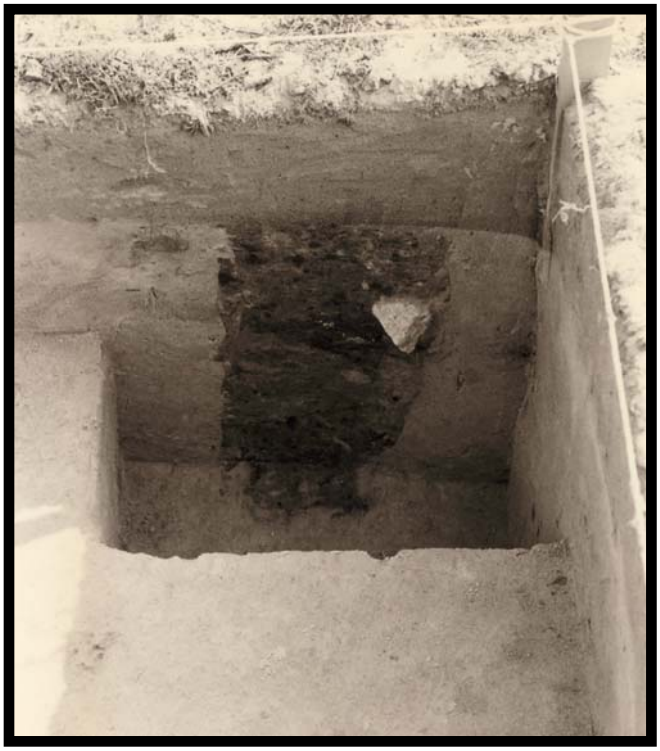

Figure 3.11: Unit 10R150 Showing Post-Hole.

Figure 3.12: Unit 20R90, Zone 2, Post-Hole “A”.

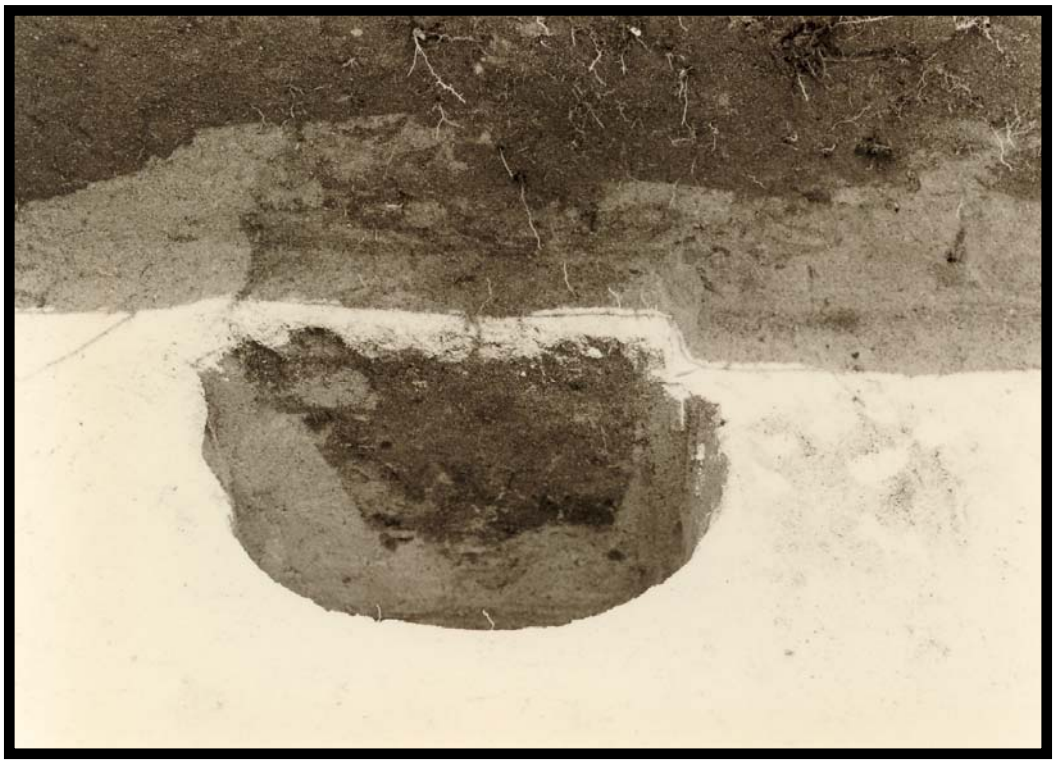

Figure 3.13: Unit 20R90, Zone 2, Post-Hole “B”.

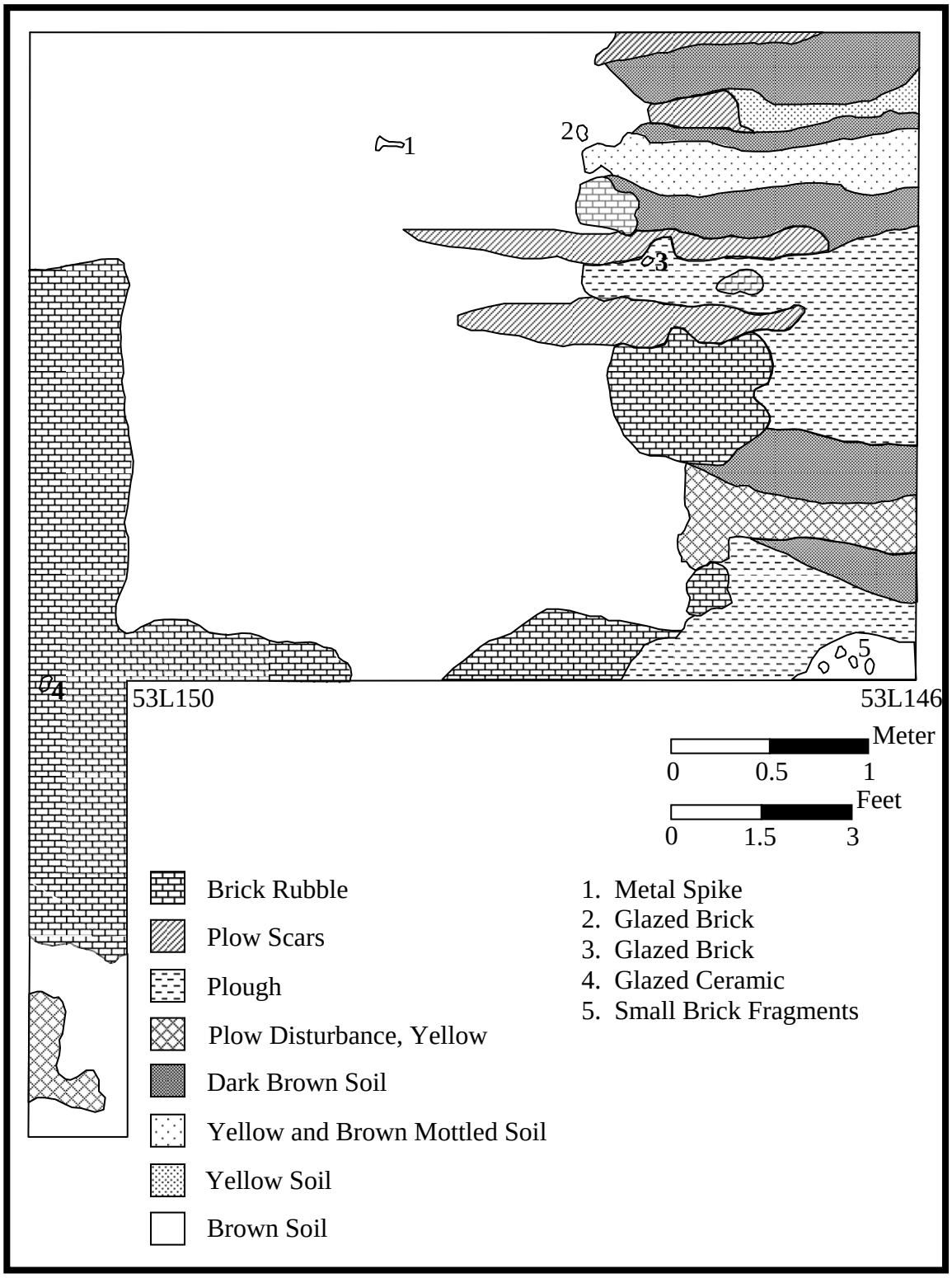

Figure 3.14: Plan View of Feature 4.

Feature 4 Artifacts in Unit 56L150

The total number of artifacts for Feature 4 doubled in unit 56L150 (n=64) compared to 58L150 (n=28); however, a larger percentage of the feature was present in 56L150. The amount of brick collected represented 48 percent of the artifacts of recovered from this portion the feature (Table 3.14). No mortar was recovered in this unit. Six pipe fragments were recovered, including two bowl fragments, one stem that was unable to be measured, two stems that had a bore diameter of 5/64", and one stem that had a bore diameter of 4/64". Two curved bottle glass sherds, eight nails, and one misc. metal fragment were also recovered. Ceramics accounted for nearly a quarter of the artifact assemblage but were double the amount from unit 58L150.

Feature/Unit	Material	Counts	Percentages
Feature 4/ 56L150			
	Ceramics	15	23
	Pipe Bowl Fragment	6	9
	Brick	31	48
	Gun Flint	1	2
	Metal	9	14
	Glass	2	3

Table 3.14: Artifact Descriptions of Feature 4 by Unit**.**

Feature 4 Artifacts in Unit 53L147

The artifact count for Feature 4 in unit 53L147 is similar to that of unit 56L150. While brick makes up less of the assemblage (31 percent), the presence of mortar (14 percent) makes the ratio of building materials similar (Table 3.15). Eight of the 14 metal objects found were nails and represented 20 percent of the artifacts. Ceramics

represented the highest percentage (28 percent) of the three units that contained Feature 4, with 20 sherds recovered.

Feature/Unit	Material	Counts	Percentages
Feature 4/ 53L147			
	Ceramics	20	28
	Pipe Bowl Fragment	5	7
	Brick	22	31
	Mortar	10	14
	Metal	14	20

Table 3.15: Artifact Descriptions of Feature 4 by Unit.

Feature 4 Artifact Sum Totals

This artifact table will consist of the total of all the artifacts collected from Feature 4 (Table 3.16). Brick and mortar made up 47 percent of the artifact assemblage. Ceramics made up 26 percent and metal artifacts made up 17 percent of the artifacts collected. Glass, pipebowl fragments, and a single piece of flint made up the remaining percentage of the artifact assemblage.

Feature/Unit	Material	Counts	Percentages
Feature 4			
	Ceramics	42	26
	Pipe Bowl Fragment	12	7
	Brick	62	38
	Mortar	15	9
	Metal	28	17
	Glass	3	2
	Gun Flint	1	<1
Totals		163	100%

Table 3.16: Artifact Descriptions of Feature 4.

Summary of Feature 4 Artifacts and Mean Ceramic Dating

While there might be fewer artifacts in unit 58L150 than the other two, the types and distribution of artifact types are similar throughout all units containing Feature 4. Ceramics represent 23-28 percent of the artifacts. Pipe fragments range from 3.5 percent to 9 percent while metal artifacts range from 14 to 20 percent. Brick and mortar account for 45-50 percent of the assemblage. Glass is almost negligible at 3 percent in 58L150 and 56L150 and has no representation in 53L147. The only artifact that falls out of these categories is a gun flint found in 56L150 and gun flint is not an uncommon occurrence around farmsteads.

Mean ceramic dating for Feature 4 was not separated by unit but analyzed as a singular entity (Table 3.17). The feature dated to the middle of the eighteenth century, approximately 1747. With the exception of creamware, all of the rest of the ceramics had a TPQ that was earlier than the MCDs. Again, this could be explained by the longevity of the site occupation. According to ownership records, occupation of the site was consistent from the 1730s until the land was purchased for farming at the beginning of the twentieth century. The MCD for Feature 4 is consistent with the date of 1756 for the entire site.

Feature 4	Type	Count	Median Date	TPQ	MCD
	Buckleyware	1	1748	1720	1747
	Creamware	12	1791	1762	
	Delftware	7	1701	1600	
	Lead coarse earthenware	6	N/A		
	Staffordshire slipware	7	1733	1670	
	Stoneware, white salt	1	1745	1720	
	Coarse earthenware	1	N/A		
	Lead coarse earthen, black	1	1735	1700	
	Stoneware, white salt	1	1745	1720	
	Stoneware, Westerwald	2	1713	1650	
	Stoneware, brown salt	1	1733	1690	

Table 3.17: Mean Ceramic Dates for Feature 4.

Summary

In this chapter, I examined historic artifacts recovered from sites 31PT200 and 31PT201 by unit, zone, and level. Historic ceramic sherds were of particular interest and were discussed by type, density, and chronological significance. Specific types of ceramics, individual unit/level counts, median dates of manufacture, terminus post quem, and mean ceramic dates, were all included in the analysis. Other artifacts which could indicate date and function of the site, such as nails and olive green bottle glass, were also specified by unit, zone, and level. After the analysis was completed for each unit at each site, Feature 4 was discussed in detail. Material type and density were discussed as well as mean ceramic dating. Interpretations of the data presented here will be made in the next chapter.

CHAPTER 4: INTERPRETATIONS AND CONCLUSIONS

The Barber Creek site was discovered in 1976 during a cultural resource survey undertaken by East Carolina University for Greenville's wastewater treatment plant. A drainage canal bisected a relict sand dune that contained the Barber Creek site (Phelps 1977). The Barber Creek site, unlike Barber Landing and Barber Creek B, had been left relatively untouched by farming processes, as it was located in a wooded area west of the farmland. Surface collections were undertaken in both 1977 and 1981 and again in 1988 to establish probable areas of intact subsurface features. The surface collection artifacts are not included in the analysis here, due to their disturbed context. "Surface assemblages likely represent less than 10 percent of the total plowzone population" (Lewarch & O'Brien 1981:45). The large amount of surface and subsurface artifacts at the Barber Creek site would suggest a fairly substantial site. The land was originally purchased in 1735 and was owned by individuals until the early 1900's, when it was bought by Worthington Farms. The potential for both historic and prehistoric subsurface finds seemed promising. Phelps began the 1988 field school with an exploration of the eastern half of the landform bisected by the drainage ditch. The Barber Landing site, east of Barber Creek B became the focus during the final days of the field school.

Excavations at the 1988 field school consisted of 6 two-by-two meter excavation units at the Barber Landing Site (31PT201) and 10 two-by-two meter excavation units with two exploratory trenches at the Barber Creek B site (31PT200). Of the artifacts recovered from 31PT201, 99 percent came from Zone 1 (the plow zone). Similarly, 80 percent of the artifacts from 31PT200 were also from the plow zone. The difference in

percentages between the two sites can be attributed to Unit 58L138, with the majority of the artifacts coming from the first level of the second zone. Brick and mortar comprise the bulk of the artifact assemblage and are ubiquitous on both sites. The site had been plowed from the beginning of the twentieth century. According to Phelps (1988) the artifacts found on the surface during random collection had progressively gotten smaller from the initial survey in 1976, then 1981, and finally in 1988. The land is currently in pasture but earlier plowing and soil erosion had taken their toll on the subsurface artifacts and features present in the area. For this reason, Phelps instructed his students to remove the plow zone as a single level (approx 30 cm).

31PT200/31PT201 Conclusions

The preliminary test excavations at 31PT200 permit the tentative assignment of a range of dates for occupation and the functional interpretation of the entire assemblage. The material from 31PT200 suggests that it was a single, domestic structure. The historical material from the other test units' plow zones can be explained by plow redistribution of the debris of the structure and trash pits.

The recovery of the partially intact foundation in Feature 4 as well as "ceramics, type of glass, nails, etc" suggests it is the remnants of a domestic structure associated with living or cooking quarters. Combining the units associated with Feature 4, which includes the plow zones about the feature, allows the definition of this structure to take shape (Figure 4.1).

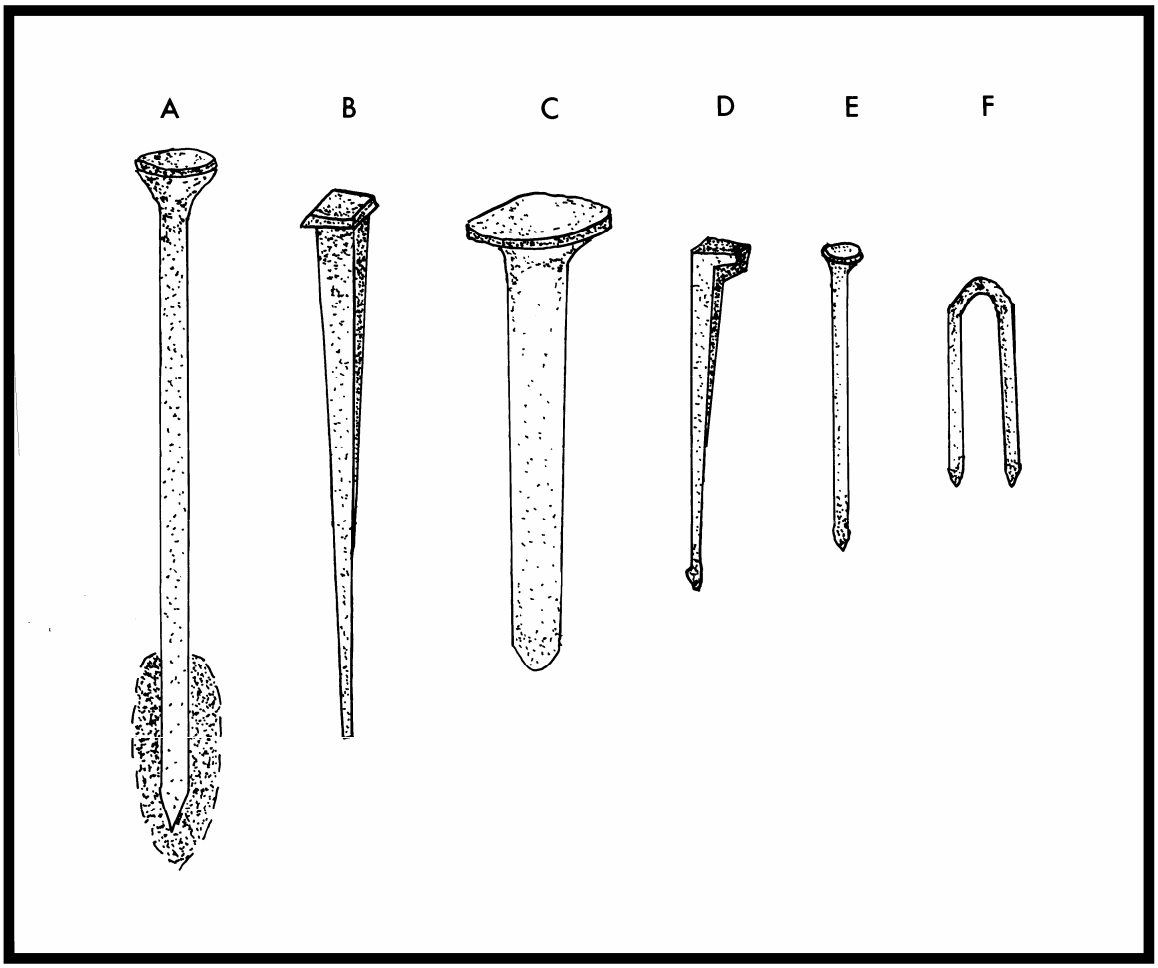

Figure 4.1: Sample of Structural Fastenings Found at Both Sites, Hand-drawn Sketch to Actual Size by Phelps in 1988. A) Spike embedded in Concretion, B)Handcut Nail, C)Mushroom-Head Bolt, D)L-Shaped Nail, E)Wire Nail F)Staple

The brick, mortar, and nails recovered from the units as well as the intact, sub-surface remains, indicate the presence of a structure. Of the nails, many of them appear to be L-shaped flooring nails; though some might also be associated with wooden walls and shingles. There is good evidence for this being a domestic structure as opposed to a barn or some other outbuilding. Some of the recovered material, discussed below, points strongly towards the structure being a detached kitchen. An examination of the recovered domestic artifact assemblage reveals that ceramic vessel fragments were the most numerous. The glass artifacts represent miscellaneous bottles, with the olive green fragments representing at least one wine bottle (Figures 4.2, 4.3). The utensil fragments also point to a kitchen (Figure 4.4). However, the buttons and pipe fragments are more generic domestic artifacts. The few metal plate fragments are indeterminate to specific function. However, they show the presence of furniture, though there is always the question of how they came to be separated from their respective pieces.

The most temporally sensitive materials are the historic ceramic sherds. South (1977) demonstrated with his mean ceramic date formula that there is a close correspondence between the manufacturing dates of ceramic types and their use at sites, with narrowing occupation dates provided by the relative percentages of each type present. Applying this formula to the artifacts from Feature 4, the higher percentages of the coarse earthenwares; delftware, Staffordshire slipware, Jackfield ware, and the more refined creamware as well as the presence of the early types of stoneware; white salt-glazed, Rhenish, and Nottingham, point to a date of use around 1750, which is supported by the presence of such artifacts as pipestems and gunflints.

