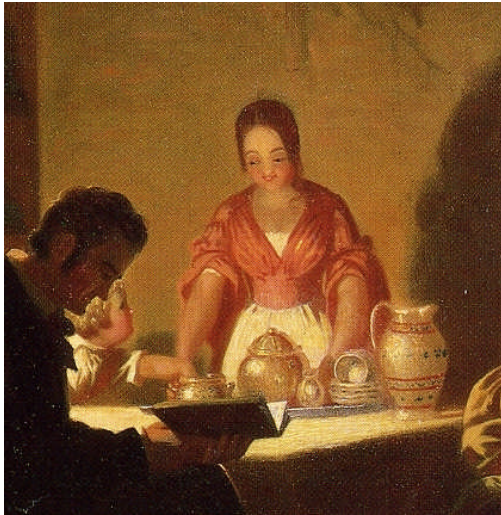


***RESULTS OF PHASE III ARCHAEOLOGICAL INVESTIGATIONS
AT THE
GIFFORD SITE (11P571),
A LATE 1830s FARMSTEAD IN RADNOR TOWNSHIP,
PEORIA COUNTY, ILLINOIS***



Fever River Research
Springfield, Illinois

2006

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by
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prepared by
Fever River Research
Springfield, Illinois

for

Clark Engineers
Peoria, Illinois

2006

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COVER ILLUSTRATION: Details from *Family Life on the Frontier* (top; painted by George Caleb Bingham sometime prior to 1845), and *View of a Farm on the Illinois Prairie* (bottom; a watercolor painted by Karl Bodmer in 1833) (Shapiro 1993:8; Madden 1974:115).

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Abstract

During the late summer and fall of 2004, Fever River Research conducted archaeological mitigation of the Gifford Site (11P571), a later 1830s farmstead located in Radnor Township, Peoria, County, Illinois. Located within a prairie setting, this early site was initially occupied during the middle 1830s, within a few short years of the arrival of the townships first settlers. Located within a relatively large expanse of wet prairie, the location of the site is somewhat out of the ordinary for early settlement locations. The archaeological investigations consisted of the machine stripping of the plow zone from the entire site, which resulted in the exposure of a very limited number of features. The three main features exposed at this site include a relatively large cellar, a combination floor drain and drainage ditch associated with the cellar, and a well. The cellar and adjacent drainage ditch contained a wealth of artifacts associated with the apparent occupation of the site. Artifacts from these features suggest that the site was abandoned by circa 1839-40. Although it is unclear who occupied this site, it would appear that the site was occupied by a rather well-to-do New England family—and the archaeological investigations have given us new insights into the quality of life associated with these early occupants of this region.

Introduction

Midwestern farmers are arguably the most productive farmers the world has ever seen. Modern equipment (such as diesel tractors, 16-bottom plows, and air-conditioned combines) and methods, coupled with some of the most fertile land in the world, has resulted in production rates that far exceed those of a generation earlier. Today, Illinois agriculture is characterized by large corporate farms that generally specialize in single crop production (especially corn and/or beans). For much of Illinois' history, farming was a family affair rooted in tradition and based on a system of diversified cereal grain and livestock production. Over the past 50 years, the face of Illinois agriculture, the character of the rural agricultural community, and the cultural landscape associated with that traditional way of life, has changed dramatically. With the commercialization and industrialization of Midwestern agriculture, the era of the small, diversified, family farm (and the associated way of life) has quickly become a thing of the past.

This report summarizes the results of archaeological investigations conducted by Fever River Research (Springfield) at the Gifford Site (11P571)—an early nineteenth century farmstead located near Peoria, Illinois. This historic archaeological site, which represents one of the first generation family farms established in this township, was located on the south slope of an upland ridge overlooking Fargo Run (a tributary of Kickapoo Creek), approximately two miles northwest of the present-day limits of Peoria. Illinois Route 91 runs one-quarter mile west of the site and intersects with U.S. Route 150 two miles to the south. At the time of the field investigations, the site was situated within a large field used for row crop production. However, the site was encompassed within a new 222-acre commercial development known as Franciscan Prairie Point—which has since been developed.

The Gifford Site, initially designated as Fargo Run Site No. 1, was identified during a Phase I archaeological survey of the Franciscan Prairie Point development (Figures 1-3). This archaeological survey was conducted by Fever River Research in March 2003. The surface artifacts recovered from the site suggested that it was associated with a short-term farmstead occupied during the 1830s or 1840s. Mansberger (2003:5) recommended that Phase II testing be carried out at the site, in recognition of the potential contribution the site could have to our understanding of the early American occupation of this region. Upon review, the Illinois Historic Preservation Agency (IHPA) determined that site 11P571 was potentially eligible to the National Register of Historic Places under Criterion D (archaeology) and indicated the need to either: 1) protect the site with a deed covenant, in the event that the proposed development posed no adverse affect; 2) or conduct Phase II archaeological investigations prior to construction in order to evaluate the significance of the site (Haaker 2003 [IHPA Log No. 009061103]). In 2003, Phase II archaeological testing of the Gifford Site was conducted by Fever River Research under subcontract to Clark Engineers, Inc. (Peoria, Illinois). Based on the Phase II investigations, the archaeological site was determined eligible for listing on the National Register of Historic Sites (Mansberger and Stratton 2003). As the Gifford Site could not be avoided by the planned development, Phase III archaeological mitigation was initiated by Fever River Research in late 2004.

The archaeological investigations conducted at the Gifford Site have illustrated that this site was relatively undisturbed and had well-preserved subsurface features dating from a middle to late 1830s context. As the site appears to have been occupied for a relatively short-term period of time, it has provided researchers with an invaluable glimpse into the material culture and lifeways of an initial settlement-period prairie farmstead in Peoria County. Complimenting the material culture is the archival record, which is particularly rich and detailed. The results of the archaeological mitigation are the focus of this report.

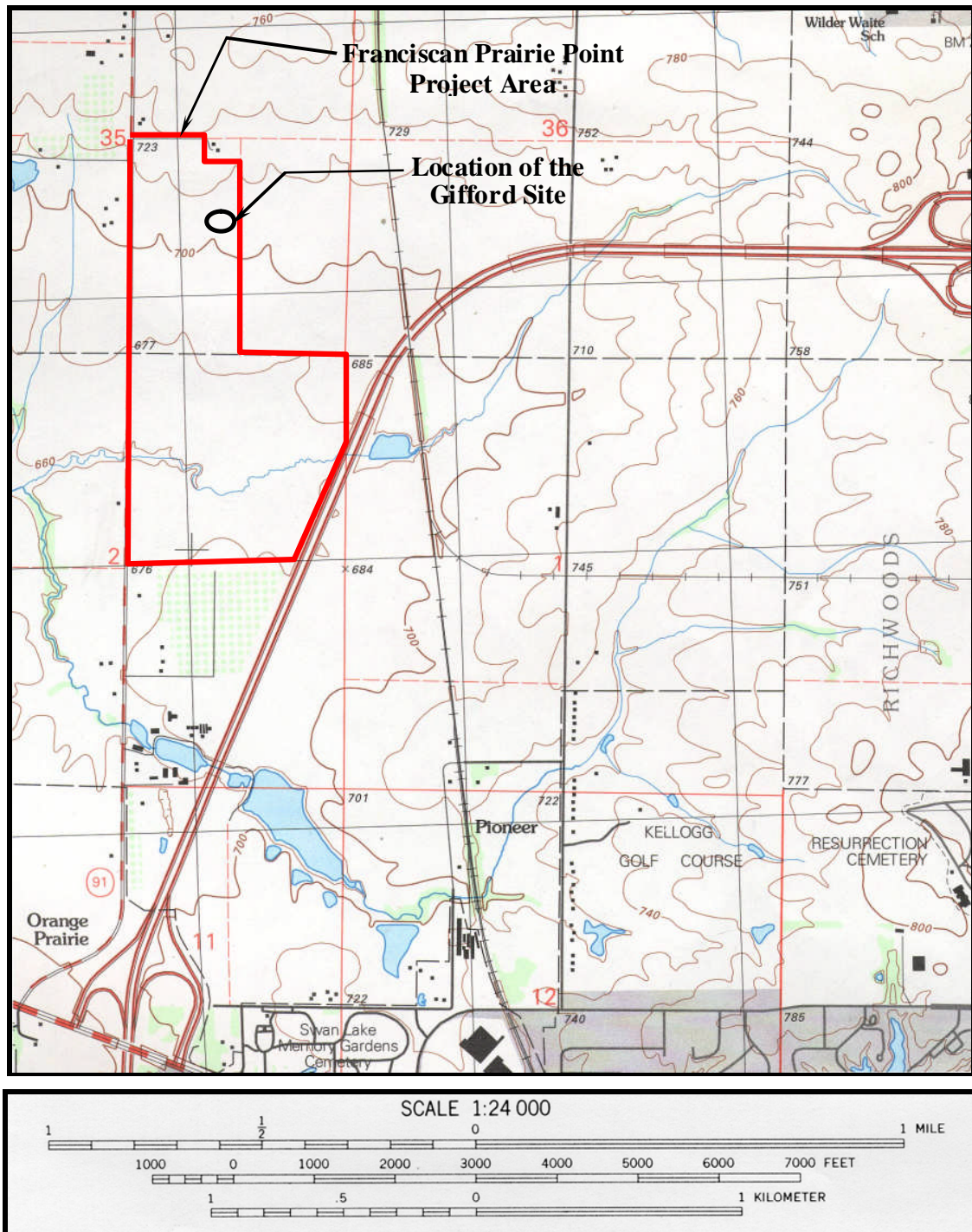


Figure 1. Location of the Gifford Site and Franciscan Prairie Point project area, as shown on the USGS 7.5 minute topographical map, Dunlap Quadrangle, Peoria County, Illinois (United States Geological Survey 1996).

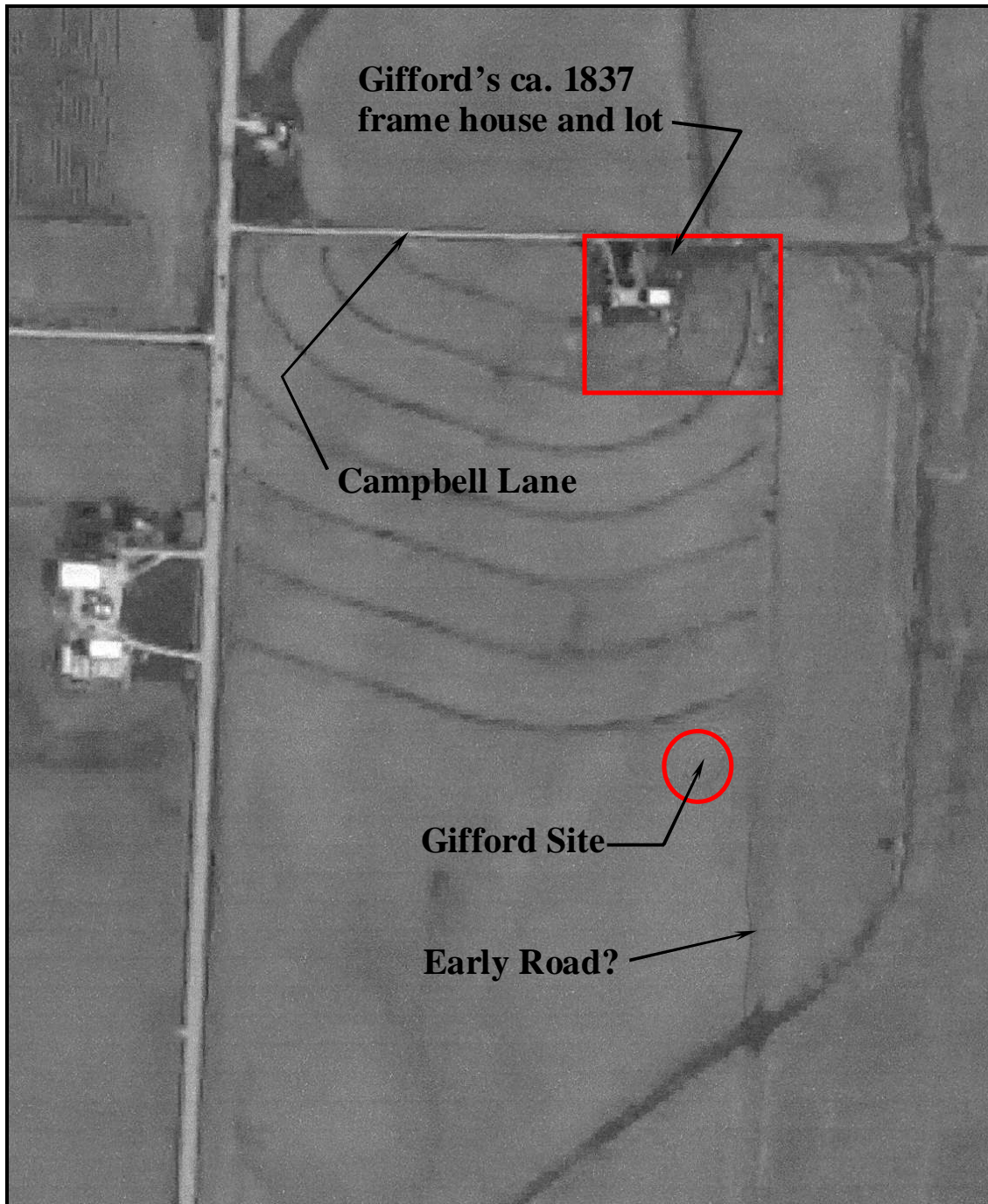


Figure 2. Aerial view showing the location of the Gifford Site (circled in red) and site conditions present at the time of the survey. The historic farmstead that succeeded the Gifford Site appears at the top of the view, directly north of the site. This farm house probably represents the house constructed by Gifford in circa 1837 (and discussed in Bailey's 1839 lease with Gifford), and reported to be the first frame dwelling in the township. It was later occupied by the farmer Robert Campbell. The concentric rings shown are earth berms created for contour farming to prevent erosion.

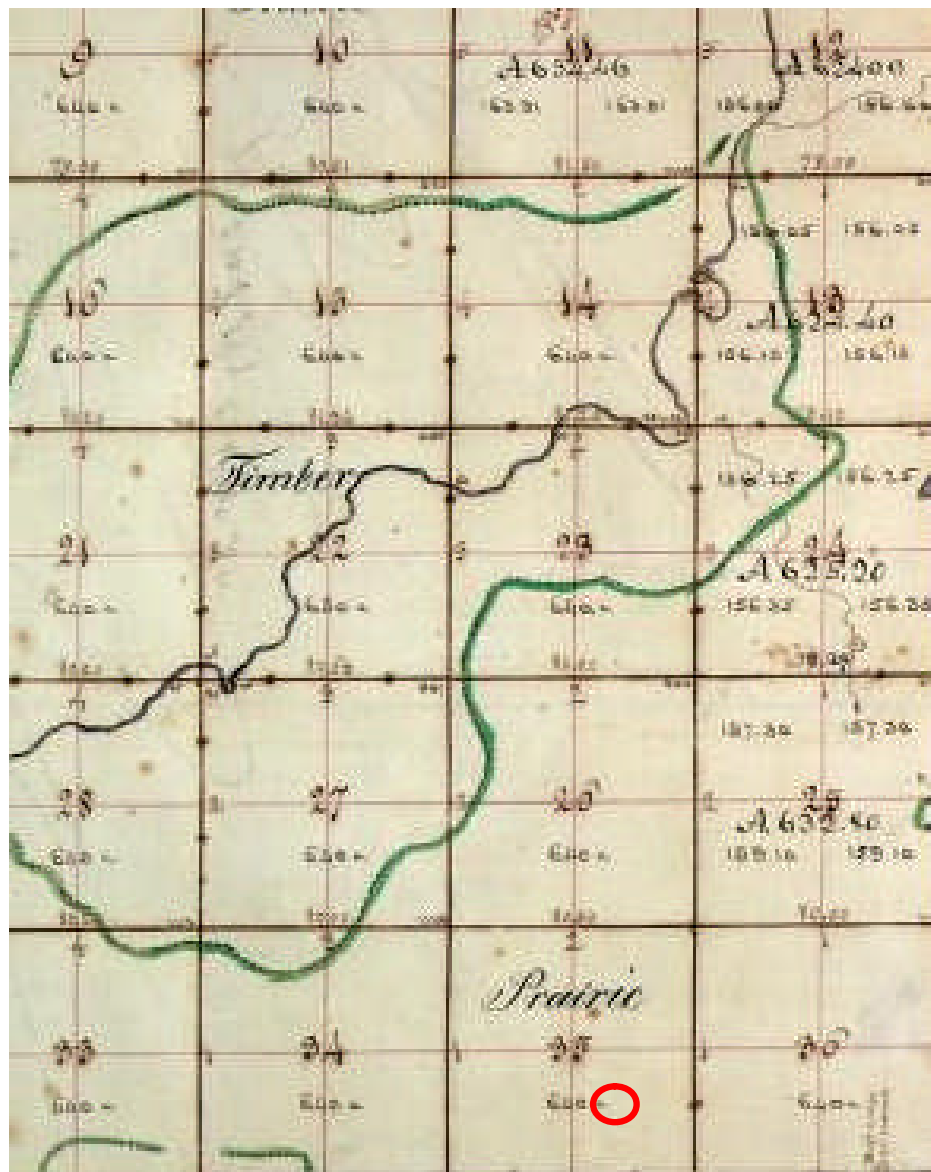


Figure 3. The Gifford Site was located within what was originally a prairie environment—well removed from a prairie/timber border (USGLO 1844). Located over 1 ¼-miles from the nearest timber, the Gifford Site’s location within a prairie environment was unusual for an early farmstead location.

GEOGRAPHICAL AND HISTORICAL SETTING

The Gifford Site (11P571) is located in the SE¼, NW¼, SE¼ of Section 35 of Radnor Township (Township 10 North, Range 7 East), in east-central Peoria County (Figures 1-2). Peoria County, lies approximately seventy-five miles north of the geographical center of Illinois and is bounded by the Illinois River on the east; the Illinois River and Fulton County on the south; Fulton and Knox County on the west; and Marshall and Stark counties on the north. One of the significant aspects of the county's location is its position at a sharp bend of the Illinois River, which divides that river's lower and upper segments. The county covers approximately 630 square miles and is divided up into nineteen townships. The Illinois River runs approximately fifty miles along the eastern and southeastern borders of the county. The northwestern townships are intersected by about twelve miles of the Spoon River, and Kickapoo Creek runs through the center of the county (Johnson and Company 1880: 291). Originally, the county was equally split between timber and prairie. Most of the prairie land was located in the northern and western sections of the county. Another portion of prairie, about one to three miles wide, ran along the river from the county's northeast corner to the Kickapoo outlet (Johnson and Company 1880: 291). Both coal and stone resources were abundant in the county.

Early Project Area History

The county and city of Peoria are named after the Peoria Tribe, a band of Illiniwek (or Illinois) Indians who occupied this part of Illinois during the seventeenth and eighteenth centuries. The band's principal village, Pimitoui, was located near the foot of Lake Peoria, close to where the city of Peoria eventually would be founded. The first non-natives to enter the central Illinois River Valley were Father Jacques Marquette and Louis Jolliet, who passed through the area in 1673 after their voyage down the Mississippi. In 1680, La Salle led an expedition down the Illinois River and established Fort Crevecoeur on the east side of Illinois River, one mile south of Peoria Lake. This installation was intended to serve as a trading post and a symbol of French hegemony in the Illinois Country. Only three months after its construction, however, the fort was looted and destroyed by its own garrison during La Salle's absence. It was never rebuilt (Howard 1972:28, 31; Alvord 1987:82-83). During the winter of 1691-1692 Henri de Tonti, La Salle's former lieutenant, relocated Fort St. Louis from Starved Rock (opposite present-day Utica) to Pimitoui. This post eventually attracted a number of permanent French settlers, thus becoming the first permanent European village in Illinois (Alvord 1987:100).

When Great Britain acquired the Illinois Country from France in 1763, the region had about 3,000 non-native occupants (i.e. French and Africans). The majority of this population was concentrated in the American Bottom region of southwestern Illinois, where the French had founded the villages of Cahokia, Kaskaskia, Prairie du Rocher, Chartres, and St. Phillippe along the Mississippi River. Pimitoui represented an isolated enclave of French settlement on the Illinois River (Andreas 1873: 18). In 1778 the French settlers at Pimitoui started a new village south of the old one that was positioned adjacent to the southern outlet of Lake Peoria. This village was named La Ville de Maillet after John Baptiste Maillet, the first non-native who built

there. By the middle 1790s, the old village had been abandoned completely, and La Ville de Maillet was known more simply as “Peoria” (Johnson and Company 1880:274, 287; Andreas 1873:18). In 1800 there were approximately 100 residents in Peoria (Alvord 1987:407).

The French inhabitants at Peoria suffered grievously during the War of 1812, when their village became the target of several American military expeditions. In November 1812 a force of Illinois militia under the command of Captain Thomas E. Craig plundered and burned the village, under the suspicion that the French inhabitants were sympathetic to the British and were aiding their Indian allies. In addition to destroying the village, Craig’s men carried off forty inhabitants as prisoners. Craig’s actions were widely censured at the time, and the French inhabitants eventually received partial compensation for their losses (Alvord 1987:445; Johnson and Company 1880:275). In the fall of 1813 a joint force of Illinois and Missouri militia under the command of Brigadier General Benjamin Howard marched on Peoria with the intention of destroying a number of Indian villages in the surrounding region. After reaching Peoria, Howard’s men erected a wooden stockade they named Fort Clark (in honor of Revolutionary War hero George Rogers Clark) that was briefly garrisoned to protect American interests in the area. After the fort’s garrison was withdrawn, the village of Peoria seems to have remained abandoned for a couple of years. In 1818 or 1819 the Indians set fire to the unoccupied fort (Johnson and Company 1880:276-278).

One result of the military expeditions to Peoria during the War of 1812 was that it stimulated American settlement in the region. Militiamen who had participated in the expeditions brought back glowing reports about the beauty and quality of the land in the “Fort Clark Country.” It was reports of this kind that encouraged a group of settlers from Shoal Creek, in Clinton County, to move, en masse, to Peoria County in the spring of 1819. The Abner Eads Family was the earliest of the Shoal Creek families to arrive, and they had the distinction of being the first Americans to settle at the site of Peoria. During this period, American settlers generally referred to the village as Fort Clark, rather than Peoria (Johnson and Company 1880:279-280; Andreas 1873: 18). Peoria County was included within Illinois’ extensive Military Tract,¹ which had been set aside by Congress as bounty land for veterans who had served in the War of 1812. In lieu of cash payment for their services, veterans were offered 160 acres of land in the Tract. While a good number of veterans did take this opportunity to make a new start in Illinois, many sold their patent rights to Eastern speculators or other parties.

Peoria County was organized formally by an act passed by the Illinois General Assembly on January 13, 1825. Among other things, this act established the county boundaries, the county seat (Peoria/Fort Clark), and set the dates of the first county election. The first duty of the newly elected county commissioners was to secure title to the land on which the county seat was located. This effort was complicated, however, by pre-existing French land claims and a counter-claim issued by James Latham. The controversy was not finally settled until 1834, when James Latham’s heirs settled out of court (Johnson and Company 1880:318-320; Rice 1912:87, 93). In the meantime, Peoria had been surveyed and platted, along American lines, in 1826 (Johnson and Company 1880:318). The town eventually developed into a major river port,

¹ The Military Tract covered some 3.5 million acres located between the Mississippi and Illinois Rivers (Carlson 1951).

transportation hub, and manufacturing center. By 1860 it had become the second largest city in the state.

When Peoria County was created in 1825, the lands of Cook, Tazewell, Putnam, Warren, and several other future counties were attached to it. By 1831, all of these counties had been organized, and Peoria County had been reduced to its present boundaries. During this period, the county was divided into three large precincts for voting and administrative purposes; these were the Peoria, La Salle, and La Marsh precincts. Subsequent population growth created the need for smaller voting units, and in June of 1837, the county was divided into thirteen units or precincts (Rice 1912:98-99). In the fall of 1849, the electors voted to adopt the township system of government, and in 1850 the following townships were organized: Hollis, Rosefield, Orange, Richwoods, Chillicothe, Benton, Akron, Limestone, Princeville, Jubilee, Millbrook, and Trivoli. Benton was later renamed Fremont, and then called Radnor, after one of the early European settlers of that area. In June of 1850, Orange Township was renamed Kickapoo (Rice 1912:101).

As noted earlier, the earliest historic-era settlement in what is today Peoria County was located along the banks of the Illinois River, near the south end of Peoria Lake. By the mid-eighteenth century, a small village of French settlers had been established at this location. Euro-American Settlement in the uplands of Peoria County surrounding this village was limited until the early years of the nineteenth century. In 1837, in discussing Peoria Count Peck noted that “its principal settlements are Peoria, Kickapoo creek, La Salle prairie, Senatchwine, Prince’s and Harkness’ settlements” (Peck 1837:124).² Peck further noted that “on the forks [of Kickapoo Creek] there is much excellent land, with groves and points of timber, interspersed with barrens. The country bordering on the main creek has considerable bodies of fine timber, but the land is generally too uneven for convenient cultivation” (Peck 1837:234).

The early settlers of Peoria County—the majority of whom were pursuing agricultural lifestyles—tended to locate along the fringes of timbered waterways, and the location of these early farmsteads in Peoria County generally follow this pattern. The heavily timbered Kickapoo Creek drainage, which flows into the Illinois River immediately south of the village of Peoria, represented prime agricultural lands for the circa 1830s pioneer settler. These lands extended approximately 35-40 miles west of Peoria into the adjacent uplands. Fargo Run [Creek] is located immediately to the northwest of Peoria, flowing in a westerly direction and joining the larger Kickapoo Creek near present-day Jubilee College State Historic Site. One of the aspects of Fargo Run is that it flows in a rather straight path towards the Illinois River valley, and that it has long prominent ridges along both the north and south of the creek—two characteristics that made it well suited for early travel.³

² Peck (1837) is the second edition of his work, which originally came out in 1834. This description of Peoria County may be more reflective of 1834 than 1837. Prince’s Settlement was described by Peck (1837:277) as being located “on a branch of Spoon river, twenty miles northwest from Peoria, in ten and eleven north, ranges six and seven east. Here are three groves of timber, from which at least one hundred farms might be supplied. The soil is a rich clay, and undulating. The present population does not exceed fifteen families.”

³ Fargo Run was probably named after Thomas Fargo, who settled near the mouth of the creek sometime during the 1830s. The exact date of his arrival is unknown. Thomas purchased a small parcel (Lot 2, W¹/₂, NE¹/₄, Section 16, Richwood Township) on July 7, 1835—in what was the Mt. Hawley area. In November 15, 1838 (what may have been the first day these lands were available for sale), Thomas Fargo purchased the NW¹/₄, Section 31 (Radnor

The Gifford Site does not fit this model of early site location, as it was not situated adjacent to a timbered waterway or adjacent to a timber/prairie border. The Gifford Site was situated in the middle of a large prairie, approximately 1¼ mile from the nearest timber (see Figures 3-4). William Moore also may have settled in this prairie environment at an early date immediately to the east of the Gifford Site (see Figure 5). It seems unlikely that these families would have settled at this location at this early date solely to experiment with prairie agriculture. The explanation for these sites being located in the middle of this prairie setting may be related to the presence of an early road (or roads) crossing the prairie at this location.

Regional Transportation Corridors (with emphasis on the Peoria to Rock Island Trail)

Early communities such as Peoria were not located within a vacuum, but were connected to the outside world by a series of transportation corridors. The location of the early village of Peoria along the banks of the Illinois River was due to the significance of this river as a transportation corridor, and Peoria quickly developed into a major regional river port. Similarly, several early overland transportation corridors (or roads) connected Peoria (and/or early Fort Clark settlement) with the greater “outside world” (Figure 5). A couple of the earliest of these roads connected Peoria with the mouth of the Rock River (present-day Rock Island), to the southern tip of Lake Michigan (present-day Chicago), and to the central Sangamon River valley (present-day Springfield) (see Figures 6-7). The early road to the central Sangamon River valley extended past Springfield to present-day Edwardsville. A fourth overland corridor potentially connected Peoria with American military fortifications located near the lower rapids along the Mississippi River near present-day Warsaw (Hancock) and Fort Madison (Iowa). These early overland corridors may very well have been established during late prehistoric times. Whether pre-existing or not, these overland routes were significant transportation corridors during the early Territorial period in Illinois, with Fort Armstrong located at the mouth of the Rock River, Fort Dearborn located at the south end of Lake Michigan, and with the greater American Bottom French and American settlements (and Fort Edwardsville) located at the southern end of what became known as the Edward’s Trace.

Beginning in circa 1820, with the discovery of lead in northwestern Illinois, a rush of prospectors began to head for the mouth of the Fever River (and the lead mine district of northwestern Illinois and southwestern Wisconsin). The resulting rush of travelers to this area was one of the first—if not the first—mining frontiers to develop in the early Republic. Miners from around the country flocked to the Galena area. During these early years (very late 1810s and early 1820s) travel to the Galena area was difficult. Many traveled up the Mississippi River, but river travel past the lower rapids at Fort Edwards (Hancock County) was fraught with difficulty and uncertainty. Additionally, another set of rapids known as the Upper Rapids adjacent to Fort Armstrong (Rock Island County) further hindered river travel north of that point. Many travelers during these early years took an overland route from Peoria, traveling by foot, horse, or even wagon to Fort Armstrong (Rock Island) and then following the east bank of the Mississippi River to Galena. The first half of this trip followed a path north out of Peoria,

Township). Fargo was probably living at this rural location in Radnor Township near the mouth of the creek prior to his 1838 purchase of the land.

skirting the upper reaches of the East Branch Kickapoo Creek, then following the divides located along the east side of the Spoon River drainage, crossing the upper reaches of that drainage just south of the present-day communities of Toulon and Wyoming (in Stark County) and continuing along the divide to the present-day community of Kewanee eventually crossing the Green River and continuing into the lower reaches of the Rock River valley. This route was later to become known as the Peoria to Rock Island State Road. The Rock Island Railroad line from Peoria to Rock Island (which was constructed between 1867 and 1871) closely followed the route of this early road, at least over its eastern half.⁴

By 1830, several additional roads had been established in this region intent on reaching the Galena lead mines. One of the most significant early roads leading out of Peoria was what was to become known as the Peoria to Galena Road, which headed north out of Peoria towards the central Rock River valley. In the Spring of 1825, Oliver Kellogg set out in a wagon from Peoria to Galena. The route that Kellogg took crossed the Rock River approximately 3 miles upstream from what was to become Dixon (Lee County). Kellogg's trail took a somewhat circuitous route to Galena, traveling a bit too far to the east and north. The next spring, John Boles took a similar, albeit slightly more direct route. Boles trail, which split from the Kellogg trail south of the Rock River, crossed the Rock River at Dixon. Two other early routes north to Galena were the Lewistown and Beardstown Roads. The Lewistown Road connected Springfield with the lead mine district centered at Galena (Jo Daviess County). It crossed the Illinois River at Havana, and generally followed the divide along the east side of the Spoon River and crossing the Rock River near Prophetstown. This road passed through western Peoria County, potentially passing through the Princeville vicinity. This road was fairly short lived, being replaced by a road (often referred to as the Beardstown Road) crossing the Illinois River at Beardstown and traveling along the divide along the west side of the Spoon River, passing in a northerly direction through Rushville and Knoxville.

These early "roads" and/or overland corridors were unimproved trails that generally followed the high ground located along the natural divides between the various rivers and creeks that drained these lands. The exact routes of these early trails were not marked and often meandered along these ridgelines. River crossings, particularly along the major streams such as the Rock or the Spoon Rivers, were often more established locations that quickly became the site of a tavern, farmstead, or even a mill. Unfortunately, few early maps depict the location of these early roads or trails to the detail that current researchers would prefer. Figure 5 depicts the project area in circa 1825. Other than Fort Clark located along the west bank of the Illinois River, few cultural features are documented in this region at that time on this map (Melish 1820). The lack of cultural features (such as trails) on this map does not imply that such features were not present in 1825. Subsequent maps, such as Tanner (1830), Mitchell (1834), or Burr (1835) illustrate more detail due in part to the increased settlement of this region during the later 1820s and early 1830s. By 1830, the community of Peoria had developed as a incipient transportation hub—particularly due to the growth of the lead mine district of northwest Illinois. Additionally, Peoria and adjacent counties had been formed by this date. Tanner's map entitled *The Travellers Pocket Map of Illinois* (Figure 6, left) depicts two roads heading out of Peoria—one to the north

⁴ Archaeological site 11SK31 is a section of dirt road located in Stark County near Toulon that has been identified as a remnant of the "Toulon Trail" (Santure 1998). This approximate 1,900' wagon road may represent a section of this historic Peoria to Rock Island roadway.

(and the lead mine district of northwestern Illinois), and one to the south (through Lewistown and Rushville, to Quincy). Mitchell's *Map of the States of Ohio, Indiana, and Illinois with the Settled Part of Michigan* (Figure 6, middle) illustrates three roads heading out of Peoria—one to the north (and the Lead Mine District), one due west (towards Knoxville), and the other to the south/southwest (towards Lewistown). Burr's map, simply entitled *Illinois* (Figure 6, right) depicts a relatively similar landscape with only two roads heading out of Peoria. Of particular note to this project is the route heading north out of Peoria, which splits into two distinct roads (representing the Kellogg and Boles Trails) north of Peoria. The earliest map (Tanner 1830) depicts this split 29 miles north of Peoria in what was then Putnam County (now Stark County). At this location is depicted the town of Alexandria. The later map (Burr 1835) depicts a similar split in the road, albeit much closer to Peoria—at a location near the prominent northward bend of Kickapoo Creek (near present-day Duncan). The community of Alexandria is depicted on both maps immediately across the Peoria/Putnam county line—in the vicinity of what is today Wyoming (Stark County). The Mitchell (1834) map does not illustrate the split in this road, nor the town of Alexandria. Figure 7 illustrates two maps (Mitchell 1837, 1846) that depict a more established road network. Both of these maps depict the Peoria to Rock Island Road, which passes from Peoria, to Princeville, and Wyoming.⁵

It is the Peoria to Rock Island Road that is of most interest to the current research. Although this road was not emphasized on late 1820s or early 1830s maps, this particular road—or more correctly “trail—was a remnant of an earlier trail system pre-dating the arrival of the American settler. As Rennick (1935:365) states, “Other than the road to Fort Clark from the south, which came down through Cole Hollow to the Illinois River, and the *Indian trail to the Mississippi River*, there was no trail or road known that lead to this village...[italics added].” Rennick (1935:366) clearly recognized the importance of the discovery of lead in northwestern Illinois to the development of Peoria. He states that “The ‘lead rush,’ as it was called, had much to do with the early history of Peoria. Many of the able-bodied men in this vicinity joined the throng.” Rennick's early research noted that “The first to go [to the Lead Mine District] went by the *old Indian trail from Peoria through the present village of Princeville, south of Wyoming, south of Toulon and on to Rock Island*; and then up the trail from Rock Island to Galena [italics added]. In yet another location, Rennick (1935:415) stated that “Nearly all the able-bodied men at Peoria found their way to the mining camps in Galena. *The first of these to go went by the way of Rock Island and up the trail along the Mississippi*; and after 1825, as it has been stated, they took the Kellogg Trail and what became the Peoria and Galena Coach Road.” As Rennick noted in 1935, prior to 1825, the most logical manner to reach the upper Mississippi River valley from the Peoria Lake region, was to follow the “Indian trail” overland towards the mouth of the Rock River.

Unfortunately, the route of this early trail, unlike the later surveyed state roads of the 1830s, has not been passed down through time. Nonetheless, common sense tells us that this

⁵ Neither Peck (1837) nor Adams (1968) references any community at this location named Alexandria. Peck (1837: 313) does reference Wyoming, which he describes as “a town site and post office on the east side of Spoon river, on section 2, township twelve north, six east, on the mail road from Hennepin to Knoxville.” It is interesting that Peck makes reference to this mail route through Wyoming, but fails to note the presence of the earlier Peoria to Rock Island trail (by now a road).

early trail followed the ridge top divides (which were often covered in prairie grass⁶), utilizing the various high points present on the landscape (such as Mt. Hawley) as points of navigation. As Rice (1912:323) recounts, “the roads in an early day followed the lines of the least resistance and wound about over the country every which way to avoid the steep hills and deep miry sloughs having for their objective a convenient and shallow ford across the larger streams.” As noted earlier, convenient stream and/or river crossings were significant locales that became relatively well-established places. In contrast, the route between these established locales was often less “entrenched” and/or more meandering in character.

Figure 8 depicts our current thoughts as to the potential route of this early trail through northern Peoria County. This route, as depicted in Figure 8, simply follows the various ridge top divides located between the various streams. The location of the Kickapoo River crossing was a bit more troubling, but a quick look at the 1861 and 1873 plats indicate three early river crossings—all three of which may have functioned as a viable route to the Rock River. These crossings are all in close proximity to the current Illinois Route 91 crossing. Taking advantage of the high ground, this trail takes a very circuitous route through what was to become Peoria County—passing through Orange Prairie in very close proximity to the Gifford Site. The trail appears to have followed the high ridge directly to the south/southwest side of present-day Princeville, and then on to the Spoon River crossing near the mouth of Camp Creek (south of the present-day community of Wyoming) where it continued on a distinctive narrow ridge between Indian Creek and Spoon River/Jack Creek to Kewanee (Henry County) and the headwaters of the Edward’s River.⁷ In Peoria County, the location of Prince’s early cabin near present-day Princeville (constructed in circa 1822) corresponds well with the proposed location of the trail. Similarly, the two locations in Radnor Township noted to be among the earliest improvements in the county—Miller’s cabin (Section 22), and Burlingame’s unknown improvements in Orange Prairie (Section 35)—are also located in close proximity to the projected location of this trail.

The location of the southern terminus of this early trail is much less clear. One possibility is that it proceeded in an easterly direction joining another early trail heading north out of Peoria. This second trail followed the high ridge and timberline along the western edge of the Illinois River trench (see Figure 8, indicated as “Trail B”), and probably followed the north bank of the river towards the upper reaches of the Illinois River valley and/or the southern tip of

⁶ Rennick (1935:366) commented that the prairie grasses along these ridge top divides was generally of a shorter variety than that “of the lower lands.”

⁷ The first settler of Stark County was an Isaac Essex, who moved to the upper reaches of the Spoon River valley in 1829 from Peoria, settling on the NE¼, Section 15 of that township—directly on this suspected route of the Peoria to Rock Island trail. Essex was joined by others from LaSalle Prairie and Prince’s Grove (Princeville), as well as Peoria (Rennick 1935:369; Shallenberger 1876; Sandham 1922). This area, located where the Peoria to Rock Island trail crossed the upper reaches of the Spoon River near present day Toulon and Wyoming, became known as the Spoon River Settlement. Isaac Essex was not one to stay put. In 1835, he purchased property in what was to become Drury Township in Rock Island Township, near the western end of the Peoria to Rock Island trail (cf. <http://essexcemetry.com>). Sandham (1922) recalls the early days of the Essex family along the Spoon River, and relates the family encountering Pottawattomie Indians using the trail during the winter months (with the aid of snow shoes) during the winter of 1830-31.

Lake Michigan.⁸ This road was the precursor to the Galena to Peoria (and/or Chicago to Galena) Road. These two trails appear to have intersected at a high point (potentially referred to as Mt. Hawley by early pioneer settlers) immediately adjacent to the bluff crest of the Illinois River trench.⁹ From that location, this trail could have proceeded down the valley slopes towards the Narrows (a convenient river crossing), or down a slightly different route towards what was to become the Peoria riverfront (approaching the village from the north, and passing by the location of the original French village).

There exists another potential interpretation regarding the location of the southern terminus of the Peoria to Rock Island trail. Another potential route may have deviated from this previously described route upon entering Orange Prairie. Upon entering Orange Prairie, this trail may have progressed in a southerly direction, passing in close proximity to the Gifford Site, crossing Fargo Run and following the ridge along the west bank of Big Creek into the Kickapoo Creek valley near current Pottstown (Figure 8, "Trail E"). From that location, the trail may have followed the Kickapoo bottom into the main Illinois River trench near present-day Bartonville (near the southern end of Peoria) and entering the city from the south.

Yet another possibility is that another trail split from the Peoria to Rock Island Trail at or near the location of the Gifford Site in Orange Prairie and headed in a westerly direction towards Jubilee and Brimfield (closely following the existing Orange Hill and Grange Hall Roads). This road would have followed the ridge north of Fargo Run Creek and crossed the Kickapoo River opposite Jubilee (and at the location of the Thomas Fargo family farm located in the NW¼ of Section 31). In discussing the early roads of Brimfield Township, Rice (1912:323) notes that "there was an east and west road on the half sectional line of the second south tier of sections

⁸ Rennick (1935:369) continues by noting that "on the high prairie side [of Medina Township] were two state roads, one from Peoria running north by Mount Hawley, the other branching from that one from Mount Hawley and running diagonally through to Princeville and thence northwesterly to Rock Island." Additionally, the early Peoria to Galena Coach Road was located on the bottoms immediately to the east of this trail. Much of recent research on the Peoria to Galena Trail and/or Coach Road has emphasized the most recent manifestations of that trail—the formal route surveyed in 1833 (Goitein n.d.). The earlier route may have been the one located on the bluff crest.

Rice (1912:280), in discussing the settlement of Medina Township (immediately adjacent to the east of Radnor Township), noted that the bottoms at this location were well sought after, due to their proximity to the river, as well as the fertility of the lands, and the fact that they were a combination of both prairie and timber. He notes the location of the LaSalle Prairie at this location, and that it "was in early days a distinctive settlement... [and] through it ran two state roads, one leading through Northampton to Galena [Kellogg trail], the other through Chillicothe, Henry and other points to Boyd's Grove, then on to Ottawa and Chicago." As Rennick (1935:369) has emphasized, "there were two trails"—the most obvious one was the later, state-surveyed road, whereas the other was the earlier, un-surveyed trail that potentially dated from a Native-American era—the later of which may have bypassed the low-lying bottoms along the west side of the Illinois River. More relevant to our discussion, Rennick continues by noting that "on the high prairie side [of the township] were two state roads, one from Peoria running north by Mount Hawley, the other branching from that one from Mount Hawley and running diagonally through to Princeville and thence northwesterly to Rock Island."

⁹ This junction point appears to have been located near the east end of Pioneer Parkway, where the parkway terminates with Knoxville Avenue (IL Route 88). Located immediately to the east of Knoxville Avenue at this location is the Mt. Hawley County Club. This short stretch of Pioneer Parkway may have received its name for its association with this early trail. Rennick (1935:394) noted that Mt. Hawley post office, which was established in 1837, was located near the corner of the Mt. Hawley and Mossville roads, and "nearly a century ago... was the social center for all the country north of Peoria until the Peoria and Valley Railroad came in 1854."

named the old Acme road. There was a heavy travel over this highway at one time but it is now vacated. I am of the opinion this was *at one time an Indian trail* from the finding of stone and flint implements along its course and probably connected the farms on the Illinois river with those on Spoon river highway.” This road is probably the same road passing through Orange Prairie. Besides connecting the Peoria Lake vicinity with the Spoon River valley (near present-day Knoxville), this route would have continued in a westerly direction towards the Mississippi River (within the vicinity of present-day Oquawka in Henderson County).

As noted above, the road that Rice (1912) mentions would have been an extension of that route through Orange Prairie heading towards Mt. Hawley. The early route from the Mississippi River, passing through the Spoon River valley near present-day Knoxville, probably had an alternative route into Peoria. Upon leaving the vicinity of Brimfield, this trail would have crossed near the present-day Route 150 crossing (an area referred to as the “Forks of the Kickapoo”), at which point it would have followed the ridge south of Fargo Run Creek. The eastern terminus of this trail may have also been located near Mt. Hawley on the northern edge of present-day Peoria. Many of these early roads converged at a natural high point located north of Peoria known as Mt. Hawley.

By 1839, regular stage travel was operating out of Peoria into those settled areas located north and west of the Illinois River. Peck (1839) details these stage routes, which ran from Peoria with destinations of Galena (three times per week), Oquawka (via Knoxville, three times per week), Monmouth (via Farmington, presumably only once per week), Fort Madison (in Iowa Territory, also via Farmington and presumably only once per week), Warsaw (via Canton), and to Stephenson (Rock Island County) (Peck 1839:197-98). The first stop on the trip to Oquawka was Charleston (later renamed Brimfield). By this date, this route probably followed the southern of the two routes discussed above (which corresponds closely to the existing Illinois Route 150). The first stop on the route to Stephenson (the name that the city of Rock Island was known by at that time) was at Wyoming (Stark County). Subsequent stops were at Wethersfield (15 miles further down the road), Richmond (another 15 miles further down the road), Green River (another 12 miles further down the road), Rock River (another 2 miles further down the road), and Stephenson (another 10 miles further down the road). Earlier, in 1837, Peck made reference to the Hennepin to Knoxville mail route through Wyoming, but fails to note the presence of the earlier Peoria to Rock Island trail, which by that time had been established as a road—apparently one of little consequence (Peck 1837: 313).¹⁰ It is interesting to note that Peck does not mention Orange Prairie or Mt. Hawley in either of his works (Peck 1837, 1839).

The sinuous character of these early trails and/or overland corridors was not to remain intact for very long. The early cross-country “wanderings” of these roads was a characteristic of the unsettled and/or unimproved conditions of the period. With increased settlement and landownership, and the agricultural improvements that came with the settler, the character of these early roadways quickly changed. As one Stark County historian noted during these early days of settlement, “there was no roads on the section lines... every man had his own trail. Enough trails coming together made a road. Everybody wanted to go diagonally across the other man’s land, but these trails had to be diverted when they came to fenced tracts, and this threw the

¹⁰ Peck (1837) is the second edition of his work, which originally came out in 1834. This description of Peoria County may be more reflective of 1834 than 1837.

roads more and more onto their present locations on section lines” (Sandham 1922). Dunlap (1902:102) makes a similar observation regarding the roads in Radnor Township. He states that “in the first settlement of the country the wagon-road took a straight course from Mt. Hawley to Princeville; but as the prairie became settled, every one would turn the travel around his own land, but was anxious to have it go straight through his neighbor’s. An attempt was once made to open up a State Road from Peoria to Rock Island, but the opposition to its going diagonally through the farms was so great it had to be given up.” Dunlap’s comment referring to the road as traveling in “a straight course from Mt. Hawley to Princeville” must not be taken too literally, as this route was at times fairly sinuous in its path following along the ridge top divides. By the later nineteenth century, little vestige of this early roadway was left intact within the Orange Prairie vicinity.

Radnor Township History

Radnor Township lies within east-central Peoria County. Kickapoo Creek flows south from the northeast corner of the township, makes a broad turn to the west, and exits the township in the southwest corner. This area may be what was referred to as “the Forks of the Kickapoo.” Hickory Run, a tributary of Kickapoo Creek, flows in a southerly direction just beyond the western border of Radnor Township. Another tributary, Fargo Run, drains westward towards its confluence with Kickapoo Creek more or less following along the common boundary between Radnor and Kickapoo Townships. The township is bordered by Akron Township to the north, Median Township to the east, Kickapoo Township to the south, and Jubilee Township to the west. During the early years of settlement, this area was known as Benton Precinct (which comprised much of Radnor and Kickapoo Townships).

The earliest American settlers in Radnor Township primarily came from the states of New York, Massachusetts, and Ohio as well as a few other eastern states. Relatively few Southerners settled in the area (Dunlap 1902:791; Bateman and Selby 1902:95). One source notes that a man named Miller was credited with being the first American settler in the township. He erected a cabin in late 1832 or early 1833 (presumably on Section 22) and remained there until no later than 1835; during this time, “he was ‘monarch of all he surveyed’” (Johnson and Company 1880:613).¹¹ Another source indicates that Erastus Peet was the first settler, arriving in the township in 1834 (Bateman and Selby 1902:95 Rice 1912:282). Bateman and Selby (1902:95) suggest that Robert Cline was the second to settle in the township, arriving from Oswego County, New York in 1835. Andreas (1873) indicates that it was Rufus Burlingame who made the first improvement in the township. From 1834 through 1838 the settlement of Radnor Township increased significantly. Among those arriving during this five-year period were Erastus Peet, Griffith and other Dickinsons, John L. Wakefield, Moses and George D. Harlan, William Knott, William Gifford, Aaron G. Wilkinson, Abner Russell, Calvin Blake, Charles Richard, George Wilkins, Thomas Shaw, John Jackson, Ira Smith, Robert Cline, Jedediah J. Hitchcock, Daniel Corbert, Elihu Pratt, Daniel Robinson, Harvey Stillman, Henry Martin, Anson, Horace, and Alvin Bushnell, and others (Dunlap 1902:791; Johnson and Company 1880:613). The two county histories differ slightly on the specific year of arrival for certain individuals. Some of these discrepancies are no doubt due to the fact that a number of these settlers shifted their homesteads several times before deciding on a final location (e.g.,

¹¹ Andreas (1873) suggests that Miller did not arrive until 1835.

Wakefield, Cline); in other cases, a husband would come to the area, chose a location, see that a dwelling was constructed, and then return the following year with his family (e.g., Gifford, Dunlap).

Although Kickapoo Creek and its tributaries were timbered, most of the upland ridges between the drainages were covered with prairie at the time of initial Euroamerican settlement and the early settlers tended to establish their farms and/or homesteads along streams and near timber, where water, fuel, and building materials were close at hand (Dunlap 1902:791).

The country, at that time [1835-37], was an unbroken prairie, and what houses there were scattered along the streams and in the edges of the timber. On the larger prairies one could travel a whole day without seeing a house. The scarcity of timber for fuel, fencing and building purposes was a serious matter with the early settlers, and, if one could get hold of a piece of timber land, he was considered fortunate; and woe to him who having secured one would go off without leaving some one to guard it, for on his return he would likely find it all stumps (Dunlap 1902:97).

This pattern of settlement is well illustrated by a late 1830s plat map, which shows military bounty lands and lands sold to local owners (See Figure 10). Unoccupied military bounty lands are shown scattered around the township without any obvious pattern (marked “P”). The lands actually occupied by settlers, however, predominately were concentrated along the western edge of the township bordering Hickory Run. The exceptions to this were the quarter sections owned by John Bailey in Section 35, William Moore in Section 36, and Moses Harlan in Section 23. Although Harlan’s tract was located near Kickapoo Creek, Bailey’s and Moore’s lay within a prairie setting (Peoria County Surveyor’s Book A).

Timber was important to the early settler for a variety of reasons—not the least of which was for fuel and construction materials. As one author noted

No one thought lumber could be shipped here in sufficient quantities to supply the needs of these vast prairies. Coal had not yet been developed to any considerable extent. Saw mills were erected along the streams, where there was timber and water with sufficient fall to obtain power. But the lumber secured in that way was very unsatisfactory for building purposes (Dunlap 1902:97).

Early efforts to bring in lumber (and other commodities) overland by wagon were fraught with difficulty. Several individuals attempted to travel by wagon (with grain to sell) to markets at Chicago, and return with lumber. Although no date is given, but presumably in the late 1830s or early 1840s, “Jonathan Brassfield took two loads of wheat to Chicago and ...” returned with finished goods (McCulloch 1902:792). Others made this haul, but no one tried it a second time. Completion of the Illinois and Michigan Canal in 1848 greatly improved the situation for reaching the Chicago market for those farmers living within a reasonable distance of the Illinois River (cf. Dunlap 1902:97-98). It was not until the opening of the Illinois and Michigan Canal in 1848 that “brought great relief to those living within reach of the river” (Dunlap 1902:98).

Settlement of Kickapoo Township (Township 9 North, Range 7 East; formerly known as Orange Township), immediately south of Radnor Township, had a considerable role to play in the early development of Radnor Township. Not only did this drainage afford an opportunity to make use of waterpower, but the larger valley provided a natural conduit for the movement of goods and people out of the Illinois valley (and Peoria) to the west. Mills were an important early industry along the Kickapoo drainage. Hale's mill, located on Kickapoo Creek in the southeast corner of Kickapoo Township (NE¼ of Section 35), seems, from all accounts, to have served an important role in providing the late 1830s settlers of east-central Peoria County with sawn lumber that was used in the construction of frame dwellings. In 1835 William Hale, who had recently arrived from New York, laid the groundwork for a water-powered sawmill which, with the arrival of machinery from the east in 1836, was up and running by the spring of 1837. This mill provided lumber for customers more than thirty miles away. Initially, Hale's mill was water-powered, but when the supply thereof began to fail, the mill was converted to steam power in about 1848. The sawmill was converted into a distillery sometime after 1859, following Hale's death, and in 1867 was destroyed by fire (Bateman and Selby 1902:293).

By the early 1840s another sawmill, owned by Robert Bette and William Bruzee, seems to have been present on the upper reaches of Kickapoo Creek in Section 23 of central Radnor Township. By the time the 1902 county history was published, Kickapoo Creek at the mill site was dry (McCulloch 1902:793-794). When the mill stopped production, and whether or not failure of the water supply was the cause, is not stated, unfortunately. Sawn lumber seems to have become available to the settlers of Radnor Township by circa 1837-38. William Gifford is credited with constructing the first frame house in the township in either 1836 or 1837. In 1838, the extended Dunlap family moved into a frame house that Alva Dunlap had constructed the previous summer (1837) from lumber sawed at Hale's mill (McCulloch 1902:791).¹²

In anticipation of the draw that Hale's mill would have on the surrounding populace and because a number of coal mines were beginning operation on adjacent lands, Norman Purple and Andrew Hunt laid out a village on the quarter section west of Hale's mill. They named this village, comprised of seventeen blocks with Washington Square in the center, Hudson. The coal mining in the vicinity of Hale's mill also attracted many miners to the southern Kickapoo Township area. These miners settled in the quarter section to the east of the mill and, eventually, this concentration of dwellings became known as Pottstown, after one of the principal mine operators. Pottstown was finally platted by his widow, Ann, on September 30, 1889. Another important center in Kickapoo Township was the town of Kickapoo, located on the SW¼ of Section 6. John Coyle laid out the town on an eight-acre tract of land with a centered public square on July 3, 1836. The town of Kickapoo was a service center for both the local inhabitants, as well as travelers on the major stage route to the west. Kickapoo with its well-known hotel was the first stopping place west of Peoria.

Radnor Township, remaining overwhelmingly rural in character throughout the nineteenth century, was by no means lacking in services and institutions. Beginning at a relatively early date—potentially initiated by Rufus Burlingame at the Gifford Site—a dispersed settlement coalesced within a small prairie located near the “Forks of the Kickapoo.” Andreas

¹² That dwelling measured 16' x 24' in size (McCulloch 1902:791).

(1873) notes that “on the south of the fork of Kickapoo Creek lies Orange Prairie, which was so named in 1838 by Mr. Amos Stearns, from its round and orange like shape; it is justly celebrated for its fine farms and intelligent population.” The 1861 map of Peoria County prominently illustrates the “Orange Prairie P.O.” on a 100-acre plot of ground in the NW¼ of Section 36 owned by S. Huggins. Andreas (1873) also noted that the first post office in Radnor Township was located in Orange Prairie (on Section 36) and was operated by Enoch Huggins.¹³ According to Adams (1968:463), the Orange Prairie post office, which was established in December 1855 and dissolved in March 1868, was originally known as the Orange Post Office. The Orange Post Office was established in March 1840 and dissolved in March 1842. The Orange Prairie Post Office was established in December 1855, and again dissolved in March 1868.¹⁴ Johnson (1880:613) notes that “the first schools [in Radnor Township] were taught in the Summer of 1837, and were subscription schools. These schools commenced almost simultaneously. One of them was taught by Miss Mary Twitchell, *in a log building on the Gifford place*. The other school was taught by Miss Phoebe Cline, in a small building on the Wakefield place, on Section 18.” Similarly, the 1861 map of Radnor Township illustrates a “M. E. Church” and a “School”—both located along a section line road near the intersection of Sections 25, 26, 35, and 36 (approximately ½-mile north/northeast of the Gifford Site. Andreas (1873) indicates that a church was built, presumably at that location, in 1850, and that a Methodist minister “used to preach here as early as 1835.” Blacksmiths also provided a necessary service to rural dispersed farming communities such as Orange Prairie during the nineteenth century. William Fox established a blacksmith shop and residence on a one-acre parcel located on the southwest corner of the NE¼ of Section 35 between 1855 and 1860.¹⁵ Fox was a native of Lincolnshire, England,

¹³ There is some discrepancy in the historical records as to where this post office was located. Andreas (1873) notes that the post office was located in Section 36. Later sources, such as Dunlap (1902) and Rice (1912), suggest that the post office was located in Section 35. Dunlap (1902:102) states that “The only Post Office in the township before the building of the Rock Island and Peoria Railroad, was kept by Enoch Huggins on Section 35. The mail was carried from Peoria three times a week. This office did not continue long.” Similarly, Rice (1914:285) states that “before the building of the Rock Island & Peoria railroad, a postoffice was kept by Enoch Huggins on section 35, where he received mail from Peoria three times a week.”

Three letters (dated January 24, 1858; March 11, 1858; and March 7, 1860) from Enoch Huggins to his brother Joseph (who may have been living somewhere in the East) are archived at the Abraham Lincoln Presidential Library and Museum, Springfield, Illinois. These letters include discussions of the following: berating the U.S. Postal Service (of which Enoch was an employee); the health of various family members; medicinal treatments of ailments; planting and harvesting of crops; and an informal inventory of his livestock—as well as information on the costs of settlement and constructing buildings.

¹⁴ The Orange Prairie Post Office was again re-established in May 1890 only to be dissolved for the final time in October 1900.

Another early post office in this vicinity was the Mt. Hawley Post Office, which was established September 20, 1837 and dissolved March 26, 1855. This post office was reestablished April 1, 1856, only to be again dissolved in May 16, 1864. It was yet again established January 19, 1865 and dissolved for the final time on December 5th 1865 (Adams 1968:445). Rennick (1935:394), in discussing “the well preserved frame building on the corner of the Mt. Hawley and Mossville roads which housed the old Mt. Hawley post-office nearly a century ago,” notes that this building “was the social center of all the country north of Peoria until the Peoria and Bureau Valley Railroad came in 1854.”

¹⁵ Fox purchased this parcel from William Gifford for \$50 on April 12, 1855 (PCDR ZB:488).

and arrived in Peoria in 1851. Business was brisk enough in 1860 for Fox to have another blacksmith working with him at his shop and also residing with him and his family. His shop was still operating in 1880 (Johnson and Company 1880:824). Blacksmith shops similar to that of Fox

With the completion of the Peoria and Rock Island Railroad in circa 1871, the landscape in and around Orange Prairie changed dramatically. In 1871, the community of Dunlap was laid out along the route of the railroad (in Sections 10 and 11). A permanent post office was established in that town following completion of the railroad. By 1902, Dunlap was described as a “thriving village” with 300 inhabitants, six stores, two grain elevators, three churches, an Odd Fellows Hall, and a grade school (Bateman and Selby 1902:794). This was the only formal town that was ever established within the boundaries of Radnor Township.

SITE SPECIFIC HISTORY

The Gifford Site is located in the SE¼ of Section 35 in Radnor Township (Township 10 North, Range 7 East). Unlike many of the quarter sections in Radnor Township, this tract never was granted to a veteran of the War of 1812 (see Figure 10).¹⁶ Deed records located in the Peoria County courthouse, as well as the Illinois Public Domain Land Tract Sales Database, indicates that Daniel Bryan purchased from the Quincy Land Office the SE¼ of Section 35 in two separate purchases of 80-acre parcels on November 15th, 1838. He had paid \$100 for each 80-acre tract, paying the standard Federal rate of \$1.25 per acre (PCDR K:302). The Bryans were residents of the District of Columbia and there is no evidence of their having any direct involvement in the development of the Gifford property during their short ownership.¹⁷

The earliest individual identified with the Gifford Site property through deed records was Rufus P. Burlingame, who was documented as selling the property to William Gifford in early 1837. Unfortunately, no record of Burlingame’s purchase of the lands was uncovered in these records. Rufus P. Burlingame apparently was an early storekeeper living in the nearby community of Peoria. He was issued a license to operate a store in Peoria under the name “Blake and Burlingame” on June 4, 1834, which was renewed in 1835 (P. Goitein, personal communication; Peoria County Commissioners Records). Rice (1912:327) indicates that, on March 11th, 1835, an election was held in Peoria to incorporate the village, and to elect a board of trustees. With that election, Rufus Burlingame was elected the village treasurer. The board’s first meeting that spring “met at the store of Rufus P. Burlingame.”¹⁸

¹⁶ The NE¼ of Section 35 was acquired from the Federal Government via a military warrant in February 1818 by Zebedian Abel. Similarly, Bodwell Coffin acquired the NW¼ of Section 35 from the Federal Government via a military warrant on the same day in 1818 (Illinois Public Domain Land Tract Sales Database).

¹⁷ On the same day (November 15, 1838), William Davenport purchased both the E1/2, SW¼ and W½, SW¼ of Section 35—suggesting that this may have been the first day that these lands went on sale.

¹⁸ Rufus Putnam Burlingame was a nephew of Rufus Putnam, Revolutionary War veteran, and early settler instrumental in the early settlement of the Northwest Territory. The Putnam and Burlingame families were initial settlers in Marietta, Ohio—the city in which Rufus Burlingame was born. Rufus’ father played a significant role in the U.S. Navy during the War of 1812 (<http://www.antonymaitland.com/hptext/hp0006.txt>). Carrying on in the

Andreas (1873), in discussing the history of Radnor Township contains a rather unusual reference to Rufus Burlingame. This source states that “Rufus Burlingame, though not an actual settler, made the first improvement on the S.E. qr., of Section 35, and there the first frame house was built and occupied by William Gifford, it is still standing and is now owned by Robert Campbell.” It is unclear as to what Burlingame’s improvement may have been, or what he may have constructed at this location. It is doubtful that Burlingame’s improvement would have simply been the plowing of the prairie lands. One plausible interpretation of this statement is that Burlingame—a Peoria merchant—may have constructed a small country store along the old Indian trail leading out of Peoria towards Princeville (and the mouth of the Rock River). By this time, the upper reaches of Kickapoo Creek, and the nearby Spoon River, were beginning to be settled and a store at this location—ten miles from downtown Peoria at a location half way between Peoria and Princeville, and at the junction of another road to Jubilee (and points farther west)—would be an ideal location for an early store.

Apparently, Burlingame had been having financial problems. At some point prior to 1839, the Burlingame brothers and Aquilla Wren had taken a promissory note from an Isaac Cushman, which in turn apparently had been transferred to James Turner.¹⁹ After defaulting on this promissory note, Rufus and John Burlingame, along with Aquilla Wren, were sued by Turner for payment potentially resulting in the sale of their rural property in Radnor Township (P. Goitein, personal communication; Scammon 1841:588-89)²⁰ Deed records indicated that Burlingame sold the 160 acres in the SE¼ of Section 35, along with an additional 120 acres located in the NE¼ of Section 27, to William Gifford, Jr., for \$2,000 on May 31, 1837 (PCDR H:416-417).

Apparently, just prior to his sale of this land to Gifford, Rufus Burlingame had moved from Peoria to Iowa Territory. Less than two months earlier, in April 1837, Rufus Burlingame had “procured a ferry license to run a ferry across the Iowa river at Iowa Town” and was also operating at store at this same location (Louisa County, Iowa Territory) (Springer 1912:290).

pioneer spirit, Rufus and his kin settled in early Peoria. Apparently, there were three Burlingames living in early Peoria (Rufus P., John B., and James B). Rufus and John were brothers, whereas James probably was a cousin. Rufus and his brother were born and raised in Marietta, Ohio. The two brothers married sisters (Jane and Eveline Morrow, respectively)—both of Marietta, Ohio). Rice (1912:69) also indicates that the “Burlingame brothers” were instrumental in the “new school” Presbyterian Church located on Main Street, which had strong anti-slavery beliefs that conflicted with the “old school” views of many of the churches southern members.

¹⁹ Aquilla Wren was a successful Peoria merchant and county commissioner that arrived in Peoria in 1830. Wren also invested in real estate during these early years. “Aquilla Wren and Clarissa Wren achieved some fame and notoriety as part of a sensational divorce case in Peoria, Illinois. After Aquilla Wren, a merchant in Peoria, divorced Clarissa (Jones) Wren, she pursued an alimony payment from him despite significant cultural and legal obstacles. Even after Aquilla Wren died during the course of the proceedings, Clarissa Wren continued the case, which eventually wound up in the Illinois Supreme Court... This case was important because it was one of the first cases in Illinois to challenge the patriarchal system and assert the rights of women” (http://en.wikipedia.org/wiki/Aquilla_Wren).

²⁰ The Peoria courts found in favor of Turner, and the case was appealed—with the defendants arguing usury (lending of money at exorbitant interest rates, often in excess of a legal rate). The case was heard at the 1839 session of the Illinois Supreme Court—which upheld the earlier lower court verdict against the Burlingame brothers (Scammon 1841:588-89).

Unfortunately, financial trouble followed Burlingame to Iowa, and in June 1837 he was served with papers for an “attachment suit” for \$750. Burlingame apparently levied a stock of store goods located in Iowa, which were inventoried by the authorities and appraised at over \$2,900. Besides his store goods, the authorities also levied “two yoke of oxen, one chain, one large ox wagon which appraised at \$175, one cow and calf appraised at \$30, and also 2,000 rails and ten acres of broke prairie immediately west of the adjoining town of Iowa appraised at \$61.25.” By May 1838, this case against Burlingame appears to have been settled (Springer 1912:252).²¹

Testimony supplied in late 1840 regarding the potential inappropriate voting of Rufus Burlingame, given by William Gifford himself, implied that Gifford had “known him [Burlingame] for four years [since circa late 1836]. He moved to Iowa in the fall off 1837, with his family; and his family all died in Iowa. He said in my presence... that he lived in Zanesville, Ohio.” When asked if Burlingame was in Peoria at the time of the last August election [August 1839], Gifford replied “He was. He left Peoria the same day; and I have not seen him since. He came up the river to Peoria on a boat with some stoneware, to or three weeks previous to the election; sold some ware in Peoria, and carried some up the river; told witness that he came from Zanesville, Ohio.” During his cross-examination, Gifford was asked “Had not Mr. Burlingame been residing in Chicago, in this State, from last fall, until he went after the stoneware?” Gifford responded with “Had not, to my knowledge, heard Mr. Burlingame say he had been at Chicago; did not hear him say that he resided there.” When asked “Has it not been Mr. Burlingame’s business to trade stoneware on the Illinois river?”, Gifford replied “Mr. Burlingame told me it was his business to trade stoneware on the Ohio, Mississippi, and Illinois rivers.” A second deposition by George Farrell stated that “Rufus B. Burlingame told witness nearly two years ago that he lived in Zanesville, Ohio, and that he carried on the business of manufacturing stoneware” (State of Illinois 1841:61-62).

The purchase price paid by Gifford to Burlingame (\$2,000) for the Radnor Township lands was exceptionally high, and suggests that substantial improvements may have been present on one, or both, of the parcels by this date. The deed record between Burlingame and Gifford for

²¹ Apparently, shortly after the death of his wife, Rufus Burlingame left Iowa in late 1838 or early 1839. Although Rufus was reportedly selling Ohio stoneware in Peoria and in other locations along the Ohio, Illinois and Mississippi River in 1840, his whereabouts during the 1840s are relatively unknown. In September 1845, Burlingame married Hester Morrow, presumably another one of the Morrow sisters from Marietta, Ohio. It seems likely that Rufus may have ended up back in Ohio during the 1840s. Rufus’ brother, John B. Burlingame, married Eveline Morrow in 1834. She, too, died prematurely, and John married Charlotte Hull Gurley in 1837. At some point during the later 1830s, John and his wife relocated to Peoria County, settling near Princeville. At some point in the later 1840s or early 1850s, Rufus’ second wife (Hester Morrow) apparently also died. In April 1852, Rufus Burlingame married Hellen Gillette Gurley in Peoria County, Illinois. Apparently Rufus Burlingame returned to the Peoria vicinity, and married a sister (?) of his brother’s wife. After a short stay in the rural Peoria vicinity, he and his family apparently returned to southern Ohio (potentially the Zanesville area). While in Ohio, he joined venture with his cousins, and relocated to Chicago to pursue the grain business. By the turn-of-the-decade, Rufus left southern Ohio and established himself in Chicago working for the firm of Buckingham and Sturgis. John and Ebenezer Buckingham were apparently Rufus’ cousins (<http://www.antonymaitland.com/hptext/hp0006.txt>). According to Chapman (1872:196), “In 1850, R. P. Burlingame, a friend, was sent up to Chicago, Ill., to open up a lumber trade there, the funds being furnished by Alvah Buckingham. The next year the two built the first grain elevator in the city of Chicago. It was built of wood, holding some 75,000 bushels of grain, at that time a great wonder. It was called the Fulton Elevator.” Shortly thereafter, the firm landed a contract with the Illinois Central Railroad to handle all of the railroads grain shipments for a period of ten years. Rufus was soon to be in charge of the company’s grain business, located at Rochelle, Illinois, and eventually was transferred to Arcola, Illinois in 1867—where he purchased a farm.

this transaction contained several distinctive provisions. One was that Gifford was responsible for paying off a \$1,000 mortgage Burlingame had taken out on the property with Aquila Wren earlier in the year—perhaps representing the same note for which the Burlingame’s had been sued over. Another was that Gifford also was required to deliver sufficient money to a Mrs. Sarah Martin for the purchase of the 120 acres in the NE¼ of Section 27 when that land came up for sale at the government land office (PCDR H:417). And yet another requirement of the sale was that

Gifford shall now and at all times hereafter to remain and keep in the actual possession with cultivation and improvements of the said South East Quarter of said Sections [sic] Thirty Five aforesaid either by himself or tenants under him and make use of all other necessary exertions made use of by other judicious persons who are settled upon and improving other Congress lands in the neighborhood to obtain the title thereto until the same shall come into Market by preemption or otherwise and then by himself heirs executors administrators or assigns to prove up his or their preemption right or otherwise to make usual necessary exertions to enter the land aforesaid at the Land office and pay for the same at Congress price... (PCDR H:416-417).

This establishes that the SE¼ of Section 35 had definitely been improved earlier, and that Burlingame was selling his *preemption right* to Gifford, rather than actual title. Similarly, it appears that Burlingame was acting as an intermediary for Sarah Martin, and arranging for Gifford to purchase her preemption rights to the entirety of the NE¼ of Section 27—presumably consisting of 40 acres still in the Martin’s ownership.