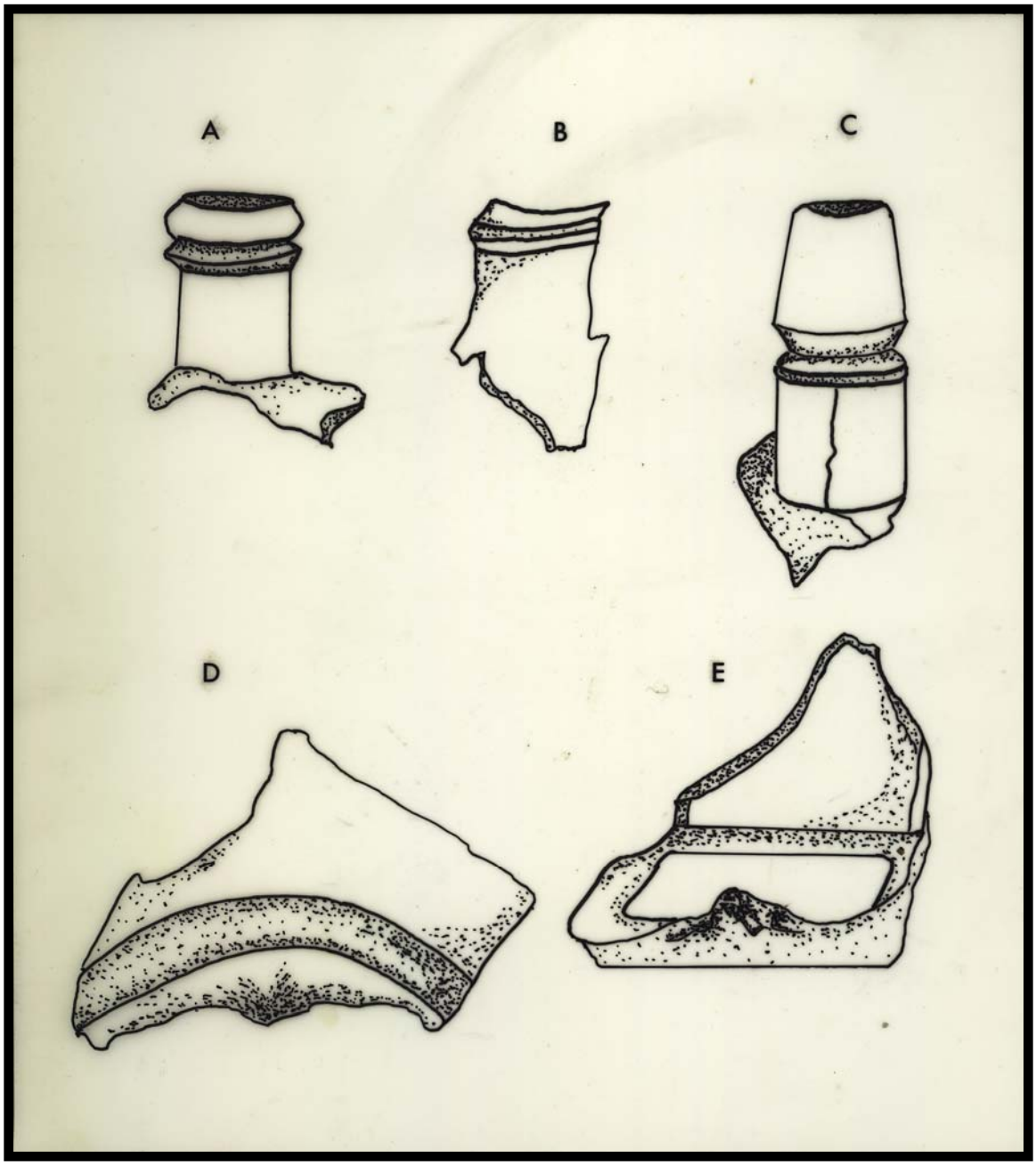

Figure 4.2: Miscellaneous Bottle Fragments at Both Sites, Hand-drawn Sketch to Actual Size by Phelps in 1988. A)Tooled Neck-Rounded Collar with Bevelled Ring, B)Screw Top, C)Tooled Neck-Broad Sloping Collar with Bevelled Ring (Three Mold), D)Round Base with Kick-Up, E)Square Base.

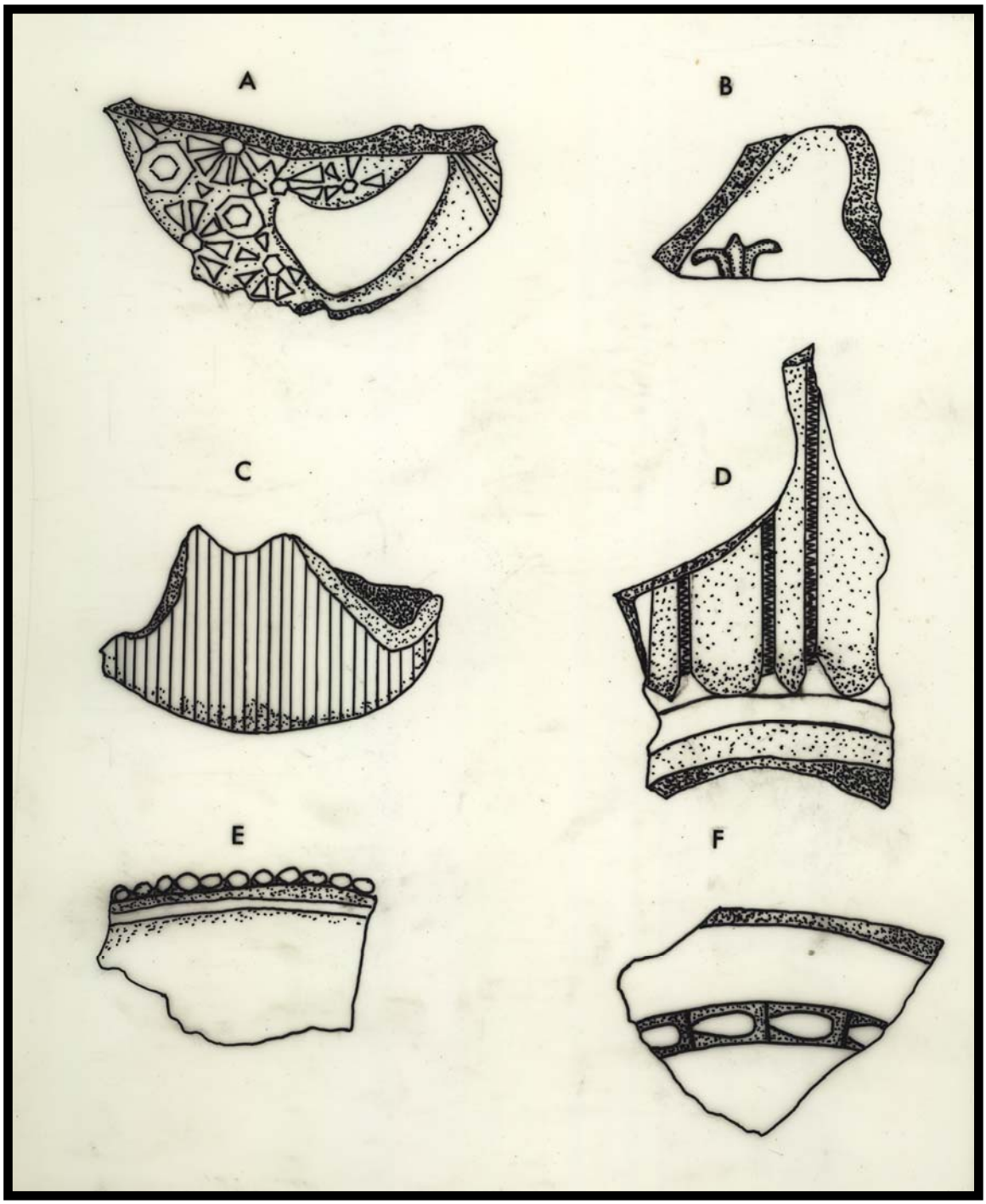

Figure 4.3: Miscellaneous Glass Fragments Showing Surface Decoration at Both Sites, Hand-drawn Sketch to Actual Size by Phelps in 1988. A)Diamond Pattern, B)Fleuride Lies, C)Vertical Ribbing, D)Fluting, E)Stippled Rim, F)Convex Beading.

Figure 4.4: Clockwise from bottom-right: Knife, Fork, Copper Buckle, Iron Buckle, Lock, Coiled Spring, Fastening Plate, Cast Iron (Stove?), Shutter Latch (center).

These 18th century dates from Feature 4 correspond well with the other test units at 31PT200. The plow zone from these units probably contains intermixed material associated with this occupation. The surface collection material yields a similar date though it possesses a greater amount of later ceramic types. This appears to be intrusive from 31PT201 or other later deposition, or it is possible that 31PT200 has a later component that is still undefined.

Site 31PT201 appears to be the same basic functional type of site as 31PT200 in that there is evidence for a domestic structure; however, there is also evidence for agricultural activity. Like 31PT200, brick, mortar, nails, and specifically from this site, window pane glass, denotes a building of some sort, though Phelps did not uncover any intact architectural evidence at the Barber Landing site. The nails found at both sites are predominantly older but wire nails are also present at 31PT201.

Evidence for a domestic structure at 31PT201 consists of ceramics, glass, pipestems, clothing accessories, and furniture plates. Again, this is similar to 31PT200, though there are different types and varieties of these domestic artifacts. The refined earthenwares, pearlware and whiteware, are more dominant, as well as large amounts of porcelain, representing a time period when porcelain was becoming common and readily available. The pipe bowl styles are also different and a later variety. The evidence for farm machinery includes a rotor, a gear, and several unidentified machine parts.

As with 31PT200, the ceramics are the best means for dating the occupation. Based on the large percentages of pearlware, whiteware, and porcelain, the likely date of occupation ranges from the 1840's to past the turn of the century, with an end date

difficult to determine because of the popularity of some of the same ware groups to this day. Of the pieces which carry potter's marks, none have a manufacture date before 1850. Other artifact classes support this dating as well. The wire nails were first manufactured in 1850 but were not common until the beginning of the 20th century. Also, the predominant style of ribbed pipe bowl was popular from 1820 to past the turn of the century. Screw top bottles have a TPQ of 1915 for ground screw threads, 1903 to 1920 for machine-made screw non-standardized threads, and 1919 to present for standardized screw threads (Deiss 1981, 95). It is not evident from the fragment with the screw thread whether it was continuous or not. However, glass with an amethyst tint was manufactured from 1880 to ca. 1918, suggests that it was not a continuous thread.

The disturbed context of artifacts recovered from the plow zone make it difficult to use them for site interpretation. However, types and quantities of artifacts in a plow zone can be used to help infer basic site function and establish a relative time frame of use. Also the overlap of the artifact types into the modern period make it difficult to determine if the material came from the original occupation or later intrusion as the land continues to function as a commercial farm. The presence of modern building materials (e.g. wire nails) could also be explained if the modern owners of the land used and repaired older standing structures on the property rather than building new ones. Repairing an older building used for menial purposes would be more cost effective than building a new structure.

As mentioned in the background chapter, William Barber Sr. purchased two parcels of land in 1738 and 1750. According to King (1911), people that purchased land

in this area had to own it for two years before they could sell it. They would have also had to build a habitable house, clear and fence the area, and plant at least one acre within three years of the purchase. Assuming that Barber abided by these rules, it seems fairly reasonable that the earlier site, 31PT200, was inhabited by him and his family. Mean ceramic dating and pipestem analyses date this site to around 1750. Feature 4 had a mean ceramic date of approximately 1747. The dates of purchase and the archaeological evidence would seem to indicate that Barber was the occupant of 31PT200 during the middle part of the 18th century. The Barber Landing site (31PT201) dates to around 1850. If we assume that the evidence of a structure on the site is sound and that this building was not built and razed in the same year, then it could be postulated that the people that owned the land the longest probably built and improved the structure on site. As previously mentioned, William Harris and his two children, Elizabeth and Major, owned the land, or at least a piece of the land, from 1765 to 1840. Between 1840 and 1868, there is a long list of owners as the property was turned over quite frequently. In 1868, Sarah Eugenia Boyd Harris had the land willed to her and she kept possession of it until 1884. We also know from a 1910 soil map that there were at least five buildings still standing in close proximity to Barber Landing (Figure 4.5). It is likely that the Harris family built a house or structure on the tract of land before 1840 and that Sarah E. B. Harris and her husband lived on the land after 1868. In any case, there was still a structure standing on the Barber Landing tract when Worthington Farms bought the land at the beginning of the 20th century.

Some assumptions can be made about the structural remains that comprise Feature 4. Ceramics and glass specific to kitchen activities were found in and around the feature. So, the structure was either a building with a kitchen, a separated kitchen, or a cellar. Detached kitchens were part of a pattern that would predominate in the South through the Civil War (Lounsbury, 1999). Separate kitchens allowed the segregation of whites and blacks, the simplification of building processes, the removal of excessive heat from cooking during the sweltering summer months, and decrease in likelihood that the home would be consumed in a fire. The most prominent feature of a detached kitchen was its chimney and large fireplace for cooking. These kitchens could contain furniture for the storage of cookware and surfaces to prepare food. Many of the better kitchens contained brick floors (Lounsbury, 1999). It is likely that Feature 4 represents the remains of a building that was a separate kitchen or a main building with a kitchen. Further investigation and excavation is needed for a more conclusive determination. Regardless, the presence of brick on a structure built in the 1730-1750 range would indicate a higher level of status. "Brick and stone dwellings or public buildings were symbols of the highest status, and brick and stone chimneys were marks of good quality structures "(Bishir et al. 1990). In a time period when houses were tarred instead of painted and had wood and clay chimneys, the presence of brick in the construction of the buildings would indicate an elevated status for the inhabitants (Bishir et al. 1990). Furthermore, the ability to purchase land, especially on the river, would indicate a higher

Figure 4.5: Barber Landing on Soil Map from 1910 with Project Area Circled.

socioeconomic status. If Barber Landing was indeed named for William Barber, then he was a man of some status in the area. He was prosperous, but not famous, as his lack of presence in historical documents would seem to indicate.

Conclusions

Very little exists in the historical record concerning Barber Landing. The little that was known was gathered from maps (personally) and deed records (by Phelps). This thesis investigates the people that inhabited this site over 270 years ago. Historical research did give some information about how busy the Tar River was in the 18th and 19th centuries. North Carolina was a leading producer of pine pitch and wood (naval stores), which was used in the building, and repairing of ships on the coast. The Tar River played a crucial part of that system by giving access to the central part of North Carolina. While William Barber may not have been famous, many of his contemporaries and neighbors were men of historical significance.

The artifacts recovered from 31PT200 and 31PT201 were analyzed in the Phelps Archaeology Laboratory at East Carolina University. In 2004, I was able to relocate and walk around the original site. The area is still in use for farming but mostly just for pasturing livestock. Artifacts, both historic and prehistoric, were present on the surface of the ground. An older brick structure's remains, south of the excavation units for the Barber Landing site, were present but heavily overgrown with brush. There were no visible signs of a dock or any other structure on the riverbank. This, however, is not surprising given the large amount of erosion that was clearly present. No intact standing structures remain in the direct vicinity of the two sites.

Further analysis of the data from the artifacts revealed an approximate date for the two sites. The Barber Creek B site (31PT200) had a mean ceramic date of 1747 while the Barber Landing site (31PT201) dated to 1850. Feature 4, located at 31PT200 and the only really significant historic feature, also dated to around 1747. Evidence suggests that Feature 4 is the remains of a building that either served as an attached kitchen or was a detached kitchen structure. 31PT200 was the earlier of the two sites and was probably the primary residence of the Barbers, according to deed records. After the Barbers no longer possessed the land, William Harris and his two children owned it until 1840. The land changed hands several times between 1840 and 1868 when Sarah Eugenia Boyd Harris came to possess it. It is probable that the Harris family built the structure indicated by the artifacts at 31PT201 and that Sarah E.B. Harris resided there until 1884.

Recommendations

This area has definite potential to reveal further information that is significant to the region. While Southerly (2006) did a historical and maritime archaeological study of Red Banks, Barber Landing and its associated sites are one of the first landing sites to be investigated terrestrially on the Tar River and in Eastern North Carolina. Unfortunately, being one of the first excavations of this type in this area does not allow for comparison between sites. If the opportunity was available, both sites should be resurveyed, including the entire plowed area east of the drainage ditch and down to the river through the forest. While surface collections do give some idea of the artifact assemblage in an area, they are not that useful in determining the location of intact subsurface features. I would do shovel testing throughout both sites, as well as in between and into the forested

areas to the south down to the river. Like Phelps, I would set up a 10-meter grid system, but instead of surface surveying, I would have shovel tests going in cardinal directions. Positive shovel tests would have radials at 5-meter intervals in the four cardinal directions. From these positive shovel tests I would make a more complete site map. While the plowed field might yield skewed results because of plowing events, the shovel tests in the forested area towards the river might help to identify more definitive site boundaries. Positive shovel tests would be recorded with a Total Station for more accuracy. Permanent datums, geo-referenced with a sub-meter GPS, would be installed within the area to assure that the specific site locations were never lost.

Ground Penetrating Radar (GPR) would also be useful to find subsurface anomalies. While the features that were discovered at the field school have been destroyed, it is likely that there could be more intact remnants of structures still present underground. Without further examination of the area, we will never know. Remnants of a shed or building can be seen now just inside the wood line. More sites would provide more information for the entire area.

Further research could be done in the future, not only around the Barber tract of land, but at the other landing sites along the Tar River in Pitt County. The investigative work necessary to find these site locations indicates that work needs to be done to document these landings before they are destroyed. People from the area or descendants of these historic figures come forward everyday and provide access to information that one would never be able to acquire through normal channels. The more work we do

investigating and publishing material on these sites, the greater the chance in receiving feedback from people interested in the history of the region.

In addition, both sites should be considered equally, despite the likely artifact assemblage that would be discovered. The Barber Landing site (31PT201) was excavated in an abbreviated fashion with very little time given for its completion at the end of the 1988 field school. Also, this area provides the opportunity for students to perform all phases of the archaeological process on a multicomponent site a few miles from the university. The potential for the historic component of this site is extraordinary given that we know more about people who lived in the area 10,000 years ago than we do about the people who founded what is modern-day Pitt County.

References:

Barber, Russell J.
1994 *Doing Historical Archaeology: Exercises Using Documentary, Oral, and Material Evidence*. Prentice Hall, New Jersey, pg. 154.

Barker, David and Pat Halfpenny
1990 *Unearthing Staffordshire: Towards a New Understanding of 18th Century Ceramics*. City of Stoke-on-Trent Museum and Art Gallery, Stoke-on-Trent, England.

Binford, Lewis R.
1962 "A New Method of Calculating Dates from Kaolin Pipe Stem Fragments," Southeastern Archaeological Conference Newsletter (Cambridge, Mass.), Vol. 9, No. 1 (June 1962), pp.19-21.

Bishir, Catherine W., Chalotte V. Brown, Carl R. Lounsbury, Ernest H. Wood III
1990: *Architects and Builders of North Carolina: A History of Practice of Building*. The University of North Carolina Press, Chapel Hill and London.

Byrd, John.
1991 Taphonomy, Diversity, and Seasonality of Cashie Phase Faunal Assemblages From Jordan's Landing Site, 31BR7, North Carolina. Unpublished M.A. Thesis, Department of Anthropology, University of Tennessee, Knoxville, TN.

1997 Tuscarora Subsistence Practices in the Late Prehistoric Period: The Zooarchaeology of the Jordan's Landing Site, 31BR7. North Carolina Archaeological Council Series 27.

Clark, Walter
1895 *The State Records of North Carolina*. 15 Volumes, P.M. Hale, Printer of the State, Raleigh, North Carolina.

Congleton Jr., Joseph W.
1977 *Grimesland: A Story from Pitt County's Past*. Prepared for The Pitt County Historical Society. on file at Joyner Library, East Carolina University, North Carolina.

Cox, James M.
1989 The Pamilico-Tar River and its Role in Development. M.A. Thesis, History Department, on file at Joyner Library, East Carolina University.

Crittenden, Charles C.
1936 *The Commerce of North Carolina, 1763-1789*. Yale University Press, New Haven, Connecticut

DAACS
2005 The Digital Archaeological Archive of Comparative Slavery. January 10, 2006 (http://www.daacs.org/).

Daniel, I. Randolph, Jr.
2002 Stratified Early-Middle Holocene Remains in the North Carolina Coastal Plain, *Southeastern Archaeological Conference*, Special Publication 7, 1-11.

Deagan, Kathleen
1987 *Artifacts of the Spanish Colonies of Florida and the Caribbean: 1500-1800. Vol. 1: Ceramics, Glassware, and Beads*. Smithsonian Institution Press, Washington, D.C.

Deiss, Ronald W.
1981 The Development and Application of a Chronology for American Glass. Midwestern Archeological Research Center, Illinois State University, Normal.

Duncan, John G.
1966 *Pitt County Potpourri*. East Carolina College, Greenville, North Carolina.

Eastman, Jane M.
1994a "The North Carolina Radiocarbon Date Study (Part I)."*Southern Indian Studies* 43.

Hearn, W. Edward, Hardison, R. B., Nelson, J. W., Drane, Frank P.
1910 Soil Map, Pitt County Sheet, North Carolina, United States Government Printing Office, Washington, D.C.

Hurst, John G., David S. Neal, and H.J.E. van Beuningen.
1986 *Pottery Produced and Traded in North-West Europe 1350-1650*, Rotterdam Papers, 6, Rotterdam.

Kammerer, Roger E.
2006 *Recollections of Pitt County*. The History Press, Charleston, South Carolina.

King, Henry T.
1911 *Sketches of Pitt County: A Brief History of the County*. Edwards & Broughton Printing Company. Raleigh.

Lee, E. Lawrence
1963 *Indian Wars in North Carolina 1663-1763*. Raleigh: The Carolina Charter Tercentenary Commission.

Lewarch, Dennis E. and Michael J. O'Brien.
1981. The expanding role of surface assemblages in archaeological research. In M. B. Schiffer (ed), *Advances in Archaeological Method and Theory*, pp 297–342. New York: Academic Press.

Lounsbury, Carl R.
1999 An Illustrated Glossary of Early Southern Architecture and Landscape. University Press of Virginia, Charlottesville and London.

Noel Hume, Ivor
1969 A Guide to Artifacts of Colonial America. Alfred Knopf, New York.

2001 *If These Pots Could Talk: Collecting 2,000 Years of British Household Pottery*. University Press of New England, Hanover, New Hampshire.

Phelps, David S.
1977 Archaeological-Historical Survey of the Proposed Waste Treatment Facility, Greenville, North Carolina. Report submitted to Greenville Utilities Company and Olsen Associates, Inc., on file at Phelps Archaeology Laboratory, East Carolina University, NC.

1981 Prehistoric and Historic Archaeological Survey of the Effluent Discharge Canal Relocation, Greenville 201 Facilities Plan. Report submitted to Greenville Utilities Company and Olsen Associates, Inc., on file at Phelps Archaeology Laboratory, East Carolina University, NC.

1983 "Archaeology of the North Carolina Coast and Coastal Plain: Problems and Hypotheses." *The Prehistory of North Carolina: An Archaeological Symposium*, edited by Mark A. Mathis and Jeffrey J. Crow, 1-52. Raleigh: North Carolina Division of Archives and History.

1988 Unpublished manuscript. on file at Phelps Archaeology Laboratory, East Carolina University, North Carolina.

Philpott, R. A.
1985 Black Glazed Ware. *Journal of the Merseyside Archaeological Society*, 4:85-105.