Apparently, Sarah and her husband Henry Martin had been living at a location on the SE¼ of Section 35—potentially at the location of the Gifford Site. Andreas (1873) noted that “the first child born [in Radnor Township] was a child of Henry Martin, on the S.E. qr., of Section 35, in 1836, and the first death was that of Mr. Henry Martin, in the same year.”²² Similarly, an 1880 county history indicates that Sarah Martin and her husband Henry were residing on the SE of Section 35 in 1836 and that year the couple was blessed with the birth of a new baby, potentially the first white child born in the township. Henry Martin, however, died that same year (November 10, 1836) (Johnson and Company 1880:613). Unfortunately, little is known about the Martin family. According to the Illinois Public Domain Land Tract Sales Database, Henry Martin acquired the NE¼, Section 11, Kickapoo Township (Township 9 North, Range 7 East) from the Federal Government, via a military warrant, in February 1818. Martin received this land for his service as a private in Larned’s Company, Fifth Regiment of Infantry during the War of 1812. This tract of land, which also was apparently all prairie land, was located immediately adjacent to the Fargo Run timber, approximately 1¼ mile south of the Gifford Site. Considering Henry had received a military warrant for his service in the War of 1812, he would have been at least 35-40 at the time of his death in 1836. A Stark County history notes that “Henry Martin... was a native of Canada and was a son of Squire Martin, who removed from that country to the United States with his family and settled in Peoria, Illinois, about the year 1829, being numbered among the earliest residents of that city, which in fact, was

²² Dunlap (1902:102) lists John Harlan as the first child born in the township.

but a village at the time of his arrival there. He preempted land, broke the sod and tilled the fields, opening up and developing a farm” (Pioneer Publishing Company 1916:166).²³ The Martin family presumably had made improvements (constructing a house, clearing a field, etc.) somewhere in the SE¼ of Section 35. Whether these improvements were at the same location as Burlingame’s earlier improvements is unknown, and the possibility of multiple improvements on this quarter section of land may partially explain the relatively high purchase price paid to Burlingame for the property.

William Gifford, Jr. (hereafter referred to as William Gifford), was born in Falmouth, Massachusetts, on February 5, 1811. He received a good education as a youth and embarked at age sixteen on the study of chemistry and pharmacy—fields in which he “devoted several years in close application” (Johnson and Company 1880:824). In December 1833, Gifford married Meriam H. Bailey, the daughter of John and Anna Bailey. The Baileys were residents of New Bedford, Massachusetts, and the father was a watchmaker by trade. In June 1836, William Gifford traveled to Illinois to find a new home (“to spy out the land”); he decided upon Peoria as the place to settle. William returned to Massachusetts in November to get Meriam and assemble a stock of goods for a return trip west. The Giffords left New Bedford in February 1837 and sailed on the barque *Jane* to New Orleans, from which point they took passage on a northbound Mississippi River steamboat. They arrived in Peoria on April 2, 1837 (Johnson and Company 1880:824). The details of the couple’s trip to Illinois come from an 1880 biography of William Gifford, which was written at a time when Gifford was still alive. This biography is attached as Appendix X.

As noted earlier, Andreas (1873), after discussing the fact that Rufus Burlingame had made the first improvements in Radnor Township on the SE¼ of Section 35, stated that “and there the first frame house was built and occupied by William Gifford, it is still standing and is now owned by Robert Campbell.” Interestingly, later county histories apparently incorrectly note that “William Gifford, who came from Barnstable, Massachusetts, in 1836, erected the first frame house, on the south half of Section 28” (Bateman and Selby 1902:791; Dunlap 1902:95). The accuracy of this statement is questioned considering the earlier Andreas (1873) quote, and

²³ This article continues by noting that “his son, Henry Martin, was reared in Peoria and Marshall counties, where the family home was maintained at different times, and after arriving at years of maturity was married in Peoria county to Miss Eliza Jane Sommers” (Pioneer Publishing Company 1916:166). This particular Henry Martin was to live with his son (H.D.D. Martin) in nearby Wyoming—and clearly is not the Henry Martin married to Sarah. The relationship of this family, to the Henry Martin located on Orange Prairie is unknown. Both the Sarah Martin Household, and the Henry Martin Household appear in the 1850 Federal census for Peoria County. This Henry Martin may very well represent an older son of the Henry Martin that died in 1836. The other potential option is that the Henry Martin, who died in 1836, was the elder “Squire” Martin.

Sarah Martin purchased 160 acres of the NE¼, Section 27 (Township 10 North, Range 7 East) on November 2, 1838. The Illinois Public Domain Land Sales Database indicates that a Henry Martin purchased a suspected timber lot in Section 16 (the School Section) of Radnor Township in March 1847. Sarah’s husband Henry had already died by this date; it is unclear as to how this Henry Martin may have been related to the Martin’s living at the Gifford Site.

More research is needed to resolve the relationship of these families, and determine the identity of the Henry Martin that potentially occupied the Gifford Site. Of particular interest is the location of the Squire Martin homestead from circa 1829.

the fact that Gifford never, as far as can be determined, owned land in Section 28.²⁴ William Gifford, Jr. was a recent emigrant to Peoria County at the time he purchased the SE¼ of Section 35. This information suggests that Gifford, in expectation of returning with his family, possibly erected a frame house before going back to Massachusetts. The construction of a frame house (and not a log structure), coupled with the Gifford family's route from Massachusetts to Peoria via New Orleans (by way of boat in contrast to the less expensive and arduous overland route), underscores the relatively high status of the Gifford family at this early date. Johnson (1880:613) also implies that there was a log schoolhouse on the Gifford property by the summer of 1837. The school, at this time, was being managed by a Miss Mary Twitchell.

On July 22, 1837, William Gifford sold the same lands he had purchased only two months earlier from Burlingame to John Bailey (his father-in-law) for \$1,000. The deed for this transaction noted that the SE¼ of Section 35 was still subject to a \$1,000 mortgage owed to Wren. It also bound Bailey to the same stipulation regarding the securing of title to the 120 acres in the NE¼ of Section 27 for Sarah Martin—which apparently occurred the following year (PCDR H:486). Gifford appears to have sold his newly purchased lands in Illinois to his father-in-law in order to potentially pay off the outstanding mortgage on the property. The lands would thus stay in the family, but Bailey would hold title to them as collateral.

John Bailey traveled to Peoria County in 1838—probably intent to visit his family and to inspect his recent purchase. Prior to returning to Massachusetts, he granted William Gifford power of attorney in managing his lands on Sections 27 and 35 of Radnor Township. Gifford was given the right to rent Bailey's "Lands and Tenements" and collect any rent due on those properties. The instrument granting Gifford power of attorney, which was signed on March 15, 1839, mentioned lease agreements already in effect with a Robert Cline and an unknown individual named Bliss. Gifford himself may actually have been residing in Peoria at this time. The 1880 county history mentions that his infant daughter Caroline (born December 2, 1836) had died in Peoria on August 8, 1837 (John and Company 1880:824). Subsequent lease records, however, establish that William and Meriam Gifford established a homestead on the SE¼ of Section 35.

On March 20, 1839, John Bailey signed a five-year lease (dating from February 19) with his son-in-law for the "4 acres of ground embracing the House in which the said Gifford now resides." The house was described as being in "the North E Corner of the North West 40 of the South E Quarter" of Section 35 (PCDR K:174). This is the same lot identified in Figure 2 and identified as Gifford's frame house. The lease also granted Gifford the right to

2 Mahogany tables, 1 Mahogany Work Stand, 1 Wash Stand, 12 Kane bottom chains [sic; i.e., "chairs"], 6 Wooden bottom chairs—1 Cook Stove and apparatus

²⁴ This tract of land (in Section 28) was predominately timbered land lying along the prairie/timber border along the south bank of Kickapoo Creek. The Illinois Public Domain Land Tract Sales Database indicates that the southeast quarter of this section of land was acquired via a military warrant from the Federal Government in October 1817 by William Harecliff (a New York citizen). Similarly, the southwest quarter section was acquired via a military warrant the same day by Boyd Hugh (a citizen of Pennsylvania). It is doubtful that either individual improved these lands, let alone set foot on them. Although Gifford may have originally settled on the south half of Section 28, no record exists of William Gifford ever having owned the south half of that section of land.

[sic], two Beds & Bedding bedsteads and Crockery and the use of such other utensills [sic] as are then in the House as he may be [in] need till the same are Sold 1 Cow, the one Horse Waggon [sic] & Harness and the use of one or both of the horses when he shall kneed [sic] them, ... (PCDR K:174).

The form of payment requested by Bailey was unique. His son-in-law was expected to provide “services[,] care and attension [sic] in feeding and fatting 12 Hogs, each and every year during said term for the said Bailey” (PCDR K:174). He also was expected to use and keep “the said premeises [sic] in a good husband like manner ...” and “quietly to deliver apossession [sic] ...” at the end of the lease (PCDR K:174-175). On February 19, 1839, Bailey named Horace P. Johnson as his attorney to represent his interests in Peoria County (PCDR K:167-168). Although speculative, this change in power of attorney may have been due to Bailey possibly feeling that his son-in-law—now his tenant—could no longer act as a disinterested party in managing his lands.

In a separate lease, signed only a few days earlier on March 16, 1839, John Bailey rented the remainder of his lands in the SE¼ of Section 35 to Robert Cline, who previously was mentioned as having rented land from Bailey in 1837. This lease was for the entirety of the SE¼ of Section 35 “except two acres in a square form in the South West corner of the enclosed field on said premises around the house occupied by Gifford...” Although this second lease was signed only four days before the one with Gifford, it provided a very different description as to the size and location of the tract reserved for Gifford’s use, which contrasts with the previous description which stated “the North E Corner of the North West 40 of the South E Quarter” of Section 35”). Cline was required to deliver one-third of the crops he produced as rent. He also was expected to fence in the two-acre tract surrounding the Gifford House, plow as much of the two acres as Gifford desired, and allow the Gifford’s cow to graze in the pasture. In return, Cline was given the right to use all of the machinery owned by Bailey on the farm, as well as a wagon and two horses (one gray and one bay). Bailey, however, did reserve for Gifford the privilege of borrowing the wagon and team of horses as needed, provided he gave Cline sufficient notice. The lease mentions the production of both corn and small grains on the property and the presence of a corn crib (PCDR K:168). Specifically, the lease required Cline to pay

One third of all the crops raised on the said premises, and to get out Rails or other materials and fence in two acres above excepted about the Gifford House... to pay rent aforesaid to deliver the crop in the crib on the premises as soon as possible after the crop is mature. But if said Bailey shall desire any of the corn fodder saved, he shall give reasonable notice thereof before it is rept [sic], and the said Cline shall then in pursuance of said notice, which shall be in writing, cut up and stock all on so much of said Baileys part, of said land corn as shall be required by the written notice, and such corn so cut up and stocked as aforesaid shall be taken of by the said Bailey in the S[h]ock, and the said Cline shall not be required to husk or move the same. The small grain to be well stacked and divided in the stack, to take good care of the horses and work them reasonably, and allow Gifford and wife to use these or either of them when they shall kneed [sic] them, to let Gifford’s cow run in the pasture if he shall require it, to plow so

much of the two acres excepted as Gifford shall require if required in season for a crop and to fence the same as aforesaid to repair the fence and where new rails are wanting procure them to be paid by said Bailey in produce [at] a reasonable sum for furnishing such new rails as are necessary... the fence in good repair, and for the plowing the two acres near Giffords dwelling aforesaid. It is further understood that said Cline may occupy three years exclusively to his own use to pay three dollars per acre therfor situate in the South W corner of the North East 40. The wagon, plows, harnesses and all farming utensils on and about said premises belonging to said Bailey are hereby understood to be leased with the said farm to Cline, he allowing the said Gifford to use the Wagon when he shall need it, and the other utensils sufficient to cultivate the two acres aforesaid—the said Gifford to give reasonable notice of the time he may wish to use the said horses, wagon, and farming utensils when he can do so.

It is unclear as to the statement in the lease that reads “said Cline may occupy three years exclusively to his own use to pay three dollars per acre therfor situate in the South W corner of the North East 40.” Perchance this simply is stating that the lease is good for a three year period? But why the reference to “three dollars per acre” and to a location in “the South W corner of the North East 40”?

Although somewhat poorly written, and at times difficult to understand, the leases granted to Gifford and Cline are quite detailed, and they reflect a considerable level of concern on Bailey’s part as to how his land was to be managed after he returned to Massachusetts. More specifically, they indicate a desire to establish a means of support for his daughter and son-in-law. William Gifford, for his part, is cast in the light of a novice farmer, being relegated to the management of 2 to 4 acres of land (plowed by someone else) and the raising of twelve hogs. There also is a possibility that Gifford had a non-agricultural occupation at this time—perchance practicing pharmacy, and/or teaching.

John Bailey finally received clear title to the SE¼ of Section 35 on May 2, 1839. In order to do so, he had to pay \$235 to Daniel and Mary Bryan (See deed, Appendix X). It was Daniel Bryan who had initially purchased the SE¼ of Section 35 from the Federal Government—which was done without knowledge of the improvements previously made, and the earlier settler’s preemption rights. Upon providing evidence of the earlier preemption claim to this property to the land office, Bailey was able to get a clear title to the land. Figure 10, which illustrates Radnor Township in the later 1830s, identifies the SE¼ of Section 35 as being owned by John Bailey. Except for the adjacent quarter section to the east (owned by W. G. Moore) and one located slightly to the north (owned by Moses Harlan), few other parcels are noted in the immediate vicinity as having been purchased by this date. The majority of the identified parcels of land on this map of Radnor Township were located along the timber of Hickory Creek—potentially hinting at the location of the early road heading north towards the Peoria to Rock Island Trail at this location.

By the time the Federal census was undertaken in the summer of 1840, the Gifford family had relocated to Peoria. The family at that time consisted of William, Meriam, and daughter Anna. At that time, the census taker classified Gifford’s occupation as falling under the category

of “Learned Professions and Engineers” (USBC 1840:23). Gifford obviously was no longer engaged in agriculture at that time, and he may have once again taken up pharmacy or some other profession. Anna T. Gifford reportedly was born in Peoria on May 24, 1839. This suggests that the family may have relocated from their Radnor Township home within several months of having signed the five-year lease on the property, or traveled there in expectation of Anna’s birth. The Giffords had apparently returned to Radnor Township by late 1842, since William Gifford is reported to have taught school in a log house in Section 22 during the winter of 1842-1843 (Bateman and Selby 1902:793). Their residence at this time is unknown, although one might expect them to have re-occupied their previous home on the SE¼ of Section 35, as that land was still owned by Meriam Gifford’s father (John Bailey). An interesting historical tidbit regarding Gifford indicates a Fourth of July celebration held in 1844 that was apparently celebrated at William Gifford’s rural house in Orange Prairie. In commenting on an earlier account of this 1844 celebration, a Mr. Slane noted that “the celebration was not in Peoria. It was at Gifford’s on Orange Prairie” (McFadden and Slane 1912:6).

The Gifford family’s transient behavior between 1837 and 1842 is unexplained, but may have been due to economic circumstances (such as the Panic of 1837), personal reasons, or a combination of factors. Gifford apparently was interested in scientific pursuits at some point during his life in Peoria County, as he was instrumental in the understanding of the natural history and/or geology of Peoria County.²⁵

It would appear that the Bailey farmstead probably was being worked by Robert Cline during the Gifford family’s transient years (circa 1837-1842). Robert Cline (1786-1849) was born in Ontario, New York on September 16th 1786. He married Harriet Stevens (1794-1872) in a ceremony in Mt. Washington, Massachusetts in 1813. His wife Harriett was born in Oswego, New York on September 1, 1791. Together, they had seven children (Elizabeth, Albert, Ann Maria, Sabra, Peter, William, and Laura)—all of which were born in New York State prior to their relocation to Orange Prairie. Robert Cline served in the U.S. military during the War of 1812, and may have been granted a military warrant for lands within Orange Prairie (although no

²⁵ In the chapter related to the geology of Peoria County (Chapter 12) of his 1912 *History of Peoria County*, Rice (1912:79) notes that he had made use of “articles prepared by William Gifford, of Radnor township, to be found among the collections of the Peoria Scientific Society.” Similarly, Johnson (1880) acknowledged Gifford for his contribution to the chapter relating to the geology of Peoria County in his history of Peoria County. Johnson (1880:265) noted “the author of this chapter, Mr. William Gifford, of Radnor township, has been a resident of Peoria county for nearly half a century. Mr. Gifford began the study of geology in early life, and the cultivation of his innate scientific taste developed the desire for research and investigation almost to a passion; and though he is far advanced in years his thirst for knowledge is unabated. While searching out the hidden mysteries and unlocking the secrets of the hills and rocks in Peoria and other counties, Mr. G. has surrounded himself with the best works of the ablest authors on his favorite science, and hence comes to the task fully prepared to speak authoritatively, and to instruct and edify.” Johnson (1880:270) further wrote that “Besides the collections of the Scientific Association noted elsewhere in this work there are several interesting private collections in Peoria county. The largest of these is that of William Gifford, whose cabinet embraces the following, with other classified fossils: Lower Silurian, 215 specimens; Upper Silurian, 115; sub-carboniferous, 150; coal measure, 290; Devonian, 135; Cretaceous, 300; Tertiary, 210; making an aggregate of 1,415 specimens. In addition to these he has an extensive cabinet of minerals and marine and fresh water shells, collected from all parts of the world.” Other sources note Gifford donating specimens to various museums, including one in Philadelphia. An article in the *Peoria Daily Transcript* (September 29, 1877) entitled “Skullduggery: A Day Among Dead Men’s Bones” notes the participation of both William Gifford and his son on a local field trip visiting, and no doubt, excavating within Indian mounds in the region.

record of such warrant has been found in the Illinois Public Domain Land Tract Sales Database). The family moved to Orange Prairie in 1835. On November 14, 1838, Robert Cline purchased (in four separate transactions), the S½ of Section 13 (located immediately east of present day Dunlap).²⁶ The 1840 Federal Census notes the Kline [sic] family was living in Benton Precinct, Peoria County (presumably Radnor Township).²⁷ At that time, he and his wife were living with three male and three female children. The 1850 Federal Census also lists the Cline family, but without the presence of Robert (who had only recently died). Robert Cline, a farmer by trade, had been killed by a lightning strike while plowing a field on April 21st, 1849. His death occurred on his farm located on the S½ of Section 13—and thus was not recorded by the 1850 census. Albert is listed as the head of the family at that date, with his mother living within the household. The family had a real estate value of \$3,000 at that time. Besides the mother and Albert, an additional five children and a laborer are living in the house at that time. Robert and his wife were initially buried on a family plot on the farm, but were re-located to Prospect Cemetery in nearby Dunlap in the 1890s.²⁸

On April 25, 1850, William Gifford purchased the NE¼ of Section 35 in Radnor Township from Zebidiah Abell for \$200. This plot of land was located immediately to the north of his father-in-laws farm, immediately across what was to become Campbell Lane. Abell, who was a resident of Delhi, Delaware, had received the patent to this 160-acre tract in 1818 in return for his service with the U.S. Second Infantry during the War of 1812. Based on the low sale price, the property does not appear to have been improved to any extent at the time Gifford purchased it. The 1850 Federal census suggests that Gifford established a homestead on the NE¼ of Section 35 by the summer of that year. The census places him in Radnor Township, residing adjacent to households that are known to have been located on or near Section 35. At that time, Gifford's occupation was reported as "farmer," and he is noted as owning \$4,000 of real estate. His wife Meriam (spelled "Miriam" in the census) was age 36. The couple had five surviving children: Anna T. (age 11), John B. (age 9), Susan (age 6), Charles (age 4), and Edward (age 2) (USBC 1850:218). The Gifford family's fortunes seem to have improved by this date and continued to do so in the years following. By 1860, William Gifford's real estate holdings consisted of 240 acres of land, valued at \$10,000, and he owned personal property worth \$2,695. Following in her father's footsteps, Anna Gifford in 1860, at the age of 21, was teaching school in a nearby schoolhouse (USBC 1860a:21, 1860b:6). William and Meriam Gifford continued to reside on their farm on the NE¼ of Section 35 for the remainder of their lives (Johnson and Company 1880:824). Although Gifford may have had trouble "finding himself" during the later 1830s and very early 1840s, he appears to have settled down in the middle 1840s, having become a relatively successful farmer by 1850.

²⁶ This farm would have been located immediately adjacent to the early trail heading north out of Peoria. A north/south road at this location is named Cline Road in reference to Robert Cline and his family. John Cline, a descendant, still resides at that location.

²⁷ It is interesting to note that the 1840 Federal Census indicates that Sarah Martin was one of his nearest neighbors.

²⁸ See http://records.ancestry.com/Harriet_Stevens_records.ashx?pid=34681115. We are also indebted to Joan (Joni) Ernst-Eaton and John Melton (descendents of Robert and Harriet Cline) for information regarding the family's history. See also Albert and Peter Cline biographies in Johnson (1880:708, 821).

With their daughter's family established on a new farm, John and Anna Bailey finally sold the SE $\frac{1}{4}$ of Section 35 in 1853. On May 3rd of that year, the Baileys (who were now residing in Lynn, Essex County, Massachusetts) sold the 160-acre parcel to Robert Campbell for \$2,900 (PCDR FA:66).²⁹ Later that month, the couple sold the last of their Radnor Township lands—the E $\frac{1}{2}$, NE $\frac{1}{4}$ of Section 27—to Meriam Gifford for the nominal sum of \$1 (PCDR FA:66, CC:294).

Robert Campbell was a Pennsylvania native who had been living in Illinois for at least thirteen years prior to his purchase of the SE $\frac{1}{4}$ of Section 35. The 1850 Federal census places Campbell in Radnor Township, within six households of William Gifford. The census reports him as a 41-year-old farmer owning \$3,500 in real estate. He had a wife named Catherine, who also was from Pennsylvania, and six children (USBC 1850:218). In 1860, Campbell was reported as owning \$12,650 in real estate and \$6,915 in personal property. His household that year consisted of himself (age 51), wife Catherine (age 47), and eight children: William W. (age 23), John (age 20), Margaret (age 18), Elliot (age 16), Harriet (age 11), Bales (age 10), Frank (age 4), and Charles (age 3). Both William's and John's occupations were reported as "farmer", while the younger Elliot simply was listed as a "farmhand." Even with assistance of three grown sons, Robert Campbell still found it necessary to employ two non-related farmhands, both of whom were residing in the family home (USBC 1860b:8). An 1890 county history indicates that the Campbell family "came West" from Pennsylvania to Peoria in 1840. After residing in Peoria for a short time, the family relocated to Richwood Township. The family established their residence to Radnor Township in 1845 (Biographical Publishing Company 1890:483).

An 1861 map of Peoria County illustrates a residence on the NW $\frac{1}{4}$, SE $\frac{1}{4}$ of Section 35, in the vicinity of the Gifford Site (Figure 12). Robert Campbell is designated as the owner of the SE $\frac{1}{4}$ of Section 35, as well two adjacent quarter sections: the SW $\frac{1}{4}$ of Section 36 and the NW $\frac{1}{4}$ of Section 1 in Kickapoo Township.³⁰ The map shows another residence on Campbell's land, located in the northeast corner of the SW $\frac{1}{4}$ of Section 36 (Mathews, Crane and Company 1861)—and probably representing the frame house constructed by Gifford in 1837. Although it is not known whether the Campbell family resided in the latter home or the one depicted near the Gifford Site. The 1873 county plat illustrates a house on this property, but located along what today is Campbell Lane (Figure 13). However, both the 1876 map of Peoria County (Figure 14-15), as well as the 1896 county plat (Ogle and Company 1896; Figure 16) indicate that Campbell's residence was that located on the SW $\frac{1}{4}$ of Section 36—the former house constructed and occupied by Gifford. Interestingly, the 1861 map does not show present-day Campbell Road running east-west down the center-line of Section 35. Other features of note shown on the 1861 map are the Orange Prairie Post Office, located on Enoch Huggin's land in Section 36, and William Gifford's farmstead on the NE $\frac{1}{4}$ of Section 35 (Mathews, Crane and Company 1861). It further seems likely that the small frame structure currently fronting Campbell Lane at this

²⁹ John Bailey was still alive in 1880, when he was 93 years of age. His wife had died some years earlier (Johnson and Company 1880:824). Johnson and Company (1880:824) note that "the father of Mrs. Gifford is an honored and respected citizen of Lynn, Mass., and has lived to see his ninety-third year."

³⁰ The 1860 agricultural schedule reported Robert Campbell as owning 685 acres of land, of which 510 acres were improved (USBC 1860a:21).

location is that same structure constructed by Gifford in circa 1837, and later occupied by Campbell (see Figures 2 and 11).

An 1873 county atlas also shows a residence in the vicinity of the Gifford Site but depicts it as being slightly farther north than the one illustrated on the 1861 map. A small orchard is depicted south of the house. The atlas also indicates that Campbell Lane was in place by this time. The placement of the dwelling in relation to Campbell Lane matches the existing house at this location. Robert Campbell was still listed as the owner of the SE¼ of Section 35 at this date (Andreas 1873:119). By 1893, the W1/2, SE¼ of Section 35 had been sold by the Campbell family and was owned by W. Trigger (George Ogle and Company 1896:37-38). The tract was owned by M. Stewert in 1904 and by Mary Harper in 1911 (Hendrickson and Richardson 1904:1; *Peoria Journal* 1911).

In summary, the documentary research has failed to establish definitively who occupied the location identified as archaeological site 11P571, and named the Gifford Site. William Gifford and his family initially seemed the most likely candidates. Subsequent archival research conducted since the Phase II research has raised doubt as to this earlier interpretation. It seems likely that improvements to the SE¼ of Section 35 had been made by Rufus Burlingame by 1836 (circa 1834-35)—and that one of the first county histories suggest that these may have been the first "improvements" made in Radnor Township. Unfortunately, the nature of these early improvements is not known. What is known is that Burlingame, an early Peoria merchant, "was not a settler" of Radnor Township. As such, one may question whether or not this early improvement may not have been some form of commercial establishment—such as a public house, tavern, or store—often referred to as a "grocery" (cf. Figure 9).³¹ The location of this particular site, potentially near the intersection of two early trails or roads (one heading north towards Princeville, the other heading west towards Jubilee) was an ideal location for a commercial establishment. Similarly, we know that the Henry Martin family was living on this quarter section of land in 1836, potentially at this location, when their eighth child was born (the first in the township). Taking what we know about the initial influx of settlers into Radnor Township beginning in about 1834, we can assume that Henry Martin and his family arrived no sooner than that date. The Martins had undoubtedly made improvements to the land on which they were residing, including minimally the construction of a dwelling and the clearing of fields, potentially under Burlingame's direction. Perchance, the Martin's—even though they apparently had improved other nearby lands—were living at this location and managing the unidentified "improvement" for Burlingame? Henry was to die later that year (1836) of unspecified causes (Johnson and Company 1880:613). Similarly, Burlingame was having severe financial issues in Peoria, and he apparently left the county by early 1837. This was also the year (1836) that William Gifford arrived in Peoria looking for a suitable place to bring his family and establish a new home. Whatever the underlying reasons and motivations, the sale of the SE¼ of Section 35 to William Gifford necessitated the relocation of the widow Sarah Martin and her children.

³¹ One early Peoria County historian noted "In the first settling of any place those who trade in dry goods also trade in groceries hardware and drugs and often in grog also but as population increases the business becomes divided up into different branches" (Balance 1870:213). A similar rural "grocery" is noted in Section 12 (Kickapoo Township) on the 1861 county plat (See Figure 12). This rural grocery may also have been located along the path of the early Peoria to Brimfield Road, near its intersection with the western leg of the Rock Island Road just prior to it heading down Big Run Creek to the Kickapoo bottoms (see Figure 8, "Trail E").

William Gifford purchased this property from Burlingame in early 1837. Although Gifford may have occupied a dwelling on this site for a short duration of time, it seems more likely that he built a new frame house (the first in the township) at about this same time period. The location of the house on its four acres was described as “*the North E Corner of the North West 40 of the South E Quarter*” [emphasis added] of Section 35 (PCDR K:174). The earliest historical map depicting the locations of structures in the township is an 1861 map of Peoria County (Matthews, Crane and Company 1861). This map shows a structure in the NW¼ of the SE¼ of Section 35 (Figure 12), but unlike the 1873, 1896, and 1904 maps (Figures 12-16, respectively), the location shown for the structure is not consistent with that shown on the three later maps. However, considering the very specific location mentioned in the lease for Gifford’s residence on its four-acre parcel and the fact that the later maps show a dwelling in that very location, one must conclude that the dwelling symbol probably was placed incorrectly on the 1861 map. The extant farmstead located due north of 11P571 along Campbell Lane is certainly the former residence of William Gifford and his family. This farmstead, which is excluded from the proposed Franciscan Prairie Point development (cf. Figure 2), is believed to coincide with the four-acre parcel of the 1839 Bailey-Gifford lease agreement.

The actual sale of the property, including the stipulation of securing title to 120 acres in the NE¼ of Section 27 for Sarah Martin, did not occur until May 1837 following Gifford’s return to Peoria with his family. Although largely speculative, one assumes that Sarah Martin left the SE¼ of Section 35 and moved to her new property in Section 27 sometime in 1837. The Giffords presumably moved onto their new property following Martin’s departure. Initially, they may have briefly occupied the Martin residence until their house in the northeast corner of the NW¼ of the SE¼ was ready for occupancy, but certainly by 1838, as argued above, they were in their new house. Deed records and leases from this period (circa 1838) suggest that Robert Cline may have been working the Gifford farm for him and his father-in-law for a short period of time, circa 1837 through 1842. Although it is speculative, it seems likely that Cline may have been occupying the Gifford Site during these years. Whatever the specific sequence of events in 1837 and 1838, archaeological site 11P571 is unoccupied after circa 1840-42 as evidenced by the artifacts recovered during the field investigations. The archaeological data will be discussed in the following sections. Finally, in light of the above data and interpretation, the best estimate for the occupation of the Gifford Site is from 1834 to 1842 (by the Martin, Gifford, and Cline families).



Figure 4. Location of the Gifford Site, as illustrated on a composite of United States General Land Office (USGLO) plats. The site was surrounded by native prairie at the time of settlement. The Illinois River is located along the eastern border of the map, and the early community of Peoria is located along the river immediately to the south of the map's edge. The heavy green line shown passing through Sections 11, 12, and 31 defines the prairie-timber border. Another geographic feature of note is the "high ridge or mound" shown east of the Gifford Site. (Top Left) Sections 35 and 36, Township 10 North, Range 7 East (USGLO 1844:26). (Top Right) Section 31, Township 10 North, Range 8 East (USGLO 1862). (Bottom Left) Sections 1 and 2, Township 9 North, Range 7 East (USGLO 1844:30). (Bottom Right) Sections 6 and 7, Township 9 North, Range 8 East (USGLO 1814:41).

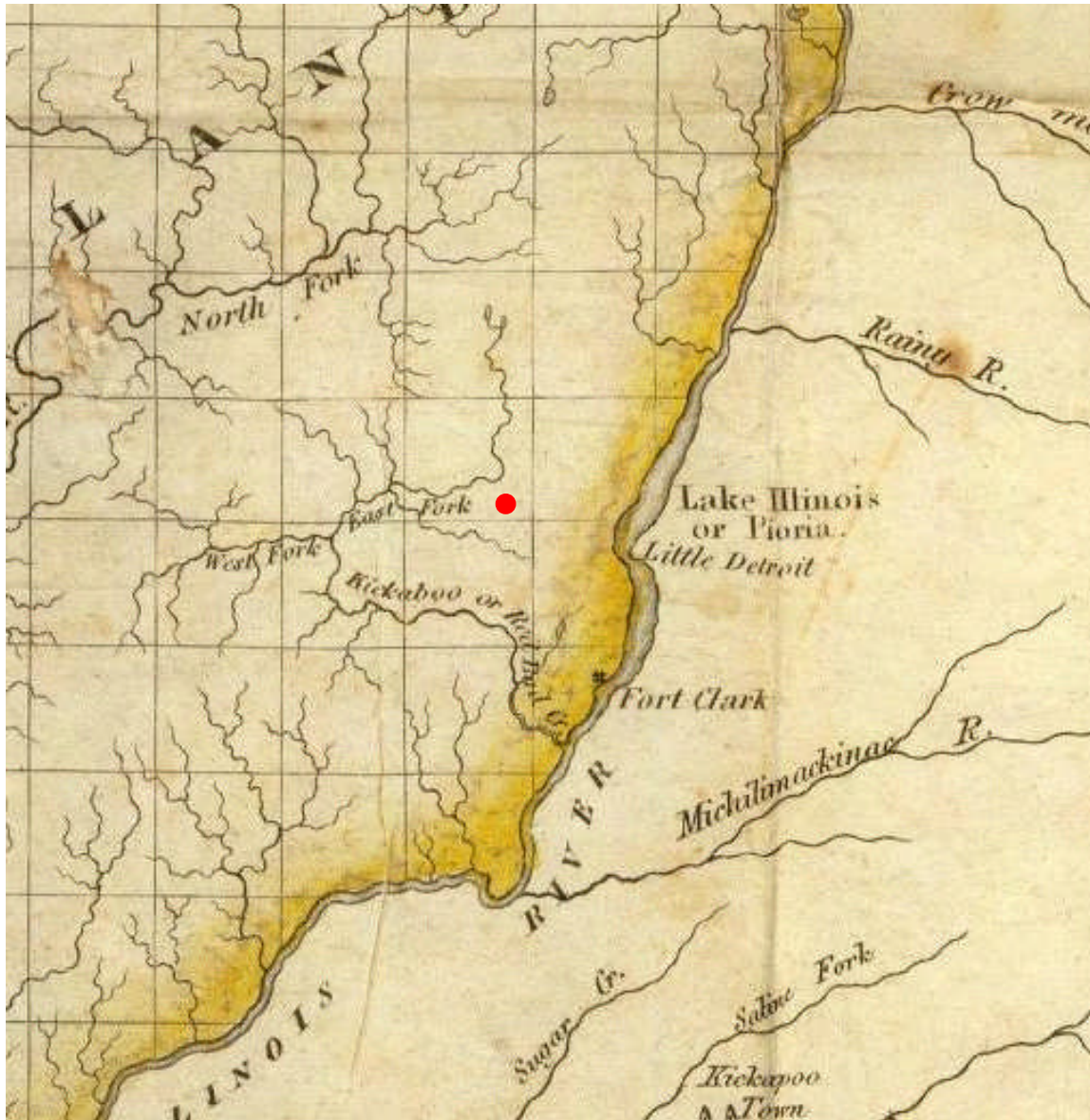


Figure 5. Two early views of the Peoria vicinity illustrating the growth of the project area. The left image is a detail from *Map of Illinois* (Melish 1820) illustrating the presence of Fort Clark and the relatively undeveloped Military Bounty Lands on the west side of the Illinois River. This region was known as the “Fort Clark Country.” Although several trails and early roads were known to be in this area at this date, this map does not illustrate any of the early trails present in this area.

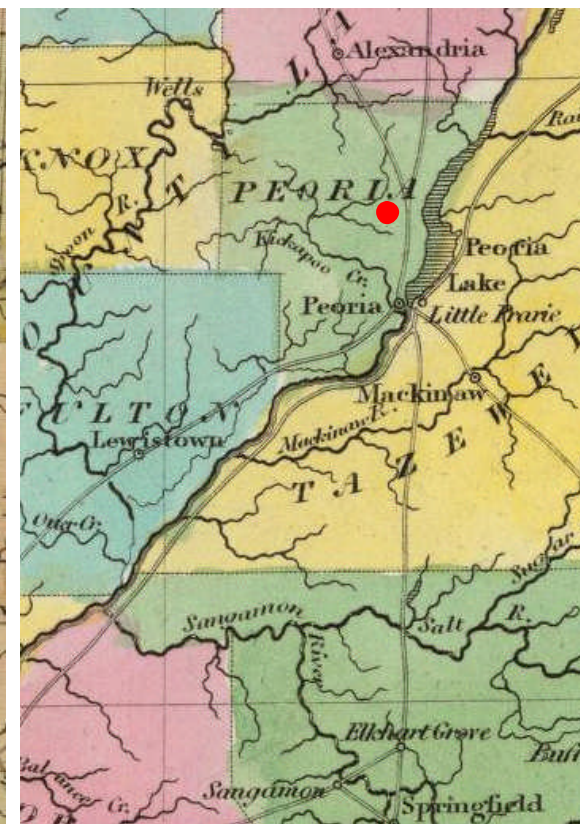
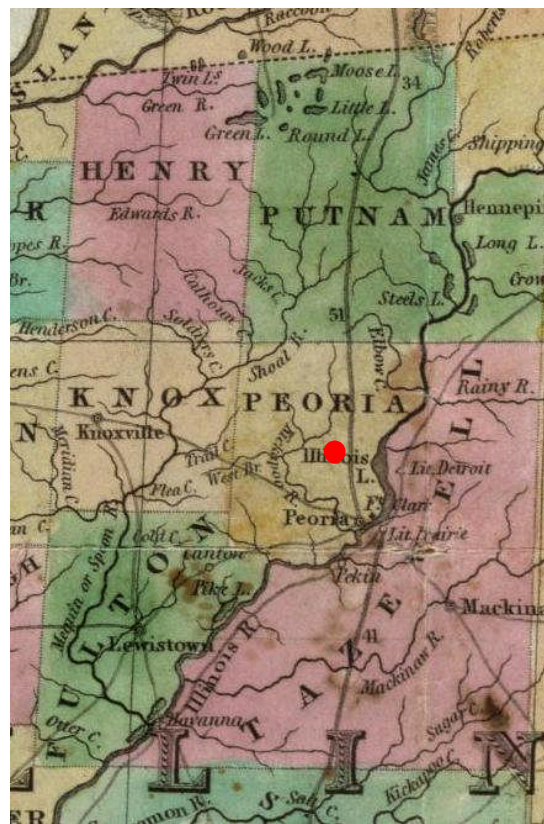
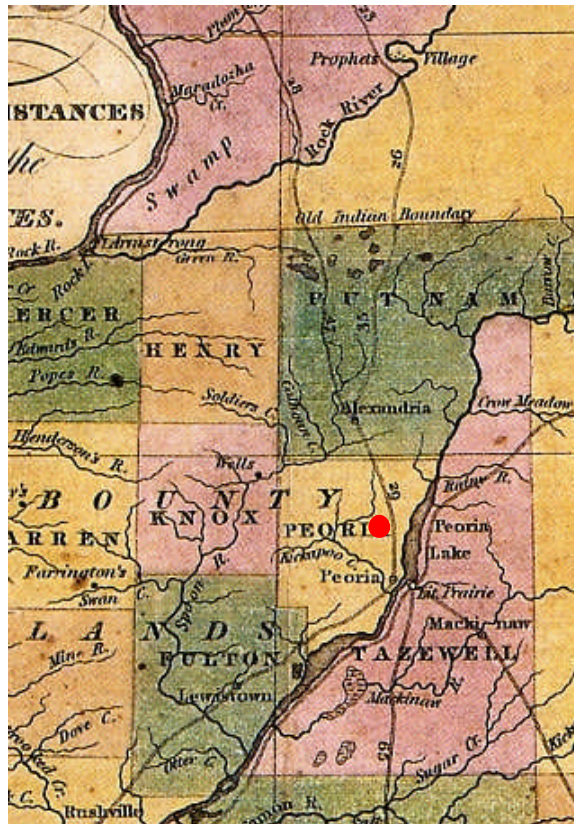
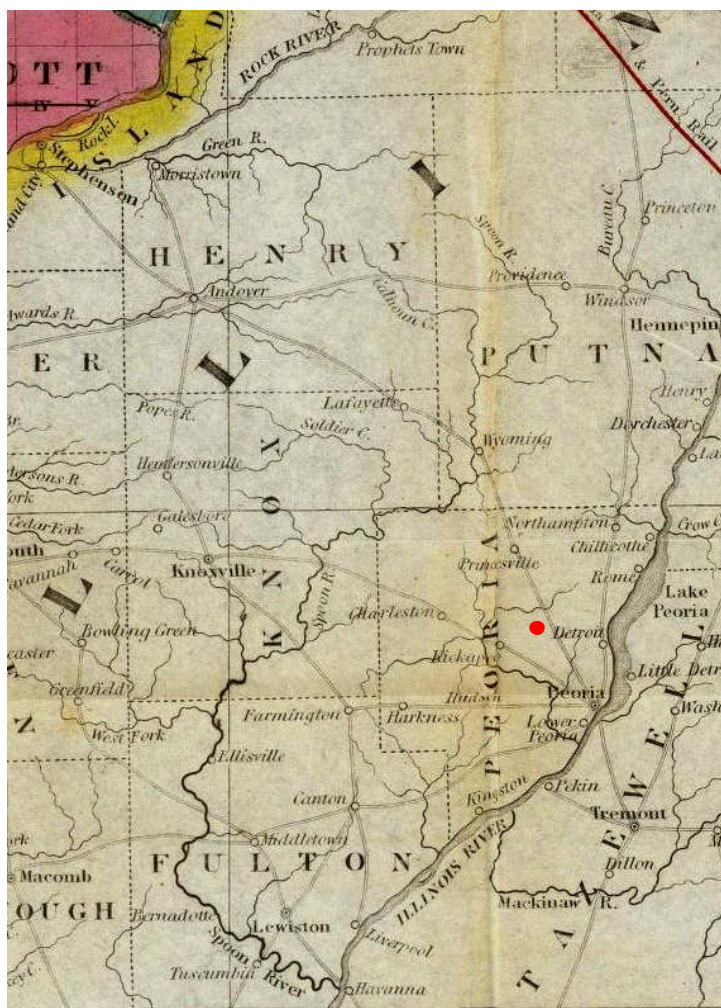
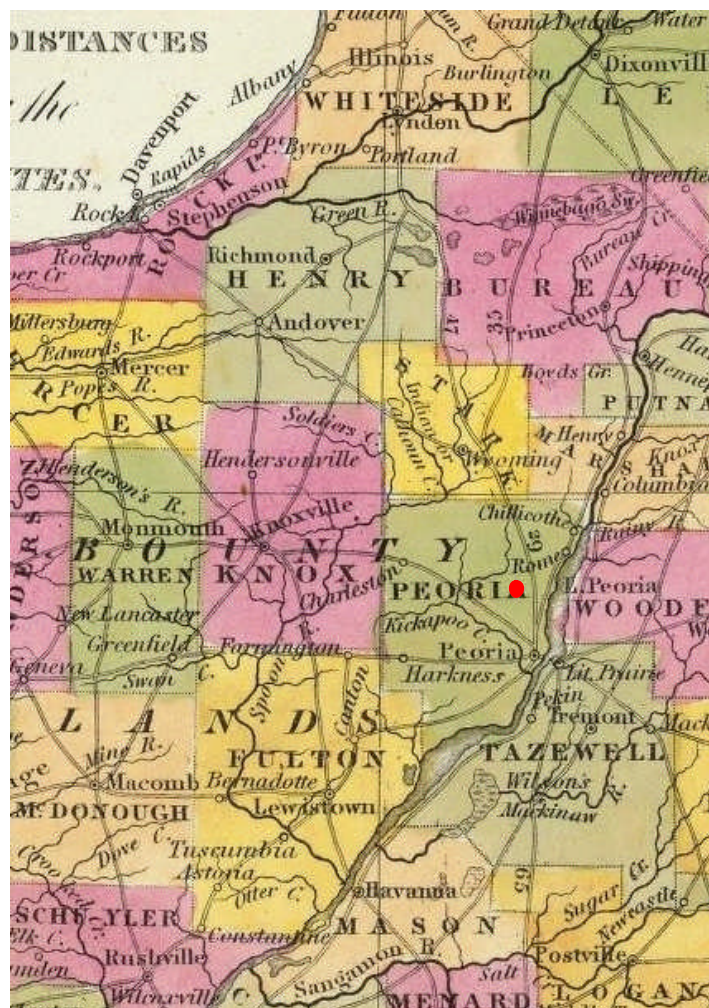


Figure 6. Three views of the Peoria vicinity from early to middle 1830s maps of Illinois. The left image is a detail of the map entitled *The Travellers Pocket Map of Illinois* (Tanner 1830). The middle image is entitled *Map of the States of Ohio, Indiana, and Illinois with the Settled Part of Michigan* (Mitchell 1834). The right image is a detail of the map simply entitled *Illinois* (Burr 1835). By 1830, the community of Peoria had developed as a incipient transportation hub. The small red dot in each image depicts the approximate location of the Gifford Site. The location of this early site may have been influenced by the early transportation corridors heading north out of Peoria.



Mitchell 1837



Mitchell 1846

Figure 7. These two images illustrate a slightly more established transportation system in the Peoria vicinity from 1837 (left; Mitchell 1837) and 1846 (right; Mitchell 1846). The small red dot in each figure illustrates the approximate location of the Gifford Site. Both maps illustrate the Gifford Site in close proximity to the Peoria to Rock Island Road, which traveled through Princeville and Wyoming towards the mouth of the Rock River. The earlier community of Alexandria is no longer illustrated.

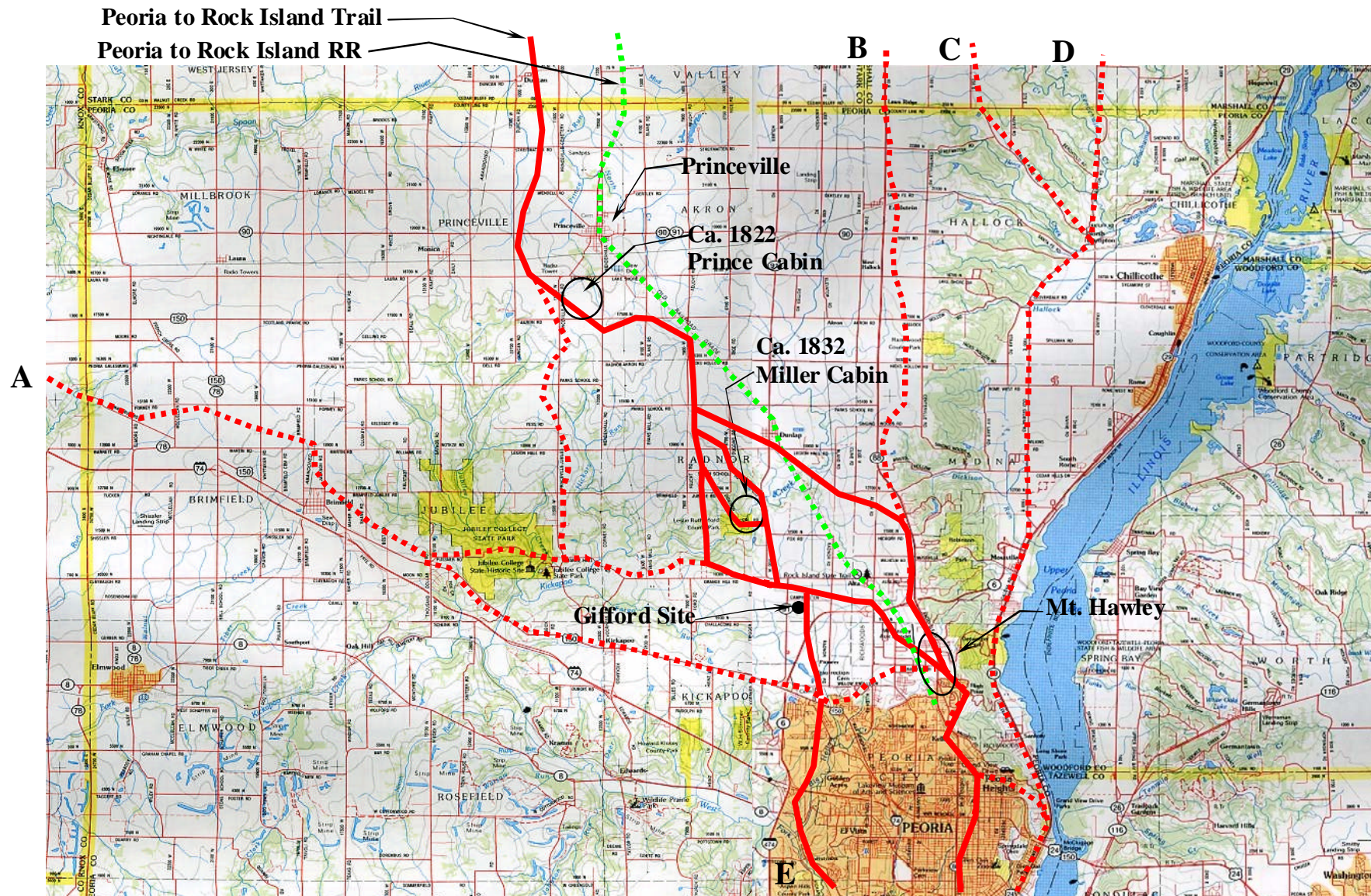


Figure 8. Suspected location of selected early roads in northern Peoria County, circa 1825-35. Of particular interest to this research is the location of the potential routes of the Peoria to Rock Island Trail (solid red) in relationship to the vicinity of the Gifford Site.

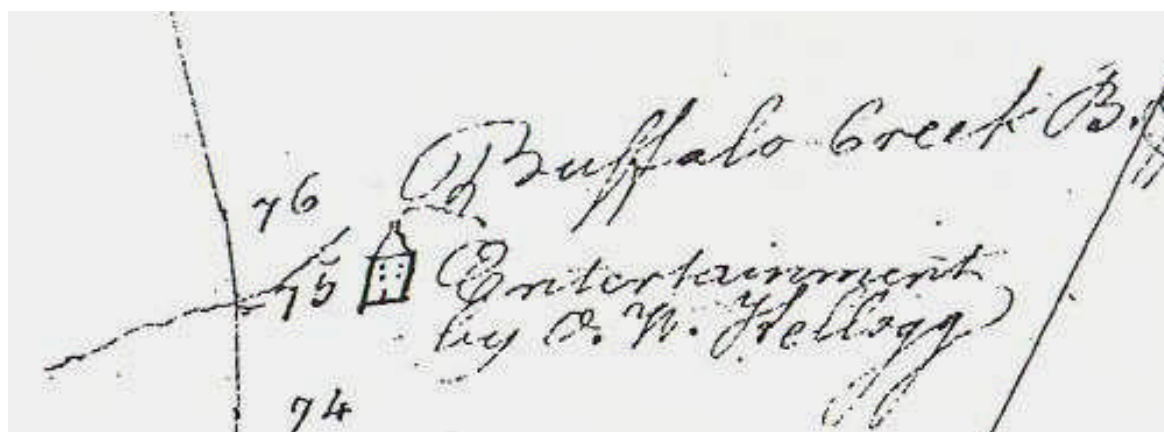
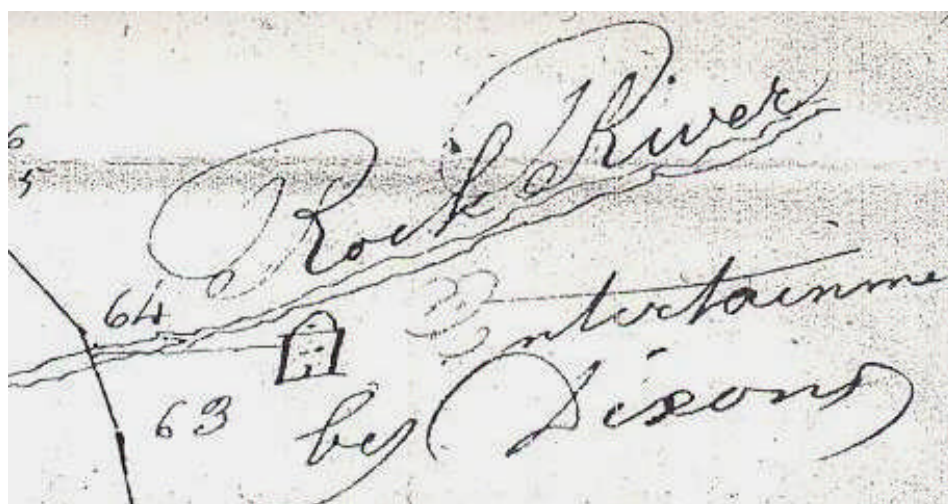
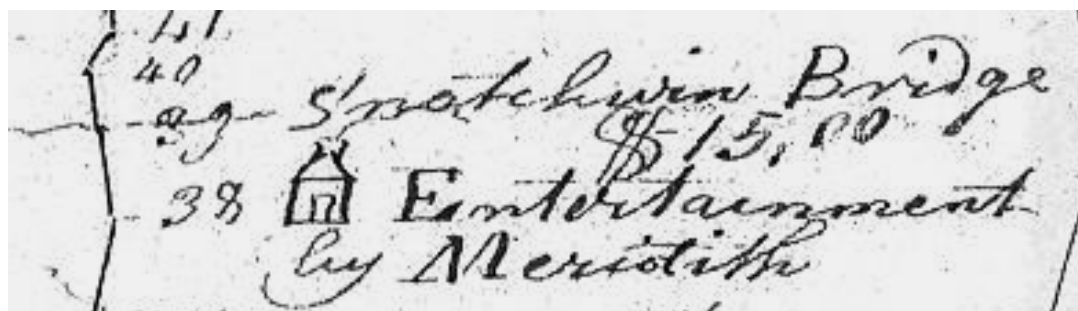


Figure 9. Three views of the “houses of Entertainment” located along the Peoria to Galena Coach Road, as surveyed in 1835 (Goitein n.d.). Such establishments, which represented multi-purpose inns, taverns, stagecoach stops, and even stores, were often positioned along overland trails at select locations at a very early date. These early commercial establishments often became the locus of an early settlement. Such stops, no doubt, would have been located along the route of the Peoria to Rock Island trail.

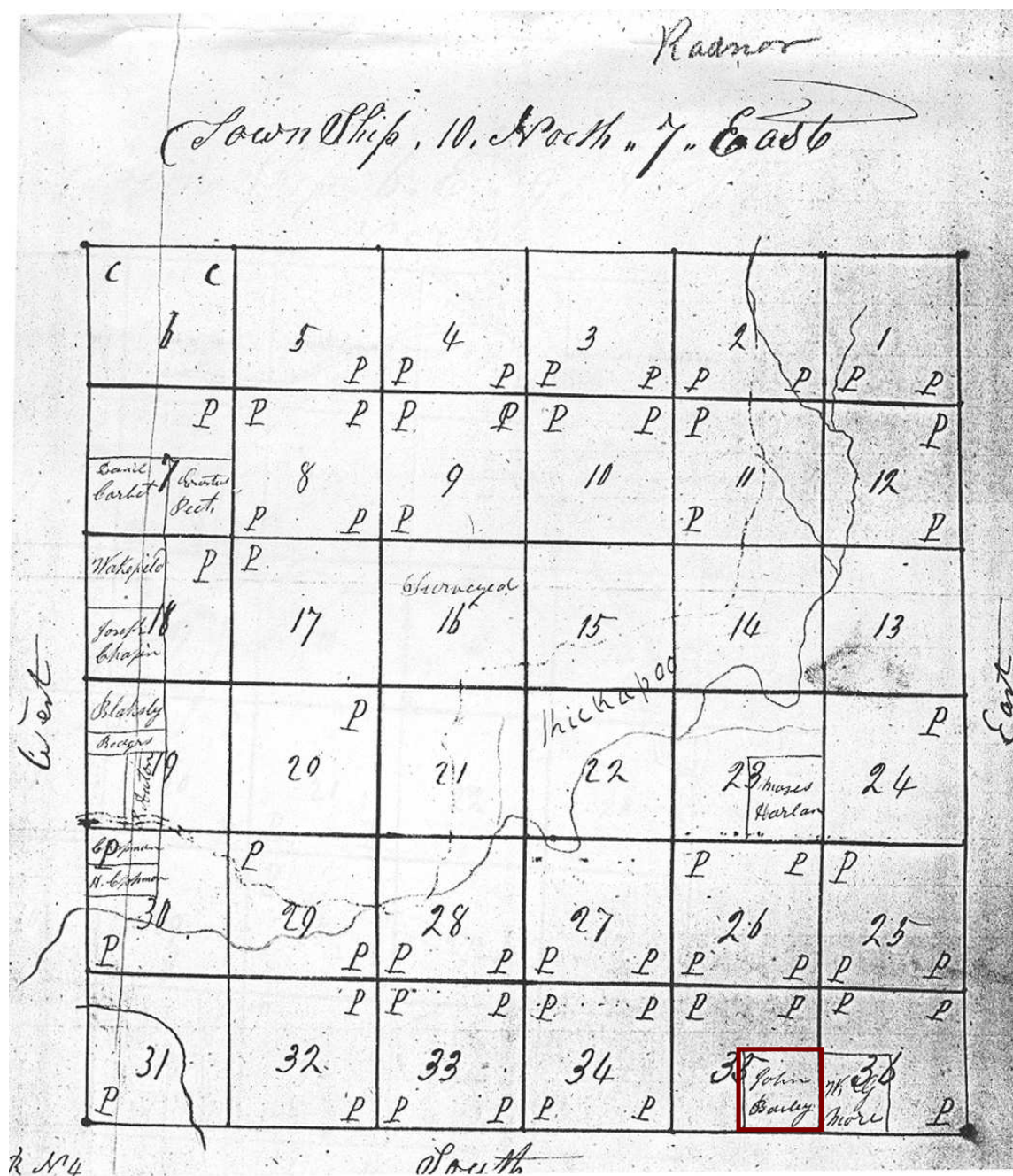


Figure 10. Late 1830s map of Radnor Township showing lands claimed by military bounty and those purchased locally by deed. The quarter sections marked with a "P" indicate lands granted by patent to veterans of the War of 1812, while those marked with a name designate lands sold locally. The SE $\frac{1}{4}$ of Section 35 (outlined above in red) is indicated as being owned by John Bailey (Peoria County Survey Record A).



Figure 11. Three views of the early nineteenth century house located along Campbell Lane, immediately north of the Gifford Site. The original portion of this frame house may represent the dwelling constructed by William Gifford in circa 1837 and noted by historians as being the first frame house constructed in Radnor Township (cf. Andreas 1873). Subsequent histories of Radnor Township apparently incorrectly placed this house in Section 28 of Radnor Township.

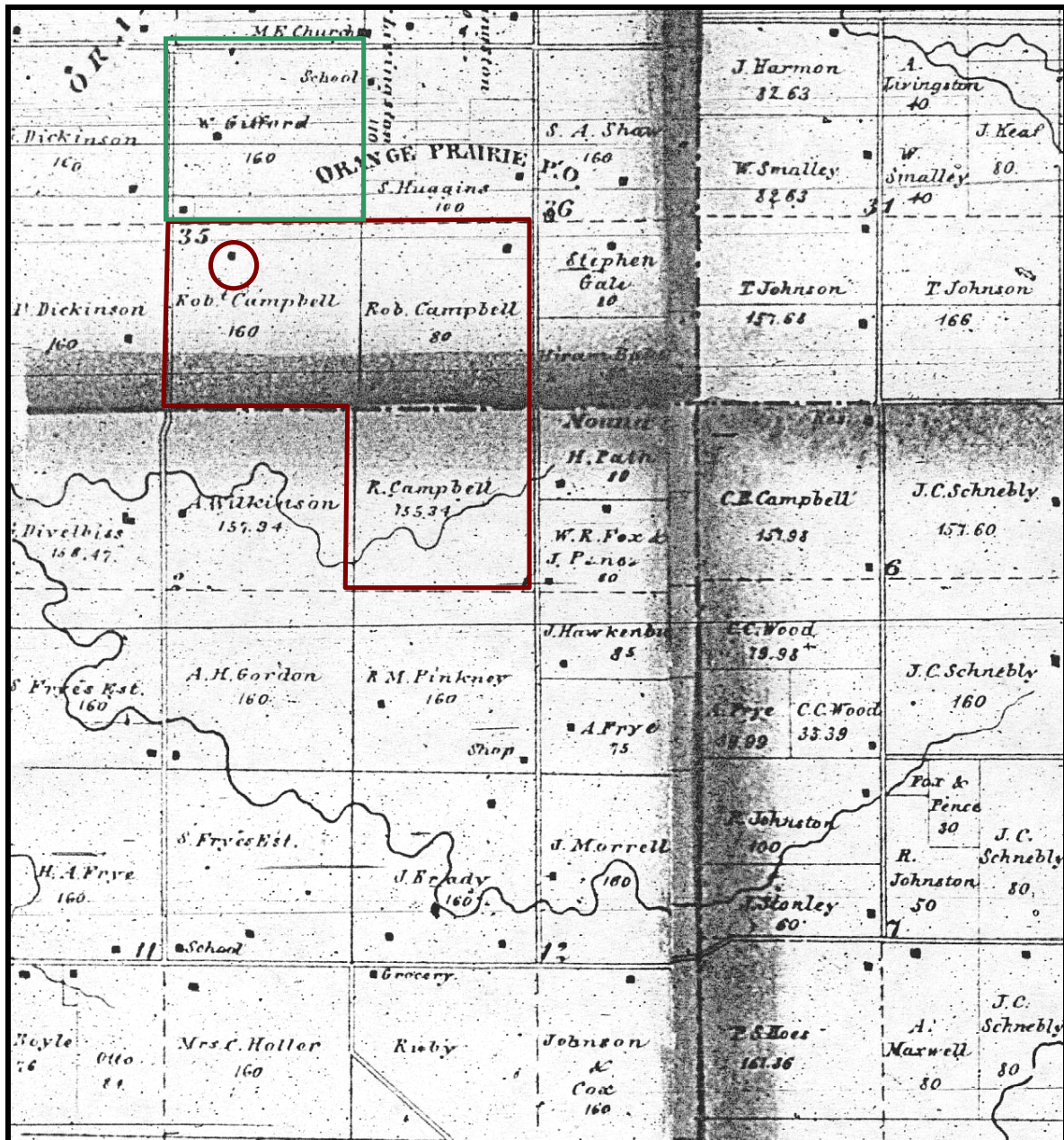


Figure 12. Location of the Gifford Site (circled in red) as shown on the 1861 map of Peoria County, Illinois (Matthews, Crane and Company 1861). Note the extent of Robert Campbell's landholdings (outlined in red) along the south edge of the Orange Prairie Settlement. This map shows a residence located in the immediate vicinity of the Gifford Site, but it is unclear whether the house shown is associated with the site or represents the dwelling now located north of the site, adjacent to Campbell Lane. Also note the William Gifford farmstead in the NE $\frac{1}{4}$ of Section 35 (and outlined in green). A small rural "grocery" was documented within the NW $\frac{1}{4}$, SW $\frac{1}{4}$ of Section 12—a similar commercial enterprise may have been located at the Gifford Site a generation earlier.

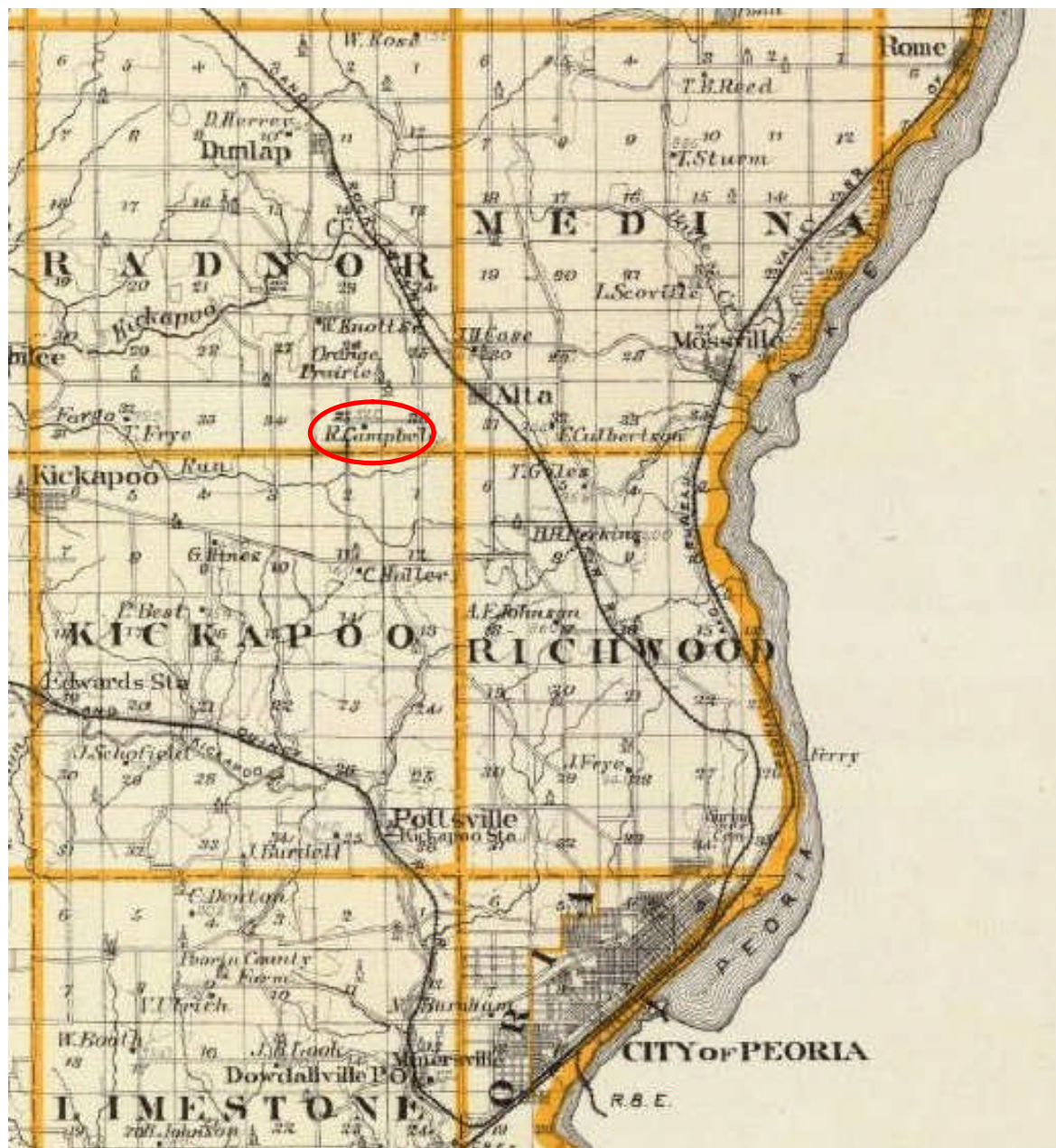


Figure 14. Detail of eastern Peoria County in 1876 (Warner and Beers 1876). The project area is circled in red. At this time, the frame Gifford House appears to be the residence of Mr. Campbell. Also, Orange Prairie is still present as a place name.

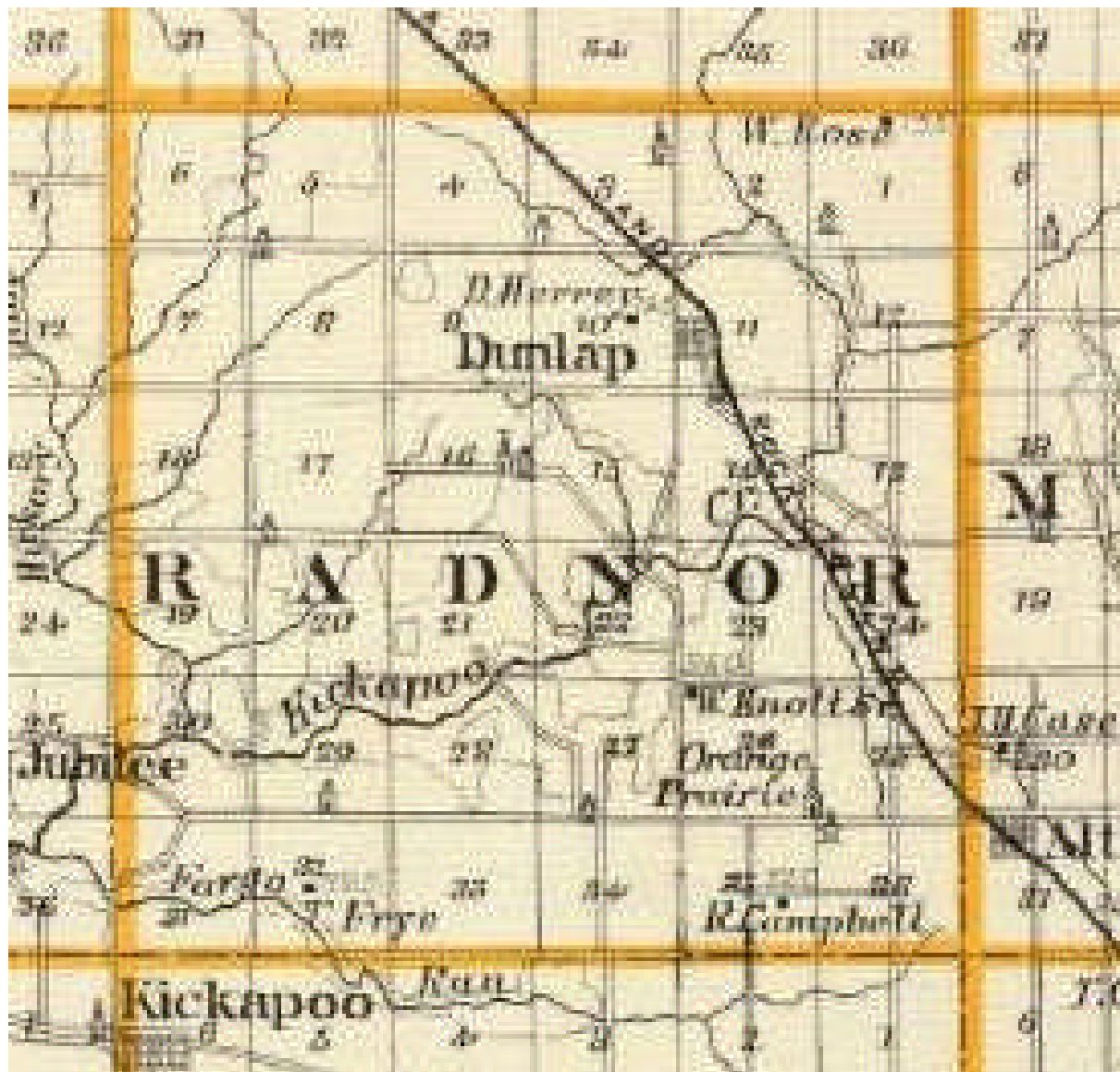


Figure 15. Detail of Radnor township in 1876 (Warner and Beers 1876). Note the association of the Campbell name to the farmhouse located in Section 35—suggesting that the Campbell family were residing in the earlier Gifford residence.