Poole, Julia E.
1995 *English Pottery*. Cambridge University Press, Cambridge.

Powell, William S.
2006 *Encyclopedia of North Carolina*. The University of North Carolina Press, Chapel Hill, North Carolina.

Saunders, William L.
1886 *The Colonial Records of North Carolina*. 11 Volumes. P.M. Hale, Printer of the State. Raleigh, North Carolina.

South, Stanley A.
1977 *Method and Theory in Historical Archaeology*. Academic Press, New York.

Southerly, Kathy Ann Welliver
2006 Landscapes in Transition: Redbanks Landing on the Tar River, Greenville, North Carolina., on file at Joyner Library, East Carolina University.

Ward, H. Trawick, and R.P. Stephen Davis
1999 *Time Before History: The Archaeology of North Carolina*. The University of North Carolina Press, Chapel Hill and London.

Worthington, S. O.
1920 *Pitt County: Economic and Social*. Greenville Publishing Company, Greenville, North Carolina

APPENDIX A:

31PT200 FIELD SPECIMEN CATALOG

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
2			2	1	kitchen	frag	ceramic	Bellarmine	German	brown	body		3.6			
3			2	8	kitchen	frag	ceramic	Westerwald	German	blue-gray	body		47.8			
4			2	1	kitchen	frag	ceramic									
5			2	1	kitchen	frag	ceramic	Jackfield		black	body	grooves	4			
6			2	2	kitchen	frag	ceramic	Jackfield		black	rim		3.7			
7			2	1	kitchen	frag	ceramic	Jackfield		black	base		5.1			
8			2	5	kitchen	frag	ceramic	creamware		cream	rim		10.5			
9			2	5	kitchen	frag	ceramic	creamware		cream	base		18.5			
10			2	21	kitchen	frag	ceramic	creamware		cream	body		35.3			
11			2	1	kitchen	frag	ceramic	Black lead glaze redware		black	base		32.1			
12			2	10	kitchen	frag	ceramic	Black lead glaze redware		black	body		49.6			
13			2	1	kitchen	frag	ceramic	Fulham brown stone		brown	body		5.3			
14			2	5	kitchen	frag	ceramic	grey salt glaze stone		grey	body		44.6			
15			2	8	kitchen	frag	ceramic	white salt glaze stone		white	body		17.2			
16			2	1	kitchen	frag	ceramic	alkaline glaze stone		green	body		3.5			
17			2	5	kitchen	frag	ceramic	tin glaze delftware		blue	body		9.3		hand painted blue	
18			2	1	kitchen	frag	ceramic	blue and grey stone	American	blue	body		9.2			
19			2	1	kitchen	frag	ceramic	hand painted pearl		blue	body		0.9			
20			2	3	kitchen	frag	ceramic	whiteware		white	base		13.1			
21			2	2	kitchen	frag	ceramic	whiteware		white	rim		10.5			
22			2	4	kitchen	frag	ceramic	whiteware		white	body		6.3			
23			2	1	kitchen	frag	ceramic	redware	American	red	base		3.3			
24			2	7	kitchen	frag	ceramic	slipware		pink	body		41.9			
25			2	11	kitchen	frag	ceramic	Staffordshire slipware		cream	body		28.7			
26			2	1	kitchen	frag	ceramic	Staffordshire slipware		cream	base		5			
27			2	1	kitchen	frag	ceramic	albany slip stone		black	base		26.6			
28			2	3	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		13.8			
29			2	1	kitchen	frag	ceramic	pearlware		blue	body	transfer print	2			
30			2	7	kitchen	frag	ceramic	lead glaze coarse earthen		pink	body		37			
31			2	2	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		22.6			
32			2	2	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		5.8			
33			2	7	kitchen	frag	ceramic	burnt		brown	body		17.5			
34			2	1	kitchen	frag	ceramic	pearlware shelledge		blue	body		1.4			
35			3	7	kitchen	frag	glass	curved		green	body		32.2			
36			3	2	kitchen	frag	glass	curved		purple	rim		69.9			
37			3	2	kitchen	frag	glass	curved		clear	rim		43.4		one w/ metal cap	
38			7	3	architect.	bricketage	ceramic			orange			68.5			
39			12	1	architect.	frag	mortar			white			9.3			
40			15	1	tobacco pipe	pipe	kaolin			white	stem		3	6/64"		
41			15	8	tobacco pipe	pipe	kaolin			white	stem		12.9	4/64"		
42			15	11	tobacco pipe	pipe	kaolin			white	stem		17.9	5/64"		
43			15	1	tobacco pipe	pipe	kaolin			white	bowl		3.7	5/64"	stamped	
44			15	8	tobacco pipe	pipe	kaolin			white	bowl		7			
45			19	1	clothing	button	metal						3.1			
46	30	100	24	1	architect.	bricketage	ceramic			orange			12.6			
47	30	100	25	1	architect.	bricketage	ceramic			orange			18.1			
48	30	110	28	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.6			
49	30	110	31	1	architect.	bricketage	ceramic			orange			23.2			
50	30	110	31	1	architect.	bricketage	ceramic			orange			35.7			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
51	30	110	33	1	architect.	bricketage	ceramic			orange			7.2			
52	30	120	35	1	kitchen	frag	ceramic	creamware		cream	body		0.8			
53	30	120	35	1	kitchen	frag	ceramic	grey and tan stoneware		grey	base		36.7			
54	30	120	39	1	architect.	bricketage	ceramic			orange			18.4			
55	30	120	39	1	architect.	bricketage	ceramic			orange			8.4			
56	30	120	39	1	architect.	bricketage	ceramic			orange			14.7			
57	40	70	41	1	architect.	bricketage	ceramic			orange			2.8			
58	40	70	41	1	architect.	bricketage	ceramic			orange			2.7			
59	40	80	43	1	architect.	bricketage	ceramic			orange			2.7			
60	40	80	43	1	architect.	bricketage	ceramic			orange			2.6			
61	40	90	46	1	architect.	bricketage	ceramic			orange			13.6			
62	40	90	48	1	architect.	bricketage	ceramic			orange			4.6			
63	40	90	49	1	kitchen	frag	glass	curved		clear	base		45.8			
64	40	90	50	1	architect.	bricketage	ceramic			orange			131.3			
65	40	90	50	1	architect.	bricketage	ceramic			orange			6.5			
66	40	100	53	1	architect.	bricketage	ceramic			orange			3.6			
67	40	100	54	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1			
68	40	100	54	1	kitchen	frag	ceramic	porcelain		red	body		0.8			
69	40	100	55	1	architect.	bricketage	ceramic			orange			68.5			
70	40	100	55	1	kitchen	frag	glass	curved		green	body		11.7			
71	40	100	55	1	architect.	bricketage	ceramic			orange			202.6			
72	40	100	56	1	tobacco pipe	pipe	kaolin			white	stem		2.3	4/64"		
73	40	110	59	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.5			
74	40	110	59	1	arms	casing	copper	casing					2.1			
75	40	110	61	1	architect.	bricketage	ceramic			orange			3.7			
76	40	110	62	1	architect.		iron	drawer knob					6.6			
77	40	120	65	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.8			
78	40	120	65	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1.3			
79	40	120	65	1	kitchen	frag	ceramic	delftware		yellow	body		0.6			
80	40	120	67	1	architect.	bricketage	ceramic			orange			7.3			
81	40	120	67	1	architect.	bricketage	ceramic			orange			14.4			
82	40	120	67	1	architect.	bricketage	ceramic			orange			6.1			
83	40	120	67	1	architect.	bricketage	ceramic			orange			6.6			
84	40	120	69	1	arms	gun parts		16 gauge		metal	head		5.4			
85	40	120	69	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1.3			
86	40	120	69	1	kitchen	frag	glass			patena	body		2.8			
87	50	60	70	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		3			
88	50	60	71	1	kitchen	frag	ceramic	Jackfield		black	body		3.8			
89	50	60	71	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		17.9			
90	50	60	73	1	kitchen	frag	glass	curved		clear	body		1.1			
91	50	60	74	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		5.8			
92	50	60	74	1	architect.	bricketage	ceramic			orange			11.1			
93	50	70	77	1	kitchen	frag	ceramic	creamware		cream	body		2			
94	50	70	77	1	kitchen	frag	ceramic	creamware		cream	body		2.7			
95	50	70	77	1	kitchen	frag	ceramic	Jackfield		black	body		7.8			
96	50	70	77	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		2.3			
97	50	70	77	1	kitchen	frag	ceramic	Nottingham stone		brown	body		6			
98	50	70	79	1	architect.	bricketage	ceramic			orange			36.9			
99	50	70	80	1	architect.	bricketage	ceramic			orange			127.2			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
100	50	80	84	1	kitchen	frag	ceramic	whiteware		white	body		0.3			
101	50	80	84	1	kitchen	frag	ceramic	Jackfield		black	body		5.6			
102	50	80	84	1	kitchen	frag	ceramic	delftware		yellow	body		1.6			
103	50	80	84	1	kitchen	frag	ceramic	delftware		yellow	body		1.1			
104	50	80	84	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.7			
105	50	80	84	1	tobacco pipe	pipe	kaolin			white	body		0.3			
106	50	80	84	1	kitchen	frag	ceramic	grey and tan stoneware		grey	body		0.6			
107	50	80	85	1	tobacco pipe	pipe	kaolin			white	bowl		2.1			
108	50	80	87	1	architect.	bricketage	ceramic			orange			8.9			
109	50	90	89	1	architect.	bricketage	ceramic			orange			1.7			
110	50	90	90	1	kitchen	frag	ceramic	creamware		cream	body		0.4			
111	50	90	90	1	kitchen	frag	ceramic	creamware		cream	body		0.3			
112	50	90	90	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		3.7			
113	50	90	90	1	kitchen	frag	ceramic	hand painted delft		blue	body		0.9			
114	50	90	90	1	kitchen	frag	ceramic	white salt glaze stone		white	base		0.7			
115	50	90	90	1	kitchen	frag	ceramic	creamware		cream	body		0.9			
116	50	90	90	1	tobacco pipe	pipe	kaolin			white	body		0.4			
117	50	90	90	1	kitchen	frag	ceramic	grey and tan stoneware		grey	body		3.3			
118	50	90	90	1	kitchen	frag	ceramic	Nottingham stone		brown	body		1.8			
119	50	90	91	1	tobacco pipe	pipe	kaolin			burnt	stem		2.1	5/64"		
120	50	90	93	1	kitchen	frag	glass	curved		green	body		1.1			
121	50	90	93	1	kitchen	frag	glass	patentated					2.7			
122	50	90	93	1	kitchen	frag	glass	patentated					1.3			
123	50	90	94	1	architect.	bricketage	ceramic			orange			21.8			
124	50	90	94	1	tobacco pipe	pipe	kaolin			white	bowl		0.3			
125	50	90	94	1	architect.	bricketage	ceramic			orange			76.7			
126	50	90	96	1	architect.	bricketage	ceramic			orange			24.8			
127	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.5			
128	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.2			
129	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.4			
130	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.6			
131	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.3			
132	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.1			
133	50	100	98	1	kitchen	frag	ceramic	Jackfield		black	body		0.9			
134	50	100	98	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		9.7			
135	50	100	98	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		4			
136	50	100	98	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.1			
137	50	100	98	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.3			
138	50	100	98	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.5			
139	50	100	98	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.7			
140	50	100	98	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.4			
141	50	100	98	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		2			
142	50	100	98	1	kitchen	frag	ceramic	delftware		yellow	body		0.3			
143	50	100	98	1	kitchen	frag	ceramic	creamware		cream	body		0.6			
144	50	100	98	1	tobacco pipe	pipe	kaolin			white	bowl		0.5			
145	50	100	98	1	architect.	bricketage	ceramic			orange			4.7			
146	50	100	99	1	tobacco pipe	pipe	kaolin			white	stem		3.3	4/64"		
147	50	110	107	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.6			
148	50	110	107	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.5			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
149	50	110	107	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		3.6			
150	50	110	107	1	kitchen	frag	ceramic	delftware		yellow	body		0.8			
151	50	110	107	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		58.3			
152	50	110	107	1	tobacco pipe	pipe	kaolin			white	body		0.5			
153	50	110	108	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.7			
154	50	110	108	1	architect.	bricketage	ceramic			orange			17.5			
155	50	120	112	1	tobacco pipe	pipe	kaolin			white	stem		2.8	5/64"		
156	50	120	113	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		5.2			
157	50	120	114	1	architect.	bricketage	ceramic			orange			3.6			
158	50	120	114	1	architect.	bricketage	ceramic			orange			6.9			
159	50	120	115	1	architect.	bricketage	ceramic			orange			6.8			
160	50	120	115	1	architect.	bricketage	ceramic			orange			5.1			
161	50	130	118	1	kitchen	frag	ceramic	whiteware		white	body		1.4			
162	50	130	118	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		5			
163	50	130	118	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		13.1			
164	50	130	120	1	kitchen	frag	ceramic	whiteware		white	body		0.4			
165	50	130	120	1	architect.	bricketage	ceramic			orange			3.4			
166	60	60	123	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		2.4			
167	60	60	123	1	kitchen	frag	ceramic	delftware		yellow	body		1.9			
168	60	60	123	1	kitchen	frag	ceramic	white salt glaze stone		white	body		1.4			
169	60	60	124	1	architect.	bricketage	ceramic			orange			18.3			
170	60	60	124	1	architect.	bricketage	ceramic			orange			24.5			
171	60	60	125	1	architect.	bricketage	ceramic			orange			7.6			
172	60	60	125	1	architect.	bricketage	ceramic			orange			13.6			
173	60	60	126	1	kitchen	frag	glass	curved		green	body		1.7			
174	60	60	126	1	kitchen	frag	glass	curved		green	body		6.1			
175	60	70	128	1	architect.	bricketage	ceramic			orange			3.6			
176	60	70	129	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2.3			
177	60	70	130	1	tobacco pipe	pipe	kaolin			white	stem		2.4	5/64"		
178	60	70	132	1	architect.	bricketage	ceramic			orange			33.5			
179	60	70	132	1	architect.	bricketage	ceramic			orange			16.3			
180	60	80	135	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		4.3			
181	60	80	135	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		13.3			
182	60	80	135	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		0.7			
183	60	80	135	1	kitchen	frag	ceramic	delftware		blue	body		1.3			
184	60	80	136	1	tobacco pipe	pipe	kaolin			white	stem		1.7	4/64"		
185	60	80	136	1	tobacco pipe	pipe	kaolin			white	stem		1	4/64"		
186	60	80	136	1	tobacco pipe	pipe	kaolin			white	stem		1.9	6/64"		
187	60	80	138	1	architect.	bricketage	ceramic			orange			104.2			
188	60	80	138	1	architect.	bricketage	ceramic			orange			48.7			
189	60	80	139	1	architect.	bricketage	ceramic			orange			7.6			
190	60	90	143	1	kitchen	frag	ceramic	creamware		cream	body		1.2			
191	60	90	143	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		19.5			
192	60	90	143	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		4.7			
193	60	90	143	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.6			
194	60	90	143	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.7			
195	60	90	143	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		2.5			
196	60	90	143	1	kitchen	frag	ceramic	white salt glaze stone		white	base		1.7			
197	60	90	143	1	kitchen	frag	glass	patentated					1			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
198	60	90	144	1	kitchen	frag	ceramic	Jackfield		black	body		2.5			
199	60	90	145	1	architect.	bricketage	ceramic			orange			4.9			
200	60	90	145	1	architect.	bricketage	ceramic			orange			19.5			
201	60	100	149	1	kitchen	frag	ceramic	creamware		cream	body		1.5			
202	60	100	149	1	kitchen	frag	ceramic	creamware		cream	body		1.5			
203	60	100	149	1	kitchen	frag	ceramic	Jackfield		black	body		4.5			
204	60	100	149	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		13.8			
205	60	100	149	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		6.7			
206	60	100	149	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.3			
207	60	100	149	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.3			
208	60	100	149	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.4			
209	60	100	149	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		4.9			
210	60	100	149	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1			
211	60	100	149	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		0.5			
212	60	100	149	1	kitchen	frag	ceramic	white salt glaze stone		white	body		1.7			
213	60	100	151	1	architect.	bricketage	ceramic			orange			29.9			
214	60	100	151	1	architect.	bricketage	ceramic			orange			22.4			
215	60	100	155	1	arms	gun parts		12 guage		metal	head		5.1			
216	60	100	155	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.9			
217	60	100	155	1	uid	frag	iron						14.7			
218	60	110	157	1	kitchen	frag	ceramic	creamware		cream	body		0.9			
219	60	110	157	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1			
220	60	110	157	1	kitchen	frag	ceramic	creamware		cream	body		0.3			
221	60	110	157	1	kitchen	frag	ceramic	grey and tan stoneware		grey	base		3.8			
222	60	110	158	1	kitchen	frag	glass	curved		light green	body		2.5			
223	60	110	159	1	kitchen	frag	glass	patentated					7.4			
224	60	110	160	1	architect.	bricketage	ceramic			orange			31.1			
225	60	110	160	1	architect.	bricketage	ceramic			orange			13.4			
226	60	110	162	1	architect.	bricketage	ceramic			orange			58.5			
227	60	110	163	1	kitchen	frag	glass	curved		clear	body		0.9			
228	60	120	165	1	kitchen	frag	ceramic	creamware		cream	body		0.7			
229	60	120	165	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.7			
230	60	120	165	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.7			
231	60	120	165	1	kitchen	frag	ceramic	hand painted delft		blue	base		3.1			
232	60	120	165	1	kitchen	frag	ceramic	delftware		yellow	body		1			
233	60	120	165	1	kitchen	frag	ceramic	whiteware		white	body		1			
234	60	120	165	1	kitchen	frag	ceramic	lead glaze coarse earthen		green	body		1.7			
235	60	120	165	1	kitchen	frag	ceramic	handpainted pearlware		blue	body		1.3			
236	60	120	165	1	kitchen	frag	ceramic	blue and grey stoneware		grey	base		12.3			
237	60	120	167	1	architect.	bricketage	ceramic			orange			8.8			
238	60	120	167	1	architect.	bricketage	ceramic			orange			7.4			
239	60	120	168	1	architect.	bricketage	ceramic			orange			30.3			
240	60	120	171	1	kitchen	frag	glass	curved		clear	body		0.1			
241	60	130	173	1	kitchen	frag	ceramic	creamware		cream	body		0.6			
242	60	130	173	1	kitchen	frag	ceramic	creamware		cream	body		0.8			
243	60	130	173	1	kitchen	frag	ceramic	delftware		yellow	body		1.5			
244	60	130	173	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.6			
245	60	130	174	1	tobacco pipe	pipe	kaolin			white	stem		0.9	5/64"		
246	60	130	174	1	tobacco pipe	pipe	kaolin			white	bowl		0.4			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
247	60	130	176	1	architect.	bricketage	ceramic			orange			5.5			
248	60	130	177	1	architect.	bricketage	ceramic			orange			24.6			
249	60	130	177	1	architect.	bricketage	ceramic			orange			48.3			
250	60	130	178	1	kitchen	frag	ceramic	transfer printed whiteware		white	body		1.2			
251	60	130	180	1	kitchen	frag	glass	curved		light green	body		1			
252	60	130	181	1	architect.	lock	iron	lock					76.5			
253	60	130	181	1	kitchen	frag	glass	patentated					4.8			
254	70	60	183	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		6.4			
255	70	60	183	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		20.4			
256	70	60	184	1	architect.	bricketage	ceramic			orange			39.5			
257	70	70	188	1	architect.	bricketage	ceramic			orange			9.8			
258	70	70	189	1	kitchen	frag	ceramic	creamware		cream	body		0.5			
259	70	70	189	1	kitchen	frag	ceramic	creamware		cream	body		0.7			
260	70	70	189	1	kitchen	frag	ceramic	Jackfield		black	body		5.1			
261	70	70	190	1	architect.	bricketage	ceramic			orange			4.8			
262	70	80	194	1	kitchen	frag	glass	curved		clear	body		0.7			
263	70	90	197	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.4			
264	70	90	197	1	kitchen	frag	ceramic	grey and tan stoneware		grey	body		3.9			
265	70	90	201	1	tobacco pipe	pipe	kaolin			burnt	bowl		1.6			
266	70	100	202	1	kitchen	frag	ceramic	creamware		cream	body		3.6			
267	70	100	203	1	kitchen	frag	ceramic	creamware		cream	body		0.7			
268	70	100	203	1	kitchen	frag	ceramic	creamware		cream	body		0.6			
269	70	100	203	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		6.1			
270	70	100	203	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		3.9			
271	70	100	203	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1			
272	70	100	203	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1			
273	70	100	203	1	kitchen	frag	ceramic	featheredged creamware		cream	body		0.9			
274	70	100	207	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.9			
275	70	110	209	1	kitchen	frag	ceramic	creamware		cream	body		0.2			
276	70	110	209	1	kitchen	frag	ceramic	creamware		cream	body		1.1			
277	70	110	209	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.5			
278	70	110	209	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.5			
279	70	110	209	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.5			
280	70	110	209	1	kitchen	frag	ceramic	UID					3.2			
281	70	110	209	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.9			
282	70	110	209	1	tobacco pipe	pipe	kaolin			white	body		0.3			
283	70	110	209	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.3			
284	70	110	209	1	kitchen	frag	ceramic	handpainted pearlware		blue	body		0.7			
285	70	110	210	1	kitchen	frag	glass	curved		clear	body		3.7			
286	70	110	210	1	tobacco pipe	pipe	kaolin			white	stem		1.8	4/64"		
287	70	110	211	1	architect.	bricketage	ceramic			orange			5.9			
288	70	110	211	1	architect.	bricketage	ceramic			orange			8.2			
289	70	110	212	1	kitchen	frag	glass	curved		clear	base		12			
290	70	120	215	1	tobacco pipe	pipe	kaolin			white	bowl		3.3			
291	70	120	216	1	kitchen	frag	ceramic	creamware		cream	body		0.7			
292	70	130	221	1	kitchen	frag	ceramic	Jackfield		black	body		3.1			
293	70	130	222	1	kitchen	frag	ceramic	Jackfield		black	body		9.7			
294	70	130	222	1	kitchen	frag	ceramic	Jackfield		black	body		3.6			
295	70	130	223	1	architect.	bricketage	ceramic			orange			10.6			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
296	80	60	227	1	tobacco pipe	pipe	kaolin			white	stem		0.8	5/64"		
297	80	60	228	1	kitchen	frag	ceramic	whiteware		white	body		12.3			
298	80	60	228	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		6.1			
299	80	60	228	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		6.7			
300	80	60	228	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.6			
301	80	60	228	1	kitchen	frag	ceramic	hand painted creamware		cream	body		0.7			
302	80	60	228	1	kitchen	frag	glass	curved		green	body		0.6			
303	80	60	228	1	kitchen	frag	glass	curved		aqua	body		4.5		"E-"	
304	80	60	228	1	kitchen	frag	ceramic	grey and tan stoneware		grey	body		18.6			
305	80	70	233	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2.3			
306	80	70	234	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.9			
307	80	70	234	1	architect.	bricketage	ceramic			orange			7			
308	80	70	234	1	architect.	bricketage	ceramic			orange			9.1			
309	80	70	234	1	architect.	bricketage	ceramic			orange			11.9			
310	80	80	238	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1			
311	80	80	239	1	architect.	bricketage	ceramic			orange			25.1			
312	80	80	242	a1	kitchen	frag	glass	curved		clear	lid		13.9			
313	80	90	244	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		3.1			
314	80	90	244	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		0.6			
315	80	90	244	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.6			
316	80	90	245	1	architect.	bricketage	ceramic			orange			6.8			