Figure 16. Location of the Gifford Site (circled) as shown on the 1896 map of Peoria County, Illinois (George Ogle and Company 1896:37-38, 42-43). It would appear that the Campbell family were residing in a farmhouse located on the NE¹/₄, SW¹/₄ of Section 36 at this time—and not in the earlier Gifford residence.

Results Of Phase II Field Investigations

When the Gifford Site was first identified in March 2003, it was estimated to cover an area measuring approximately 23m (75') by 38m (125') in size. A relatively low-density scatter of small brick fragments and historic domestic debris delineated the site, which is situated on a low ridge well removed from the existing township roads. Artifacts noted on the surface of the site during the Phase I survey included undecorated pearlware (n=1), transfer printed pearlware (n=1), undecorated whiteware (n=15), both green and blue edge decorated whiteware/pearlware (n=3), transfer printed whiteware (n=1), hand painted whiteware (n=1), and salt glazed/Albany slipped stoneware (n=3). Container glass was absent from the assemblage. Aqua window glass was present in low numbers and was extremely thin in thickness—indicative of an early component (Mansberger 2003). The strategy adopted for the Phase II investigations was to conduct a controlled surface collection across the site area, which would then be followed by mechanical excavations aimed at locating subsurface features. These field investigations were initiated in August 2003 and carried into early September.

Controlled Surface Collection

By the time the Phase II testing was initiated, the field in which the Gifford Site is located was covered with full-grown soybeans. After the limits of the site had been relocated and staked, the beans covering the site were cut and then the area was disked. While this approach resulted in good surface visibility overall, the soils were so dry that it was deemed appropriate to wait for further rainfall before starting the controlled surface collection. The light density and small size of the artifacts at the site were determining factors in this decision.

After several rainfalls, a grid of 5m by 5m squares was laid out across the area that had been disked. The grid extended for 65m (north/south) by 40m (east/west), following the low ridge crest on which the site was located. All cultural material within the grid was collected, including brick fragments and worked stone. Material was collected over an area spanning approximately 2,025 square meters (21,786 square feet). However, it was determined that the surface scatter actually extended a short distance west of the disked area, into the high beans where a thorough surface collection could not be effectively carried out. The controlled surface collection indicated a pronounced concentration of artifacts (both domestic and brick) along the western edge of the site, which suggested the possible presence of intact subsurface features in this area. This impression was strengthened when a small shovel test excavated in this area uncovered the remains of a small feature (Feature 1).

Upon returning to the site to conduct the mechanical stripping of the site to search for features, the Controlled Surface Collection was expanded to the west to include the entire site limits. Figure 18 illustrates the original Controlled Surface Collection limits, and the expanded limits, in relationship to the surface scatter of artifacts (i.e. the site limits). Back in the office, the artifacts from the surface collection were inventoried and tallied into one of several discrete functional categories, and a series of maps depicting the spatial distribution of the nine functional categories of artifacts (see discussion in following section of report) was prepared. These maps

allow for a better interpretation of the activity areas at the Gifford Site than could be obtained solely by assessing the limited subsurface features at this site. The maps illustrating the distribution of the various functional categories of artifacts from the surface of the Gifford Site are presented in Figures 19 through 22.

Backhoe Trenching

Following the completion of the controlled surface collection, a series of trenches was excavated mechanically across that portion of the site identified with the highest artifact density during the surface collection (Figure 17). This was done with a large backhoe using a 5' bucket. The goal of the trenching was to strip away the disturbed plowzone and locate any subsurface features that might be present. Roughly 140 linear meters (or 460 linear feet) of trench were excavated. This resulted in 210 square meters (2,300 square feet) of the site being exposed, or approximately 10% of the total site. Five features were identified during the testing. These were mapped, and the two larger features (Features 2 and 3) were partially excavated in order to assess their structure and sample their artifact content. The five features identified included the remains of a large brick pier (Feature 1), a large pit feature believed to be a cellar (Feature 2), a long trench (Feature 3), and two posts (Feature 4 and 5). These features will be discussed in detail below.

Based on the results of the Phase II archaeological testing, the Gifford Site was determined eligible for listing on the National Register of Historic Places. Subsequently, a Data Recovery Plan (DRP) was prepared, and Phase III archaeological mitigation was conducted.



Figure 17. Following the completion of the controlled surface collection and the definition of the site limits during the Phase II investigations, several backhoe trenches were excavated across the portion of the site with the highest density of artifacts, with the object being to remove the disturbed plow zone and expose any subsurface features that might be present. The trenches were excavated with a 5'-wide smooth bucket. The backhoe trenching resulted in the exposure of five historic features.

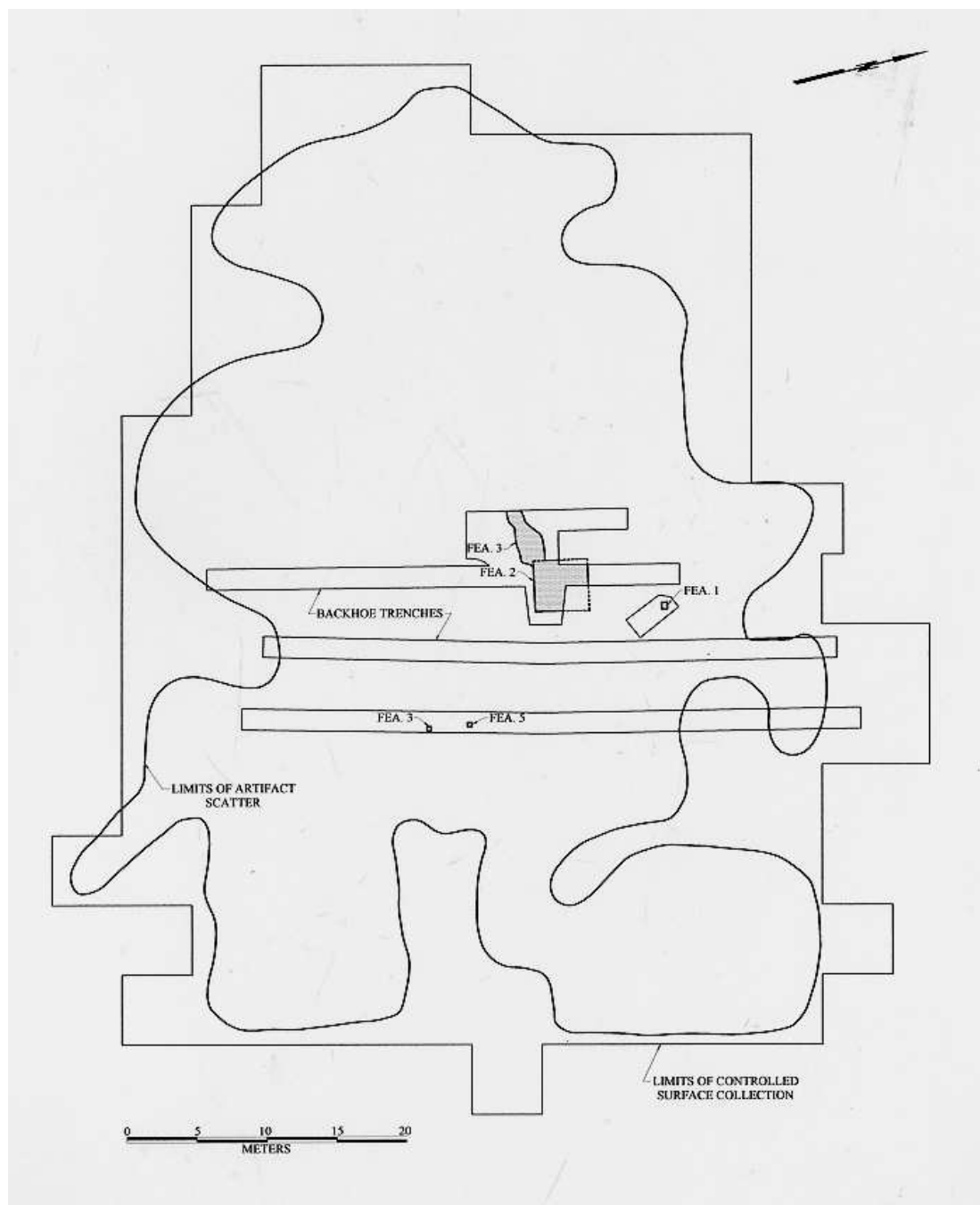


Figure 18. Site plan showing the location of the backhoe trenches excavated and features identified during the Phase II investigations, in relation to the limits of the controlled surface collection.

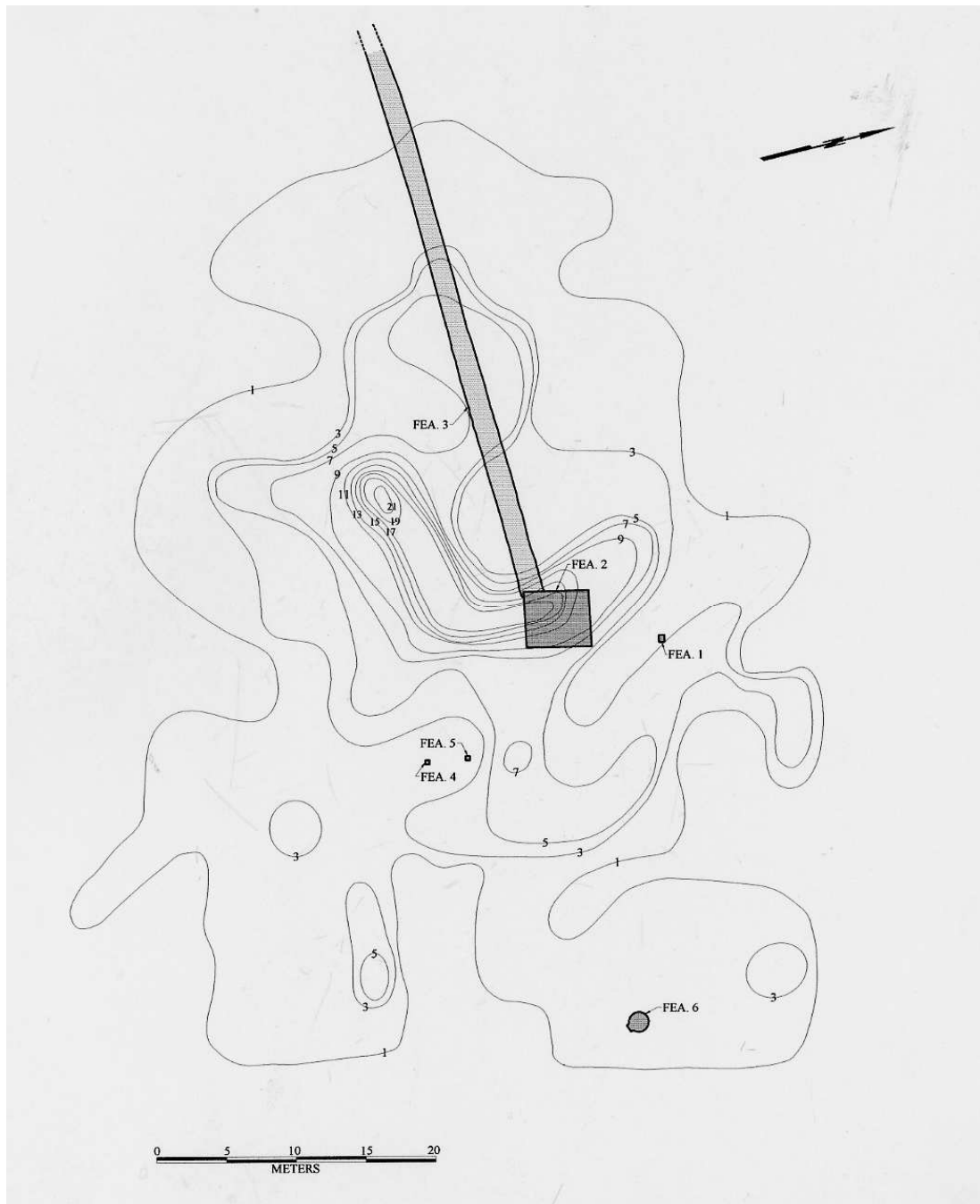


Figure 19. Figure showing the distribution of Total Artifacts (less brick and stone) recovered during the controlled surface collection at the Gifford Site, in relation to the features identified during the archaeological mitigation. The artifact density was highest around Feature 2—a cellar—on the western edge of the site. Both Feature 2 (the cellar) and Feature 6 (the well) are highlighted in red.

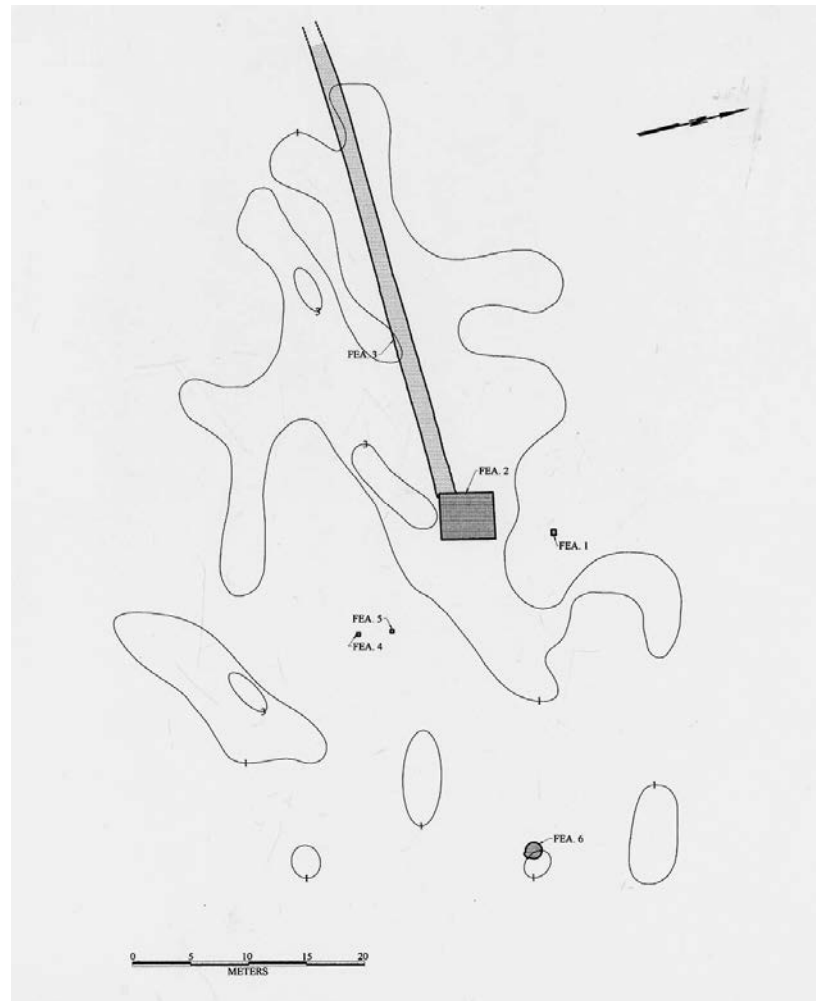
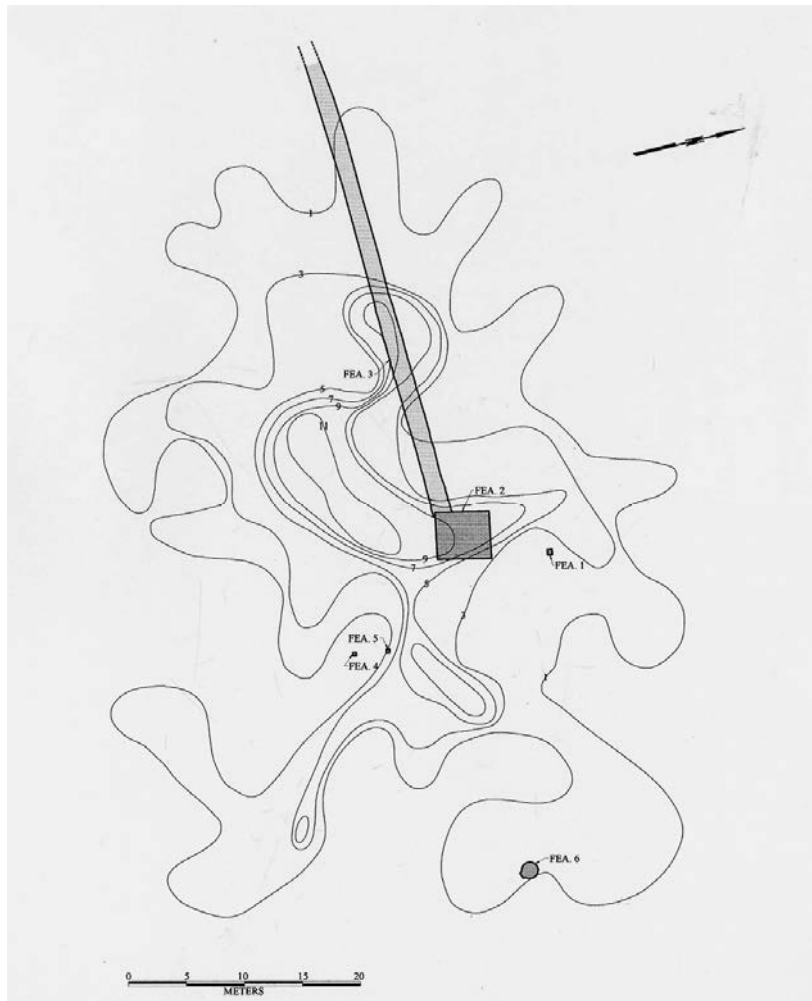


Figure 20. Figures showing the distribution of artifacts from the Foodways Service (left) and Foodways Storage and Preparation (right) functional categories recovered during the controlled surface collection at the Gifford Site, in relation to the features identified. The artifact density was highest around Feature 2—a cellar—on the western edge of the site. Both Feature 2 (the cellar) and Feature 6 (the well) are highlighted in red.

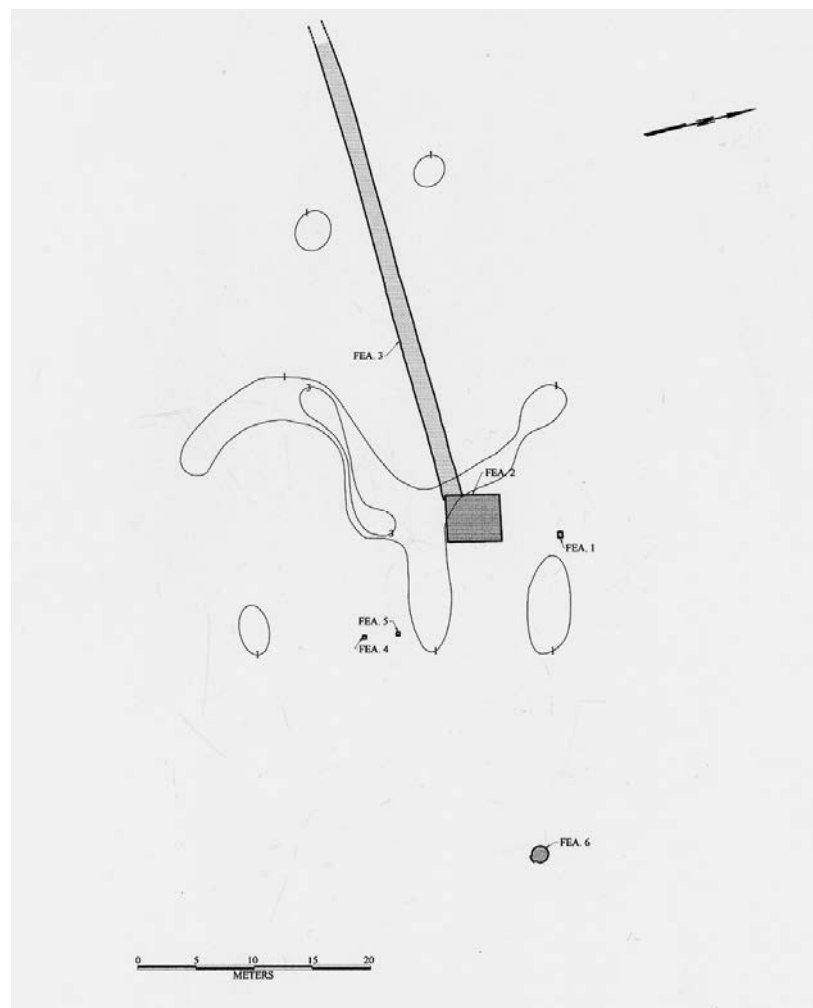
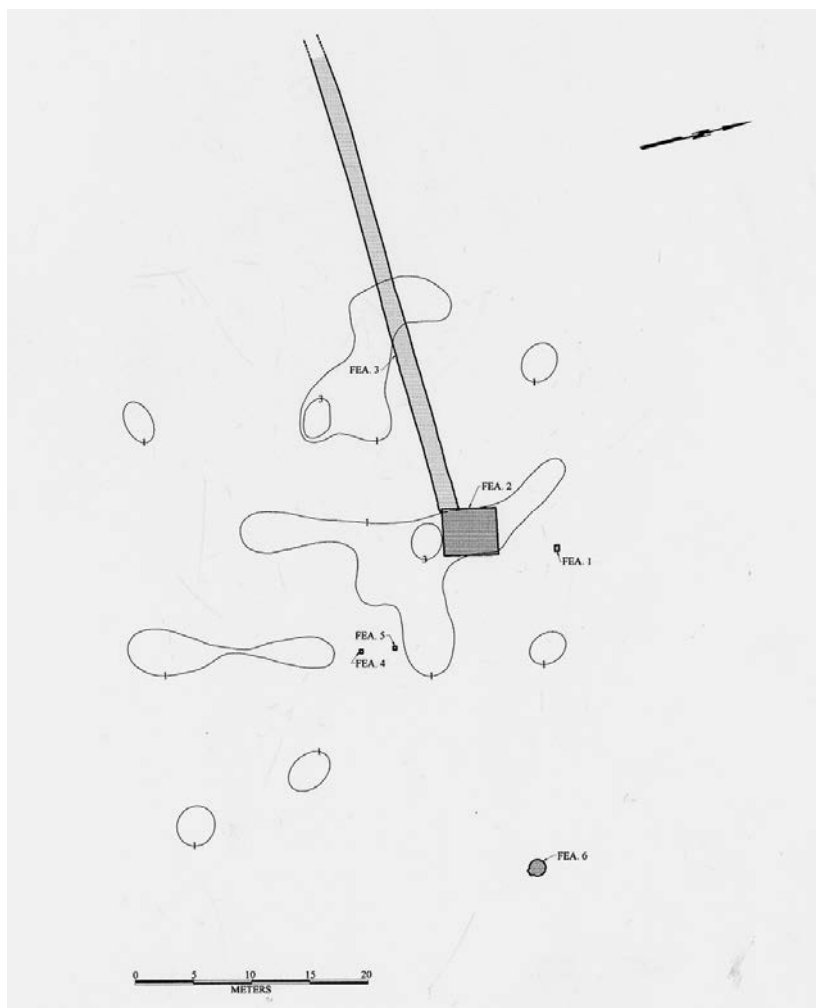


Figure 21. Figures showing the distribution of artifacts from the Personal (top) and Architecture (bottom) functional categories recovered during the controlled surface collection at the Gifford Site, in relation to the features identified. The artifact density was highest around Feature 2—a cellar—on the western edge of the site. Both Feature 2 (the cellar) and Feature 6 (the well) are highlighted in red.

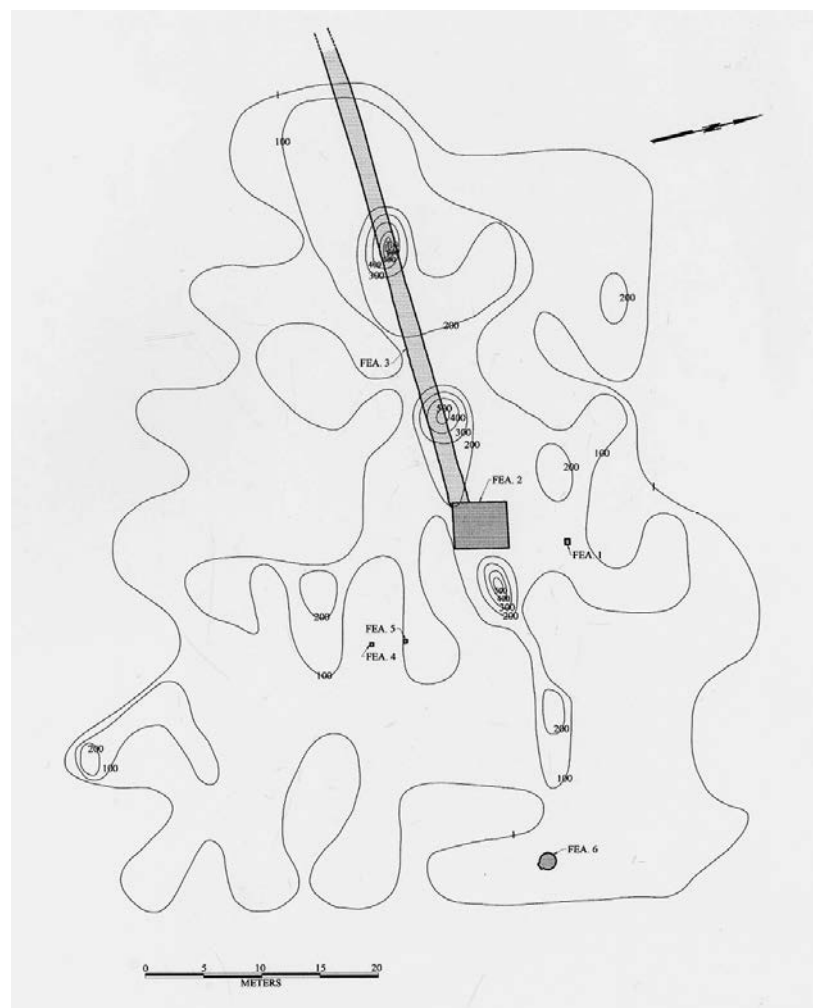
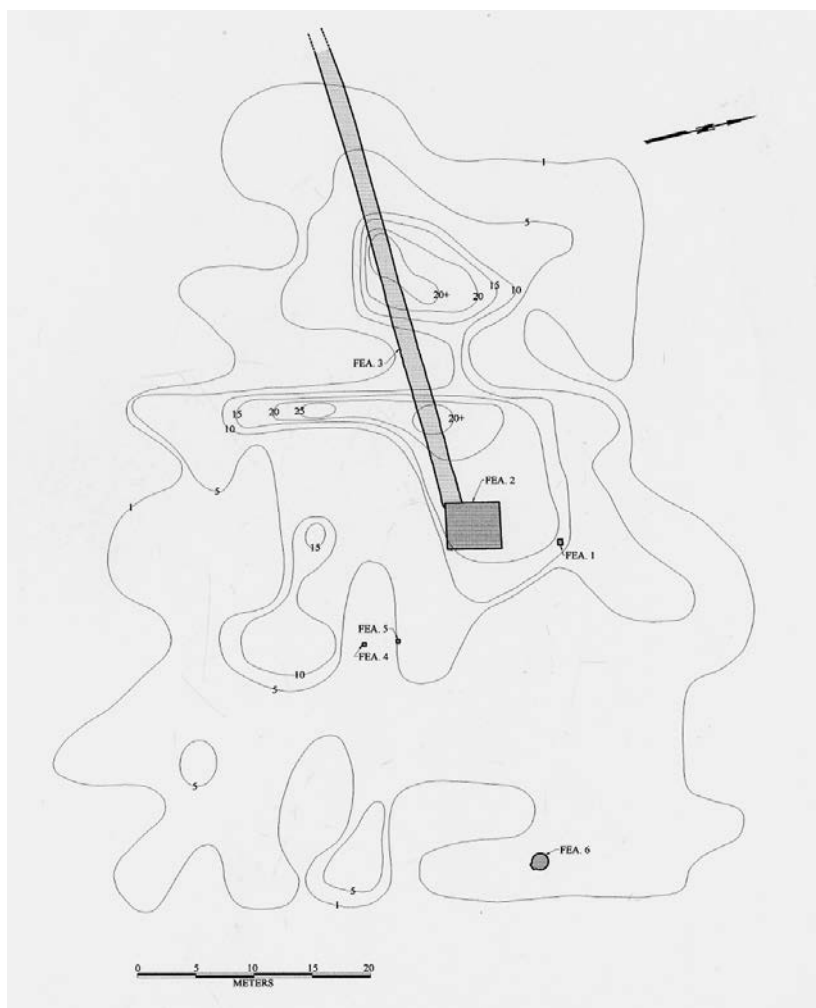


Figure 22. Figures showing the distribution of brick by number (left) and by weight (right; in grams) recovered during the controlled surface collection at the Gifford Site, in relation to the features identified. The artifact density was highest around Feature 2—a cellar—on the western edge of the site. Both Feature 2 (the cellar) and Feature 6 (the well) are highlighted in red.

Results of the Phase III Archaeological Mitigation

Phase III archaeological investigations commenced in late July 2004 when a paddle-wheel scraper was used to remove the plow zone from 2,444 square meters (26,307 square feet) of the site area as determined from the results of the Phase II controlled surface collection and backhoe trenching. The machine-stripping of the plow zone, and the excavation and recording of the features at this site was undertaken during three periods of fieldwork at the site (August 3-25, November 5-21, and December 13-18) (see Figures 23-27). Additional backhoe trenching was done on December 17 to fully expose Feature 3, and to further examine an area outside of the stripped block immediately east of Feature 6.

A total of six features were identified at the Gifford site during the combined Phase II and III investigations (see site plan, Figure 27). Features 1 through 5 were located during the Phase II testing of the site. Feature 6, somewhat removed from the central cluster of features, was the sole feature located during the Phase III mitigation fieldwork. Features 1, 2, 3, and 6 were completely excavated during the mitigation phase. Features 4 and 5—two large post molds—could not be relocated during Phase III stripping of the site.

Feature 1 was identified during the controlled surface collection by means of a single shovel test. This shovel test identifies a dark-colored, irregularly shaped area that measured 40cm by 50cm (16" by 20") (Mansberger and Stratton 2003:19). While shovel scraping the surface of the feature, several large brick fragments and a large portion of a painted (monochrome blue) pearlware cup were recovered. Feature 1 was relocated during Phase III stripping of the site. Shovel scraping revealed that the feature had two parts (see Figure 28). The southern portion measured 30cm by 40cm (12" by 16") and contained significant amounts of brick rubble; the smaller northern portion measured 20cm by 30cm (8" by 12") and was devoid of brick fragments. The feature was mapped in plan view, bisected along its north-south axis, and excavated by halves. Excavation showed that only about 8cm (less than 4") of this feature remained below the base of the plowzone. The artifact count for this small feature was low; only a single stoneware rim sherd was recovered during the Phase III excavations. Given the substantial size of the southern part of Feature 1 and its orientation to Feature 2, we suspect that Feature 1 represents the remains of a foundation piers, the larger of which originally supported the northeast corner of a building that once was located at the site (and potentially positioned over Feature 2, a cellar).

Feature 2 (Figures 29-32) was a large, rectangular pit feature that measured approximately 4.85m by 4.00m (16' 0" by 13' 0") at the scraped surface, with the long axis oriented north/south. A long trench-like feature identified as Feature 3 originated at the southwest corner of Feature 2 and extended in a southwesterly direction to the edge of the site. Feature 2 was completely exposed during the Phase III machine stripping of the site. The feature was mapped, quartered with 0.3m (1' 0") baulks left for profiles, and excavated by quadrants, following standard procedures, to the base of the feature; east/west and north/south profiles were drawn and the baulks removed. The feature had relatively straight walls, albeit somewhat slumped, with a flat floor. The base of the feature was at approximately 1.2m below the scraped

surface. Evidence of multiple wooden floors and sidewalls were apparent during the excavations. Based on the size and shape of this pit, this feature has been interpreted as a cellar.

A sequence of three floor levels was defined near the base of the feature (Figure 31). The lowest (original) floor was poorly preserved, but traces of wood planking oriented diagonally (northeast/southwest) and laid directly on the underlying earth were found. The dimensions of the cellar at the time this floor was in use were 3.00m by 3.35m (9' 10" by 11' 0"). The lowest floor was at a depth of about 1.2m (4' 0") below the scraped surface. The middle floor, also measuring 3.0m by 3.35m (9' 10" by 11' 0"), was located at a depth of about 0.95m (3' 2") below the scraped surface, raised on about 25cm (10") of fill above the level of the lower floor. This second floor was much better preserved than the first. Wood planks varying in width between 6" and 8" were once again laid directly on the underlying earth, but this time oriented east/west. Problems with the high water table and groundwater seepage into the cellar may have necessitated the raising of the floor level nearly a foot above the original level. The third and last identified floor associated with this cellar was located immediately above the previous floor at a depth of about 90cm (3' 0") below the stripped surface. The floor consisted of wooden planks varying in width between 6" and 8" and running east/west. Unlike the earlier floor, in which the planks were laid directly on the underlying fill, the planks of the third floor were laid across three 2" by 4" stringers that were not evenly spaced across the floor. These stringers, in turn, appear to have been laid directly on top of the middle floor. When this third floor was laid down, the cellar underwent a slight enlargement. The south and east walls were cut back into the subsoil about 15cm (6"), with each wall having a "stepped" appearance when seen in profile. The resulting expanded cellar measured approximately 3.7m by 3.2m (12' 0" by 10' 6"). Evidence of 1" plank sidewalls (potentially laid in a vertical orientation) was present in several places along the edges of the upper cellar floor.

Apparently, elevating the floor may have been forced upon the occupants of this site by the high water table and the presence of water in the cellar. The first effort at raising the floor level was not sufficient to alleviate the water problems in the cellar, and when the third floor was installed and the cellar size expanded, a "floor drain" was also installed. Only about three-quarters of the floor area of the uppermost floor was covered with east/west-oriented planking. The south one-quarter of the cellar was taken up by a box drain, which ran west/southwest along the south wall and exited the cellar at its southwest corner. The box drain was constructed using 2" by 4" stringers to form the sidewalls; these were covered over with short sections of 1" planks that were approximately 60cm (2' 0") in length. This box drain ran out to the nearest suitable point of discharge, in this case a shallow swale about 45m (150') to the west of the site. A drain line trench was identified in the field and designated Feature 3 (see subsequent Feature 3 discussion). The empty space between the upper two floors may have functioned as a catchment for groundwater seeping into the cellar before it drained off through the box drain.

The inlet to the box drain was in the southeast quadrant of the cellar. The character of the initial 2.45m (8'0") of the drain trench was distinctively different than the remaining length of trench. This first 2.45m (8'0") of trench appears to have been left open, and/or walled off. The fill within this section of the trench was identical to that located within the cellar. Additionally, the remains of vertical planks appear to separate the first 2.45m (8'0") of the trench from the remaining length (see Figure 30). As such, it would appear that this drain trench was excavated

in two different manners. The area beneath the structure (i.e. the first 2.45m of the trench) required, in effect, “tunneling” out from the existing cellar as opposed to the techniques involved in the typical excavation of a trench out in the open. Within the cellar, the excavation would have preceded from a vertical face, in this case the west wall of the cellar, and progressed west/southwest to a point beyond the wall of the overlying structure where excavation from the ground surface down could have commenced. To facilitate excavation, the portion of the trench under the structure was also wider, measuring about 0.75m (2’ 6”) in width. Apparently, spoil from the “tunneling”—as well as from the expansion of the cellar footprint—would have been hauled out of the cellar. Instead of expending considerable time and effort on backfilling the “tunneled” portion of the drain trench and patching the west wall of the cellar, the “tunnel” was left open, becoming a narrow extension of the cellar. A plank barrier was constructed at the west end of this extension to retain the unconsolidated backfill where the narrower outside portion of the trench began. A further indication that this portion of the drain trench is considered correctly as part of the cellar is shown by the nature of the fills within this section of the trench, which are a clear continuation of those found in the cellar proper and are very different from those in the remainder of the exterior drain trench.