317	80	100	247	1	architect.	bricketage	ceramic			orange			10.2			
318	80	100	248	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2.2			
319	80	100	248	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2.2			
320	80	100	248	1	kitchen	frag	ceramic	grey and tan stoneware		grey	base		7.2			
321	80	100	249	1	architect.	bricketage	ceramic			orange			2.4			
322	80	110	253	1	architect.	bricketage	ceramic			orange			9.8			
323	80	110	253	1	architect.	bricketage	ceramic			orange			12.8			
324	80	110	253	1	architect.	bricketage	ceramic			orange			49.5			
325	80	110	254	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.4			
326	80	110	254	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.3			
327	80	110	254	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		5.7			
328	80	110	254	1	kitchen	frag	ceramic	delftware		yellow	body		0.8			
329	80	120	259	1	architect.	bricketage	ceramic			orange			4.1			
330	80	120	260	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2.9			
331	80	120	260	1	tobacco pipe	pipe	kaolin			white	bowl		1.2			
332	80	120	261	1	architect.	bricketage	ceramic			orange			74.9			
333	80	120	262	1	kitchen	frag	glass	curved		green	body		1			
334	80	120	264	1	architect.	bricketage	ceramic			orange			7			
335	80	130	267	1	kitchen	frag	ceramic	creamware		cream	body		0.4			
336	80	130	268	1	kitchen	frag	glass	curved		light green	body		2.7			
337	90	60	271	1	kitchen	frag	ceramic	creamware		cream	body		1.4			
338	90	60	271	1	kitchen	frag	ceramic	creamware		cream	body		0.5			
339	90	60	271	1	kitchen	frag	ceramic	lead glaze coarse earthen		green	body		2.4			
340	90	60	272	1	kitchen	frag	ceramic	whiteware		white	body		3.2			
341	90	60	273	1	architect.	bricketage	ceramic			orange			30.8			
342	90	70	278	1	kitchen	frag	glass	curved		aqua	body		2.7			
343	90	70	278	1	kitchen	frag	glass	curved		light green	body		3.2			
344	90	70	280	1	architect.	bricketage	ceramic			orange			19.3			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
345	90	70	280	1	architect.	bricketage	ceramic			orange			11			
346	90	70	281	1	architect.	bricketage	ceramic			orange			3.4			
347	90	80	284	1	kitchen	frag	ceramic	creamware		cream	body		1.8			
348	90	80	284	1	kitchen	frag	ceramic	Westerwald		blue	body		3.7			
349	90	80	284	1	tobacco pipe	pipe	kaolin			white	body		0.9			
350	90	80	285	1	kitchen	frag	glass	curved		green	body		2.4			
351	90	80	287	1	architect.	bricketage	ceramic			orange			143.5			
352	90	80	287	1	architect.	bricketage	ceramic			orange			12.7			
353	90	90	290	1	kitchen	frag	ceramic	delftware		yellow	body		0.9			
354	90	90	290	1	kitchen	frag	ceramic	whiteware		white	body		0.5			
355	90	90	291	1	tobacco pipe	pipe	kaolin			white	stem		2.9	4/64"		
356	90	90	295	1	architect.	bricketage	ceramic			orange			5.2			
357	90	90	295	1	architect.	bricketage	ceramic			orange			3.1			
358	90	100	298	1	kitchen	frag	ceramic	Jackfield		black	body		2.1			
359	90	100	298	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.2			
360	90	100	298	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.6			
361	90	100	298	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		5.4			
362	90	100	298	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1.9			
363	90	100	299	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.3			
364	90	100	299	1	kitchen	frag	glass	curved		aqua	neck		8.3			
365	90	100	299	1	kitchen	frag	glass	curved		clear	body		0.4			
366	90	100	301	1	architect.	bricketage	ceramic			orange			7.4			
367	90	100	301	1	architect.	bricketage	ceramic			orange			1.9			
368	90	100	302	1	architect.	bricketage	ceramic			orange			4.5			
369	90	100	302	1	architect.	bricketage	ceramic			orange			11.2			
370	90	110	306	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		2.6			
371	90	110	307	1	tobacco pipe	pipe	kaolin			white	stem		1.9	5/64"		
372	90	110	307	1	tobacco pipe	pipe	kaolin			white	stem		1.6	5/64"		
373	90	110	308	1	uid	frag	lead						9.7		used shot?	
374	90	110	310	1	architect.	bricketage	ceramic			orange			1.6			
375	90	120	314	1	architect.	bricketage	ceramic			orange			1.8			
376	90	120	315	1	kitchen	frag	ceramic	blue and grey stoneware		grey	body		3.2			
377	90	120	317	1	architect.	bricketage	ceramic			orange			4.7			
378	90	120	318	1	architect.	bricketage	ceramic			orange			2.3			
379	90	130	322	1	kitchen	frag	ceramic	creamware		cream	body		1.2			
380	90	130	322	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		7.7			
381	90	130	323	1	tobacco pipe	pipe	kaolin			white	stem		1.1	4/64"		
382	90	130	326	1	architect.	bricketage	ceramic			orange			9.3			
383	90	130	327	1	architect.	bricketage	ceramic			orange			1.7			
384	90	130	327	1	architect.	bricketage	ceramic			orange			1.9			
385	100	60	329	1	architect.	bricketage	ceramic			orange			77.9			
386	100	60	331	1	architect.	bricketage	ceramic			orange			13.8			
387	100	60	331	1	architect.	bricketage	ceramic			orange			9.8			
388	100	70	333	1	kitchen	frag	ceramic	Jackfield		black	body		11.1			
389	100	70	335	1	kitchen	frag	glass	curved		clear	body		1.7			
390	100	70	335	1	kitchen	frag	glass	curved		clear	body		1.4			
391	100	80	338	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		19.1			
392	100	80	338	1	kitchen	frag	ceramic	whiteware		white	body		2.3			
393	100	80	339	1	architect.	bricketage	ceramic			orange			19.8			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
394	100	80	339	1	architect.	bricketage	ceramic			orange			22.8			
395	100	80	340	1	tobacco pipe	pipe	kaolin			white	stem		1.3	6/64"		
396	100	80	340	1	tobacco pipe	pipe	kaolin			white	bowl		0.2			
397	100	90	343	1	kitchen	frag	ceramic	Jackfield		black	body		8.6			
398	100	90	343	1	kitchen	frag	ceramic	whiteware		white	body		0.6			
399	100	90	343	1	kitchen	frag	ceramic	pearlware		pearl	body		0.6			
400	100	100	348	1	architect.	bricketage	ceramic			orange			2			
401	100	100	349	1	kitchen	frag	glass	curved	patena	green	body		2.6			
402	100	100	349	1	kitchen	frag	glass	curved		purple	body		1			
403	100	110	351	1	architect.	bricketage	ceramic			orange			2.3			
404	100	110	352	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		9			
405	100	110	353	1	architect.	bricketage	ceramic			orange			1			
406	100	110	355	1	kitchen	frag	glass	curved		aqua	body		0.4			
407	100	120	358	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		1.6			
408	100	120	358	1	kitchen	frag	ceramic	whiteware		white	body		2.2			
409	100	120	358	1	kitchen	frag	ceramic	pearlware		pearl	body		0.3			
410	100	120	359	1	architect.	bricketage	ceramic			orange			9.4			
411	100	120	362	1	kitchen	frag	glass	curved		green	body		1			
412	100	120	362	1	kitchen	frag	glass	curved		clear	body		8.2			
413	100	120	362	1	kitchen	frag	glass	curved		clear	body		0.3			
414	100	130	366	1	kitchen	frag	ceramic	white salt glaze stone		white	base		2			
415	100	130	367	1	architect.	bricketage	ceramic			orange			60.8			
416	100	140	374	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1			
417	100	140	375	1	architect.	bricketage	ceramic			orange			13.2			
418	110	70	381	1	architect.	bricketage	ceramic			orange			20.6			
419	110	70	381	1	architect.	bricketage	ceramic			orange			18.6			
420	110	70	381	1	architect.	bricketage	ceramic			orange			20.4			
421	110	80	385	1	kitchen	frag	ceramic	whiteware		white	body		2.1			
422	110	80	385	1	kitchen	frag	ceramic	shelledged pearlware		blue	body		0.5			
423	110	80	386	1	architect.	bricketage	ceramic			orange			1.4			
424	110	80	387	1	kitchen	frag	glass	curved		light green	body		0.7			
425	110	90	391	1	kitchen	frag	ceramic	whiteware		white	body		5.3			
426	110	90	391	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2.5			
427	110	100	396	1	kitchen	frag	ceramic	whiteware		white	body		3.2			
428	110	100	396	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.4			
429	110	100	396	1	kitchen	frag	ceramic	delftware		yellow	body		0.7			
430	110	100	397	1	architect.	bricketage	ceramic			orange			5.6			
431	110	110	401	1	kitchen	frag	ceramic	creamware		cream	body		0.4			
432	110	110	401	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.7			
433	110	110	401	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.1			
434	110	110	401	1	kitchen	frag	ceramic	whiteware		white	body		0.4			
435	110	110	402	1	architect.	bricketage	ceramic			orange			4.9			
436	110	120	407	1	kitchen	frag	ceramic	grey salt glaze stone		grey	body		21.3			
437	110	120	408	1	architect.	bricketage	ceramic			orange			12.2			
438	110	120	412	1	kitchen	frag	ceramic	lead glaze coarse earthen		green	body		0.9			
439	110	130	423	1	kitchen	frag	ceramic	whiteware		white	body		1.8			
440	110	130	423	1	kitchen	frag	ceramic	whiteware		white	body		0.3			
441	110	130	423	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		13.3			
442	110	130	423	1	kitchen	frag	ceramic	whiteware		white	body		0.4			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
443	110	130	427	1	architect.	bricketage	ceramic			orange			5.2			
444	110	140	429	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.9			
445	110	140	429	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		0.8			
446	110	140	429	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.4			
447	110	140	430	1	tobacco pipe	pipe	kaolin			white	stem		3.8	5/64"		
448	110	140	431	1	architect.	bricketage	ceramic			orange			18.2			
449	110	140	435	1	architect.	latch	iron	latch					130.3			
450	120	60	439	1	kitchen	frag	ceramic	whiteware		white	body		0.6			
451	120	60	440	1	architect.	bricketage	ceramic			orange			28			
452	120	60	442	1	architect.	bricketage	ceramic			orange			34.7			
453	120	70	446	1	kitchen	frag	ceramic	creamware		cream	body		0.5			
454	120	70	446	1	tobacco pipe	pipe	kaolin			white	bowl		0.7			
455	120	70	447	1	architect.	bricketage	ceramic			orange			21.3			
456	120	80	452	1	kitchen	frag	ceramic	Jackfield		black	body		3.4			
457	120	80	453	1	architect.	bricketage	ceramic			orange			99			
458	120	90	457	1	kitchen	frag	ceramic	whiteware		white	body		3.5			
459	120	90	458	1	kitchen	frag	ceramic	pearlware		pearl	body		0.6			
460	120	90	458	1	architect.	bricketage	ceramic			orange			11.8			
461	120	90	459	1	tobacco pipe	pipe	kaolin			white	stem		2.1	4/64"		
462	120	90	459	1	tobacco pipe	pipe	kaolin			white	stem		3.2	5/64"		
463	120	90	459	1	tobacco pipe	pipe	kaolin			white	fragment		0.6			
464	120	90	459	1	tobacco pipe	pipe	kaolin			white	bowl		0.6			
465	120	100	462	1	kitchen	frag	ceramic	creamware		cream	body		2.3			
466	120	100	462	1	kitchen	frag	ceramic	Jackfield		black	body		0.9			
467	120	100	463	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.4			
468	120	110	465	1	architect.	bricketage	ceramic			orange			3.7			
469	120	110	465	1	kitchen	frag	glass	curved		green	body		6.9			
470	120	110	468	1	kitchen	frag	glass	curved		green	body		1.2			
471	120	120	473	1	architect.	bricketage	ceramic			orange			4.3			
472	120	120	474	1	tobacco pipe	pipe	kaolin			white	bowl		0.5			
473	120	130	481	1	architect.	bricketage	ceramic			orange			59.3			
474	120	130	482	1	kitchen	frag	ceramic	whiteware		white	body		0.3			
475	120	130	482	1	tobacco pipe	pipe	kaolin			white	bowl		0.5			
476	120	130	482	1	tobacco pipe	pipe	kaolin			white	bowl		0.4			
477	120	130	486	1	architect.	bricketage	ceramic			orange			12.5			
478	120	140	493	1	kitchen	frag	glass	curved		clear	body		0.4			
479	120	140	494	1	kitchen	frag	ceramic	Jackfield		black	body		7.9			
480	120	140	494	1	kitchen	frag	ceramic	white salt glaze stone		white	body		1.6			
481	120	140	494	1	clothing	button	copper	collar button					3.3			
482	130	60	498	1	kitchen	frag	glass	curved		clear	body		2.3			
483	130	60	499	1	architect.	bricketage	ceramic			orange			214.5			
484	130	60	499	1	architect.	bricketage	ceramic			orange			13			
485	130	70	504	1	uid	frag	iron						6.2			
486	130	70	505	1	architect.	bricketage	ceramic			orange			2			
487	130	70	505	1	architect.	bricketage	ceramic			orange			1			
488	130	80	508	1	kitchen	frag	ceramic	whiteware		white	body		5.5			
489	130	80	510	1	kitchen	frag	glass	curved		brown	body		0.2			
490	130	80	512	1	architect.	bricketage	ceramic			orange			31.5			
491	130	80	512	1	architect.	bricketage	ceramic			orange			3.5			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
492	130	90	513	1	architect.	bricketage	ceramic			orange			2.3			
493	130	90	515	1	architect.	bricketage	ceramic			orange			1.4			
494	130	90	515	1	architect.	bricketage	ceramic			orange			1.8			
495	130	100	517	1	tobacco pipe	pipe	kaolin			white	stem		1.6	6/64"		
496	130	100	518	1	architect.	bricketage	ceramic			orange			8.3			
497	130	100	519	1	architect.	bricketage	ceramic			orange			1.3			
498	130	110	521	1	kitchen	frag	ceramic	whiteware		white	body		2.9			
499	130	110	521	1	kitchen	frag	ceramic	transfer printed pearlware		pearl	body		1.7			
500	130	110	523	1	architect.	bricketage	ceramic			orange			7.8			
501	130	110	523	1	architect.	bricketage	ceramic			orange			4.2			
502	130	110	524	1	architect.	bricketage	ceramic			orange			1.2			
503	130	110	524	1	architect.	bricketage	ceramic			orange			1.8			
504	130	120	527	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		2.2			
505	130	120	527	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		0.3			
506	130	120	529	1	architect.	bricketage	ceramic			orange			10.3			
507	130	120	529	1	architect.	bricketage	ceramic			orange			5.1			
508	130	120	530	1	kitchen	frag	glass	curved		aqua	body		0.5			
509	130	130	534	1	tobacco pipe	pipe	kaolin			white	bowl		1.1			
510	130	130	534	1	architect.	bricketage	ceramic			orange			29.4			
511	130	150	544	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		6.8			
512	140	60	548	1	kitchen	frag	ceramic	transfer printed whiteware		white	body		4.5			
513	140	60	549	1	architect.	bricketage	ceramic			orange			111.8			
514	140	60	550	1	kitchen	frag	glass	curved		light green	body		0.4			
515	140	60	550	1	architect.	bricketage	ceramic			orange			9.3			
516	140	70	554	1	architect.	bricketage	ceramic			orange			7.5			
517	140	70	555	1	tobacco pipe	pipe	kaolin			white	stem		1	5/64"		
518	140	70	558	1	architect.	bricketage	ceramic			orange			2.5			
519	140	80	560	1	architect.	bricketage	ceramic			orange			11.3			
520	140	80	561	1	kitchen	frag	glass	curved		purple	body		0.8			
521	140	80	561	1	kitchen	frag	glass	curved		brown	body		3.1			
522	140	90	564	1	architect.	bricketage	ceramic			orange			10.3			
523	140	90	564	1	architect.	bricketage	ceramic			orange			10.4			
524	140	100	569	1	architect.	bricketage	ceramic			orange			193			
525	140	100	573	1	architect.	bricketage	ceramic			orange			13.2			
526	140	120	581	1	architect.	bricketage	ceramic			orange			4.7			
527	140	120	583	1	kitchen	frag	iron						221.6		stove?	
528	140	120	583	1	architect.	bricketage	ceramic			orange			8.2			
529	140	130	585	a1	kitchen	frag	ceramic	whiteware		white	body		0.4			
530	140	130	586	1	architect.	bricketage	ceramic			orange			8.8			
531	140	130	586	1	architect.	bricketage	ceramic			orange			3.8			
532	140	130	588	1	kitchen	frag	glass	curved		clear	body		1.6			
533	150	60	603	a1	kitchen	frag	ceramic	creamware		cream	body		0.5			
534	150	60	604	1	kitchen	frag	glass	curved		purple	body		5.3			
535	150	60	607	1	architect.	bricketage	ceramic			orange			11.3			
536	150	60	607	1	architect.	bricketage	ceramic			orange			2			
537	150	60	607	1	architect.	bricketage	ceramic			orange			1.9			
538	150	60	607	1	architect.	bricketage	ceramic			orange			1.4			
539	150	60	607	1	architect.	bricketage	ceramic			orange			70.9			
540	150	70	610	1	architect.	bricketage	ceramic			orange			26.2			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
541	150	80	613	1	kitchen	frag	ceramic	whiteware		white	body		2.3			
542	150	80	613	1	kitchen	frag	ceramic	hand painted delft		blue	body		0.5			
543	150	80	614	1	kitchen	frag	glass	curved		clear	body		0.6			
544	150	80	616	1	architect.	bricketage	ceramic			orange			247.8			
545	150	80	616	1	architect.	bricketage	ceramic			orange			3.5			
546	150	80	616	1	architect.	bricketage	ceramic			orange			2.4			
547	150	80	616	1	architect.	bricketage	ceramic			orange			8			
548	150	80	616	1	architect.	bricketage	ceramic			orange			2.3			
549	150	90	619	1	architect.	bricketage	ceramic			orange			22.5			
550	150	100	622	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		14.8			
551	150	100	624	1	architect.	bricketage	ceramic			orange			202.9			
552	150	100	624	1	architect.	bricketage	ceramic			orange			13.9			
553	150	110	628	1	architect.	bricketage	ceramic			orange			1.6			
554	150	120	631	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.2			
555	150	120	631	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		2			
556	150	130	635	1	architect.	bricketage	ceramic			orange			1.7			
557	150	130	636	1	kitchen	frag	glass	curved		green	body		11.8			
558	150	140	640	1	kitchen	frag	ceramic	whiteware		white	body		0.7			
559	150	140	642	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		0.5			
560	150	140	642	1	architect.	bricketage	ceramic			orange			2.6			
561	150	140	643	1	farm tools	frag	iron						347		plow point	
562	150	150	645	1	kitchen	frag	ceramic	whiteware		white	body		1.1			
563	150	150	647	1	architect.	bricketage	ceramic			orange			15.8			
564	160	60	650	a1	clothing	buckle	iron	buckle					3.7			
565	160	60	651	1	kitchen	frag	glass	curved		clear	body		3.2			
566	160	60	651	1	kitchen	frag	glass	curved		clear	body		1.1			
567	160	60	652	1	architect.	bricketage	ceramic			orange			19.1			
568	160	60	652	1	architect.	bricketage	ceramic			orange			17.1			
569	160	60	653	1	architect.	bricketage	ceramic			orange			9.1			
570	160	70	655	1	kitchen	frag	ceramic	whiteware		white	base		4			
571	160	70	656	1	kitchen	frag	glass	curved		clear	body		5			
572	160	70	656	1	kitchen	frag	glass	curved		clear	body		4.5			
573	160	70	656	1	kitchen	frag	glass	curved		clear	body		2.9			
574	160	70	658	1	architect.	bricketage	ceramic			orange			2.6			
575	160	80	661	1	kitchen	frag	ceramic	whiteware		white	body		0.4			
576	160	80	661	1	kitchen	frag	ceramic	pearlware		pearl	body		10.4			
577	160	80	661	1	kitchen	frag	ceramic	whiteware		white	body		4.6			
578	160	80	663	1	architect.	bricketage	ceramic			orange			62.4			
579	160	80	663	1	architect.	bricketage	ceramic			orange			51.6			
580	160	90	666	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		2			
581	160	90	666	1	kitchen	frag	ceramic	whiteware		white	body		2.7			
582	160	90	667	1	architect.	bricketage	ceramic			orange			56.7			
583	160	90	667	1	architect.	bricketage	ceramic			orange			8.7			
584	160	100	669	1	architect.	bricketage	ceramic			orange			1.4			
585	160	100	669	1	architect.	bricketage	ceramic			orange			0.6			
586	160	100	670	1	kitchen	frag	ceramic	whiteware		white	body		1.2			
587	160	100	670	1	kitchen	frag	glass	curved		green	body		24			
588	160	100	672	1	architect.	bricketage	ceramic			orange			8.5			
589	160	100	673	1	architect.	bricketage	ceramic			orange			3.2			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
590	160	110	675	1	kitchen	frag	ceramic	whiteware		white	body		3.3			
591	160	110	675	1	kitchen	frag	ceramic	whiteware		white	body		1.5			
592	160	110	675	1	kitchen	frag	ceramic	shelledged pearlware		blue	body		0.3			
593	160	110	675	1	kitchen	frag	glass	curved		brown	body		0.5			
594	160	120	680	1	kitchen	frag	ceramic	grey and tan stoneware		grey	body		5.5			
595	160	120	681	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		3.1			
596	160	120	681	1	kitchen	frag	glass	curved		clear	neck		27		Pepsi	
597	160	120	682	1	architect.	bricketage	ceramic			orange			7.2			
598	160	130	686	1	architect.	bricketage	ceramic			orange			1.4			
599	160	140	688	1	architect.	bricketage	ceramic			orange			2.5			
600	160	140	690	1	kitchen	frag	glass	curved		green	body		14.4			
601	160	140	691	1	kitchen	frag	glass	curved		clear	body		0.2			
602	160	150	695	3	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		1.9			
603	160	150	695	1	kitchen	frag	ceramic	lead glaze coarse earthen		grey	body		2.5			
604	160	150	695	1	kitchen	frag	glass	curved		brown	body		1			
605	160	150	696	1	kitchen	frag	glass	curved		brown	body		1.9			
606	170	60	698	1	kitchen	frag	ceramic	whiteware		white	body		0.9			
607	170	60	700	1	kitchen	frag	glass	curved		green	body		5.3			
608	170	60	700	1	kitchen	frag	glass	curved		aqua	base		11.5			
609	170	60	700	1	kitchen	frag	glass	curved		aqua	body		9.8			
610	170	60	702	1	architect.	bricketage	ceramic			orange			10.6			
611	170	70	703	1	tobacco pipe	pipe	kaolin			white	stem		0.6	4/64"		
612	170	70	704	1	kitchen	frag	ceramic	whiteware		white	body		1.9			
613	170	70	706	1	kitchen	frag	glass	curved		clear	body		1.7			
614	170	70	706	1	kitchen	frag	glass	curved		clear	body		2.6			
615	170	70	707	1	architect.	bricketage	ceramic			orange			10.4			
616	170	70	707	1	architect.	bricketage	ceramic			orange			3.1			
617	170	70	707	1	architect.	bricketage	ceramic			orange			1.6			
618	170	70	707	1	architect.	bricketage	ceramic			orange			2.7			
619	170	70	707	1	architect.	bricketage	ceramic			orange			4.5			
620	170	70	707	1	architect.	bricketage	ceramic			orange			2.5			
621	170	70	707	1	architect.	bricketage	ceramic			orange			5			
622	170	70	707	1	architect.	bricketage	ceramic			orange			1.9			
623	170	70	709	1	architect.	bricketage	ceramic			orange			11.7			
624	170	80	710	1	architect.	bricketage	ceramic			orange			3.6			
625	170	80	711	1	kitchen	frag	ceramic	Jackfield		black	body		6.4			
626	170	80	711	1	kitchen	frag	ceramic	creamware		cream	body		0.3			
627	170	80	713	1	architect.	bricketage	ceramic			orange			43.1			
628	170	90	717	1	kitchen	frag	ceramic	whiteware		white	body		1.3			
629	170	90	717	1	kitchen	frag	ceramic	polychrome pearlware		pearl	body		7.2			
630	170	90	719	1	architect.	bricketage	ceramic			orange			13.7			
631	170	90	720	1	architect.	bricketage	ceramic			orange			19.5			
632	170	90	720	1	architect.	bricketage	ceramic			orange			55.6			
633	170	90	724	1	architect.	spike	iron						23.3			
634	170	90	724	1	architect.	bricketage	ceramic			orange			4.3			
635	170	100	725	1	kitchen	frag	ceramic	transfer printed whiteware		white	body		3			
636	170	100	726	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		5.3			
637	170	100	727	1	architect.	bricketage	ceramic			orange			9			
638	170	100	727	1	architect.	bricketage	ceramic			orange			13.4			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
639	170	110	731	1	kitchen	frag	ceramic	whiteware		white	body		1.1			
640	170	110	733	1	kitchen	frag	glass	curved		purple	body		3.6			
641	170	110	733	1	kitchen	frag	glass	curved		clear	body		3.2			
642	170	110	734	1	architect.	bricketage	ceramic			orange			4.2			
643	170	110	734	1	architect.	bricketage	ceramic			orange			8.5			
644	170	120	738	1	architect.	bricketage	ceramic			orange			17			
645	170	120	738	1	architect.	bricketage	ceramic			orange			3.9			
646	170	120	739	1	kitchen	frag	glass	flat		light green			0.6			
647	170	130	742	1	kitchen	frag	ceramic	whiteware		white	body		11.6			
648	170	130	742	1	kitchen	frag	ceramic	polychrome pearlware		pearl	body		3			
649	170	130	743	1	kitchen	frag	glass	curved		green	body		3			
650	170	130	744	1	architect.	bricketage	ceramic			orange			9.7			
651	170	130	744	1	architect.	bricketage	ceramic			orange			3.8			
652	170	130	745	1	architect.	nail	iron	long nail					26.5			
653	170	140	748	1	architect.	bricketage	ceramic			orange			21.4			
654	170	140	749	1	architect.	bricketage	ceramic			orange			4.3			
655	170	150	752	1	architect.	bricketage	ceramic			orange			17			
656	180	60	754	1	architect.	bricketage	ceramic			orange			2.4			
657	180	60	755	1	kitchen	frag	ceramic	whiteware		white	body		1.3			
658	180	60	755	1	kitchen	frag	ceramic	whiteware		white	body		0.5			
659	180	60	756	1	architect.	bricketage	ceramic			orange			14.6			
660	180	60	758	1	arms	gun parts	copper	22 caliber		metal	shell		0.6			
661	180	70	760	1	kitchen	frag	ceramic	annular pearlware		pearl	body		0.3			
662	180	70	761	1	tobacco pipe	pipe	kaolin			white	bowl		1.3			
663	180	70	763	1	kitchen	frag	glass	curved		green	body		6.8			
664	180	70	763	1	kitchen	frag	glass	curved		green	body		2.3			
665	180	70	763	1	kitchen	frag	glass	curved		clear	body		1.7			
666	180	80	765	1	kitchen	frag	ceramic	whiteware		white	body		1.6			
667	180	80	766	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		0.8			
668	180	80	767	1	architect.	bricketage	ceramic			orange			19.5			
669	180	80	767	1	architect.	bricketage	ceramic			orange			34.9			
670	180	80	767	1	architect.	bricketage	ceramic			orange			23.9			
671	180	80	767	1	architect.	bricketage	ceramic			orange			40.1			
672	180	80	767	1	architect.	bricketage	ceramic			orange			44.4			
673	180	80	767	1	architect.	bricketage	ceramic			orange			33.3			
674	180	80	767	1	architect.	bricketage	ceramic			orange			23.3			
675	180	80	767	1	architect.	bricketage	ceramic			orange			19.1			
676	180	80	769	1	kitchen	frag	glass	curved		clear	body		0.8			
677	180	90	772	1	kitchen	frag	ceramic	whiteware		white	body		3.7			
678	180	90	772	1	kitchen	frag	ceramic	whiteware		white	body		2.3			
679	180	90	772	1	kitchen	frag	ceramic	whiteware		white	body		2.9			
680	180	90	772	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		0.4			
681	180	90	772	1	kitchen	frag	ceramic	white salt glaze stone		white	rim		0.7			
682	180	100	778	1	kitchen	frag	ceramic	whiteware		white	body		4			
683	180	100	778	1	kitchen	frag	ceramic	whiteware		white	body		0.8			
684	180	100	778	1	kitchen	frag	ceramic	whiteware		white	body		0.6			
685	180	100	778	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	rim		2.2			
686	180	100	780	1	kitchen	frag	glass	curved		green	body		10.3			
687	180	100	781	1	architect.	bricketage	ceramic			orange			95.9			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
688	180	100	781	1	architect.	bricketage	ceramic			orange			96.6			
689	180	110	784	1	kitchen	frag	ceramic	whiteware		white	body		0.3			
690	180	110	784	1	kitchen	frag	ceramic	whiteware		white	base		17.2			
691	180	110	785	1	kitchen	frag	glass	curved		green	body		2.2			
692	180	110	785	1	kitchen	frag	glass	curved		green	body		1.1			
693	180	110	786	1	architect.	bricketage	ceramic			orange			82.5			
694	180	110	786	1	architect.	bricketage	ceramic			orange			47.2			
695	180	120	789	1	kitchen	frag	ceramic	whiteware		white	body		5.3			
696	180	120	789	1	kitchen	frag	ceramic	whiteware		white	body		1.1			
697	180	120	789	1	kitchen	frag	ceramic	UID creamware			body		1.2			
698	180	120	789	1	kitchen	frag	ceramic	shelledged pearlware		blue	body		1.2			
699	180	120	790	1	kitchen	frag	glass	curved		light green	body		0.9			
700	180	120	791	1	clothing	button		4-holed		white	button		0.5			
701	180	120	791	1	kitchen	frag	ceramic	hand painted delft		blue	body		0.2			
702	180	120	792	1	architect.	bricketage	ceramic			orange			6.5			
703	180	120	792	1	architect.	bricketage	ceramic			orange			1.8			
704	180	120	792	1	architect.	bricketage	ceramic			orange			1.4			
705	180	130	795	1	architect.	bricketage	ceramic			orange			13.1			
706	180	130	795	1	architect.	bricketage	ceramic			orange			7.9			
707	180	140	798	1	architect.	bricketage	ceramic			orange			1.8			
708	180	140	800	1	architect.	nail	iron	cut					4			
709	180	150	804	1	kitchen	frag	ceramic	whiteware		white	body		2.1			
710	180	150	805	1	architect.	bricketage	ceramic			orange			10.3			
711	42	70	808	2	tobacco pipe	pipe	kaolin			white	stem		1.9	5/64"		
712	42	70	808	1	tobacco pipe	pipe	kaolin			white	bowl		0.2			
713	42	70	808	1	kitchen	frag	ceramic	hand painted pearl		blue	body		0.5			
714	42	70	808	4	kitchen	frag	ceramic	creamware		cream	body		1.2			
715	42	70	808	3	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.8			
716	42	70	808	1	kitchen	frag	ceramic	UID		burnt			1.1			
717	42	70	808	2	kitchen	frag	ceramic	delftware		blue	body		1.3			
718	42	70	808	1	kitchen	frag	ceramic	slipware		orange	body		5.9			
719	42	70	808	6	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		7.8			
720	42	70	808	1	kitchen	frag	ceramic	Buckleyware		orange	body		2.7			
721	42	70	808	2	kitchen	frag	ceramic	Fulham brown stone		grey	body		6.4			
722	42	70	808	4	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		3.6			
723	42	70	808	1	kitchen	frag	ceramic	Jackfield		black	body		5.6			
724	42	70	808	7	kitchen	frag	ceramic	lead glaze redware		black	body		6.3			
725	42	70	810		architect.	bricketage	ceramic			red			156			
726	42	70	813	1	arms	gun flint	flint			grey			5.4			
727	42	70	814	1	kitchen	frag	glass	curved		clear	rim		9.2			
728	42	70	814	3	kitchen	frag	glass	curved		clear	body		2.1			
729	42	70	814	3	kitchen	frag	glass	curved		green	body		6.9			
730	42	70	815	16	architect.	nail	iron	cut					26.8			
731	42	70	815			uid	iron						1.4			
732	42	88	823	2	kitchen	frag	ceramic	delftware		white	body		1.3			
733	42	88	823	1	kitchen	frag	ceramic	Buckleyware		black	body		2.4			
734	42	88	823	1	kitchen	frag	ceramic	Fulham brown stone		brown	body		1.2			
735	42	88	823	1	kitchen	frag	ceramic	lead glaze coarse earthen		red	body	incised	0.4			
736	42	88	823	2	kitchen	frag	ceramic	creamware		cream	body		0.6			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
737	42	88	823	1	kitchen	frag	ceramic	coarse earthen		orange	body		1.2			
738	42	88	823	1	kitchen	frag	ceramic	white salt glaze stone		white	base		4.1			
739	42	88	823	2	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		0.9			
740	42	88	823	3	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.7			
741	42	88	823	a2	tobacco pipe	pipe	kaolin			white	bowl		1.6			
742	42	88	824		architect.	bricketage	ceramic			red			110			
743	42	88	827	1	kitchen	frag	glass	curved		green	body		2.8			
744	42	88	827	2	kitchen	frag	glass	curved		clear	body		0.4			
745	42	88	827	1	kitchen	frag	glass	curved		clear	body	red, yellow, w	0.1			
746	42	88	828	11	architect.	nail	iron	cut					21.3			
747	42	88	828			uid	iron						5.3			
748	42	88	835	1	kitchen	frag	ceramic	creamware		cream	body		0.1			
749	42	88	835	1	kitchen	frag	ceramic	hand painted delft		blue	body		0.9			
750	42	88	847		architect.	bricketage	ceramic			red			41			
751	42	88	848	1	kitchen	frag	ceramic	unglazed coarse earthen		orange	body		1.7			
752	42	88	849	1	kitchen	frag	glass	curved		green	body		7.4			
753	42	88	849	a1	architect.	nail	iron	cut					2.8			
754	42	88	849	a1		uid	iron						1.5			
755	42	100	854	8	kitchen	frag	ceramic	creamware		cream	body		11.6			
756	42	100	854	1	kitchen	frag	ceramic	whiteware		white	rim		0.9			
757	42	100	854	1	kitchen	frag	ceramic	Buckleyware		black	body		7.7			
758	42	100	854	1	kitchen	frag	ceramic	Fulham brown stone		brown	body		6.6			
759	42	100	854	1	kitchen	frag	ceramic	Westerwald		blue	body	incised	0.3			
760	42	100	854	2	kitchen	frag	ceramic	delftware		blue	body		0.2			
761	42	100	854	7	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		8.9			
762	42	100	854	3	kitchen	frag	ceramic	slipware		orange	body		15.4			
763	42	100	854	1	kitchen	frag	ceramic	Black lead glaze redware		black	body		0.1			
764	42	100	854	1	kitchen	frag	ceramic	Nottingham stone		red	body		1.2			
765	42	100	854	1	kitchen	frag	ceramic	Buckleyware		black	body		7.8			
766	42	100	854	1	kitchen	frag	ceramic	brown lead glaze coarse		brown	body		1.5			
767	42	100	854	1	kitchen	frag	ceramic	pearlware		pearl	body		1.7			
768	42	100	854	1	kitchen	frag	ceramic	polychrome pearlware		white	body		0.2			
769	42	100	854	1	kitchen	frag	ceramic	uid stoneware		burnt	handle		2.6			
770	42	100	854	1	kitchen	frag	ceramic	Agate ware		brown	body		0.9			
771	42	100	854	1	kitchen	frag	ceramic	molded annular ware		white	body		0.6			
772	42	100	855	1	tobacco pipe	pipe	kaolin			white	stem		0.8	6/64"		
773	42	100	856		architect.	bricketage	ceramic			red			298			
774	42	100	858	1	arms	gun flint	flint			grey			2.8			
775	42	100	860	1	kitchen	frag	glass	curved		clear	body		5			
776	42	100	860	1	kitchen	frag	glass	curved		green	body		3.1			
777	42	100	861	7	architect.	nail	iron	cut					14.3			
778	42	100	861			uid	iron						0.7			
779	42	100	869			uid	iron						1.3			
780	42	108	900	1	kitchen	frag	ceramic	Black lead glaze redware		black	body		0.4			
781	42	108	900	1	kitchen	frag	ceramic	lead glaze coarse earthen		green	body		1			
782	42	108	900	2	kitchen	frag	ceramic	creamware		cream	body		1.9			
783	42	108	900	1	kitchen	frag	ceramic	creamware		cream	base		3.1			
784	42	108	900	5	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		2.3			
785	42	108	900	1	kitchen	frag	ceramic	Westerwald		grey	body		8.1			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
786	42	108	900	2	kitchen	frag	ceramic	coarse earthen		orange	body		2.4			
787	42	108	900	1	kitchen	frag	ceramic	lead glaze coarse earthen		red	body		1.9			
788	42	108	900	3	kitchen	frag	ceramic	delftware		white	body		2.1			
789	42	108	900	3	kitchen	frag	ceramic	slipware		polychrome	body		2.8			
790	42	108	900	1	kitchen	frag	ceramic	lead glaze coarse earthen		black	body		1.2			
791	42	108	900	1	kitchen	frag	ceramic	Buckleyware		black	body		1.9			
792	42	108	900	2	kitchen	frag	ceramic	Jackfield		black	body		1.1			
793	42	108	901		architect.	bricketage	ceramic			red			420			
794	42	108	906	4	kitchen	frag	glass	curved		brown	body		6.4			
795	42	108	906	2	kitchen	frag	glass	curved		green	body		3.9			
796	42	108	906	2	kitchen	frag	glass	curved		clear	body		1.4			
797	42	108	906	1	kitchen	frag	glass	curved		light blue	body		0.7			
798	42	108	906	1	kitchen	frag	plastic	curved		red	rim		1.5			
799	42	108	907	2	architect.	nail	iron	cut					1.9			
800	42	108	910		architect.	mortar	mortar			white			41.6			
801	42	110	956	3	kitchen	frag	ceramic	whiteware		white	body		4.9			
802	42	110	956	2	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		2.1			
803	42	110	956	1	kitchen	frag	ceramic	creamware		cream	body		1.5			
804	42	110	956	2	kitchen	frag	ceramic	hand painted delft		blue	body		1.4			
805	42	110	956	2	kitchen	frag	ceramic	Westerwald		blue	body		3.9			
806	42	110	956	1	kitchen	frag	ceramic	lead glaze coarse earthen		red	body		0.7			
807	42	110	956	1	kitchen	frag	ceramic	Buckleyware		black	body		0.3			
808	42	110	957	2	tobacco pipe	pipe	kaolin			white	bowl		0.8			
809	42	110	957		architect.	bricketage	ceramic			orange			174			
810	42	110	958		architect.	mortar	mortar			white			28			
811	42	110	958	1		uid	lead						7.5		fishing weight?	
812	42	110	961	2	kitchen	frag	glass	curved		green	body		6.9		polychrome	
813	42	110	962	2	architect.	nail	iron	cut					3.8			
814	42	110	962	1	architect.	screw	iron						2			
815	42	110	962			uid	iron						0.3			
816	42	110	981		architect.	bricketage	ceramic			orange			1.2			
817	42	110	983	1	kitchen	frag	glass	curved		clear	body		0.9			
818	30	110	1000	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.9			
819	30	110	1000	2	kitchen	frag	ceramic	delftware		white	body		0.8			
820	30	110	1000	4	kitchen	frag	ceramic	creamware		cream	body		1.9			
821	30	110	1000	1	kitchen	frag	ceramic	white salt glaze stone		white	body		1.2			
822	30	110	1000	3	kitchen	frag	ceramic	coarse earthen		orange	body		3			
823	30	110	1000	4	kitchen	frag	ceramic	lead glaze coarse earthen		red	body		2			
824	30	110	1001	1	architect.	bricketage	ceramic			orange			28			
825	30	110	1005	2	architect.	nail	iron	cut					7.7			
826	30	110	1005	1		uid	iron						4.7		belt buckle?	
827	30	110	1005			uid	iron						1			
828	30	108	1009	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1			
829	30	108	1009	2	kitchen	frag	ceramic	creamware		cream	body		0.3			
830	30	108	1009	3	kitchen	frag	ceramic	slipware		orange	body		7.7			
831	30	108	1009	2	kitchen	frag	glass	curved		clear	body		1.8			
832	30	108	1009	1	kitchen	frag	glass	curved		green	body		0.4			
833	30	108	1010		architect.	bricketage	ceramic			orange			16.7			
834	30	108	1012	2	architect.	nail	iron	cut					8.4			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
835	30	108	1012	1		uid	lead						3.5		fishing weight?	
836	30	108	1012			uid	iron						1.4			
837	30	106	1016	2	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		5.4			
838	30	106	1016	5	kitchen	frag	ceramic	creamware		cream	body		4.8			
839	30	106	1016	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		0.1			
840	30	106	1016	1	kitchen	frag	ceramic	Black lead glaze redware		black	body		0.7			
841	30	106	1016	1	kitchen	frag	ceramic	Jackfield		black	body		0.7			
842	30	106	1016	1	kitchen	frag	ceramic	grey salt glaze stone		grey	body		2.7			
843	30	106	1016	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.2			
844	30	106	1016	1	kitchen	frag	ceramic	Nottingham stone		red	body	incised	1			
845	30	106	1017	3	tobacco pipe	pipe	kaolin			white	bowl		1.8			
846	30	106	1017	1	tobacco pipe	pipe	kaolin			white	pipe		1.1	4/64"		
847	30	106	1018		architect.	bricketage	ceramic			orange			53.5			
848	30	106	1022	a1	kitchen	frag	glass	curved		green	body		1.4			
849	30	106	1023	1	architect.	nail	iron	cut					1.8			
850	30	106	1023			uid	iron						0.8			
851	30	106	1023	1	uid	frag	iron	uid					3.7			
852			1027	3	kitchen	frag	ceramic	delftware		white	body		2.7			
853			1027	1	kitchen	frag	ceramic	lead glaze coarse earthen		red	body		0.3			
854			1027	1	kitchen	frag	ceramic	brown salt glaze stone		red	body		0.1			
855			1027	1	kitchen	frag	ceramic	Agate ware		red	body		0.9			
856			1027	1	kitchen	frag	ceramic	Black lead glaze redware		black	body		1.4			
857			1027	1	kitchen	frag	ceramic	white salt glaze stone		white	body	incised	0.2			
858			1027	1	kitchen	frag	ceramic	Fulham brown stone		brown	body		3.4			
859			1027	2	kitchen	frag	ceramic	creamware		cream	body		0.7			
860			1028	3	tobacco pipe	pipe	kaolin			burnt	bowl		1.1			
861			1028	1	tobacco pipe	pipe	kaolin			white	stem		0.7	4/64"		
862			1028	1	tobacco pipe	pipe	kaolin			white	stem		0.7	5/64"		
863			1029		architect.	bricketage	ceramic			orange			93			
864			1030		architect.	mortar	mortar			white			17.2			
865			1031		architect.	nail	iron	cut					7.9			
866			1031			uid	iron						0.7			
867			1031	a1	kitchen	frag	glass	curved		polychrome	body		1.8		patina	
868			1034	a1	kitchen	frag	ceramic	creamware		cream	rim		2.6			
869			1034	a1	kitchen	frag	ceramic	Westerwald		blue	body		0.4			
870			1034	a3	kitchen	frag	glass	curved		white	body	blue paint	2.4			
871			1034	a3	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		3.6			
872			1034	a1	kitchen	frag	ceramic	delftware		white	body		0.3			
873			1034	a1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.6			
874			1034	a2	kitchen	frag	ceramic	creamware		cream	body		2.1			
875			1035	1	tobacco pipe	pipe	kaolin			white	bowl		0.2			
876			1035	1	tobacco pipe	pipe	kaolin			white	stem		1.8	5/64"		
877			1035	a1	architect.	bricketage	ceramic			orange		glaze	1.4			
878			1036	1	architect.	nail	iron	cut					0.5			
879	33	103	1038	1	kitchen	frag	ceramic	lead glaze coarse earthen		yellow	body		0.4			
880	33	103	1038	1	kitchen	frag	ceramic	lead glaze coarse earthen		yellow	handle		3.7			
881	33	103	1038	1	kitchen	frag	ceramic	Astbury ware		brown	rim		0.6			
882	33	103	1038	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		3.7			
883	33	103	1038	11	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		6.4			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
884	33	103	1038	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	base		7.9			
885	33	103	1038	1	kitchen	frag	ceramic	albany slip stone		black	base		39.5			
886	33	103	1038	3	kitchen	frag	ceramic	creamware		cream	body		1			
887	33	103	1038	1	kitchen	frag	ceramic	white salt glaze stone		white	base		2.6			
888	33	103	1038	2	kitchen	frag	ceramic	black lead glaze coarse		black	body		1.1			
889	33	103	1038	1	kitchen	frag	ceramic	coarse earthen		orange	body		0.5			
890	33	103	1038	3	kitchen	frag	ceramic	hand painted delft		blue	body		1			
891	33	103	1038	1	tobacco pipe	frag	kaolin	pipe		white	bowl		0.1			
892	33	103	1039	1	tobacco pipe	pipe	kaolin			white	bowl		0.1			
893	33	103	1039	1	tobacco pipe	pipe	kaolin			white	stem		3.4			
894	33	103	1040		architect.	bricketage	ceramic			orange			372.2			
895	33	103	1041		architect.	mortar	mortar			white			19.4			
896	33	103	1042	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.9			
897	33	103	1042	2	kitchen	frag	ceramic	Fulham brown stone		brown	body		8.9			
898	33	103	1042	2	kitchen	frag	ceramic	creamware		cream	body		1.7			
899	33	103	1042	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		1			
900	33	103	1042	4	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		5.3			
901	33	103	1042	1	kitchen	frag	ceramic	lead glaze coarse earthen		orange	rim		0.7			
902	33	103	1042	1	kitchen	frag	ceramic	redware		red	body		1.4			
903	33	103	1042	1	kitchen	frag	ceramic	lead glaze coarse earthen		brown	body		1.8			
904	33	103	1042	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		5.1			
905	33	103	1042	a3	kitchen	frag	glass	curved		green	body		29.7		wine bottle	
906	33	103	1042	a2	kitchen	frag	glass	curved		green	body		4.9		patina	
907	33	103	1042	a2	kitchen	frag	glass	curved		clear	body		0.5			
908	33	103	1042	a2	kitchen	frag	glass	curved		light blue	body		1.6			
909	33	103	1043	1		uid	iron						2		wire	
910	33	103	1043			uid	iron						5.9			
911	33	103	1043	7	architect.	nail	iron	cut					12.2			
912	33	103	1043	1	architect.	nail	iron	cut					3.2			
913	33	103	1043	1	uid	uid	iron						7.7			
914	34	103	1048	1	tobacco pipe	pipe	kaolin			white	bowl		0.2			
915	34	103	1049		architect.	bricketage	ceramic			orange		glaze	22.9			
916	34	103	1051	4	architect.	nail	iron	cut					6.3			
917	34	103	1051			uid	iron						0.4			
918	34	103	1052	1	kitchen	frag	glass	curved		green	body		7.4			
919	34	103	1052	1	kitchen	frag	glass	curved		clear	body		0.5			
920	30	110	1055	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.3			
921	30	110	1056	1	tobacco pipe	pipe	kaolin			burnt	bowl		0.6			
922	30	110	1057		architect.	bricketage	ceramic			orange			26.5			
923	30	108	1067		architect.	bricketage	ceramic			orange			5.7			
924	30	110	1070	1	kitchen	frag	ceramic	delftware		blue	body		0.5			
925	30	108	1071	1	architect.	bricketage	ceramic			orange			2.2			
926	30	106	1072	2	architect.	nail	iron	cut					4.1			
927	30	108	1074	1	kitchen	frag	ceramic	creamware		cream	body		0.1			
928	30	108	1076		architect.	bricketage	ceramic			orange			21.8			
929	30	108	1077	a1	kitchen	frag	glass	curved		green	body		0.9			
930	30	110	1083	1	kitchen	frag	ceramic	white salt glaze stone		white	body		1			
931	30	108	1095	2	kitchen	frag	ceramic	delftware		white	body		6.1			
932	30	108	1095	1	kitchen	frag	ceramic	creamware		cream	body		2.7			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
933	30	108	1095	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.5			
934	30	108	1095	1	kitchen	frag	ceramic	Buckleyware		black	body		1.2			
935	30	108	1095	1	kitchen	frag	ceramic	lead glaze coarse earthen		black	body		5.3			
936	30	108	1095	1	kitchen	frag	ceramic	curved		white	body		0.3			
937	30	108	1095	1	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		3.2			
938	30	108	1095	a1	tobacco pipe	pipe	kaolin			white	stem		0.4			
939	30	108	1096		architect.	bricketage	ceramic			orange			244			
940	30	108	1097		architect.	mortar	mortar			white			41.7			
941	30	108	1099	5	architect.	nail	iron	cut					12.8			
942	30	108	1099		UID	uid	iron						1.4			
943	30	106	1104	2	kitchen	frag	ceramic	creamware		cream	base		10.4			
944	30	106	1104	1	kitchen	frag	ceramic	creamware		cream	rim		1.5			
945	30	106	1104	1	kitchen	frag	ceramic	coarse earthen		orange	body		0.3			
946	30	106	1104	1	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		0.7			
947	30	106	1104	1	kitchen	frag	ceramic	black lead glaze coarse		black	body		1.6			
948	30	106	1104	4	kitchen	frag	ceramic	delftware		blue	body		1.9			
949	30	106	1104	1	kitchen	frag	ceramic	brown salt glaze stone		brown	body		1.5			
950	30	106	1104	2	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		3.7			
951	30	106	1105	1	tobacco pipe	pipe	kaolin			white	stem		1	4/64"		
952	30	106	1105	2	tobacco pipe	pipe	kaolin			white	bowl		1			
953	30	106	1105	1	tobacco pipe	pipe	kaolin			white	stem		0.5			
954	30	106	1105	2	tobacco pipe	pipe	kaolin			white	stem		2.4	5/64"		
955	30	106	1106		architect.	bricketage	ceramic			orange			243.8			
956	30	106	1109	1	kitchen	frag	glass	curved		green	body		0.5			
957	30	106	1109	1	kitchen	frag	glass	curved		polychrome	body		0.5			
958	30	106	1110	8	architect.	nail	iron	cut					18.4			
959	30	106	1110			uid	iron						1.8			
960	33	103	1114	2	kitchen	frag	ceramic	Westerwald		blue	body		2.5			
961	33	103	1114	1	kitchen	frag	ceramic	delftware		white	body		0.8			
962	33	103	1114	2	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.4			
963	33	103	1114	1	kitchen	frag	ceramic	white salt glaze stone		white	body		0.7			
964	33	103	1114	7	kitchen	frag	ceramic	creamware		cream	body		7.4			
965	33	103	1114	1	kitchen	frag	ceramic	creamware		cream	rim		1.4			
966	33	103	1114	2	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		1.3			
967	33	103	1114	2	kitchen	frag	ceramic	lead glaze coarse earthen		orange	body		1.2			
968	33	103	1114	2	kitchen	frag	ceramic	Staffordshire slipware		yellow	body		1.3			
969	33	103	1115	2	tobacco pipe	pipe	kaolin			white	stem		0.9			
970	33	103	1115	2	tobacco pipe	pipe	kaolin			white	bowl		1.7			
971	33	103	1116		architect.	bricketage	ceramic			orange			234.1			
972	33	103	1116	a	architect.	mortar	mortar			white			15.7			
973	33	103	1116	a	architect.	mortar	mortar			white			418			
974	33	103	1118	8	architect.	nail	iron	cut					18.4			
975	33	103	1118			uid	iron						5.3			
976	33	103	1121	1	kitchen	frag	ceramic	north devon gravel		brown	handle		24			
977	33	103	1122		architect.	bricketage	ceramic			red			66.1			
978	33	103	1123	1	architect.	nail	iron	cut					29			
979				a1	gun parts		flint						4.2			
980				a3	architect.	nail	iron	cut					7			