Overlying these three floors of the cellar are several thick fill zones (Figure 30). Immediately above the uppermost floor is a sizeable zone (Zone V) of mixed topsoil and subsoil. Fine banding and lensing of this material suggests that it was water-deposited following abandonment of the cellar and/or the farmstead. These zones contain lots of wood ash and charcoal. The two zones above this appear to represent deterioration of the overlying structure with continued deposition of water-born sediments (Zone IV) followed by complete collapse or razing of the overlying structure (Zone III) into the cellar as evidenced by large quantities of stone, brick, and mortar/plaster. Zones I and II are dark brown silty clay loam derived from the surrounding topsoil and/or midden that accumulated in the depression formed within the limits of the former cellar as the rubble settled and the wood deteriorated (redeposited middens).

Feature 3 was a long and narrow trench feature extending off the southwest corner of the cellar (Feature 2) (Figures 33-34). At the time of the Phase II investigations about four meters of this trench was exposed in the backhoe trenches, but its full linear extent was unknown. Given its morphology, dimensions, and location on the landscape, Feature 3 was interpreted during the Phase II work as a box drain servicing Feature 2, the cellar to which it connected. The Phase III machine stripping of the Gifford Site exposed an additional seventeen meters of the trench feature, but did not locate the end of the feature. Additional stripping with a backhoe on December 17, 2004, exposed the remainder of the box drain trench to the point where the base of the trench intersected the plowzone. The total length of the box drain from the southwest corner of the cellar to its truncated west terminus was about 39m (128’). The drain emptied in a southwestward draining swale at this location.

In plan, Feature 3 was at its greatest width near its intersection with Feature 2. The feature displayed an overall narrowing in width on the scraped surface from east to west towards its terminus. At a point about 2.5m (8’3”) west of the cellar, the width of the trench on the scraped surface was about 1.6m (5’5”) and the depth of the base of the trench was slightly over one meter (3’3”); at the west terminus of the trench the width had narrowed to about 60cm (2’0”) with a trench depth of about 35cm (1’2”). The drain trench was aligned roughly at 102 degrees west of

north, but did not follow a perfectly straight line from the southwest corner of the cellar to the swale. Once completely exposed by machine stripping and with the fill removed largely by hand excavation, two slight changes in angle were visible, one at about 6.5m (21'4") and the other at about 32m (105') from the southwest corner of the cellar.

Excavation of the fills in the box drain trench was conducted in several ways. The section of trench between the "tunneled" cellar extension (see *Feature 2*) and the west edge of the machine-stripped block was divided into units two meters in length; these units were hand-excavated following standard procedures. The section of drain trench exposed by backhoe trenching in December 2004 was examined by machine skimming with a toothless bucket and monitoring the backdirt. In light of the fact that the number of artifacts had already been diminishing with distance from the cellar in the hand-excavated portion of the trench, monitored machine-removal of the remainder of the trench fill seemed appropriate. Several small concentrations of artifacts were recovered in this manner from the west portion of the trench. The cellar "extension" portion of the trench was hand excavated in conjunction with the cellar to which it was more closely linked stratigraphically and functionally.

In section, the majority of the drain trench exhibited two distinct fill sequences. The upper part of the trench is best described as a former open ditch, showing a complex sequence of cutting and filling episodes (Figure 34). Early in its history, the ditch shows a stable surface in the form of topsoil developing directly upon the mixed subsoil and topsoil backfill covering the box drain. The upper half to third of the trench has heavily sloped and eroded sides, on the order of around 45 degrees. This degree of slope probably is largely from erosion and slumping caused by episodes of heavy runoff, although the walls of the trench may have been sloped out more near the top to facilitate digging the lower portion of the trench. The sidewalls of the lower two thirds of the trench narrow slightly to a fairly constant basal width of 43cm (1'5"). At the base of this 43cm wide trench, the box drain was constructed of 2.5cm (1") planks in 30.5cm (12") lengths laid across 2" x 4" stringers that formed the sidewalls and then covered with backfill.

All artifacts associated with *Feature 3* were recovered from the upper deposits as if trash was being discarded within an open ditch. Several concentrations of artifacts—including a whole, restorable stoneware jar or churn and a polled steer head—were recovered from this ditch fill. The box drain backfill beneath was completely devoid of artifacts. The box drain and ditch apparently were in use at the same time; the underground drain kept the cellar free of subsurface ground water and the ditch channeled surface water away from the overhead structure (and/or cellar). Additionally, the open ditch became a receptacle for trash.

Features 4 and *5* were two large post molds measuring about 12 inches square (30cm by 30cm) that were located during the Phase II investigations (Mansberger 2003:19). The posts were aligned north/south, parallel to the long axis of *Feature 2*, and spaced 2.90m (9'6") n-center. As mentioned in the Phase II report (Mansberger 2003:19), these two posts might have been a portion of a fence line (although their spacing seems rather wide for that) or a post-in-ground outbuilding, possibly the corncrib mentioned in the 1839 lease between John Bailey and Robert Cline. Unfortunately, these two features were not relocated during the Phase III stripping of the site and no additional features that would aid in their interpretation were identified.

Feature 6 was the only “new” feature located during the Phase III machine stripping of the Gifford Site (Figure 35). This feature was somewhat isolated from the other features, being located approximately 27.5m (90’) east of the cellar (Feature 2). Feature 6, circular in plan, measured just over 1.5m (5’ 0”) in diameter at the scraped surface. The feature was “bisected” east-west and the south two-thirds was excavated. Hand excavation was terminated at a depth of about two meters due to the presence of the water table. A backhoe was used to continue removing the south portion of Feature 6 to its base. Although the machine excavation of the feature was completed, the open excavation survived only long enough for rough measurements and observations to be made before the profile wall collapsed due to the waterlogged condition of the soils and the unstable nature of the feature fills. Feature 6 was observed to terminate at a depth of about 2.8m (9’ 0”) below the scraped surface of the site. The morphology and dimensions of Feature 6 are consistent with a function as a shallow well.

Feature 6 had two distinct sections. The upper section of the feature extended to a depth of about 1.8m (6’ 0”). At its mid-point in depth, the upper portion expanded to a diameter of approximately 1.7m (5’ 6”); from this maximum diameter the feature tapered to roughly the same diameter as on the scraped surface, just over 1.5m (5’ 0”). At a depth of about 1.2m (4’ 0”), impressions of wood barrel staves became evident and at a depth of about 1.55m (5’ 0”) the impression of a hoop or band became visible. The barrel stave impressions terminated at a depth of 1.8m (6’ 0”) and the nature of the feature fill also changed. The lower section of the Feature 6, extending from 1.8m (6’ 0”) to the base of the feature at a depth of 2.8m (9’ 0”), was a regular cylinder about 1.5m (5’ 0”) in diameter. The fills in the lower portion (Zone V) and nearly three-quarters of the upper portion (Zone IV) of the feature were mottled bluish gray and dark yellowish brown sandy clays. However, this fill within the upper section of Feature 6 (Zone IV) contained pockets of organic-rich silts as well as several large brick fragments and some gravel and small cobbles, all of which were lacking in the fill below the terminus of the barrel (Zone V). Above these two zones of quite consistent sandy clays, the upper 0.5m (1’ 8”) contained first a very mixed zone (III) of subsoils and some topsoil; a considerable amount of gravel was also present. At some point the abandoned well was capped with layer of yellow clay and gravel (Zone II); numerous small brick fragments were also present in this fill. As the fills settled, the shallow basin thus formed filled with topsoil and midden (Zone I).

All of the artifacts recovered from Feature 6 came from the uppermost fill (Zone I) and actually have only a fortuitous association with the well, having been present in the site midden. The upper portion of Feature 6 was lined with a large wood barrel or “hogshead” measuring 1.68m (5’ 6”) in maximum diameter and 1.83m (6’ 0”) in height. Insertion of the hogshead into the upper section of the well shaft would have had the double purpose of keeping the potentially unstable earth sidewalls from collapsing and also of keeping surface and near-surface runoff from flowing directly into the well shaft. The unlined bottom portion of the well may represent an effort to extend the depth of the shaft after its original construction.



Figure 23. Upon completion of the Phase II report, and the preparation of a Data Recovery Plan, crew returned to the Gifford Site and removed the plowzone from the majority of the site. The objective of this task was to expose all the subsurface archaeological features for investigation. During this process, only one additional feature (Feature 6, a well) was located. These images depict the use of a belly scraper in the process of removing the plow zone.



Figure 24. Upon completion of the removal of the plow zone from the site, features were redefined and excavated. The top image is a view of the recently stripped site. The lower view is the excavation of Feature 2 (the cellar).



Figure 25. Clearly, the largest and most significant feature at the Gifford Site was Feature 2 (the cellar). The top view depicts the cellar during the initial days of excavation. The lower image depicts the cellar and adjacent drain (Feature 3) nearing completion, and prior to the removal of the baulk walls. Baulk walls are non-cultural walls that were left in place during excavation to facilitate the drawing of soil profiles through the feature. Upon the drawing of the profile walls, the baulks were also excavated. The soils from the feature were screened through $\frac{1}{4}$ " hardware cloth to recover small items such as buttons.



Figure 26. Detail of Feature 2 (the cellar) baulk wall illustrating the character of the fills within this feature. The excavation of this quadrant of the cellar had not been completed as yet, and there are still fills on the floor of the feature.

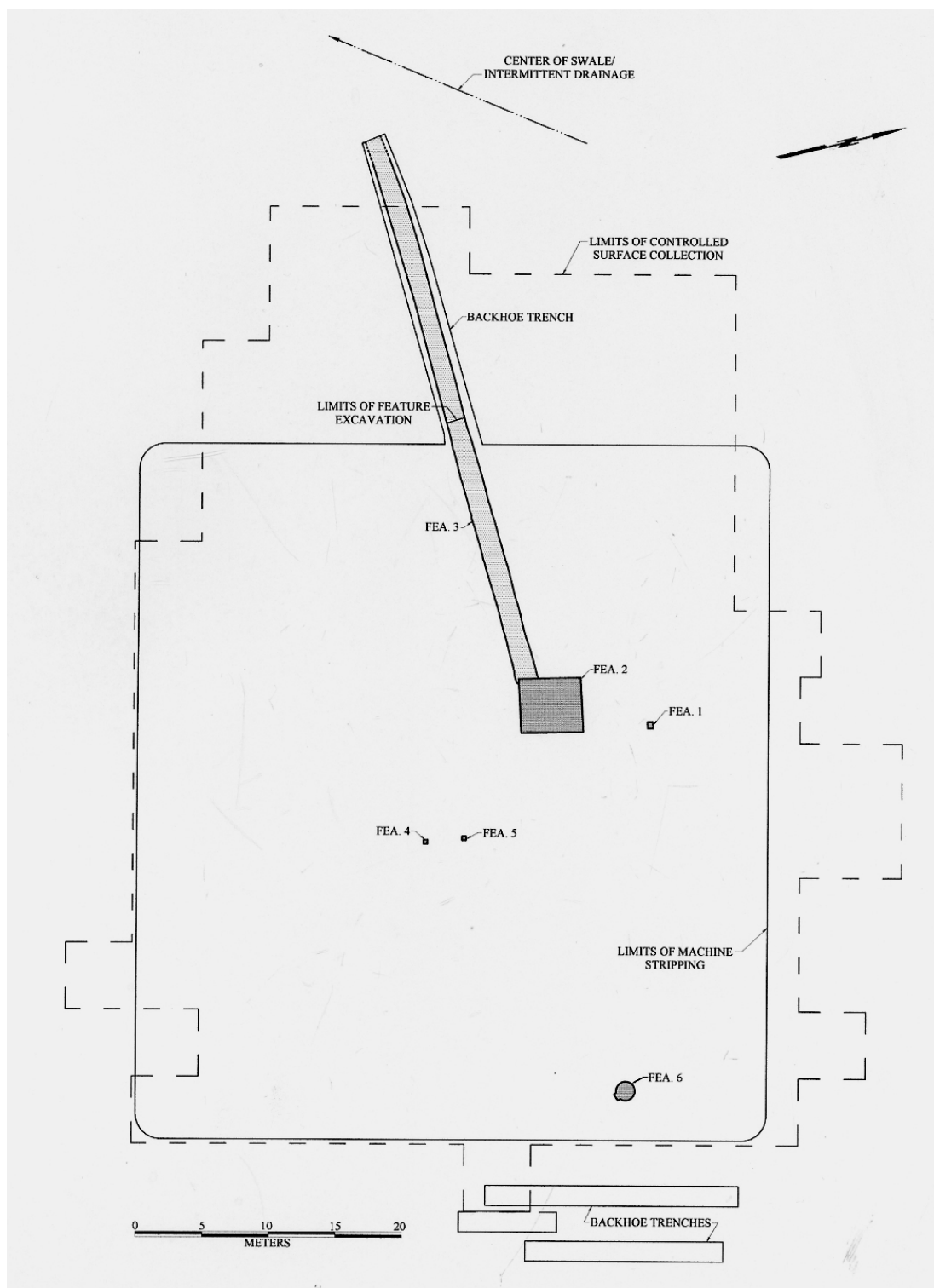


Figure 27. Site plan showing the location of the excavated area (that area stripped of plowzone), and identified features, in relation to the limits of the controlled surface collections.

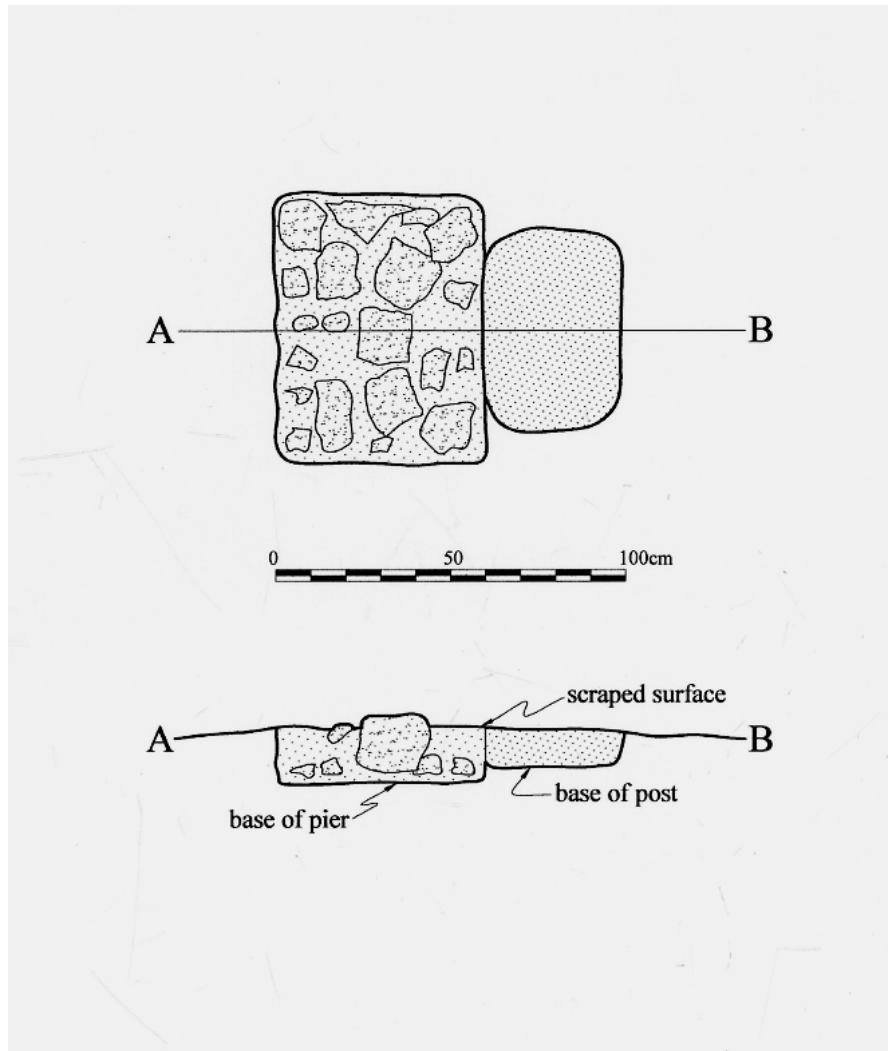


Figure 28. Plan and sectional view of Feature 1—representing two episodes of post or pier construction.

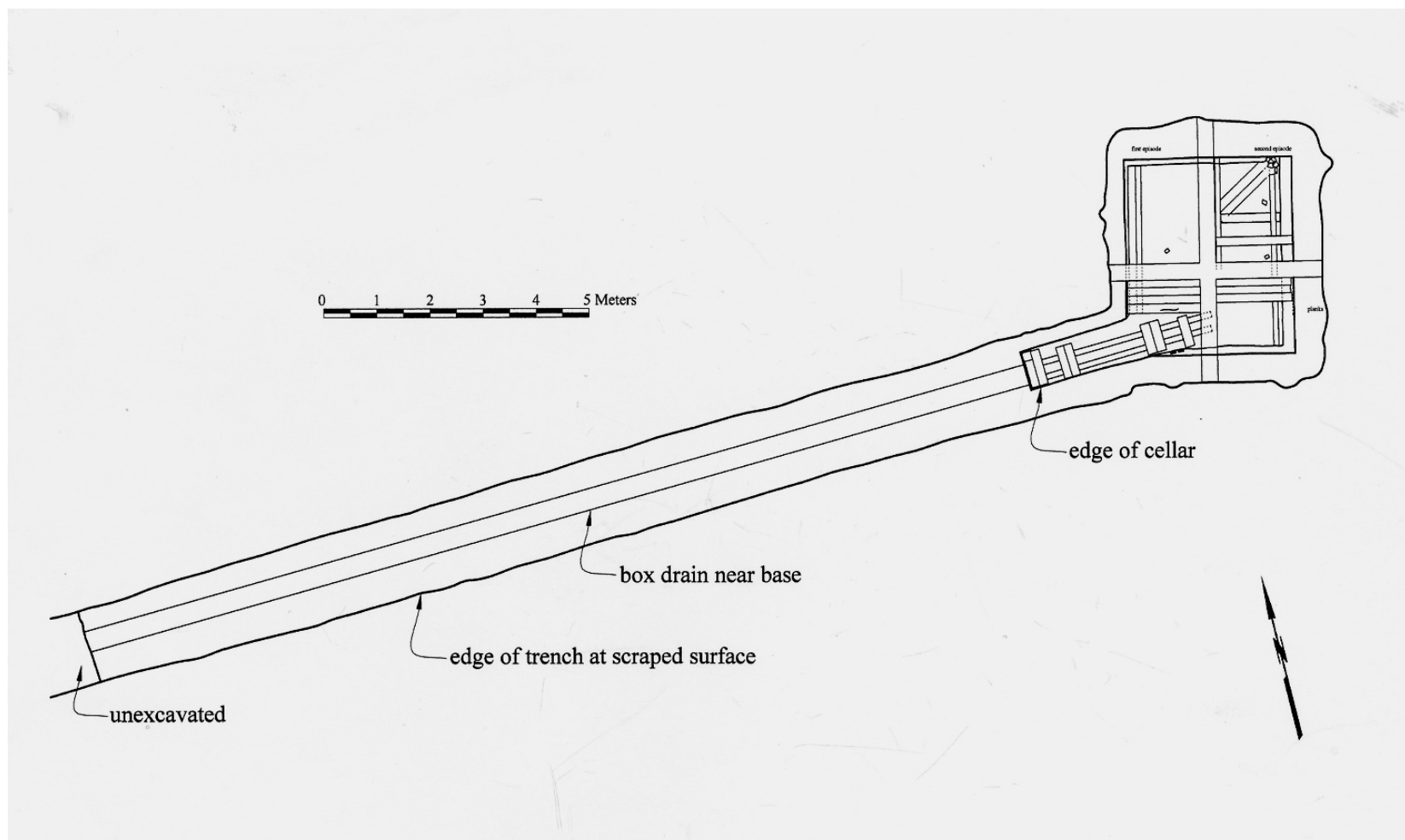


Figure 29. Plan view of Features 2 (a cellar) and the hand excavated portion of Feature 3 (a combination ditch and box drain system).

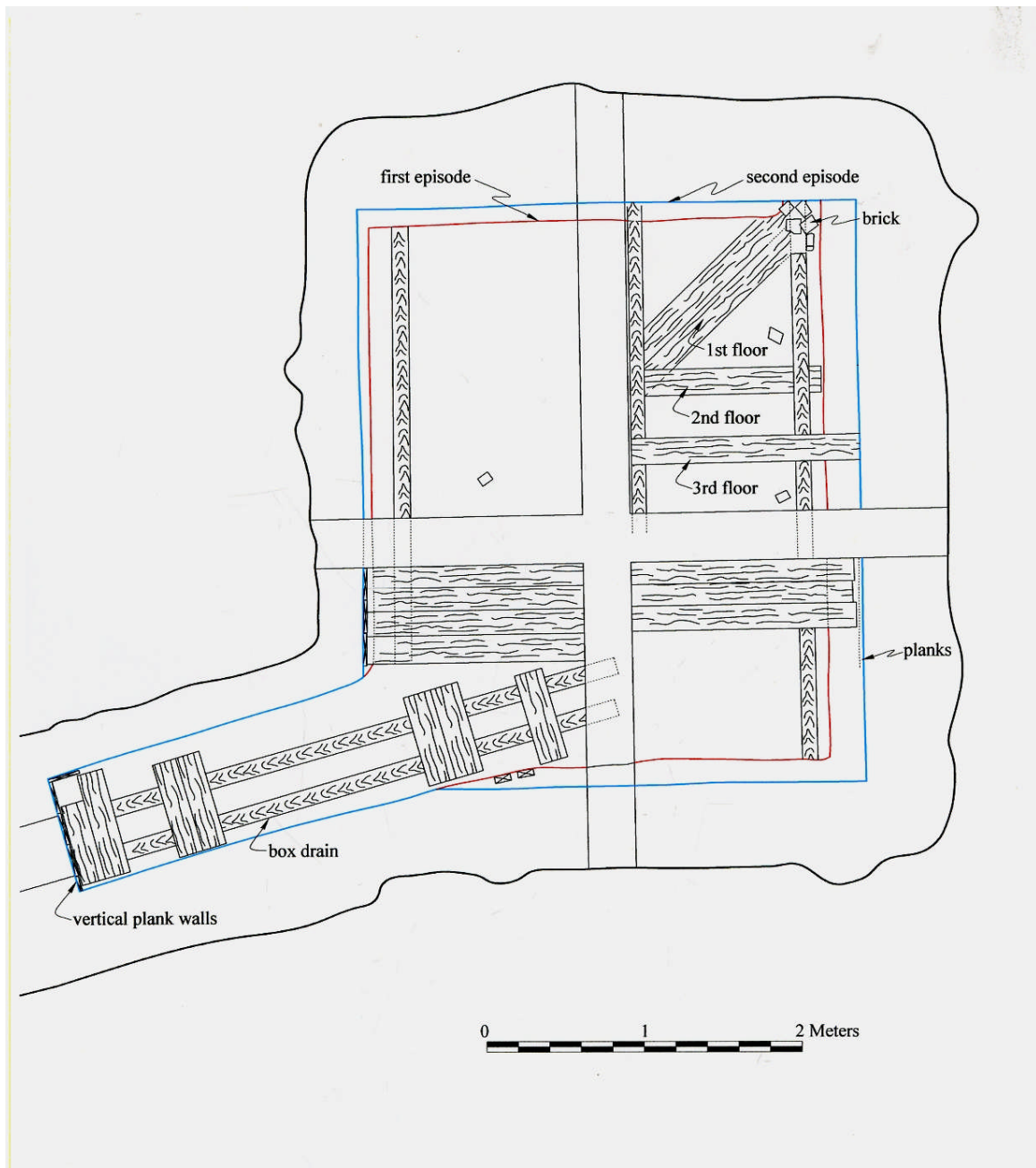


Figure 30. Plan view of Feature 2, a large cellar. This plan depicts the feature near the base of the investigations and attempts to show the various configurations of the three different episodes of wooden floors. At least two, if not three, episodes of building and/or rebuilding are represented in this cellar. Additionally, the eastern end of Feature 3 (the drain) is also depicted.

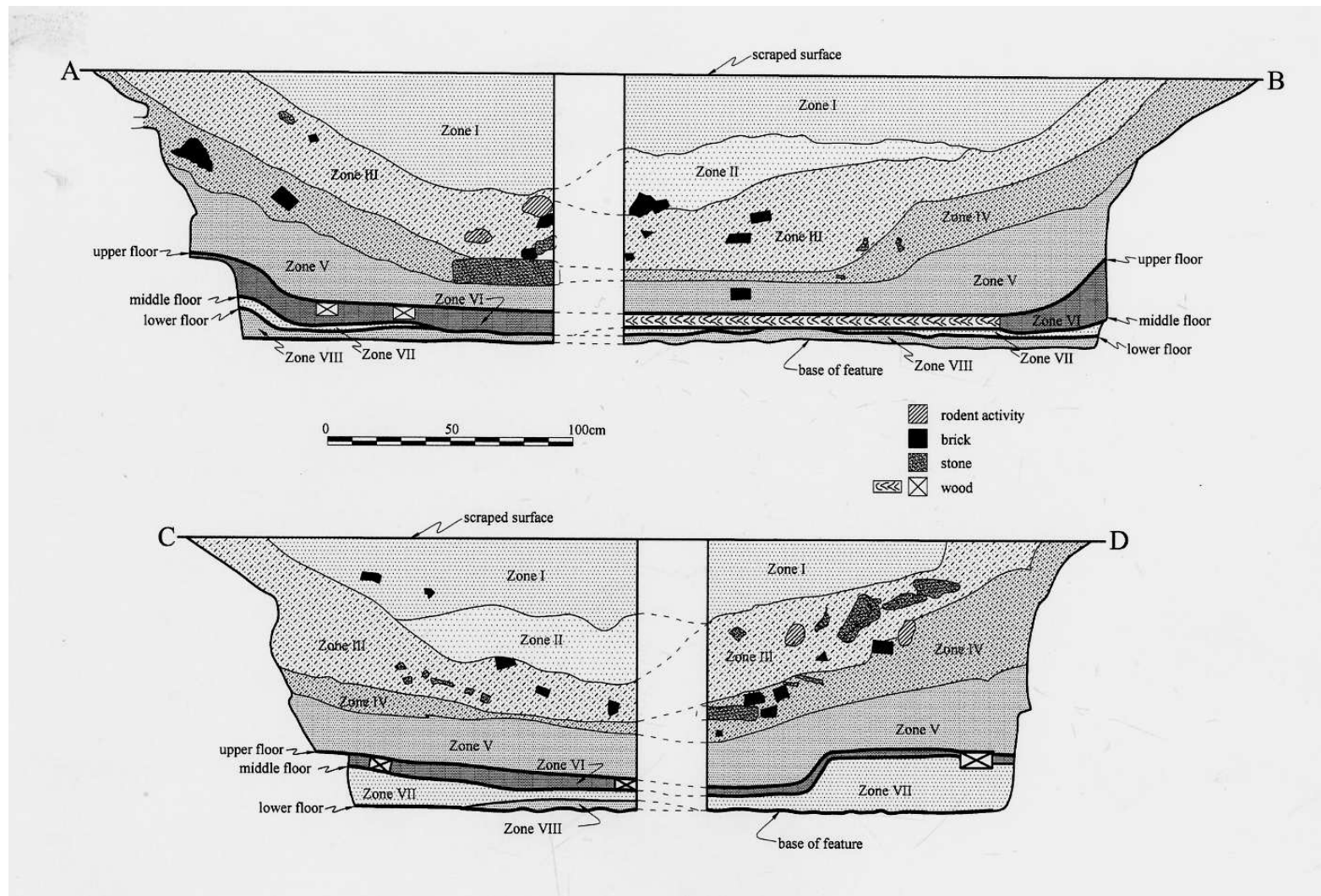


Figure 31. Sectional views of Feature 2 (a large cellar) at the Gifford Site. Note the presence of the three floors.



Figure 32. Detail illustrating the intact upper plank floor of Feature 2.



Figure 33. View of the partially excavated Feature 3, a combination drain and open ditch that drained the cellar (Feature 2).

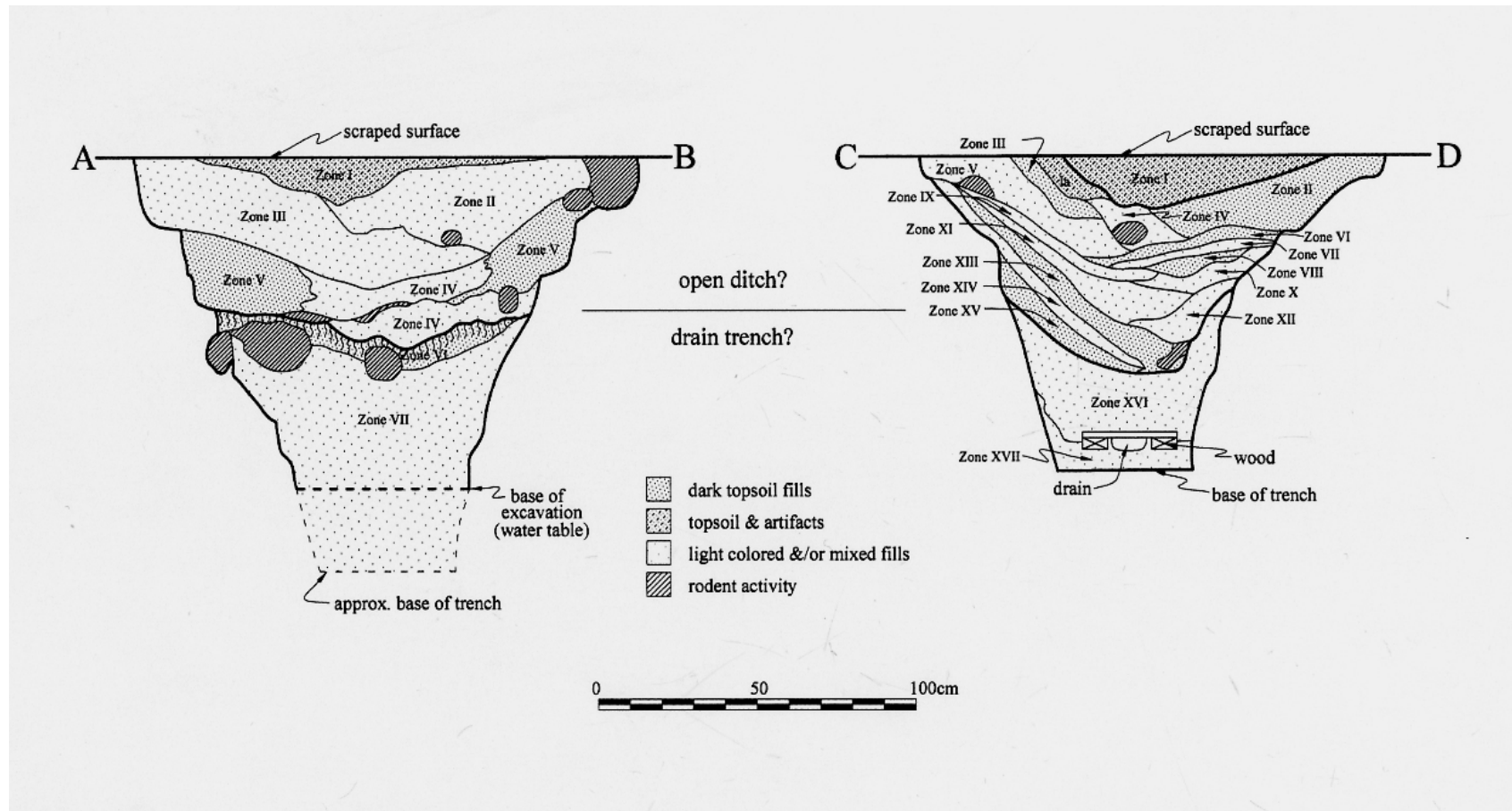


Figure 34. Sectional views of Feature 3, combination subfloor drain and ditch.

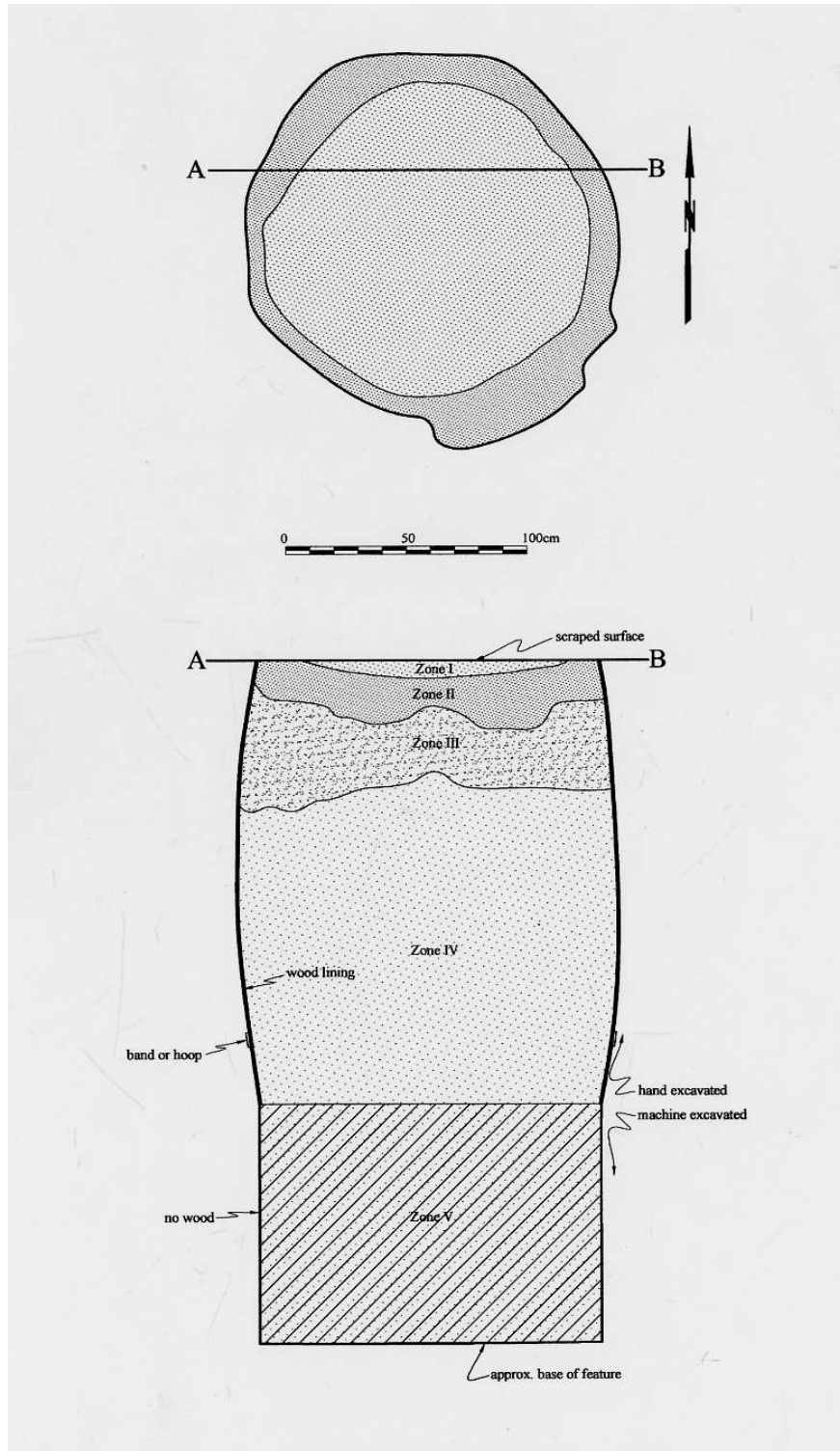


Figure 35. Plan and sectional view of Feature 6 (a well originally lined with a wooden barrel, and later deepened without lining).

Rural Community Studies and the Current State of Historical Archaeology in Illinois

Although historic farmstead sites have been the focus of archaeological studies for nearly two decades in Illinois, the holistic study of the rural community generally has eluded archaeologists.³² Similarly, renowned historian John Mack Faragher (1986:xiv) has stated, “historians have devoted increasing attention to the study of community in American History, but despite the fact that until relatively recently, the majority of Americans lived in the open country, those studies have generally focused on towns, villages, and cities.” Although the concept of “community” has been difficult to define in both archaeological and anthropological terms (cf. O’Brien et al 1982:302; Gjerde 1979:405; Sussman 1959), it roughly equates with an interacting social unit with common goals and institutions.

The basic building block of the rural community is the family and/or individual household. During the nineteenth century, the mode of production of the vast majority of the households within a rural community was agricultural production, or farming. As the 1850 Agricultural census suggests, farmsteads varied dramatically in size, structure, and adaptive strategies. The rural community is not isolated but part of a larger economic system that includes, rural home sites (non-farm rural residences often occupied by craftsmen and/or tradesmen), rural industrial and/or craft-oriented sites, small rural hamlets (offering services to the rural farm families) as well as larger village communities with merchants and industrial production.³³ Similarly, the rural community varied dramatically in social differentiation and stratification

Vital to the existence of the farm family and surrounding community was the non-farm service center or hamlet (Trewartha 1943). In short order, rural service centers quickly coalesced around a wide range of rural craftsmen, tradesmen, and/or merchants. Rural blacksmiths, millers (both saw and grist), and storekeepers often formed the core of the rural hamlet and were critical to everyday life on the frontier. As Walters (1976:3) has noted, the study of these “informal towns” or “country crossroads” is important to our understanding of the “evolution of the urban pattern... but they present problems of dating, location and definition.”

Several disciplines have focused their attention on the study of rural lifeways in the

³² The importance of the community study approach to historical archaeology is well illustrated in Cusick (1995).

³³ Discussing the 1940s cultural landscape of the United States, Trewartha (1943:37) defines “primary hamlets” as “agglomerations of people together with their residence and work units.” He further notes that “there must be a minimum of, (1) *four* active residence units, at least two of which are non-farm houses; (2) a total of at least *six* active functional units, --residential, business, social or otherwise; and (3) a total of at least *five* buildings actively used by human beings.” Under such a definition, a hamlet would have a minimum population of 16-20 individuals. It is questionable if the community of Hartford would have met this definition during the late 1840s and early 1850s period. Nonetheless, Hartford was a cluster of non-farm dwellings and individuals that supplied the rural community with necessary services. As such, I refer to this low order agglomerated settlement type as a service center or hamlet.

Midwest, and a wide range of traditional documentary and archival sources exist for the study of Illinois agriculture. Traditional historians have produced a wealth of information on the agricultural transformation of the Illinois and Midwestern agricultural frontier.³⁴ Unfortunately, these histories generally take an economic and/or technological approach to agricultural history and often fail to address the social history of the individual farm family and the farmstead that they occupied.

Similarly, social historians studying the American domestic environment, whether urban or rural, generally have focused on the documentary and/or archival record (i.e. Clark 1986; Handlin 1979, McDaniel 1981, McMurray 1988, Wright 1980, 1981). Although these studies have thoroughly discussed the changing social and technological environment of the nineteenth century home, they often have failed to distinguish between the idealized world presented by the written record and the actual structures occupied by families through time. McMurray (1988) is an excellent social history of midwestern farmsteads that is derived predominately from the archival record, drawing little on remnant cultural landscape features. A material culture component, emphasizing the multidisciplinary study of the house and its surrounding environs is strongly needed to compliment these social history studies. Many traditional studies of the American frontier—seldom entail material culture component.

During the early-to-middle-twentieth century, a wide variety of sociological and/or ethnographic studies of rural life in the United States were written (Gillette 1922, Sims 1928, Smith 1940, Lindstrom 1948). In a similar vein, this tradition has been continued in Illinois by such authors as Adams (1994) and Salamon (1992). Recently, folklorists (cf. Glassie 1968) as well as geographers (cf. Hart 1972, 1975, 1998; Hudson 1994, Noble 1984, Walters 1997) have written considerably on the character-defining features of the rural landscape. It has only been within the very recent past (post-1979) that historical archaeologists in Illinois have been interested in farmsteads.³⁵

Unlike traditional historians studying Illinois agriculture, the archaeology of farmstead sites in Illinois has been the focus of professional interest for a little less than twenty years. Groover (1992:12) notes that farmstead archaeology in Illinois has taken two basic interpretive

³⁴ Several classic studies include Bidwell and Falconer's *History of Agriculture in the Northern United States, 1620-1890* (1925) and Gates' *The Farmer's Age: Agriculture, 1815-1860* (1960). Carlson's *The Illinois Military Tract* (1951), M. Bogue's *Patterns From the Sod* (1959), A. Bogue's *From Prairie to Corn Belt* (1963), and Poggi's *The Prairie Province of Illinois* (1934) are invaluable resources to the study of changing agricultural practices in Illinois—particularly the central prairie regions of the state. Other significant studies include Case and Myers (1934), Bardolph (1948a, b), Hart (1972, 1975, 1998), and Meyer (1979). Atack and Bateman (1987) is an excellent example of an economic historian's perspective of agricultural history.

³⁵ Although historical archeology has been practiced in Illinois for many generations, farmsteads (occupied by the everyday farm family) have not been the focus of this early work. Much of the early research revolved around more unique sites associated with an historic event (such as early Illinois forts), or person (such as Abraham Lincoln). One of the first professional, historical archaeological investigations of a farmstead in Illinois was conducted, in 1978-79 by the Midwestern Archaeological Research Center (MARC) for the Illinois Department of Transportation along the FAP 408 highway corridor. The first historic farmstead site that was mitigated was the Drake Site (Phillippe 1990). For a more thorough discussion of the development of historical archaeology in Illinois, see Mansberger (1996).

approaches.³⁶ The first was predominately descriptive in character and lacked well-defined research goals. The second approach (typified by McCorvie 1987 and Phillippe 1990) was problem-oriented and attempted to pursue more theoretical research questions. As noted by Groover, whereas the other professions have contributed to our understanding of the rural community, historical archaeology has failed to contribute much to our understanding of the agricultural community.

Many researchers, from a wide range of disciplines (anthropology, social history, folklore), have stressed the role of the everyday or commonplace artifact in interpreting past lifeways (cf. Glassie 1968; Quimby 1978; Schlereth 1980, 1982, 1985). By putting the artifact in its proper cultural context, much can be learned about the society that produced and used that artifact. The farmstead (generally consisting of a farmhouse, barn, and surrounding cultural landscape) and rural service center is nothing more than a very large and complex artifact that contains a wide range of data sets that can contribute to our understanding of nineteenth century lifeways (Mansberger 1981; Mansberger and Dyson 1990).

The multidisciplinary approach of historical archaeology has the advantage of viewing the agricultural history of the state in a new perspective—one that incorporates traditional history, with social history and material culture studies. Historical archaeology provides an excellent opportunity to contrast the historical record (and/or our perceived idea of the past) to a more holistic past (that lacks the biases of the written record). Often the documentary and archaeological records are contradictory, and it is our ability to critically examine all data sources that gives historical archaeology its unique view of the past. Historical archaeology, as with all archaeology, is a material culture approach to the study of social history with research interests solidly based in anthropology. Through the study of material culture remains (whether representing the discarded food waste and broken dishes from the kitchen table, the remains of the family house, or the pattern of fence posts within the surrounding farm yard), the archaeologist attempts to document the economic and social well being of the rural settler, and address a wide range of research questions.

This material culture approach to rural lifeways has been espoused by Charles Orser, Jr. in his book *The Material Basis of The Postbellum Tenant Plantation: Historical Archaeology in the South Carolina Piedmont*. Orser's (1988:9) approach to historical archaeology is a distinctive historical materialist approach to cultural studies with an emphasis on the "basic physical aspects" of the southern plantation system. As Orser (1988:9) stresses, "the material aspects of the lives of plantation inhabitants—landlords, managers, and tenants—must be studied first in order that other analyses focused on different aspects of plantation life might eventually follow." This form of research stresses a commitment to "thick description" of both the above-ground and below-ground components of these agrarian sites, and the development of comparative data base for these sites (cf. Schlereth 1985:165; Mansberger 1993). As Groover

³⁶There exists a need for a definition of terms at this point in time. Farmstead archaeology focuses its attention on the agricultural and domestic components of the family and commercial farm operation. We should note that the rural landscape also contains a wide range of non-agricultural sites related to the state's domestic and industrial past. With this in mind, some researchers contrast "urban archaeology" with "rural archaeology". As such, Farmstead Archaeology is a subdivision of "rural archaeology." The archaeology of farmsteads should be conducted in a context that includes the entire rural community, including rural craftsmen and/or industrial sites, hamlets, as well as the small agricultural village.

(1992:12-13) also has noted, previous farmstead archaeology in Illinois has produced a body of literature that has “minimal data comparability, and conclusions largely devoid of interpretive value.” The basis of all archaeological synthesis is data generated from good fieldwork—fieldwork that focuses on documenting the entire farmstead site and not just the domestic component of these sites, as well as the wide range of sites present within the rural setting.

The basic material aspects of the plantation system that Orser (1988) discusses include 1) settlement, 2) housing, and 3) material possessions. Similarly, Groover (1992:4-5) outlines multiple data sets that “will provide [a] comparative information baseline... which can be used to construct a general and preliminary interpretive model for the emergence of rural modernization in Illinois.” The data sets outlined by Groover (1992:13) include 1) site structure, 2) architecture, 3) subsistence practices, 4) foodways, and 5) “the general range of material culture present at the farmsteads.” In complete agreement with Groover (1992), this report stresses the need for the collection of comparable data (“the basic material aspects”) from a wide range of farmsteads and associated hamlets that is currently lacking within the state—and that such data collection will lead to the identification of site variability, and a more holistic interpretation of nineteenth century rural lifeways.

In a similar manner, few studies have focused on the structure of the early service center community. Although these sites are considerably larger in scale and much more complex than a farmstead, the same type of analysis is needed to describe the physical structure of the community. Although multiple archaeological “sites” are often identified in the field, they often represent “components” of the larger dispersed settlement and need to be considered as a whole. As discussed above with the settlement system analysis, there are two levels of analysis that is needed with regard to the study of the rural service center. Like the settlement system analysis, we need to understand the relationship of the various “site” types within the service center (and/or urban center) to the environment and to one another. Individual activity areas (house, workshop, store) within the larger community plan need to be identified and described. On another level, variation in the structure of each site type needs to be understood.³⁷

³⁷ Fever River Research has conducted archaeological research on several abandoned early to middle nineteenth century town sites. Over the last decade, our methods associated with the research at these sites have evolved and has begun to contribute significantly to our understanding of these site types. The town sites of Waddams Grove (located in western Stephenson County) and Millville (located in nearby Jo Daviess County) were both located along the same Galena to Chicago road. At Waddams Grove, an important component of this early community was the Frink and Walker Stagecoach station located within this pre-railroad community. Controlled surface collections and limited subsurface investigations resulted in a much clearer understanding of this early community—particularly the structure of the way-station once used by Frink and Walker (Mansberger, Halpin, and Sculle 1991; Mansberger and Stratton 2002). The town site of Webster, located in rural Marshall County (approximately two miles north of Henry) was a community platted during the heyday of 1830s town formation. Controlled surface collections and limited archaeological investigations have documented the structure of this short-term community as well as the variety in residential types within the small service center (Mansberger and Stratton 1997). The town site of Hartford was located in rural Adams County, approximately 10-12 miles north of Quincy. Like our work at Webster, controlled surface collections and subsurface testing have documented the structure of the community as well as the individual activity areas within the community (Mansberger 1998). Our work at both Webster and Hartford has emphasized the dichotomy between the historical perceptions of the community (the “perceived” version) and the actual development (the “real” version) of the community. Often, as these two projects have emphasized, the perceived reality of community development does not equal the actual development—and archaeology plays a significant role in debunking often-popular perceptions of local history.

Site Structure

The study of rural communities must assess the relationship of the people to the land. In order to understand the nature of the rural agricultural community and the associated rural service centers, we must first be able to describe the physical attributes of the community structure. Two levels of analysis are needed. On one scale, we need to identify the various site types, and their relationship to the physical surroundings and other sites. Determining the location and various site types (a settlement system analysis) is the first step in this process (South 1979). Site function is inferred by a variety of data (site size, location, layout, type of artifacts present). On the other level, we need to understand the structure of each individual site to compare sites of similar type, whether farmstead, rural home site, or hamlet.

The Gifford Site is located approximately nine miles northeast of Peoria's central business district, measured as a straight-line distance. By way of the early (1830s-1840s) roads the distance was probably somewhat longer. The Illinois River is about five miles due east in a straight line. Initial frontier settlement—at least for farmsteads—is generally located along a prairie/timber border; such was the case for the Frakes Site. The location of the early Gifford Site is in stark contrast to this often sought after prairie/timber border location. Not only is the Gifford Site located in a prairie setting, but it is centrally located within that prairie, well removed from a prairie/timber border, as well as an established township road—and on land identified by the government land surveyors as being unfit for cultivation! The early efforts at prairie farming by the initial settlers of this township may have influenced the location of this site. Similarly, the location may reflect a potential—at present not understood—non-agricultural function of the site (such as rural store or grocery). The site is also potentially located *within* the early dispersed community of Orange Prairie. Presently, the significance and character of this community is poorly understood, and the location of the community (and/or the Gifford Site) may be a function of the early road system heading out of Peoria (see Figure 8). The Gifford Site is located on the slopes of a ridge between the headwaters of Fargo Run and an unnamed creek—the later of which seems to form the sloped entry into the Illinois River bottom for the two roads heading north out of Peoria. Orange Prairie may have developed near the junction of the two roads.

Site structure (defined as the spatial relationship of the subsurface features, middens, and surface scatter present at a site) is an important variable in interpreting a farmstead or any other rural site. A site's size and complexity (as determined by the number of and super-positioning of features) all contribute to addressing a suite of questions related to the activities (whether domestic, agricultural or commercial) conducted at a particular site. Past archaeological research in Illinois generally has failed to understand the complex structure of farmstead sites, having often focused on the more substantial, artifact-rich deposits associated with the domestic component. These investigations often fail to understand the complexity of surface middens and activity areas at the site, particularly those associated with non-domestic, agricultural activities.

Two aspects of an archaeological site's structure warrant documenting. The most obvious is the site plan that illustrates the location and type of subsurface features present. Through the years, this has been attained by removing the plow zone from a site with heavy equipment and mapping the subsurface features. As Bareis and Porter (1984) has emphasized so

well with prehistoric sites, this strategy generally can not be accomplished by hand excavating a series of small excavation blocks, and is best conducted with earth-moving machinery. For many years, this strategy has often been accomplished without any detailed understanding of the surface distribution of artifacts in the plow zone at historic sites. Unfortunately, many nineteenth-century structures and associated activity areas at rural sites do not have a subsurface component and are difficult to discern without an understanding of these surface deposits. Only recently has much effort been given to the research value of surface deposits on plowed sites in Illinois. Early attempts at this research strategy include Blank-Roper (1987:1-9), Schroeder (1990), and Mansberger and Halpin (1991). During the late 1980s, Fever River Research fine-tuned the laboratory and field strategy for analyzing the surface scatters as discussed in this report (See Mansberger and Halpin 1991 for details).³⁸ Nonetheless, this is a difficult (if not impossible) process in wooded environments. Attempts to get data from shovel testing strategies have been of limited success, and it has been difficult to compare surface collection data to shovel test data.

The size and relative low density of artifacts on the surface of the Gifford Site is consistent with other sites of this era in Illinois. One of the more interesting aspects of the research strategy used on these sites is the correlation of surface artifact signatures with subsurface features. Often the surface scatters at these sites retain sufficient integrity—even after years of plowing—to yield information regarding the size, character, and location of the middens that developed at a site during its occupation. In many cases, the surface midden does not necessarily reflect the location of the subsurface features—with the subsurface features often ringing the edges of the dense inner yard midden. In other cases, the post-abandonment fill within a large feature such as the cellar at the Gifford Site masks the earlier midden's signature—making the interpretation of the surface midden more difficult.

Subsurface site structure at the Gifford Site was very simple, with a very limited number of subsurface features present. The subsurface archaeological investigations at the Gifford Site revealed only three major features (as well as a limited number of post and/or piers). The primary feature at the site was a large, rectangular, wood-lined cellar that lacked an entranceway or bulkhead. The cellar exhibited evidence of having been reconstructed and/or re-built at least once, if not twice, during its lifetime. Associated with this cellar was a combination ditch and subsurface drain that carried both surface water and water collected off the floor of the cellar away from the building that was once present over the cellar. A shallow, barrel-lined well was located approximately 90 feet directly east of the cellar. Similarly, only two small cellars (and no well) were present at the Frakes Site. The location of the cellar at the Gifford Site (and presumably the house) was nearly centered on the surface scatter. In contrast, the well was located near the eastern edge of the site. The heaviest concentration of artifacts on the surface was located immediately to the south, and slightly to the west of the cellar. It would appear that the main domestic activity area at this site was located slightly to the south/southwest of the dwelling, with the well located to the east of the dwelling. If our interpretation of the early road system is correct (see Figure 2), with north/south road located immediately to the east of the site,

³⁸ The strategy used during this research has developed from work conducted by Randall Moir in Texas (Moir 1981, 1982, 1983, 1984, 1987, 1988). Moir, whose work was influenced by Lewis (1976, 1977) and Ferguson (1977), emphasized the interpretive value of sheet refuse or middens. According to Moir (1987:23), "sheet refuse emerged as the most predictable, substantive and all pervasive archaeological resource found on these [farmstead] sites."

then it would appear that a well was located within the front yard of the structure, in close proximity to the road. The domestic service area was located to the side (south) and to the rear of the dwelling. The presence of the well in the front yard of the site might suggest the presence of a commercial site function.

As noted above, the largest, and most significant feature at the Gifford Site was the cellar. Compared to the two cellars at the Frakes Site, this cellar was very large cellar (and capable of holding much more than the small cellars at the Frakes Site. As originally constructed, the floor of this cellar was approximately 45% larger than the combined two cellars at the Frakes Site. With the subsequent remodeling and enlarging of the Gifford Site's cellar, it is over 75% larger than the floor space at the Frakes Site. Although representing a substantially large cellar with drain, the walls of the cellar were not lined with either brick or stone, as one would expect with a high-status dwelling. The latter construction episode of the cellar exhibited evidence of vertical plank walls—at least within that section of the cellar associated with the drain. This substantially larger cellar size, with its large storage capacity, may hint at either 1) an elevated socio-economic status (wealth) ranking of the site occupants, or 2) a functionally different site type than a farmstead (such as a rural store or tavern).

Based on the relationship of the cellar to the “tunneled” portion of the cellar drain, and the possible pier identified as Feature 1, the potential structure that was located over this cellar measured approximately 16-18' wide (east/west) by approximately 36' long (north/south)—which is a traditional 1:2 width to length ratio common with early nineteenth century buildings (such as an I-cottage or I-house). The cellar appears to have been located under the southern half of the structure. These dimensions suggest a relatively large structure sitting over this cellar. Although many nails were present, the artifacts recovered from the cellar fill (particularly the chinking with wood impressions) strongly suggest the presence of a log structure. The presence of a substantial amount of window glass suggests multiple windows were present. The lack of architectural hardware in the feature is puzzling; and the presence of a large forged spike reminiscent of similar ones identified in barns for the use of tack racks or pegs—may suggest that this structure was a barn (Figure 111). With this in mind, it is not definitive that the function of the structure once present over this cellar was that of a domestic dwelling. Fear of miasmas often resulted in the domestic cellar and/or the storage of organic foodstuffs being located outside of the house (either independent of a structure or beneath an ancillary structure such as a summer kitchen), with a small secondary cellar for the storage of non-foodstuffs located beneath the house. Similarly, agricultural outbuildings such as barns often had cellars for the storage of various crops.³⁹ The distance of the well from the cellar does raise the question as to whether the cellar at the Gifford Site represents a cellar beneath a dwelling, ancillary domestic outbuilding, or agricultural structure such as a barn.

The large sub-floor storage facility (or cellar) and adjacent well appear to represent the initial improvements to the Gifford Site. Subsequent improvements consist of the rebuilding of the cellar floor and sidewalls, the construction of a drainage system for both the cellar floor and the surrounding ground surface, as well as the deepening of the well. The improvements to the cellar and construction of the drain system probably were a result of the wet soil conditions—

³⁹ For example, excavations at the David Davis Mansion in Bloomington revealed the presence of a large, wood-lined agricultural cellar that was associated with the early component of this site.

conditions that were noted by the original land surveyors at the time of the initial surveys (who noted that the land associated with the Gifford Site was unfit for agricultural purposes). Such water problems were, no doubt seasonal, and most pronounced during periods of heavy rain. Conversely, the lowering of the well—if indeed the well was constructed in two episodes—suggests that the water table in the immediate area had dropped sufficiently within the few short years of occupation to require the deepening of the well shaft. If this is indeed true, it suggests that the water table dropped fairly quickly after the initial historic settlement in the area. These rebuilding and/or maintenance activities suggest a relatively high level of investment in the site's infrastructure, and the short-lived character of the site's occupation may suggest that these efforts were unsuccessful, with the ultimate relocation of the farmstead to a different, higher and drier location.

Many of the early, first generation farmsteads in Illinois have very few subsurface features, which is indicative of the character of the somewhat impermanent log architecture that was common at the time. Both the Gifford and Frakes Sites were indicative of this pattern. Although the subsurface feature density was low, this is not inconsistent with our understanding of short-term farmsteads during the early to mid-nineteenth century in Illinois. One of the earlier farmsteads investigated in Illinois is the circa 1790s-1810s Robert Watts Site (Phillippe 1993). The subsurface structure of this site consisted only of two small rectangular earthen cellars—one immediately adjacent to the other and suspected as originating beneath a log domestic structure. Sometimes, albeit infrequently, fireplace foundations are associated with these cellars. Similarly, deeply plowed short-term 1830s-40s farmstead sites, such as the Bridges Site (Sangamon County, Halpin 1995) and the Frakes Site (Schuyler County; Mansberger and Stratton 2000), often contain only small, rectangular earthen cellars suggesting that fireplaces were 1) either constructed at grade with no subsurface signature, or 2) plowing has sufficiently destroyed evidence of shallow features once associated with these structures. Often the cellars are found in pairs such as at the Frakes Site. By mid-century, we begin to see the appearance of keyhole cellars (such as Feature 1 at the Lorain Site, Mansberger and Stratton 2002) at rural sites. At the shallowly plowed Crazy Dog Site (located in rural Pike County, Illinois), a single keyhole cellar, stone fireplace foundation, and small mortar preparation pit was all that was documented at this circa 1840s site. Similarly, at the nearby Speckhardt Site (also in rural Adams County), only two small keyhole cellars and a couple of additional basin-shaped pits were present at this short term circa 1860s-70s farmstead (Mansberger 1982). Often, though, these single generation farmsteads generally have a variety of additional features such as cisterns, wells, privies, and subsurface storage pits. Excavations at the Krapp Site (St. Clair County; Phillippe, Stratton, and Mansberger 1998), the Frank Site (Madison County, Mansberger and Stratton 2001), and several sites in rural Adams County (Mansberger 1998) document the variety of features present on short-term mid-nineteenth century farmsteads within this region.

To complicate the issue, our understanding of the archaeological signature of rural service centers—such as an individual blacksmith and his family—is not well developed, and we must ask ourselves to what degree would a short term (1840s-1860s) site occupied by a low income farm family differ from a contemporary rural craftsman's house and workshop. These differences might not be reflected in the archaeological record (particularly with regard to site structure) to any large degree. This becomes more problematic when one realizes that many rural tradesmen/craftsmen during the middle nineteenth century were combination craftsmen and

farmers—generally practicing their craft during the slow times of the agricultural cycle. In Illinois, archaeological research at such abandoned town sites as New Salem (rural Menard County) and Webster (rural Henry County; Mansberger and Stratton 1997) indicate that the structure and material culture assemblage of the individual household “sites” within these communities differ little from contemporary rural farmstead sites. The major difference appears to be the clustering of such household “sites” within closer proximity to one another, contrasting with the more isolated rural farmstead. Yet in other cases, such as at the abandoned town site of Hartford (in rural Adams County; Mansberger 1998), distinctive patterning of features—particularly oriented to a roadway—emphasizes the non-agricultural function of this rural service center. One distinctive feature present at this site was a stone-walled cellar with bulkhead entranceway which contrasts with plank-walled cellars often associated with contemporary farmsteads (especially of the lower status farm family).

As such, we are not able to say much about the function of the Gifford Site based on the site structure. The structure of the Gifford Site is consistent with a short-term rural farmstead layout, but it cannot be ruled out as to its potential non-agricultural function related to the greater dispersed rural service center of Orange Prairie. As will be discussed next, the analysis of the material culture remains left behind at this site, though, seems to hint at specialized activities (blacksmithing) taking place at this site—potentially by a literate individual of New England extraction and slightly elevated economic standing, and the question is raised whether this was being conducted as a commercial venture or only part of the everyday routine of an 1830s farm family.

Material Possessions and/or Artifact Analysis

Artifact assemblages (such as the broken ceramics, glass, metal items and bone recovered from the Gifford Site) have the potential to teach us about a wide range of everyday activities associated with the past lifeways of this abandoned farmstead. Many of the activities to which these artifacts can contribute an understanding are poorly documented, whether in a farmstead, rural service center, or hamlet/village setting. As discussed above, the archaeology of the Gifford Site has contributed significantly to our understanding of the physical structure of the early farmstead and has resulted in the collection of a substantial number of artifacts that allows us to discuss quality of life issues at this pre-Civil War site (and contribute to our understanding of this formative period). Although the artifact density at this site was not exceptionally high, the physical remains represent a relatively short term, middle-to-late 1830s rural occupation that occurred within only a couple of years of the township’s initial occupation by Euro-American farmers.

Not counting brick and stone debris, approximately 7,649 artifacts were recovered from the excavations at the Gifford Site (See attached appendices for artifact provenience and lot inventories). The following discussion elaborates on the quantity, quality, and diversity of the artifacts recovered from this site—the majority of which were recovered from the large cellar (Feature 2) and the adjacent ditch (Feature 3). This discussion is organized around the functional categories discussed earlier and compares the artifacts recovered from the Gifford Site to those recovered from the Frakes Site and, to a lesser degree, the Apple River Fort Site. The Frakes Site represents a small, short-term late 1830s or 1840s site located in nearby Schuyler County,

Illinois, and occupied by a family of Upland South heritage. The site was completely excavated by Fever River Research in 2000 (Mansberger and Stratton 2000). The Apple River Fort site is located near Elizabeth, Jo Daviess County, Illinois, and was partially excavated by Fever River Research in 1995. The Apple River Fort Site represents an assemblage of artifacts dating from the late 1820s through 1840s (Mansberger and Stratton 1996). Additionally, occasional reference is made to investigations conducted at the abandoned townsite of Millville (Mansberger and Stratton 2002).

The artifact analysis consisted of sorting all collected material into one of nine functional categories. These functional categories were initially defined by Orser, Nekola and Roark (1987) and slightly revised for our Midwestern studies by Mansberger (1990; see also Mansberger and Halpin 1991). These categories differ from the more widely used functional categories defined by South (1978) and more accurately reflect nineteenth century domestic sites. These functional categories consist of Foodways Service (ceramic and glass tablewares and other artifacts associated with the serving of foods); Foodways Storage and Preparation (artifacts associated with the preparation and/or storage of foods); Foodways Remains (the actual faunal and/or floral remains of foods); Household/Furnishings (artifacts associated with furniture and the furnishing of the home); Labor/Activities (artifacts associated with various non-kitchen or non-Foodways tasks conducted around the site), Architecture (physical remains associated with the fabric of the house and/or other buildings); Personal (non-clothing related artifacts associated with the individual, including alcoholic beverages and smoking related items); Clothing (small items of clothing); and Indeterminate (artifacts of unknown function). Table 1 summarizes the functional diversity of the artifacts collected from the combined surface and feature excavations at the Gifford Site.

Foodways Service. Artifacts from the Foodways Service category are items associated with the consumption of food and beverages—a task that takes on great significance to all families (whether rich or poor). At most archaeological sites, this category consists predominately of refined ceramic, and occasionally glass, tablewares. Artifacts from the Foodways Service category comprised slightly over 26% (n=1995) of all the artifacts recovered from the Gifford Site. In comparison, artifacts from this functional category comprised nearly 42% of all the artifacts recovered from the Frakes Site. It has been argued, all things being equal, that households occupied by wealthy families will be represented in the archaeological record by lower percentages of Foodways Service artifacts than their poorer neighbors—due to the greater economic access to non-food related artifacts by the wealthy (Mansberger 1988:117-118). A comparison of the relative percentages of Foodways Service artifacts between the Gifford and Frakes Sites would seem to suggest that the occupants of the Gifford Site had more economic accessibility to non-food related artifacts than the occupants of the Frakes Site.

Refined ceramics are generally described in terms of their ware type (i.e., creamware, pearlware, and whiteware), decoration, and vessel form. Whereas ware type generally infers temporal information (age of occupation), discussions of the decoration and vessel form generally infers social status and vessel function (which has dietary, as well as social status implications). Although refined ceramics consist of occasional toilet wares and household items, the vast majority of the refined ceramics at pre-Civil War Illinois sites are generally tablewares. Small sherd sizes (such as those recovered from middens) often make it difficult to assess vessel

forms with much certainty. Nonetheless, when possible a determination of vessel form is attempted. A few exceptions are noted in the discussion.

Probably, the earliest of tableware assemblages brought into the agricultural frontier of northwestern Peoria County during the early 1830s—at least by the less affluent households of the period—consisted of wooden plates and bowls supplemented with an occasional creamware or pearlware platter and salt.⁴⁰ Eating utensils probably consisted of wooden spoons supplemented with an occasional pewter spoon and two-tined bone handled fork. The assemblage from the Gifford Site, containing a great variety of artifacts, is in stark contrast to this postulated early tableware assemblage.

Creamware is a finely potted earthenware with a yellowish or cream-colored paste and clear lead glaze (Noel Hume 1973, 1978; Towner 1957). This ware, with its distinctive yellowish or greenish colored glaze, was produced from circa 1760 through the second decade of the nineteenth century. By the 1820s, this ware is most often associated with cheap, undecorated tablewares (mostly plates and platters). Creamware comprised approximately 1.8% of the sherds count (n=35) and 2.9% (n=4) of the vessels recovered from the Gifford Site (see Table 3). In contrast, the Frakes Site refined ceramic assemblage consisted of approximately 4.5% creamware. Although the majority of the creamware sherds recovered from the Gifford Site were small body fragments that had exhibited extensive mechanical damage (i.e., probably represent redeposited midden material), at least four creamware vessels were identified. These creamware vessels include an undecorated cup (Vessel 140), two annular decorated waste bowls (Vessels 29 and 31) (Figure 36), and a green edge decorated plate (Vessel 92) (Figure 37). These vessels, along with several other pearlware vessels, probably represent older pieces of ceramics brought to the site by the occupants—potentially heirloom or older curated pieces.

Pearlware is a finely potted white paste earthenware with a clear lead glaze that was developed in England during the 1780s (or earlier). The pearlware glaze has small additions of cobalt that gives it a bluish cast and a deep blue color where the glaze puddles in crevices (such as around foot rings on cups or plates). A major characteristic separating pearlware from later whiteware sherds, some also with a bluish cast to their glaze, is the thin-bodied, finely potted nature of the pearlware. By the early to middle 1830s, pearlware had run its course in America and was being replaced by heavier whitewares (Noel Hume 1969, 1973, 1978; South 1972; Towner 1957). Domestic sites that were occupied during the 1820s and 1830s should exhibit a significant percentage of pearlware sherds. The percentage of pearlware sherds recovered should be less pronounced the longer the occupations of those sites persisted into the 1840s and later.

With its thin body, angular cut feet, and deep blue glaze, early pearlware is easily distinguished from whiteware. But later pearlware from the 1820s and 1830s is often difficult to distinguish from whiteware, thus making a discussion of pearlware and whiteware distributions difficult at best. Nonetheless, an attempt to separate the vessels by ware was made, with pearlware comprising approximately 14.8% (n=286) of the sherds and 19.6% (n=27) of the ceramic vessels recovered from the Gifford Site. For comparisons, the refined ceramics from the Frakes Site consisted of approximately 12.6% pearlware. Pearlware was well represented at the

⁴⁰ A “salt” is a small, bowl-like container (often footed and made of either pressed glass or ceramic) that sat on the table and held granular salt.

Apple River Fort Site, comprising 17.2% (n=80) of all the refined ceramics recovered from the surface of the site and 49.7% (n=599) of all the refined ceramics recovered from feature contexts—the greater amount of pearlware at the Apple River Fort Site clearly is a function of the earlier 1820s date of occupation for this site.

The pearlware vessels recovered from the Gifford Site include a number of edge decorated and dark blue printed plates, cups, and saucers, as well as painted cups, saucers, and chamber pots (Figure 105). These painted pearlwares tend to be represented predominately by monochrome blue patterns. The pearlware chamber pots are represented by large floral polychrome painted vessels. Two of the early edge decorated pearlware plates (Vessels 85 and 161) are impressed with an “ADAMS” mark. The remains of what probably was a crate of similar edge decorated plates broken in shipping were found in downtown Springfield at the Abraham Lincoln Presidential Library Site from a similar 1830s context. It is not known whether the pearlware ceramic assemblage from the Gifford Site represents 1) a slightly older assemblage of artifacts (and thus represents an earlier component), or 2) contemporary, but less expensive, everyday wares in use by the site occupants.

Several pearlware vessels recovered from the Gifford Site assemblage clearly represent pre-1830s wares. These early pearlware vessels, which have a distinctive angular and/or cut foot ring and deep blue puddling, include a tea caddy (Vessel 137) and pitcher (Vessel 62). Although it lacks the cut foot, the base of an unidentified printed vessel (potentially representing a bowl; Vessel 165) was glazed with a distinctive deep blue glaze typical of earlier wares. Like the creamware vessels noted above, these early pearlware vessels probably represent older heirloom or curated pieces brought to Illinois by the site occupants.