APPENDIX B:

31PT201 FIELD SPECIMEN CATALOG

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
2			2	5	kitchen	fragment	ceramic	Albany glaze stoneware		black	base		99.6			
3			2	7	kitchen	fragment	ceramic	Albany glaze stoneware		black	body		76.4			
4			2	3	kitchen	fragment	ceramic	grey saltglaze stoneware		grey	body		36.5			
5			2	1	kitchen	fragment	ceramic	grey saltglaze stoneware		grey	base		33			
6			2	4	kitchen	fragment	ceramic	UID		burnt	body		36.8			
7			2	1	kitchen	fragment	ceramic	white iron stoneware		white	base		7			
8			2	1	kitchen	fragment	ceramic	white iron stoneware		white	body		6.6			
9			2	1	kitchen	fragment	ceramic	annular whiteware		white	body		1.4			
10			2	19	kitchen	fragment	ceramic	whiteware		white	base		138.4			
11			2	19	kitchen	fragment	ceramic	whiteware		white	rim		19.8			
12			2	44	kitchen	fragment	ceramic	whiteware		white	body		142.1			
13			2	3	kitchen	fragment	ceramic	whiteware		white	rim	molded	9.1			
14			2	2	kitchen	fragment	ceramic	pearlware		pearl	body		4.9			
15			2	3	kitchen	fragment	ceramic	pearlware		pearl	base		30.2			
16			2	1	kitchen	fragment	ceramic	leadglazed coarse earthenware		orange	body		1.7			
17			2	2	kitchen	fragment	ceramic	creamware		cream	body		2.8			
18			2	5	kitchen	fragment	ceramic	transfer printed pearlware		polychrome	body		9.2			
19			2	1	kitchen	fragment	ceramic	blue & grey stoneware		blue	body	incised	2.5			
20			2	2	kitchen	fragment	ceramic	leadglaze stoneware		grey	body		81			
21			2	2	kitchen	fragment	ceramic	bristol-slip brown stone		brown	body		99			
22			2	1	kitchen	fragment	ceramic	saltglaze stoneware		grey	body		1.6			
23			2	1		fragment	glass	curved		white	rim	"CA"	1.8			
24			2	2	kitchen	fragment	ceramic	refined earthen burnt		white	rim		7.2			
25			2	1	kitchen	fragment	ceramic	transfer printed whiteware		white	rim		7.6			
26			2	1	kitchen	fragment	ceramic	transfer printed pearlware		blue	body		0.9			
27			2	1	kitchen	fragment	ceramic	annular pearlware		white	rim		2.7			
28			2	1	kitchen	fragment	ceramic	whiteware		white	handle		3.8		stamped leaf	
29			2	1	kitchen	fragment	ceramic	transfer porcelain		white	base		29			
30			2	1	kitchen	fragment	ceramic	whiteware		white	rim		13.4			
31			3	1	kitchen	fragment	glass	curved		yellow	body		9.6			
32			3	1	kitchen	fragment	glass	curved		amber	body		11.7			
33			3	5	kitchen	fragment	glass	curved		blue	body		17.5		1 base	
34			3	3	kitchen	fragment	glass	flat		aqua			8.1			
35			3	1	kitchen	fragment	glass	curved		green	rim		5.7			
36			3	4	uid	fragment	glass			melted			27.6			
37			3	2	kitchen	fragment	glass	curved		brown	body		12			
38			3	2	kitchen	fragment	glass	curved		white	body		1.5			
39			3	1	kitchen	fragment	glass	curved		green	base		73.6			
40			3	3	kitchen	fragment	glass	curved		green	body		11.1			
41			3	1	kitchen	fragment	glass	curved		aqua	rim		18			
42			3	1	kitchen	fragment	glass	curved		aqua	neck		20.7			
43			3	4	kitchen	fragment	glass	curved		aqua	base		129.2		"P.C.B."	
44			3	16	kitchen	fragment	glass	curved		aqua	body		178.2			
45			3	3	kitchen	fragment	glass	curved		clear	base		45.6			
46			3	18	kitchen	fragment	glass	curved		clear	body		59.5			
47			3	2	kitchen	fragment	glass	curved		clear	body		15		"IL ORDER" "CUT RATE"	
48			3	6	kitchen	fragment	glass	curved		purple	body	waffle	62.5			
49			3	6	kitchen	fragment	glass	curved		purple	neck		143.5			
50			3	5	kitchen	fragment	glass	curved		purple	base		404.3			
51			3	25	kitchen	fragment	glass	curved		purple	body		115.4			
52			4		archit.	bricketage	ceramic			grey			671.4			
53			6	1	kitchen	lantern	copper				wick		12.4			
54			8	1	tobacco pipe	pipe	kaolin			white	bowl		0.4			
55			8	1	tobacco pipe	pipe	kaolin			white	bowl		9.9			
56			11	1	archit.	uid	iron						29.9			
57			12		archit.	faunal	shell			white			97.6			
58			13	1	biological	faunal	bone	cow		white			65.6			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
59			16	1	farm	farm tool	iron						690.6	9" length		
60			18	3	farm	uid	iron						33.7			
61			18	1	uid	uid	copper					punctated	3.4			
62			18	1	arms	gun part	copper				cap		3.4		Remington UMC No. 12 New Club	
63			19	1	clothing	button		4 hole		white			0.4			
64			20	1	personal	bead	glass			clear			1.2			
65			23	4	kitchen	fragment	ceramic	grey saltglaze stoneware		grey	body		83.2			
66			23	5	kitchen	fragment	ceramic	saltglaze stoneware		grey	body		134.4			
67			23	2	kitchen	fragment	ceramic	bristol glaze stoneware		brown	body		119.2			
68			23	9	kitchen	fragment	ceramic	grey saltglaze stoneware		grey	body		136.8			
69			23	7	kitchen	fragment	ceramic	Albany glaze stoneware		black	base		211.8			
70			23	1	kitchen	fragment	ceramic	Albany glaze stoneware		black	handle		84.9			
71			23	38	kitchen	fragment	ceramic	Albany glaze stoneware		black	body		415			
72			23	3	kitchen	fragment	ceramic	bristol glaze stoneware		brown	body		17.3			
73			23	1	kitchen	fragment	ceramic	brown stoneware		brown	base		23.3			
74			23	1	kitchen	fragment	ceramic	whiteware		white	handle		3.2			
75			23	124	kitchen	fragment	ceramic	whiteware		white	body		418.5			
76			23	49	kitchen	fragment	ceramic	whiteware		white	base		374.6			
77			23	79	kitchen	fragment	ceramic	whiteware		white	rim		413			
78			23	1	kitchen	fragment	ceramic	transfer printed whiteware		white	base		6.7			
79			23	1	kitchen	fragment	ceramic	polychrome painted pearlware		pearl	body		0.9			
80			23	1	kitchen	fragment	ceramic	sponge painted pearlware		pearl	body		3.6			
81			23	14	kitchen	fragment	ceramic	porcelain		white	rim		102.4			
82			23	11	kitchen	fragment	ceramic	porcelain		white	base		158			
83			23	8	kitchen	fragment	ceramic	porcelain		white	body		11.1			
84			23	1	kitchen	fragment	ceramic	white salt stoneware		white	rim		26.1			
85			23	2	kitchen	fragment	ceramic	white salt stoneware		white	body		26.2			
86			23	1	kitchen	fragment	ceramic	blue salt stone		grey	rim		0.3			
87			23	5	kitchen	fragment	ceramic	whiteware		white	rim		18.7			
88			23	7	kitchen	fragment	ceramic	UID		burnt			38.2			
89			23	8	kitchen	fragment	ceramic	whiteware		white	body		37.7			
90			23	1	kitchen	fragment	ceramic	transfer printed whiteware		white	body		5.3			
91			23	1	kitchen	fragment	ceramic	hand painted pearlware		blue	rim		0.4			
92			23	1	kitchen	fragment	ceramic	whiteware		white	rim		80.2			
93			23	2	kitchen	fragment	ceramic	whiteware		white	body		5.4			
94			23	1	kitchen	fragment	ceramic	pearlware		pearl	handle		0.8			
95			23	1	kitchen	fragment	ceramic	salt glaze coarse earthenware		red	body		2.9			
96			23	4	kitchen	fragment	ceramic	creamware		cream	body		9.1			
97			23	2	kitchen	fragment	ceramic	annular pearlware		blue	body		2.1			
98			23	1	kitchen	fragment	ceramic	polychrome painted pearlware		green	body		0.8			
99			23	4	kitchen	fragment	ceramic	blue edged pearlware		blue	body		5.7			
100			23	2	kitchen	fragment	ceramic	transfer printed pearlware		blue	body		1.1			
101			23	1	kitchen	fragment	ceramic	green pearlware		green	body		0.6			
102			23	34	kitchen	fragment	ceramic	pearlware		pearl	body		156.6			
103			23	17	kitchen	fragment	ceramic	pearlware		pearl	rim		115.4			
104			23	43	kitchen	fragment	ceramic	pearlware		pearl	base		453			
105			23	1	kitchen	fragment	ceramic	whiteware		white	rim		7			
106			23	2	kitchen	fragment	ceramic	transfer printed pearlware		blue	body		3.1			
107			23	1	kitchen	fragment	ceramic	transfer printed pearlware		blue	body		5.7			
108			23	1	kitchen	fragment	ceramic	transfer printed pearlware		white	rim	feather edg	4.8			
109			23	6	kitchen	fragment	ceramic	whiteware		white	rim		31.6			
110			23	1	kitchen	fragment	ceramic	whiteware		white	handle		13.6			
111			23	1	kitchen	fragment	ceramic	brown stoneware		brown	body		5.9		"Wa"	
112			23	1	kitchen	fragment	ceramic	whiteware		white	base		12.1			
113			23	2	kitchen	fragment	ceramic	whiteware		white	body		16.7			
114			23	12	kitchen	fragment	ceramic	whiteware		white	rim		106.6			
115			23	2	personal	toys	ceramic	porcelain		white	head		3.4			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
116			23	1	kitchen	fragment	ceramic	transfer porcelain		blue	base		4.6			
117			23	1	kitchen	fragment	ceramic	transfer porcelain		blue	body		2.1			
118			23	1	kitchen	fragment	ceramic	molded pearlware		pearl	handle		1.3			
119			23	1	kitchen	fragment	ceramic	pearlware		pearl	rim		5.5			
120			23	1	kitchen	fragment	ceramic	whiteware		white	base	molded	13.7			
121			23	4	kitchen	fragment	ceramic	whiteware		white	rim		43.3			
122			23	3	kitchen	fragment	ceramic	uid refined		bluegreen	body	sponge	6.7			
123			23	2	kitchen	fragment	ceramic	porcelain		white	body		1.8			
124			23	1	kitchen	fragment	ceramic	Albany glaze stoneware		brown	body		30.1			
125			23	1	kitchen	fragment	ceramic	Albany glaze stoneware		brown	handle		56.7			
126			23	1	kitchen	fragment	ceramic	Albany glaze stoneware		brown	base	molded	23.3			
127			23	1	kitchen	fragment	ceramic	salt glaze refined		yellow	body		2.8			
128			23	2	kitchen	fragment	ceramic	pearlware		pearl	body		14.7			
129			24	4	tobacco pipe	pipe	kaolin			white	bowl		15.1			
130			24	4	tobacco pipe	pipe	kaolin			white	stem		9.6	4/64"		
131			25		archit.	bricketage	ceramic			grey			590.1			
132			25		archit.	bricketage	ceramic			grey			844.1		glazed	
133			26	1	archit.	ceramic	ceramic	tile		grey	tile		238.6			
134			29	1	archit.	nut	iron						8.6			
135			38		archit.	mortar	mortar			white			116.6			
136			39	103	archit.	fragment	glass	flat		light blue	body		271.9			
137			39	55	archit.	fragment	glass	curved		light blue	body		241.4			
138			39	5	archit.	fragment	glass	curved		light blue	base		22.8			
139			39	7	archit.	fragment	glass	curved		light blue	neck		17.6			
140			39	13	archit.	fragment	glass	curved		dark green	body		58.2			
141			39	13	archit.	fragment	glass	curved		cobalt blue	body		10.1			
142			39	1	archit.	fragment	glass	curved		cobalt blue	rim		1.2			
143			39	1	archit.	fragment	glass	curved		cobalt blue	base		6.4			
144			39	8	archit.	fragment	glass	curved		clear	base		93.2			
145			39	1	archit.	fragment	glass	curved		clear	rim		1.1			
146			39	67	archit.	fragment	glass	curved		clear	body		161.7			
147			39	53	archit.	fragment	glass	flat		clear	pane		57.9			
148			39	11	archit.	fragment	glass	curved		aqua	body		33.8			
149			39	1	archit.	fragment	glass	curved		aqua	base		80.4		"Greenville, NC"	
150			39	9	archit.	fragment	glass	curved		brown	body		60.1			
151			39	9	archit.	fragment	glass	curved		purple	neck		183.3			
152			39	1	archit.	fragment	glass	curved		purple	handle		44.9			
153			39	23	archit.	fragment	glass	curved		purple	base		406.2			
154			39	2	archit.	fragment	glass	curved		purple	base		69.7		"CO." & "A.C.W"	
155			39	160	archit.	fragment	glass	curved		purple	body		683.5			
156			39	2	archit.	fragment	glass	curved		purple	body		2.1		"F" & "E"	
157			39	1	kitchen	fragment	glass	curved		white	base	incised	5		"For"	
158			39	32	kitchen	fragment	glass	curved		residual	body		89.6			
159			39	1	kitchen	fragment	glass	curved		white	base	bumps	9			
160			39	2	kitchen	fragment	glass	curved		green	base		38.3			
161			39	1	kitchen	fragment	glass	curved		green	body		8.5		"L"	
162			39	1	kitchen	fragment	glass	curved		brown	base		5.4			
163			39	1	kitchen	fragment	glass	curved		aqua	base		25.7			
164			39	1	kitchen	fragment	glass	curved		aqua	base		16.6		"PC"	
165			39	1	kitchen	fragment	glass	curved		aqua	base		6.8		"mpan"	
166			39	1	kitchen	fragment	glass	curved		aqua	base		18.4		"W.B.B.C. Co."	
167			39	1	kitchen	fragment	glass	curved		aqua	body		7.5		"OE N" "Cist" "M"	
168			39	1	kitchen	fragment	glass	curved		aqua	base		14.2		"ON. N.C."	
169			39	3	kitchen	fragment	glass	curved		clear	body		15.4		"FA" TH" A 2FLU"	
170			39	2	kitchen	fragment	glass	curved		purple	base	incised	33.2			
171			39	4	kitchen	fragment	glass	curved		purple	body	incised	23.5			
172			39	5	kitchen	fragment	glass	curved		purple	neck		68.1			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
173			39	2	kitchen	fragment	glass	curved		purple	rim		29.9			
174			39	1	kitchen	fragment	glass	curved		purple	base		11.4		"BOSTON"	
175			39	4	kitchen	fragment	glass	curved		purple	body		16.2		letters	
176			39	1	kitchen	fragment	glass	curved		green	base		63.4			
177			39	1	kitchen	fragment	glass	curved		clear	base		50.7			
178			39	1	kitchen	fragment	glass	curved		clear	body		35.9			
179			39	2	kitchen	fragment	glass	curved		blue	base		34			
180			39	2	kitchen	fragment	glass	curved		blue	neck		27.5			
181			39	1	kitchen	fragment	glass	curved		purple	base		47.4			
182			39	1	kitchen	fragment	glass	curved		purple	neck		34.4			
183			39	5	kitchen	fragment	glass	curved		purple	body	molded	102.4			
184			40	8	clothing	button		4 hole		white			4			
185			40	1	clothing	button				white			1			
186			41	23	farm	farm tool	iron						2309		plow?	
187			41	6	archit.	nail	iron	cut					22.3			
188			41	1	uid	metal	metal						8		flat and twisted	
189			41	1	arms	gun part	copper	12 guage			cap		2.5		U.M.C Co. No.12 New Club	
190			41	1	arms	gun part	copper	12 guage			cap		4.5		A.C. Co. Bang 12 GA	
191			41	1	arms	gun part	copper	12 guage			cap		6.3		Winchester Repeater No. 12	
192			41	1	arms	gun part	copper	12 guage			cap		3.7		Remington UMC New Club No. 12	
193			41	2	kitchen	can	copper				uid		9.6			
194			41	1	archit.	uid	iron						36			
195			41	1	machine	uid	copper						9.4		Park and Tilford Distr. N.Y.C.	
196			41	1	archit.	uid	iron						21.9			
197			41	1	archit.	nail	iron	cut					6.2			
198	390	50	46	1	kitchen	fragment	glass	curved		clear	body		0.3			
199	390	50	48	1	archit.	metal	iron						28.3		bracket?	
200	390	50	51	1	kitchen	fragment	glass	curved		clear	frag		0.1			
201	300	60	54	1	arms	gun part	copper	12 guage			cap		2.8		Winchester New Rival No. 12	
202	300	60	54	7	kitchen	fragment	ceramic	grey saltglaze stoneware		grey	body		49.3			
203	300	60	54	5	kitchen	fragment	ceramic	uid refined		burnt			7.1			
204	300	60	54	1	kitchen	fragment	ceramic	creamware		cream	body		5			
205	300	60	54	2	kitchen	fragment	ceramic	transfer pearlware		pearl	body		3.2			
206	300	60	54	10	kitchen	fragment	ceramic	pearlware		pearl	body		19.8			
207	300	60	54	4	kitchen	fragment	ceramic	whiteware		white	rim	molded	6.6			
208	300	60	54	1	kitchen	fragment	ceramic	whiteware		white	base		4.5			
209	300	60	54	7	kitchen	fragment	ceramic	whiteware		white	body		10.6			
210	300	60	55		archit.	bricketage	ceramic			grey			456.4			
211	300	60	58	1	kitchen	fragment	glass	curved		clear	body		0.3			
212	300	60	58	1	kitchen	fragment	glass	curved		blue	body		0.4			
213	300	60	58	4	kitchen	fragment	glass	curved		brown	body		8.9			
214	300	60	58	2	kitchen	fragment	glass	curved		dark green	body		7.1			
215	300	60	58	10	kitchen	fragment	glass	curved		purple	body		21.8			
216	300	60	58	1	kitchen	fragment	glass	curved		purple	base		17.1			
217	300	60	58	18	kitchen	fragment	glass	flat		aqua			30.3			
218	300	60	58	6	kitchen	fragment	glass	curved		aqua	body		10.8			
219	300	60	58	23	kitchen	fragment	glass	curved		clear	body		70.7			
220	300	60	58	2	kitchen	fragment	glass	curved		clear	neck		13.5			
221	300	60	58	1	kitchen	fragment	glass	curved		clear	rim	molded	1.8			
222	300	60	58	2	kitchen	fragment	glass	curved		clear	base		18.4			
223	300	60	58	2	uid	fragment	glass						1.7			
224	300	60	58	1	kitchen	fragment	glass	curved		clear	body		33.6		"ero - C"	
225	300	60	59	1	arms	gun part	copper	12 guage			cap		2.3		U.M.C Co. No.12 New Club	
226	300	60	59	1	archit.	bolt	iron						41.3			
227	300	60	59	1	archit.	nut	iron						20.8			
228	300	60	59	1	archit.	uid	iron						76.6			
229	300	60	59	2	archit.	nail	iron	cut					16.7			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
230	300	60	59	39	archit.	nail	iron	cut					82.8			
231	300	60	59	2	uid	metal	iron						16.9			
232	300	60	61	2	archit.	nail	iron	cut					11.6			
233	300	60	63	1	kitchen	fragment	glass	curved		clear	body		3.1			
234	300	60	65	1	clothing	button	copper				back		1.3			
235	330	60	76	3	kitchen	fragment	ceramic	whiteware		white	body		8.8			
236	330	60	76	1	kitchen	fragment	ceramic	porcelain		white	rim		1.1			
237	330	60	76	1	kitchen	fragment	ceramic	creamware		cream	body		0.5			
238	330	60	77		archit.	bricketage	ceramic			orange			38.7			
239	330	60	80	5	kitchen	fragment	glass	curved		clear	body		23.7			
240	330	60	80	4	kitchen	fragment	glass	curved		purple	body		10.1			
241	330	60	80	1	kitchen	fragment	glass	curved		green	body		2.2			
242	330	60	80	1	kitchen	fragment	glass	curved		green	base		19.4		"Co" "Bottle"	
243	330	60	81	1	arms	uid	lead						27.6		lead shot?	
244	330	60	81	1	archit.	handle	iron				handle		152.8			
245	330	60	81	5	archit.	nail	iron	cut					26.6			
246	330	60	81	1	uid	metal	uid						3.4			
247	330	60	86	1	kitchen	fragment	glass	curved		purple	body		0.7			
248	270	70	97	1	kitchen	fragment	ceramic	transfer porcelain		blue	base		2.9			
249	270	70	97	2	kitchen	fragment	ceramic	creamware		cream	body		11.8			
250	270	70	97	6	kitchen	fragment	ceramic	whiteware		white	body		21.2			
251	270	70	98	1	tobacco pipe	pipe	kaolin			white	stem		0.7	5/64"		
252	270	70	99		archit.	bricketage	ceramic			orange			1893.2			
253	270	70	100		archit.	mortar	mortar			white			21.9			
254	270	70	101	1	archit.	hook	copper						69.9			
255	270	70	102	2	kitchen	fragment	glass	curved		blue	body		3.9			
256	270	70	102	1	kitchen	fragment	glass	curved		purple	base		11.1			
257	270	70	102	10	kitchen	fragment	glass	curved		purple	body		32.8			
258	270	70	102	3	kitchen	fragment	glass	curved		green	body		9.8			
259	270	70	102	3	kitchen	fragment	glass	curved		aqua	body		21.9			
260	270	70	102	17	kitchen	fragment	glass	flat		aqua			39.4			
261	270	70	102	1	kitchen	fragment	glass	curved		clear	rim		3.2			
262	270	70	102	1	kitchen	fragment	glass	curved		clear	base		3.1			
263	270	70	103	1	clothing	button		4 hole		white			0.4			
264	270	70	104	1	archit.	bolt	iron						36.8			
265	270	70	104	1	archit.	uid	iron						13.7			
266	270	70	104	1	archit.	nail	iron	cut					5.8			
267	270	70	104	1	arms	gun part	copper	.32 caliber			casing		1.9		W.R.A. Co. .32 S & W	
268	270	70	104	1	farm	ring	iron						17.7			
269	270	70	104	5	uid	fragment	iron						67		plow?	
270	270	70	104	1	uid	fragment	copper						0.4			
271	270	70	104	15	archit.	nail	iron	cut					42.8			
272	270	70	107	2	kitchen	fragment	glass	curved		dark green	body		5.3			
273	270	50	115	12	kitchen	fragment	ceramic	whiteware		white	rim		124.3			
274	270	50	115	13	kitchen	fragment	ceramic	whiteware		white	base		89.4			
275	270	50	115	16	kitchen	fragment	ceramic	whiteware		white	body		62			
276	270	50	115	1	kitchen	fragment	ceramic	annular whiteware		white	rim		1.9			
277	270	50	115	1	kitchen	fragment	ceramic	black lead coarse earthenware		black	body		3.2			
278	270	50	115	1	kitchen	fragment	ceramic	refined earthen burnt		burnt	body		1.6			
279	270	50	115	1	kitchen	fragment	ceramic	saltglaze stoneware		white	body		13.6			
280	270	50	115	1	kitchen	fragment	ceramic	polychrome lead refined ware		blue	body	incised	0.8			
281	270	50	115	a1	tobacco pipe	pipe	kaolin			white	bowl		1.3			
282	270	50	116		archit.	bricketage	ceramic			orange			1307.6			
283	270	50	116		archit.	bricketage	ceramic			orange			2114.1			
284	270	50	117		archit.	mortar	mortar			white			17.3			
285	270	50	118	a23	kitchen	fragment	glass	flat		aqua			60.5			
286	270	50	118	a9	kitchen	fragment	glass	curved		brown	body		40.2			

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	X	Y	FS	#	Group	Class	Material	Type	Variety	Color	Element	Decoration	W. (g)	Dimensions	Remarks	
287	270	50	118	a5	kitchen	fragment	glass	curved		blue	body		4.3			
288	270	50	118	a2	kitchen	fragment	glass	curved		green	body		23.8			
289	270	50	118	a1	kitchen	fragment	glass	curved		green	lid		9.5			
290	270	50	118	a3	kitchen	fragment	glass	curved		purple	mouth		40.3			
291	270	50	118	a1	kitchen	fragment	glass	curved		purple	ba		31.5			
292	270	50	118	a1	kitchen	fragment	glass	curved		purple	body		1.8		"ENS"	
293	270	50	118	a19	kitchen	fragment	glass	curved		purple	body		98.9			
294	270	50	118	a1	kitchen	fragment	glass	curved		purple	stem		12.3			
295	270	50	118	a16	kitchen	fragment	glass	curved		clear	body		87.8			
296	270	50	118	a1	kitchen	fragment	glass	curved		clear	base		9.6			
297	270	50	118	a9	kitchen	fragment	glass	curved		aqua	body		60.2			
298	270	50	118	a2	kitchen	fragment	glass	curved		aqua	rim		8.9			
299	270	50	118	a3	kitchen	fragment	glass	curved		white	body		3.6		"N CO" & "G"	
300	270	50	119	1	arms	gun part	copper	12 guage			cap		3.6		Peters League No.12	
301	270	50	119	20	uid	fragment	iron						142.3			
302	270	50	119	23	archit.	nail	iron	cut					74.2			
303	270	50	119		archit.	nail	iron	cut					92.3			
304	270	50	120	1	clothing	button		back		white	back		0.3			
305	300	90	123	1	kitchen	fragment	ceramic	grey saltglaze stoneware		grey	body		4.4			
306	300	90	123	4	kitchen	fragment	ceramic	Albany glaze stoneware		black	body		66.8			
307	300	90	123	2	kitchen	fragment	ceramic	annular pearlware		polychrome	rim		3.4			
308	300	90	123	1	kitchen	fragment	ceramic	uid		burnt	rim		3.6			
309	300	90	123	4	kitchen	fragment	ceramic	whiteware		white	rim		12			
310	300	90	123	5	kitchen	fragment	ceramic	whiteware		white	body		21.2			
311	300	90	123	5	kitchen	fragment	ceramic	pearlware		pearl	body		10.2			
312	300	90	124		archit.	bricketage	ceramic			grey			427.4			
313	300	90	126	1	kitchen	fragment	glass	curved		blue	body		1.3			
314	300	90	126	1	kitchen	fragment	glass	curved		green	body		3.1			
315	300	90	126	1	kitchen	fragment	glass	curved		brown	body		8.9			
316	300	90	126	2	kitchen	fragment	glass	curved		white	body		1			
317	300	90	126	8	kitchen	fragment	glass	flat		aqua			13.9			
318	300	90	126	1	kitchen	fragment	glass	curved		aqua	base		21.7			
319	300	90	126	2	kitchen	fragment	glass	curved		aqua	body		4.1			
320	300	90	126	12	kitchen	fragment	glass	curved		clear	body		86.9			
321	300	90	126	12	kitchen	fragment	glass	curved		purple	body		66.1			
322	300	90	126	3	uid	fragment	glass						12.8			
323	300	90	127	1	archit.	nail	iron	cut					8.8			
324	300	90	127	1	personal	personal	copper				lipstick case		13.4			
325	300	90	127	1	archit.	wire	iron						30.3		twisted	
326	300	90	127	1	farm	uid	iron						1092.6		threaded end, possible rim	
327	300	90	127	22	archit.	nail	iron	cut					48.2			
328	300	90	127	1	uid	uid	iron						23.9		?	
329	300	90	130		biological	faunal	shell			white			62			
330	300	90	132	1	kitchen	fragment	ceramic	Albany glaze stoneware		brown	body		15.9			
331	300	90	133	1	archit.	bricketage	ceramic			orange			33.8			
332	300	90	136	2	kitchen	fragment	glass	curved		clear	body		3.7			
333	300	90	137	4	uid	metal	iron						2.2			
334	300	90	139	1	kitchen	fragment	glass	curved		purple	base		6.5			
335	300	90	140	3	archit.	nail	iron	cut					9.6			

APPENDIX C: 31PT201 TEST UNIT ARTIFACT BREAKDOWN

Unit/Level	Material	Counts	Percentages
0R210			
Zone 1	Brick	10	83
	Glass	1	8
	Metal	1	8
10R120			
Zone 1	Ceramic	50	13
	Pipe Fragments	1	<1
	Brick	126	34
	Glass	115	31
	Metal	82	22
Zone 2/Level 1	Glass	2	67
	Button	1	33
10R150			
Zone 1	Ceramics	6	15
	Brick	8	20
	Glass	18	45
	Metal	8	20
Zone 2/Level 1	Glass	1	100
20R90			
Zone 1	Ceramics	7	2
	Pipe Fragments	1	<1
	Brick	292	65
	Mortar	5	1
	Glass	116	26
	Button	1	<1
	Metal	31	7
Zone 2/Level 1	Glass	1	100
40R90			
Zone 1	Ceramics	75	18
	Pipe Fragments	1	<1
	Brick	175	42

	Mortar	3	<1
	Glass	31	7
	Metal	135	32
	Button	1	<1
40R120			
Zone 1	Ceramics	24	9
	Brick	41	15
	Glass	150	55
	Metal	57	21
Zone 2/Level 1	Ceramics	1	10
	Brick	1	10
	Glass	2	20
	Metal	6	60
(Root Disturbance)	Glass	2	22
	Metal	7	78
Zone 2/Level 2	Metal	3	100

APPENDIX D: 31PT200 TEST UNIT ARTIFACT BREAKDOWN

Unit/Level	Material	Counts	Percentages
20L138			
Zone 1	Ceramics	34	36
	Pipestems	2	2
	Brick	34	36
	Gun Flint	1	1
	Glass	7	7
	Metal	16	17
38L138			
Zone 1	Ceramics	14	30
	Pipestems	2	4
	Brick	10	22
	Glass	7	15
	Metal	13	28
Zone 2 Level 1		0	0
Zone 2 Level 2	Ceramics	1	50
	Lead Shot	1	50
Zone 2 Level 3	Brick	3	100
Zone 2 Level 4	Ceramic	1	11
	Brick	4	44
	Glass	2	22
	Metal	2	22
50L138			
Zone 1	Ceramics	37	32
	Pipestem	1	<1
	Brick	65	56
	Gun Flint	1	<1
	Glass	3	3
	Metal	9	8
Zone 2 Level 1	Metal	1	100

Unit/Level	Material	Counts	Percentages
58L138			
Zone 1	Ceramics	4	80
	Metal	1	20
Zone 2 Level 1	Ceramics	24	18
	Brick	76	58
	Metal	2	2
	Mortar	30	23
60L138			
Zone 1	Ceramics	12	13
	Brick	63	70
	Pipe Fragments	2	2
	Mortar	8	9
	Glass	2	2
	Metal	3	3
Zone 2 Level 1	Brick	1	100
Zone 2 Level 3	Brick	1	100
60L150			
Zone 1	Ceramics	17	46
	Brick	16	43
	Metal	4	11
Zone 2 Level 1	Ceramics	1	25
	Pipe Fragments	1	25
	Brick	2	50
56L150			
Zone 1	Ceramics	11	34
	Pipe Fragments	4	13
	Brick	9	28
	Mortar	2	6
	Glass	1	3
	Metal	5	16
53L147			
Zone 1	Ceramics	39	48
	Pipe Fragments	3	4

Unit/Level	Material	Counts	Percentages
	Brick	16	20
	Mortar	2	2
	Glass	10	12
	Metal	12	15
Zone 2	Unexcavated		
53L146			
	Ceramics	14	56
	Pipe Bowl Fragment	1	4
	Brick	3	12
	Metal	4	16
Southern Trench			
Zone 1/ Zone 2	Ceramics	12	30
	Brick	14	35
	Pipe Fragments	3	8
	Mortar	4	10
	Metal	6	15
	Glass	1	2
Eastern Trench			
Zone 1/Zone 2	Ceramics	11	65
	Brick	1	6
	Metal	3	17
	Pipe Fragments	2	12
58L150			
Zone 1	Ceramics	6	35
	Brick	8	47
	Metal	3	18

APPENDIX E: 31PT200 GRANT PROPOSAL

THE UNIVERSITY OF NORTH CAROLINA

ABSTRACT OF APPLICATION FOR GRANT, CONTRACT, OR COOPERATIVE AGREEMENT

Title: Archaeological Test Excavations at Sites 31PT200 and 31PT201, GUCO Phase II Sludge Disposal Project

Number: 00 2923 - -

Principal Investigator(s)/Project Director(s): David S. Phelps

INSTRUCTIONS

Items to be included in the Abstract

The Abstract should be plainly written, limited to not more than *one* page, and in sufficient detail to summarize:

1. the purpose(s) or problems(s),
2. the hypothesis(es) or objective(s), and
3. the method(s) of the project.

This project involves the archaeological investigation of two sites on property to be purchased by the Greenville Utilities Commission (GUCO) for the purpose of sludge disposal. The sites, first identified by East Carolina University in 1977, have a cumulative sequence of human occupation from ca. 4500 B.C. to the early 20th century, and some of this occupational sequence is presumed to remain intact below the disturbed upper layer of soil.

Using a combination of grid-controlled strata tests and trenches, controlled surface collection, and small transect tests, the project will determine the nature and extent of subsurface cultural remains. If intact remains are encountered, a proposal and research protocol for future work will be developed.

GA FORM 2.81
October, 1986

THE UNIVERSITY OF NORTH CAROLINA Phelps

REPORT OF APPLICATION FOR GRANT, CONTRACT, OR COOPERATIVE AGREEMENT

To: President
The University of North Carolina

From: Dr. Richard R. Eakin
East Carolina University

Date: May 31, 1988

****
* DO NOT WRITE IN THIS SPACE *
*
* Date _____ *
*
*
*
* Type _____ *
****

Attached are transmittal forms for proposal number: 002923-88-0369--entitled:

Archaeological Test Excavations at Sites 31PT200 and 31PT201, Phase II Sludge Disposal Project

by: David S. Phelps (Principal Investigator/Project Director) of: Institute for Historical & Cultural Researc (Department)

of: Arts and Sciences (Institute, Center, School, College, or Other Administrative Unit)

to: Greenville Utilities Commission (Complete Agency Name. Do Not Include Address Here.)

covering the period from: 05/16/88 (month) (day) (year) to: 05/31/89 (month) (day) (year)

CATEGORY (check one)

100 Instruction

x 110 Research

140 Public Service

150 Academic Support

160 Student Services

170 Institutional Support

180 Physical Plant Operations

230 Student Financial Aid

300 Capital Improvements (Including Equipment)

400 Service Agreements (Training)

990 Multi-Activity (eg., Title III, HEA)

Total Funding Requested:

Grant: $

Contract: $ 17,128

Cooperative agreement: $

Cash Matching Requirements, if any: $

Research/Training Classification:

HEGIS 2203

SMITHSONIAN 2109

ECU and UNC-CH Only:
Medicine/Health Affairs ____

Academic Affairs x

GA FORM 1.81
January, 1981

DATE 6/30/88

AWARD $ 17,128

REJECTED _____

Robert H Franke
(CHANCELLOR or DESIGNEE)

BUDGET SUMMARY 1988-89

TEST EXCAVATION OF SITES 31PT200 and 31PT201,
GREENVILLE UTILITIES COMMISSION PHASE II
SLUDGE DISPOSAL PROJECT

Items	Requested from GUCO	
A. Salaries and Wages		
1. Principal Investigator; full time Summer, 6 wks; 1/8 Time academic year	No charge	
2. Graduate Assistants 2-7/8 Time, Summer 6 wks; 1-1/2 Time, Fall (4 months).	$ 5,808.00	
3. Undergraduate Assistants 1-1/4 Time, academic year (9 months).	$ 1,440.00	
4. Research Assistants 2 unclassified SPA Temporary workers, Full time Summer, 10 weeks	$ 3,208.00	
5. Fringe Benefits for SPA Temp. positions		
a. Social Security (7.51%)	$ 241.00	
b. 2% up to first $9200 per person per year	65.00	
6. 7-student coursework trainees, 6 wks.	No charge	
Total		$ 10,762.0
B. Supplies (field, lab, photographic, drafting, storage, recording office)	$ 1,500.00	
C. Equipment (field and laboratory)	$ 1,000.00	
D. Travel (2 vehicles - 1 private, 1 state, 1500 miles @ .20/mi.)	$ 300.00	
E. Radiocarbon dates (4 samples @ 200/sample)	$ 800.00	
F. Communication	$ 100.00	
G. Printing and Duplicating (Reports)	$ 1,200.00	
Total		$ 4,900.0
H. Overhead (10% of total costs except equip.)	$ 1,466.00	
PROJECT TOTAL	$ 17,128.00	

OSP Form 3

Office of Sponsored Programs
East Carolina University

HEGIS/SMITHSONIAN CLASSIFICATION

Principal Investigator/Project Director DAVID S. PHELPS

Category (Check one)

____Instruction
✔ Research
____Public Service
____Academic Support
____Student Services
____Institutional Support
____Physical Plant Operations
____Student Financial Aid
____Capital Improvements (Including Equipment)
____Service Agreements (Training)
____Multi-Activity (e.g., Title III, HEA)

HEGIS Classification 2203

SMITHSONIAN Classification 2109

(1/15/81)

APPENDIX F: CERAMIC TYPE LIST

A basic description of the ceramics that were encountered at both sites might be useful to those less familiar with historic ceramics in the southeast. For the purposes of this investigation, there are four main categories of ceramics, according to the Florida Museum of Natural History (FLMNH). Those four paste types are coarse earthenwares, refined earthenwares, stoneware, and porcelain. Coarse earthenwares are fired at temperatures of 900-1200° Celsius. They are porous, soft, and the least compact of the paste types, often containing tempering material. Colors of coarse earthenwares range widely from cream to dark red and can have a wide variety of surface treatments.

Refined earthenwares are fired at temperatures of 1100-1200° C. They are hard and compact and only slightly porous. They are thin, cream to white in color, and usually lead-glazed.

Stoneware is fired at temperatures of 1200-1350° C. It is hard and very compact (but not vitreous), non-porous, and granite-like in texture. Stoneware is usually grey in color but occasionally cream or white. Stoneware is usually salt-glazed, giving the appearance of an orange peel.

Porcelain is fired at temperatures of 1300-1450° C. It is very hard, compact, and vitreous. It is white to bluish-white in color and is sometimes lead-glazed.

The following is a list of the ceramics that were present at either of the two sites. Along with the types, any relevant information will also be listed in their brief descriptions. Some of the types listed below only differ in surface treatment or decoration and when those differences do not affect the manufacture dates or location, the reader will be asked to refer back to the more general ceramic type.

Agateware is a lead-glazed coarse earthenware that was originally produced in England from 1740-1775. The paste consisted of multiple colors and was relatively hard and thin. The clear lead glaze made the surface appear swirled with light and dark browns.

Albany slip stoneware is a stoneware originally manufactured in the United States, specifically Albany, from 1800-1986. Albany Slip Clay was used extensively to create stoneware, earthenware and salt glazed pottery from the early 1800s until the mine was closed in 1986. It was also commonly used over cast porcelain insulators and other utilitarian objects alone and in combination with other high-iron glazes. As a glaze or glaze ingredient it creates dark brown as seen on early American jugs, salt glazed pottery

and stoneware pots. Albany slip was also used to glaze the insides of pots as its hard glassy finish made it ideal for food storage.

Alkaline glaze stoneware- See stoneware.

Annular pearlware- See annular ware.

Annular ware is a refined earthenware originally manufactured in England from 1785-1840. It is a white to light cream-colored, thin, hard, compact paste. The background glaze may be pure white on whiteware, very light blue on pearlware, or pale creamy yellow on creamware. It is decorated with horizontal bands of colored slip applied in varying widths. Colors are predominantly muted earth tones including, black, olive green, tan, rust, brown, ochre yellow, grey, and pale blue. The banded pattern can be found on creamware 1785-1815, pearlware 1790-1820, or whiteware 1830-20th century. It is most often found on white wares. After 1840 annular wares became available only in the blue banded variety and its use continued into the 20th century.

Astbury ware is a refined earthenware originally produced in England from 1720-1750. It is thinly potted earthenware with a dense, dull-red body and a ginger colored lead glaze. It is decorated by engine turning or with white clay sprig-molding. Vessels can be plain, decorated with white slip bands around the rim, or sprig-molded in white pipe clay with animals, flowers, and royal arms (Noel Hume 1969:70; Poole 1995:54). Some pots were slip cast in molds, producing raised decorative panels with human and animal figures or floral motifs, or were painted with gold enamel on the body (Barker and Halfpenny 1990:23-30).

Bellarmine is a rhenish stoneware type that was originally produced in Germany from 1550-1725. They were ornamented with a human or semihuman face sprig-molded onto the neck, and generally have one or more armorial or pseudo-armorial medallions on the body. The bottles varied in capacity from a pint to about five gallons and were made from a gra-bodied stoneware coated with an iron-oxide slip that broke into a brown mottle when fired in a saltgalze kiln (Noel Hume 1969: 55).

Black lead-glaze coarse earthenware was originally produced in Mexico from 1700-1770. The paste is Cream to reddish brown-colored, compact, and sandy. The Interior and exterior of vessels are covered with an opaque, reflective black glaze, occasionally with a lustrous appearance. Examples from Florida exhibit paste ranging in color from cream to orange-ish brown. Examples reported from the southwestern United States have a reddish-brown paste. Black lead-glazed coarse earthenware is distinguished from English Buckley ware by its single-color paste.

Black lead glaze redware- See redware.

Redware is an unglazed coarse earthenware produced from 1500-1750. It has orange to brick-red paste with small to medium mineral inclusions. The vessel exterior is generally smoothed. Decorations of incised lines are fairly common on 16th century vessels. Redware is one of the most common unglazed coarse earthenwares in 16th and 17th century colonial sites in the Americas. It is likely that the majority of Redware found on early colonial sites was produced in Iberia. Local production of Redware in the Americas probably began in the 17th century. Most Redware is of utilitarian vessel forms, but small, special function vessels were also made.

Blue and grey stoneware (Rhenish) is a stoneware originally produced in the German Rhine Valley from 1575-1775. It has a very hard, compact and vitreous stoneware paste. The color is most commonly gray, although grayish-tan paste also occurs. The surface is salt-glazed, producing a shiny, gray, pebbly or “orange peel” finish. Vessels are decorated with cobalt blue or manganese underglaze paint, in combination with applied molded relief ornaments (sprig molds), incising, stamping, and rouletting. Common stamped designs included hearts, circles, triangles, and floral motifs. Blue and gray stoneware developed in Raeren in the mid-16th century, and early examples have been reported from Spanish colonial sites. Primary production shifted to the Westerwald region by the end of the 16th century, and Westerwald blue and grey stonewares dominated exports after that time.

Bristol glaze stoneware is stoneware originally produced in England and the United States from 1835-1900. It has a vitreous light grey or grayish-white stoneware paste and a thick, very shiny surface glaze in off white and mustard gold. Bottles are typically dipped vertically to produce a two-toned effect, with off white on the top or bottom half, and mustard on the other. The white slipped half may have black printed inscriptions identifying the manufacturer or the product. Bristol glazing was developed in Bristol, England in 1835, and began to be used by American stoneware potters soon afterwards. It soon replaced much of the brown salt glazed stoneware that was used for utilitarian wares. Bristol Glaze is a feldspathic glaze-slip using zinc oxide, that requires only a single firing. It is sometimes called "double glazed ware" because the two-toned effect required dipping each vessel in the glaze two times. Although Bristol two-tone pottery is most commonly reported in bottle forms from American archaeological sites, the glaze is also found on stoneware crocks, jars and other utilitarian items.

Brown lead glaze coarse earthenware- See lead glaze coarse earthenware.

Brown salt glazed stoneware is stoneware that was originally made in England from 1690-1775. It has a thick, grey stoneware paste, often with a grainy appearance. Vessels are dipped in brown slip, then salt glazed to produce a mottled, pebbly brown surface. Interiors are usually unglazed. Although usually undecorated, vessels can have impressed incised, or sprig-molded designs indicating royal initials, capacity standards, or tavern symbols and owners. English Brown Salt-glazed Stoneware is most commonly found in drinking vessel and serving forms. Its production is associated with Fulham, however since several other English production centers were also active it is often referred to as "Fulham-type" ware. It largely replaced Rhenish brown stoneware in England after 1700. By ca. 1730, American potters began producing brown stoneware that was often indistinguishable from the English Fulham-type. After ca. 1760, names on vessels were stamped rather than incised.

Buckleyware is coarse earthenware originally produced in England from 1720-1775. Buckley-type wares are made from a mixture of red and yellow/white clays. The mixture is most often evident in cross-section as striations or lenses of clay, but roundish clay inclusions also occur. Buckley-type wares are generally covered by a dark brown to black lead glaze. However, variants with a clear lead glaze, which appears brown on the vessel, also occur. Vessels from the 17th century can have a dull dark brown glaze due to over-firing, while a glossy, metallic black glaze was introduced in the mid-to-late 18th century (Philpott 1985:86). Buckley vessels were not decorated, but throwing marks or ribbing, produced during the manufacturing process, are apparent.

Creamware is a refined earthenware that was originally produced in England from 1762-1820. It has a white to light cream-colored, thin, hard, compact (although slightly porous) paste. The creamy yellow surface glaze is caused by the addition of copper to a transparent lead glaze. It has a yellowish to greenish cast where glaze pools.

Delftware was originally produced in England and Holland from 1640-1800. Its paste is cream to light buff-colored and often chalky feeling. The background enamel is white to bluish-white to very pale blue in color, without decoration. It is generally smooth and even, and tends to have a matte, or low-gloss surface finish, sometimes with pin holing. The tin enamel is often poorly bonded, and tends to flake off the paste body. Undecorated delftware can sometimes be dated by form. Plates (table flatware less than 10" in diameter) were produced in the greatest numbers from about 1680 until 1800. Bottles occurred primarily between 1620 and 1680. Most drug jars were produced in the 17th and 18th centuries, and punch bowls (large and small) were produced in the greatest numbers between 1680 and 1780.

Featheredged creamware is the same as creamware except that it was originally manufactured from 1765-1820 and has a raised lobe or feather design around rim.

Fulham brown stoneware- See Brown salt glazed stoneware.

Green pearlware- See pearlware.

Grey and tan stoneware- See Blue and grey stoneware.

Grey salt glazed stoneware- See Blue and grey stoneware.

Hand painted creamware- See creamware.

Hand painted delftware- See delftware.

Hand painted pearlware is a refined earthenware that was originally produced in England from 1775-1840. It has a white to light cream-colored, thin, hard, compact paste. It also has a transparent or faintly bluish clear lead glaze, caused by the addition of cobalt to the glaze. There is a bluish cast where glaze pools. Handpainted Chinese-inspired designs on pearlware were eclipsed by transfer printing by about 1812-1815. After about 1820, blue floral designs painted with a bolder stroke than was common in the chinoiserie examples, became more popular.

Jackfield type ware is a lead glazed coarse earthenware that was originally produced in England from 1740-1790. Jackfield has a very hard, dark purple to dark reddish-grey paste. These thin-walled vessels have a deep, shiny, lustrous (often almost metallic-appearing) black glaze on the interior and exterior. Decorated Jackfield wares can have oil gilded or enamel floral or foliate designs, or be decorated with slip designs in sprigs, bands or lines. Jackfield production is historically associated with the town of Jackfield in Shropshire, however it was also commonly produced in Staffordshire by potters like Thomas Whieldon (thus the use of "Jackfield-type" wares). Its peak period of use was from about 1740-1760. Jackfield type ware made by Thomas Wheildon is characterized by a redder body and slightly more brilliant black glaze.

Lead glazed coarse earthenwares have a production date ranging from 1490-1900. It has a coarse earthenware paste, usually with some sand temper, ranging in color from buff to red. It is coated with a lead glaze with a smooth reflective finish. Clear glazes allow the paste color to show through, and pigmented glazes impart a different color to the surface. Colored glazes are most frequently green or brownish-green. Some examples can be decorated under the glaze with hastily-applied lines or loops, often in manganese-brown. This is a generic category of lead-glazed coarse earthenware pottery that encompasses all those varieties that are not described at the type level. It is found on

Spanish colonial American sites dating from the sixteenth century to the twentieth centuries, and is not a particularly useful category for dating. Utilitarian glazed earthenwares were probably among the first products made at New World pottery production centers in a number of places and variability in this category is considerable. These are normally described during classification by paste, glazing and vessel form characteristics, and considerable taxonomic work still remains to be done in this category.

Lead glaze redware- See redware.

Molded annular ware- See annular ware.

North Devon gravel tempered ware is a lead glazed coarse earthenware that was originally produced in England from 1680-1750. Its paste is thick, compacted, hard, pink to peach in color, and may have a grey core. It is tempered with large quartz grains and pebbles that can protrude through the glaze. Vessel interiors are covered with a light brown to apple green or mottled yellow-green lead glaze, and may be speckled with orange. Exteriors are well-smoothed, with smoothing marks visible, and frequently has a faint reddish film. North Devon gravel-tempered ware is one of at least three utilitarian pottery types imported to the Americas from the North Devon region of England. North Devon sgraffito ware is identified by its incised slip decoration of brown motifs on a yellow ground. North Devon gravel-free (also known as North Devon smooth or North Devon plain) is distinguished by the absence of the gravel temper.

Nottingham stoneware is stoneware that was originally produced in England from 1700-1810. It has a thin, hard, grey, orange or buff stoneware paste. Its surface is brown and lustrous, often with a burnished metallic appearance produced by the use of a lustrous brown slip under very fine salt glazing. The glaze color can vary from light brown to dark brown. Decoration can include applied grog or crumb elements, machine-turned and rouletted patterns, applied molded elements, sprigging, piercing, and incised names, dates and floral elements. Fragments often have a thin white line separating the glaze and body. Although referred to as Nottingham stoneware, this ceramic variety was also produced in other parts of England such as Burslem, Staffordshire, Derbyshire, and Yorkshire. The typical "orange peel" finish of salt-glazed wares is barely evident on Nottingham stoneware. Applied crumb and grog design was used between about 1740 and 1780, and the use of molded, pierced, sprigged and applied decoration developed around 1750. Incising and Engine turning were used throughout the 18th century.

Pearlware is a refined earthenware that was originally produced in England from 1780-1840. It has a white to light cream-colored, thin, hard, compact paste. It has a white to faint bluish white clear lead glaze, caused by the addition of cobalt to the glaze. There is

a bluish cast where glaze pools. Undecorated pearlware vessels were considerably less common than decorated varieties, and many archaeologically-recovered sherds without decoration were undoubtedly fragments from decorated wares. The paste of pearlware produced after 1810 was heavier and whiter than earlier examples, and had a harder lead glaze, varying in color from almost clear to a deeply bluish tint.

Shelledge pearlware is a refined earthenware originally produced in England from 1785-1840. It is essentially just pearlware with rims that are scalloped or plain, and decorated with a variety of impressed or embossed designs. Rims are painted with a thin band of color. Blue and green are common, although pink occurs occasionally.

Polychrome hand painted pearlware is refined earthenware originally produced in England from 1795-1820. It has white to light cream colored, thin, hard, refined earthenware paste. It has a white to faint bluish white clear lead glazed background, caused by the addition of cobalt to the glaze. There is a bluish cast where the glaze pools. There are delicately painted floral wreath designs in olive green, brown, blue, and mustard yellow. If the motif occurs on creamware, the background is pale creamy yellow. This style of polychrome hand-painted refined earthenware is also known as "Gaudy Dutch". It can occur on a background of pearlware or creamware, however the dates are currently thought to be the same for both.

Slipware was originally produced in the United States from 1750-1825. It has a coarse earthenware paste that varies in color from light red or orange, and less commonly, buff and yellow. The slip decoration could be trailed, marbled, overall slip washed, banded or sgraffito, using combinations of white, yellow, light brown, dark brown and green. Green decoration was usually applied over a base of white slip. Designs include a wide variety of floral and zoomorphic motifs, as well as inscriptions, dates, and abstract designs consisting of bands, stripes, squiggles, scrolls, dots and lobes. Interiors of many hollow forms were covered in a white slip wash before decoration, and were lead glazed over the slip decoration. Moravian slip-decorated wares are distinct from English Staffordshire slipwares in their red-colored paste, their motifs, and their use of green decoration and highlighting. They were produced by German potters who settled in North Carolina and Pennsylvania in the 18th century, and the vessels exported widely in Eastern American by the late 18th century.

Sponge painted pearlware- See pearlware.

Staffordshire slipware is slipware originally produced in England from 1675-1770. Its paste is a coarse earthenware, buff or tan in color, often with visible mineral tempering. Vessels can be either wheel-thrown or bat molded. Its surface is covered with white

and/or brown slip, and decorated in a variety of ways. A lead glaze is applied over the slip decoration, giving the pottery its characteristic yellow and brown appearance. Decoration methods include trailing slip designs, “jewelling” (placing dots of slip on bands of contrasting color); combing, marbling (joggling), and impressed designs. Platters are usually decorated only in one side, and typically have a crimped (“piecrust”) lip. This yellow and brown slipware is associated with Staffordshire; however it was produced in several centers in England. It was made in a wide variety of both utilitarian and tableware forms.

Tin glaze delftware- See delftware.

Transfer printed pearlware is refined earthenware originally produced in England from 1784-1840. It has white to light cream colored, thin, hard, refined earthenware paste. It has white to faint bluish white clear lead glaze, caused by the addition of cobalt to the glaze. There is a bluish cast where the glaze pools. Transfer printed designs are detailed, regular and naturalistic, usually covering most of the vessel surface. Production methods, colors, and motifs are chronologically specific.

Transfer printed whiteware is refined earthenware originally produced in England from 1830-present. It has clear lead glaze and the background is pure, paper white. Its paste is white to off white colored, thin, hard, and compact. The glaze is clear to light grey where it pools and may also be slightly bluish. Transfer printed designs made up of many tiny dots in red, pink, green, blue, brown and black. After 1850, Willow pattern is used for tea as well as table wares. During the 1830's romantic views were the most popular motif, and after 1870 Japanese styles gained popularity in brown designs on ivory backgrounds.

Unglazed coarse earthenware has various original production locations and was manufactured from 1490-1900, making it unhelpful in dating. It has coarse, mineral tempered, and incompletely compacted paste. It also has unglazed surfaces, that may be smoothed, or show evidence of firing effluvium. It occurs in virtually all described utilitarian forms, as well as plates, platters and bowls. Unglazed Coarse Earthenware is not a ceramic type, but rather a broad generic category that incorporates unglazed, coarse earthenware pottery that does not conform to existing type descriptions. Formal and associational attributes are critical to interpreting such vessels.

Westerwald stoneware is stoneware originally manufactured in Germany from 1650-1775. The paste can vary slightly in color from white to gray. Westerwald is salt-glazed and the vessels typically have cobalt blue decoration, and after about 1665, sometimes have manganese purple (Noel Hume 1969:281). The most common form is the jug, with most of the surface covered by relief molding, stamps, and sometimes carving.

Occasionally found are jugs with narrow mouths, stamped decoration, and one to three relief-molded medallions on an otherwise undecorated body. Smaller drinking jugs, or rounded mugs, are found, but cylindrical mugs are rare before the later 17th century. Chamber pots with 1630s dates exist (Hurst et al. 1986:224), but the form remains rare until the 18th century, when they become extremely common.

White ironstone ware is a refined earthenware originally manufactured in England from 1830-1940. It has a white, hard, almost vitrified paste. The paste is usually thick because vessels were often utilitarian. The background color is white, but may have a faint bluish cast. It has a thick, clear, glasslike glaze, with a network of very fine crazing appearing underneath the glassy surface. It is usually not decorated but can be transfer printed. This common nineteenth century utilitarian pottery is part of the general category of English "Stone China". It is referred to in the archaeological literature as "Undecorated White Granite Ware", or as "Undecorated Ironstone", after Mason's Patent Ironstone China (which was a specific brand of stone china patented in 1813). Undecorated Stone China is most common after ca. 1840, and most of the granite wares, and ironstone pottery before that date were decorated with transfer printing, painting, enameling or a combination of these.

White salt glazed stoneware is stoneware that was originally manufactured in England from 1720-1770. It has thin, light grey or white, vitreous, dense stoneware paste. It also has a salt-glazed surface, producing a glossy, white fine "orange peel" finish. When decorated, techniques include press molding, slip casting, engine turning, and incising. These were sometimes combined with overglaze painting and transfer printed designs. Early examples (before 1720) have grayer paste and are dipped into a thin white slip before firing, producing a slight division between glaze and body, and a diminution in orange peel finish. Dipped mugs often have a brown rim edge. Although early, brown edged dipped white salt-glazed pieces stayed in production through much of the 18th century. White salt-glazed stoneware tablewares were gradually superceded by refined earthenwares after ca. 1760.

Whiteware is refined earthenware originally produced in England from 1830-present. It is a white to off white colored, thin, hard, compact paste. It has a clear lead glaze, and the background is pure, paper white. The glaze is clear to light grey where it pools, but may also be slightly bluish. Blue tints may also added to the glaze, to achieve a similar appearance to pearlwares.