Whitewares comprised the vast majority of the refined ceramics from the Gifford Site. Whiteware is a refined white paste earthenware with a clear, colorless alkaline glaze that usually lacks the colored tints of both creamware and pearlware. Whiteware, a much heavier, molded ware with a thicker body than pearlware or creamware, began replacing these earlier ceramics during the late 1820s and early 1830s. By the middle 1830s, whiteware production had all but replaced that of pearlware (Price 1979:11; Noel Hume 1978:130-131). At the Gifford Site, whitewares consisted of approximately 82% (n=1575) of the refined ceramic sherds and 73% (n=102) of the refined ceramic vessels (see Table 3). Similarly, the refined ceramics from the Frakes Site consisted of approximately 83% whiteware (based on sherd count)—which is remarkably similar to the Gifford Site. Whitewares included a wide variety of annular decorated waste bowls (Figure 36), edge decorated and printed plates, painted and printed cups and saucers, as well as numerous painted and printed specialized serving vessels. As noted earlier, the whiteware assemblage noted here may possibly represent either slightly later (i.e., newer) wares or slightly more expensive and fancy wares.

Ironstone (also known as “Stone China,” “New China,” or “Semi Porcelain”) is a hard paste earthenware with a semi-vitrified paste (which borders on being a stoneware) and clear alkaline glaze. As early as circa 1805, the English potter Spode was manufacturing a hard paste earthenware; and in July 1813, Charles James Mason patented his “Ironstone” (and the term came into use). Although introduced relatively early in the nineteenth century (Godden 1966), ironstone generally did not become a major component of ceramic assemblages in Illinois until

the early 1840s or early 1850s. Ironstone is poorly represented at the Gifford Site. The single example of ironstone recovered from the Gifford Site represents a specialized household knickknack. This ceramic “vessel” consists of a small figurine of a potential falcon (which more appropriately belongs in the Household functional category) (Figure 103). No ironstone tablewares were recovered from either the Gifford or the Frakes Sites.

Porcelain is an expensive, high fired (vitrified), translucent ceramic ware that has been recognized as a sensitive indicator of status for many years (Miller and Stone 1970, Stone et al. 1972). Based on sherd count, 1.3% (n=25) of the refined ceramics from the Gifford Site were porcelain (see Table 3). Similarly, only three vessels (comprising 2.2% of the recovered vessels) were porcelain (Figure 77). The three porcelain vessels recovered from the Gifford Site hints at the status of the site occupants. These vessels include a painted saucer (Vessel 136), a printed cup (Vessel 179), and a very unusual and ornate molded and painted serving bowl (Vessel 178). These porcelain sherds represent both teawares and serving vessels (bowls). In comparison, no porcelain sherds and/or vessels were found at the Frakes Site—strongly hinting at the more affluent status of the Gifford Site occupants. Similarly, only a single sherd of porcelain teaware (representing 0.2% of the entire refined ceramic assemblage) was recovered from the surface of the Apple River Site.

Refined red-paste earthenware and stoneware vessels were both recovered from the Gifford Site. Copper lusterware is a distinctive, red paste stoneware with a combination of surface treatments that include colored slip decoration, clear lead glaze and distinctive metallic wash (made from a thin gold slip) that attempts to imitate more expensive copper. Although common in Near Eastern ceramics for centuries, it was not manufactured in England until the early 1800s (Godden 1966:xxiv). Copper lusterware salts, small bowls, and cream pitchers are often found on sites dating to the early nineteenth century. A single lusterware small pitcher (Vessel 36) was present at the Gifford Site (Figure 75). None was present at the Frakes Site. A single sherd of this ware was found in Millville; similarly, a single fragment of a small featheredge decorated copper lusterware bowl (?) was found at the Apple River Fort Site.

A limited number of refined red-paste earthenwares (i.e., redware tablewares) were also recovered from the Gifford Site. Although redware tableware production in Illinois is rare, it has been documented within the Springfield vicinity during the late 1820s and very early 1830s (Mansberger 2001). These locally produced wares include decorated plates, small bowls, mugs, and teacups. Although none of this Illinois produced tableware was recovered from the Gifford Site, a small utilitarian bowl similar to those produced in the Springfield area was recovered from the Frakes Site. In contrast, non-local red paste tablewares—albeit in very low number—were recovered from the Gifford Site. No similar wares were present at the Frakes Site. A rather unique artifact found on the surface of the Gifford Site is a single sherd of a red paste earthenware teapot or sugar lid, which has a distinctive black, opaque glaze (Vessel 187). The black glaze was produced by the addition of manganese to the slip glaze. Black glazed earthenwares similar to this sherd were manufactured in and around Philadelphia by the middle eighteenth century and included a variety of kitchen wares (including small bowls, cups, and tankards). By circa 1810, more fashionable black glazed “china” tableware was being produced by the Philadelphia potters in imitation of finer quality English tablewares, which were being embargoed at the time. The “china” wares were fired at a higher temperature and had a vitrified

stoneware paste. Similar wares had been manufactured in England for years, where they are referred to as Jackfield Pottery, and imported to America. With the embargo of 1807 these imported British wares became unavailable. Shortly thereafter (circa 1808-1810), production of black-glazed “china” tablewares began in Philadelphia. These wares supplied a local market with imitation British tablewares throughout the duration of the War of 1812. With the cessation of the war, English ceramics again became available and the local black-glazed “china” industry declined. Nevertheless, Myers noted

as the industry began to revive in the 1820s, however, black-glazed wares, especially teapots, regained importance as good market products. Now, however, they no doubt were serving a different market, selling probably to a clientele lower in the social strata. Though they were tablewares with a degree of refinement beyond general utilitarian kitchen ware, they were not in the current styles and would have been considered crude in comparison with fine white earthenware esteemed by fashionable taste (1980:13).

In all likelihood, this red-paste stoneware vessel was manufactured in the greater Philadelphia area. Such wares would have represented relatively older, utilitarian tablewares brought to Illinois by the Gifford Site occupants—and may hint at the Mid-Atlantic origin of the site occupants.⁴¹

Besides ware type, refined ceramics are often separated into several distinctive decorative categories (see Table 4 and 5). Based on sherd counts at the Gifford Site, the refined ceramic assemblage consists of 28.4% (n=541) undecorated wares, 4.9% (n=94) annular decorated wares, 8.5% (n=162) edge decorated wares, 24.2% (n=461) painted wares, and 34.0% (n=647) printed wares. These sherd tallies vary significantly from vessel counts. When comparing individual vessels, the assemblage consists of only 2.2% (n=3) undecorated vessels, 5.1% (n= 7) annular decorated vessels, 17.4% (n=25) edge decorated vessels, 31.9% (n=40) painted vessels; and 42.0% (n=59) printed vessels. Additionally, a single lusterware vessel (a pitcher handle; Figure 75) and a relief decorated (molded), painted *and* printed—presumably child’s plate (Figure 76)—was also recovered from the site.

Edge decorated wares (Figures 37-38) were predominately blue in color, although three green edge decorated vessels were present. Edge decorated wares consisted predominately of plates and platters—with a variety of plate sizes being present. Additionally, several edge decorated serving bowls were also present. Although none of the edge decorated wares were deeply and irregularly scalloped as with the Rococo-decorated wares of a generation earlier, all the edge decorated wares from this site had scalloped edges. The smaller plates had very shallow and regular scallops. Additionally, several large edge decorated plates and serving bowls were decorated with an embossed or molded edge that incorporated a hanging tassel into its design. At least one of the edge decorated plates had an impressed ADAMS mark on the

⁴¹ A similar black-glazed “china” sherd was recovered from the Corneau site in downtown Springfield, Illinois (Mansberger 2005). Although this single example was not a rim sherd and was too small to determine the vessel form from which it originated, the straight-walled character and 3½-4” diameter of this vessel suggests that it might have originated from a mug or tankard. The Corneau family came west from the greater Philadelphia region.

backside. The remains of a presumably smashed crate of similar edge decorated plates marked ADAMS were found in an 1830s context in downtown Springfield at the Lincoln Presidential Library project.

Painted wares were represented by a large number of cups and saucers and a very limited number of waste bowls, chamber pots, and plates (Figure 39-48). Both monochrome and polychrome patterns were present. Many of the suspected older and/or cheaper pearlwares were painted in a variety of monochrome blue patterns. These patterns represent common “swags” motifs common during the 1820s and early 1830s. The vast majority of the painted wares from the Gifford Site were of the polychrome variety (with both small floral and large floral patterns present) and applied to a whiteware body. A variety of patterns were noted—including several stylized “Kings Rose” motifs. There was an approximate 4:1 ratio of polychrome to monochrome painted vessels at the Gifford Site—a trait that probably reflects the later 1830s date of this site.

Several distinctive polychrome painted teawares were present in the Gifford Site artifact assemblage. These teawares were decorated with a rather complex floral pattern that is comprised of numerous small floral elements (Figure 45-46). This pattern is referred to as the “Bourbon Sprig” or “Cornflower” motif, and apparently originated at the Sevres China factory in France during the late eighteenth century.⁴² According to Eberlein (1925:139), it was the Marie Antoinette that was responsible for the development of the distinctive floral pattern. Eberlein (1925:139) states that “the story is told that one day the Queen, on looking at a quantity of recently decorated porcelain, deplored the fact that she saw abundance of roses, tulips, daffodils and other flowers of all colours save blue, a colour to which she was very partial. Hettlinger, one of the directors, at once thought of using the cornflower as a decoration to please the Queen, and thenceforth it became vastly popular as a motif, not only at Sevres but at all the other porcelain factories as well.” When Thomas Jefferson traveled to Paris in 1784, he purchased several ceramic items that were decorated in the classic Bourbon Sprig or Cornflower motif. Upon his return to the United States with these wares in the early 1790s, they quickly became of interest to his fellow countrymen (and women) (Garrett 1989:698). By circa 1800, English porcelain and earthenware factories were incorporating the Cornflower design into their ceramic decorating traditions. By the turn-of-the-century, the Coalport China factory was producing hard paste porcelain decorated with the Bourbon Sprig or Cornflower motif (Eberlein 1925:272).

The cornflower motif developed at Sevres soon became the basis for a variety of painted small floral motifs that were incorporated onto cheaper earthenwares (particularly pearlwares and later whitewares). English factories quickly incorporated the design into their ceramic painting repertoire—often with slight variations in the design elements. With distance and time, the classic Cornflower motif evolved, and by the 1830s, a great variety of Cornflower-like sprig patterns had been incorporated into the greater ceramic painting vocabulary, particularly on less expensive earthenwares. As one author of English ceramics noted, when discussing the Pottery and Porcelain of Swansea and Nantgarw, “the simplest of all the set patterns is the cornflower, or Bourbon sprig, disposed at regular intervals, usually in blue with green leaves and touches of red,

⁴² Eberlein (1925:157) states that “the blue cornflower decoration, originated at Sevres...” The Bourbons were a dynasty that reigned over France from 1589-1792 and 1815-1848.

but sometimes in red. Such patterns in enamel colours were very cheaply produced by poorly paid women and child painters, yet they are among the most tasteful and effective of the period, especially as the design is always in harmony with the form of the piece decorated" (Nance 1985:339). Handleless cups and associated saucers of this pattern were present at the Gifford Site.

With the printed wares, a variety of colors were present and included blue (representing 31.0% of the transfer printed vessels), dark blue (representing 19.0% of the transfer printed vessels), purple (representing 12.1% of the transfer printed vessels), green (representing 10.3% of the transfer printed vessels), red (representing 10.3% of the transfer printed vessels), black (representing 8.6% of the printed vessels), and brown (representing 3.5% of the transfer printed vessels). Two-tone printed vessels (consisting of both green/black and red/green) comprised a total of 5.2% of the printed vessels recovered from this assemblage. The number of two-tone printed vessels is fairly high. There appears to be multiple "sets" of decorative patterns, with both table and tea wares. The general lack of sponge-decorated wares from this site is interesting to note—and may reflect a New England and/or non-Pennsylvania/German background of the site occupants.

Table 6 summarizes the ceramic manufacturers and the identified printed patterns from the Gifford Site artifact assemblage. At least twenty-one individual printed patterns were identified in the Gifford Site ceramic assemblage. Two of these patterns are from the same series of patterns (and manufactured by one firm). An additional, unidentified pattern, found on four vessels of three different vessel forms, is also included because of the frequency of its occurrence. The vessels printed in these twenty-one patterns are the product of at least eleven different British pottery-manufacturing firms. The manufacturer(s) of two of the patterns could not be determined.

Three printed patterns from the Gifford Site were identified with the firm of William Adams (and later, William Adams and Sons) of Staffordshire, England. Only one of these vessels (Vessel 37), a blue printed saucer, is actually marked with an impressed "ADAMS" mark. This saucer has a pattern identified as "Ruins" (Figure 63) (Furniss, Wagner and Wagner 1999:111-112). Two Double Curve shaped cups are unmarked. One of the cups (Vessel 51) is a red and green printed example of the "Palestine" pattern (Figure 71). The earliest known record of this pattern is on an Adams' shipping invoice dated February 1, 1838 (Furniss, Wagner and Wagner 1999:102-103). The other cup (Vessel 60) is a blue printed example of the very common "Caledonia" pattern (Figure 66). The earliest known record of this pattern is on an Adams' shipping invoice dated May 8, 1835 (Furniss, Wagner and Wagner 1999:49-50).

An impressed "... ALCOCK / [COBRI]DGE" mark is present on the base of a portion of a black printed whiteware cup recovered from the Gifford Site. Impressed Alcock marks of various styles were in use from 1826 to 1859 by the various Alcock partnerships (Godden 1964:27-28, Kowalsky and Kowalsky 1999:90-93). Impressed Alcock marks that include "Cobridge" date from circa 1828-1853 for Samuel Alcock and Company and from circa 1839-1848 for the firm of John & George Alcock. Unfortunately, the key portion of the mark that would have permitted more specific assignment of Vessel 192 is missing. The pattern printed on this cup has been identified as "Fern" (Kowalsky and Kowalsky 1999:391, Williams 1978:625,

Williams and Weber 1986:357). The “Fern” pattern has been documented with an impressed “J. and G. Alcock / Cobridge” mark (Williams 1978:626) as well as with an impressed “Alcock” and beehive device (Williams and Weber 1986:357). Godden (1964:28) associates the impressed beehive device with the firm of Samuel Alcock and Company. Kowalsky and Kowalsky (1999:391) list the “Fern” pattern for the firm of John and George Alcock, but only attribute it to Samuel Alcock & Company. However, given the pre-1840 date for the abandonment of the Gifford Site and the initial use of impressed Cobridge marks by John and George Alcock no earlier than 1839, Vessel 192, in all probability, was produced by Samuel Alcock and Company.

Three printed patterns (two from the same series) from the Gifford Site are attributable to the Cobridge Works of James and Ralph Clews in Cobridge, Staffordshire. A dark blue printed London Urn shaped cup (Vessel 52) is unmarked, but was identified as the “American Eagle on Urn” pattern (Figures 53 and 54) (Kowalsky and Kowalsky 1999:405). Two other vessels have different scenes from Clews’ well-known “Picturesque Views” series. A black-printed plate (Vessel 56) with a partial backstamp depicts the scene “West Point, Hudson River” (Figure 58); a purple-printed platter (Vessel 65) bears the scene “Hudson, Hudson River” (Figure 57).

One printed pattern from the Gifford Site was produced at the short-lived Church Yard Works of Job and John Jackson, nephews of James and Ralph Clews, in Burslem, Staffordshire. Production at this manufactory only occurred circa 1831-1835 (Godden 1964:349; Kowalsky and Kowalsky 1999:244-245). Three purple-printed vessels, a Double Curve-shape cup (Vessel 73) and two marked saucers (Vessels 58 and 180), in the hitherto undocumented “Arab” pattern were recovered from the Gifford Site (Figure 65). The backstamp reads “ARAB / WARRANTED / JACKSONS,” with a “2” impressed over the backstamp.

Two patterns produced by the Staffordshire firm of Thomas Mayer were recovered from the Gifford Site. A large circular serving bowl (Vessel 168), measuring approximately 11” in diameter and about 2” deep, was marked with the upper portion of Thomas Mayer’s distinctive backstamp (Figure 60). This particular mark dates circa 1826 to 1835 (Kowalsky and Kowalsky 1999:273). The large bowl and fragments of a small plate or saucer (Vessel 40) were both printed in blue in the very common “Canova” pattern (Figure 60). Unmarked fragments of a plate (Vessel 170) and a serving vessel or bowl (Vessel 171) were printed in purple in the Oriental Scenery pattern (Figure 70). An example marked “T. Mayer / Stoke” is illustrated by Williams (1978:155); this mark with “Stoke” predates circa 1836 (Kowalsky and Kowalsky 1999:272). However, Kowalsky and Kowalsky list the partnership of Thomas, John, and Joseph Mayer as the producers of the Oriental Scenery pattern and not Thomas Mayer (1999:433). Given that the partnership of Thomas, John, and Joseph Mayer did not exist prior to 1842, and that the occupation of the Gifford Site predates 1840, Vessels 170 and 171 were undoubtedly produced by Thomas Mayer at his Stoke works which were in operation from 1826 through 1835 (Kowalsky and Kowalsky 1999:550).

The firm of William Ridgway and Company, based in Shelton and Hanley, Staffordshire, produced two of the printed patterns from the Gifford Site ceramic assemblage. A black-printed plate (Vessel 71) has a backstamp containing the pattern name, “PERSIAN” and “WR” within an elaborate cartouche. Beneath the cartouche and printed in script is “OPAQUE CHINA” (Figure

61). A portion of a whiteware cup (Vessel 49) printed with this pattern was also found at the Gifford Site. Two plates (Vessels 50 and 74) manufactured by William Ridgway are printed in the “Asiatic Plants” pattern (Figure 56). One plate (Vessel 50) is printed in brown and the other (Vessel 74) is printed in green. Vessel 50 (brown print) features the pattern name printed within a floral cartouche, but no maker’s name is included. Although not present on the examples recovered from the Gifford Site, an impressed Lion and Unicorn mark has been noted on other vessels of this pattern. On the shield between the lion and unicorn are the words “OPAQUE / GRANITE / CHINA / W. R. & CO.” (Godden 1964:538; Kowalsky and Kowalsky 1999:322-323, 446).

A single, unmarked sherd of a red printed whiteware plate (Vessel 174) with the Manhattan pattern was recovered from the Gifford Site (Figure 68). The firm of Ralph Stevenson (circa 1810–1833) or its subsequent manifestation, Ralph Stevenson and Son (1833–1835+), produced this plate (Kowalsky and Kowalsky 1999:343-344). A vessel in this pattern with the backstamp “R. Stevenson” is illustrated by Williams (1978:138, 744), but Kowalsky and Kowalsky attribute the production of the pattern to Ralph Stevenson and Son (1999:457, 553).

The pottery of Enoch Wood and Sons produced at least three of the printed patterns found at the Gifford Site. A small plate or saucer (Vessel 43) is printed in dark blue and has the grapevine border design (Figure 52). The central image on this vessel, as indicated on the backstamp, is “THE COLISEUM / REGENT’S PARK / LONDON VIEW”; the last line indicates the well-known series to which this view belongs. An impressed “WOOD” mark is also present. A red-printed plate (Vessel 173) has an ornate backstamp giving the pattern, “FOUNTAIN”, and the maker, “E. WOOD & SONS” (Figure 46). Three vessels, consisting of one cup (Vessel 72) and two saucers (Vessels 48 and 183), are decorated with a green-printed Diamond Sunburst Border pattern (Figure 64). Although this pattern previously has only been *attributed* to Enoch Wood (Kowalsky and Kowalsky 1999:464), one of the saucers (Vessel 48) from the Gifford Site has an impressed “WOOD” mark. This evidence should certainly settle any question as to which firm produced the Diamond Sunburst Border pattern.

Unmarked fragments of a whiteware plate (Vessel 46) are printed in purple in the “Pagoda” pattern (Figure 69). Williams illustrates a marked example of this pattern with a backstamp reading “E.W. & S. (Williams 1978:760-761). Kowalsky and Kowalsky, however, list the firm of Wood and Challinor as the manufacturer of this pattern (Kowalsky and Kowalsky 1999:464, 502). The partnership of Wood and Challinor certainly produced Vessel 63, an unmarked whiteware plate printed in green with painted highlights or accents in several colors (Figure 72). Marked examples of this fairly common “Feather” pattern are illustrated by Williams (1978:625; Williams and Weber 1986:661).

Two of the identifiable printed patterns in the Gifford Site assemblage were produced in potteries located outside the Staffordshire region of England. A sherd with a backstamp giving the pattern name, “[TH]E COTTAGE / GIRL”, was recovered from the Gifford Site (Figure 67). Two vessels were identified as having this pattern, which was produced by the firm of Baker, Bevans and Irwin at their Glamorgan Pottery located in Swansea, Wales. This manufactory was in operation from 1813 to 1838, but released a very limited repertoire of printed patterns (Godden 1964:51; Kowalsky and Kowalsky 1999:100, 393). The design for this pattern was

derived from an engraving by W. Finden which was published by James Robus and Company of London in 1831; the engraving, in turn, was based on a painting by H. Howard (Coysh and Henrywood 1982:95). The recovery of a red printed cup (Vessel 76) and a matching saucer (Vessels 57) from the Gifford Site affirms the statement by Coysh and Henrywood (1982:95) that this pattern is found (exclusively?) on jugs (or pitchers) and teawares.

The Herculaneum Pottery in Liverpool, Lancashire, England, produced the black and green-printed pattern found on two plates (Vessels 47 and 169) at the Gifford Site (Figure 59). These plates are very similar to the Rose Chintz pattern illustrated by Williams (1978:49). The Herculaneum Pottery was in operation from 1793 to 1841 and had several ownerships during this time. An impressed “Liver Bird” mark is present on Vessel 169. The Herculaneum Pottery used several styles of impressed and printed “Liver Bird” marks between circa 1833 and 1836 (Godden 1964:321; Kowalsky and Kowalsky 1999:232).

One of the more interesting ceramic vessels recovered from the Gifford Site was a small child’s mug with a printed scene of children playing with toy sail boats. The cup has only a portion of the name intact, which appears to represent “[E]liza.” Unfortunately, this research was not able to identify any children named Eliza that might have been associated with the suspected families once associated with this site. The only potential candidate we could come up with was Elizabeth Cline, the oldest child of Robert and Harriett Cline. Born in 1818, Elizabeth Cline would have been in her upper teens when she would have lived at this site (http://records.ancestry.com/Harriet_Stevens_records.ashx?pid=34681115) (Figure 73), and it seems doubtful that this cup would have been associated with Elizabeth Cline.

Two distinctive printed patterns, each represented by four vessels, are unidentified as to their makers. One of these patterns is a light blue print with a shell motif, probably conch (Figure 62). A cup (Vessel 68), two saucers (Vessels 39 and 167), and a third saucer, or possibly a small plate (Vessel 55), are decorated with this pattern. A fairly ornate backstamp on the three saucers identifies the pattern simply as “NO. 12”. The other pattern, a medium blue with a design featuring floral elements, is found on a cup (Vessel 181), two saucers (Vessels 59 and 182), and a London Urn-shape waste bowl (Vessel 54) (Figure 74).

During this time period (1830s and/or 1840s), the ratio of hand painted to transfer printed sherds often is an indicator of the relative status of the family that deposited the assemblage. The relatively high percentage of transfer printed wares (in contrast to the relatively low percentage of edge decorated, annular decorated, and hand painted wares) suggests the presence of a relatively well-to-do family associated with the use of the artifacts discarded at the Gifford Site—an interpretation that appears to be substantiated by the quantity, quality, and diversity of non-ceramic items at this site. At the Gifford Site, the ratio of painted to printed wares—based on sherd count—was approximately 71:100. When comparing vessel counts, the same ratio is approximately 52:100. In either case, the number of painted wares appears to be relatively high, in contrast to our expectations. For comparisons, the painted to printed ratio at the Frakes Site (based on sherd count) was 31:100—suggesting that there were less painted wares at this site than at the Gifford Site! At the Apple River Fort Site, the painted to printed ratio shifted dramatically with time. The earlier assemblage at the site was represented by nearly equal amounts of painted to printed wares. In contrast, the later assemblage had a painted to printed

ratio (based on sherd counts) of only 14:100. This shift may be interpreted in several different ways. One of the most obvious interpretations is that the hand painted wares stylistically fell from popularity during the later 1830s in favor of the newer and/or more fashionable printed wares. Another possibility is that the newer printed wares became more economically accessible to these northern Illinois settlers (i.e., they became more financially successful and, thus, were able to purchase more expensive table and tea wares; or their price dramatically decreased; or a combination of the two) during this later period. The relatively high number of painted wares at the Gifford Site may be a reflection of the high percentage of teawares present at this site—something that will be discussed later.

Table 7 documents the wide variety of refined ceramic vessel forms recovered from the Gifford Site. Although plates (n=31), cups (n=32), and saucers (n=31) predominated within the assemblage, other vessel forms were relatively common. The other vessel forms recovered from this site include platters (n=5), small plates or saucers (n=3), cup plates (n=1), mugs/tankards (n=1), child's mug (n=1), waste bowls (n=8), serving bowls (n=10), specialized serving vessels (n=10), wash basins (n=1), chamber pots (n=3), and figurines (n=1). The washbasins, chamber pots, and figurines are part of the Household functional category, instead of the Foodways Service category. A relatively high number of waste bowls, serving bowls, and specialized serving vessels is present at the Gifford Site. Also present in this assemblage is the appearance of relatively new bowl form with beaded edge (which we refer to as an “S-curve” bowl form).

Reflected in a cup to plate ratio of 94:100, teawares are well represented in the Gifford Site assemblage. This attests to the apparent importance of the “tea” ceremony (and its social display)—although potentially associated with coffee and not tea—to the family that utilized these ceramics (and assuming that this assemblage represents domestic discard, and not that associated with a store). A cursory inspection of the vessel forms suggests that there are both “everyday” and “good/guest” wares represented in the plates, platters, cups, as well as saucers and serving bowls. Both London Um and Double Curve shaped teacups are present. The flatware vessels were generally of a round form with a scalloped (and often beaded) edge—a characteristic of 1830s wares.

The vessel forms (whether plate, bowl, or tea cup) present at an archaeological site also have great interpretive value. For example, a high percentage of bowls over plates suggest a diet very different from one that is predominately plates and platters. Similarly, a high percentage of decorated tea wares over plates may reflect a higher importance placed on the social function of the “tea ceremony” (here defined as the social interaction between individuals while partaking of a hot drink such as coffee or tea). Phillippe (1990) suggests that status display is reflected differently within the archaeological record between urban and rural sites—particularly when it comes to ceramic wares. Rural dwellers, for a variety of reasons, often display their status differently than their urban counterparts. One difference that should exhibit itself, according to this model, is a greater percentage of decorated teawares within the urban households—suggesting that the importance of the “tea ceremony” is more significant in the urban than rural setting. As such, the high percentage of tea wares in the Gifford Site assemblage may argue for a more urban form of status display than what would be expected for a contemporary rural site—an interpretation that is consistent with the potential non-domestic function of the site during its

early years of occupation. Unfortunately, vessel form data is not currently available for the Frakes Site.

Although non-ceramic tablewares recovered from the Gifford Site are relatively low in number, they were represented by a relatively large variety of items. Multiple glass tumblers (n=6) (Figures 78-79), two tableware serving bowls, and a single glass stemware were present in the assemblage. The tumblers included both plain (undecorated) and fluted varieties. The tableware serving vessels were both pressed glass shallow bowls that were decorated in an unidentified COMET pattern (Figure 80). The fluted varieties were both molded and cut glass. Additionally, iron knives, two-tined forks, and pewter spoons—all items typically associated with a 1830s and 1840s site—were recovered from the Gifford Site (Figure 81). Several tablespoons and teaspoons were recovered; these were manufactured from a variety of materials that included iron, silver-plated copper/brass, and pewter. One pewter teaspoon had a touchmark that reads “BROADHEAD AND ATKIN / NORTH STREET WORKS / SHEFFIELD.”⁴³ Several bone and antler handled two-tined forks and table knives were also present (Figures 82-84). There appears to have been two sets of eating utensils present—one has slightly larger forks and decorated handles. Much fewer non-ceramic artifacts were present at the Frakes Site. Three fragments of a plain tumbler were recovered from this site, but fluted tumblers were not present. Fragments of lead glass tumblers (both round and fluted varieties), Lacy period cup plates, and salts were found at the Apple River Fort Site. Similarly, several utensil and utensil fragments were recovered from the Apple River Fort and included copper spoons, several pewter teaspoons, a complete pewter child's spoon, a couple of iron serving or tablespoons, a bone handled table knife, and several two-tined bone-handled forks.

Foodways Preparation and Storage. Artifacts associated with this functional category generally are coarse earthenware or stoneware containers (such as crockery jars, churns, jugs, and milk pans). Generally, yellowwares (such as large mixing bowls, chamber pots, and pitchers) also are included in this category. Artifacts from this functional category comprise only 3.3% of the total collected from the Gifford Site (see Table 8). Although low, the percentage is similar for the Frakes Site and the Apple River Fort Site.

Redware (a lead glazed, red-paste earthenware) is a common utilitarian ware used by Illinois settlers, whether urban or rural. Although redware tablewares (plates, mugs, small bowls) often were used by early settlers, the majority of the redware associated with the Illinois frontier consisted of large milk pans, bowls, jugs and jars typically associated with food preparation and storage.⁴⁴ By the early 1830s, redware was being produced in the central

⁴³ The firm of Broadhead and Atkin was identified as “Spoon Makers” in the *Sheffield Directory of Trades and Professions for 1834*. Although a Samuel Broadhead is listed under Sheffield in the professions and trades section of *Baines's Directory and Gazetteer Directory of 1822* as a manufacturer of scissors and Britannia metal spoons, no firm is listed at that date by the name Broadhead and Atkin. A later compilation entitled *A Directory Of The Borough And Parish Of Sheffield, 1852* indicates that the firm of Broadhead and Atkin was still in production and producing Britannia metal, British plate, German silver, and silver plate in the early 1850s—but by that date they are listed as being located on Love Street (www.genuki.org.uk).

⁴⁴ Although we know that redware tablewares were being manufactured at Nauvoo as well as in the Sangamon Valley (at both the Ebey Site and Brunk Pottery Site), they are seldom found on habitation sites in Illinois that post-

Sangamon Valley (including Springfield), the American Bottom, and the Wabash Valley. By the early 1840s, redware was also being produced at multiple production centers in Jo Daviess County (Mansberger 1994). Redware containers were very limited in number at the Gifford Site. By sherd count, the redware comprised only 9.4% of the crockery from the Gifford Site. Based on vessel counts, redware comprised slightly over 21% of the crockery. Only three redware containers (probably small jars or bowls) were recovered from the site. The redware from this site has an unknown origin. Although they have the appearance of Illinois wares (such as those produced in the Springfield area), they have an equal likelihood of being non-Illinois wares. At the Frakes Site, the majority of the crockery recovered was redware. Redware was also fairly plentiful at the Apple River Fort Site, where jugs, pitchers, jars, and grease lamps were represented. Although more clearly associated with the Household category, a redware grease lamp standard was found on the surface of the Apple River Fort Site. Grease lamps were common lighting devices of low income, pioneer families (Mansberger, Walthall and Mounce 1989).

Salt glazed stoneware is a more durable, vitrified ware that was used for a variety of purposes during the early nineteenth century. Illinois had minimal stoneware production during the early 1830s. It was in 1832 that John Ebey began production of stoneware in Greene County (Mansberger 1995, 2001; Madden 1974). During the late 1820s, stoneware containers were clearly a non-Illinois product that was being imported from more eastern manufactories (such as those in southwestern Indiana or southern Ohio), and generally represented a more expensive ware than contemporary redwares.

Based on sherd counts, over 75% of the crockery from the Gifford Site was salt glazed stoneware. Several salt glazed stoneware vessels (n=9; comprising slightly over 64% of the crockery vessels) were recovered from the Gifford Site. Vessel forms include milk bowls or pans (n=4), a small jar (n=1), and a large shouldered jar (n=1). All were wheel turned without the aid of a jig. Additionally, a single fragment of an Albany slipped earthenware jug was found in the upper level of Feature 3. This type of jug was uncommon during the 1830s, so its presence in the feature is thought to be intrusive. A single wire-drawn nail in the same context helps to support this idea—together, these artifacts represent the only intrusive, post-1840 material present at the site. Aside from this sherd, no other evidence of jugs was found within a feature context. The milk bowls or pans are one-gallon size with distinctive straight and out-flaring sides with everted rims. The single jar is a small, one-gallon capacity ovoid jar with a similar everted rim. The large shouldered jar is also ovoid in shape and has an impressed mark on the rim that reads “H. RAMBO / 5”. This jar has a shelf or shoulder around the interior of the rim that functioned to support a lid. This vessel is probably a large five-gallon churn (Figures 85-87).

Henry Rambo was born on March 3, 1802, and baptized on May 30, 1803, at Sanner Lutheran Church in Somerset County, Pennsylvania. He was the second child of John George and Maria (Fist) Rambo. John George moved his family to Ohio in 1804 where they settled in the area of White Cottage, southwest of Zanesville. On January 2, 1825, Henry married Rebecca

date 1830. In an archaeological assemblage, redware tablewares have been found in very limited amounts at the Bridges Site (Halpin 1995).

Sweeney, who was born in Maryland on October 16, 1806, to Patrick and Elizabeth Sweeney. Henry and Rebecca eventually had eight children. Aside from a brief foray to the gold fields of California in 1849, Henry worked his entire adult life as a farmer and potter in Newton Township, Muskingham County, Ohio, until his death in 1867 (Rambo 1986; Zipp 2009). The similarity of the milk pans, ovoid jar, and churn suggests that the Gifford Site stoneware assemblage may have originated from this region of southeastern Ohio. The presence of Rambo in the Zanesville area suggests that these wares may have been marketed in the greater Peoria region by the merchant Rufus Burlingame, as given in testimony by William Gifford (see earlier discussion).

These six stoneware vessels are a unique assemblage that may have been associated with specialized dairy production—particularly the processing of milk fats into butter. The milk pans functioned for raising the milk fats, which were skimmed off the top of the pan and placed into the churn for processing into butter. The small ovoid jars were ideal containers for the storage of the processed butter—which was a valuable commodity to nineteenth century households.

At the Gifford Site, the redware to stoneware ratio was approximately 13:100 based on sherd count and 33:100 based on vessel count. The lack of redware is intriguing and may reflect the origin of the site occupants (southeastern Ohio) and their status (upper class), as reflected in a preference for more expensive stonewares. At the Apple River Fort Site, it is interesting to note that the redware to stoneware ratio of the surface artifacts was 100:100 while in feature contexts it was only 45:100. Although the data are inconclusive, a temporal dichotomy probably exists between these two ware types at the Apple River Fort Site, with the redware assemblage post-dating the stoneware assemblage due to the post-1840 growth of the local redware industry. This situation contrasts dramatically with what is normally expected of the unrefined assemblages. At Millville the redware to stoneware ratio is 867:100—clearly highlighting the significance of the local redware industry to the Millville consumer.

Yellowwares are yellow paste earthenwares with a clear, generally lead, glaze. These wares usually occur in the form of utilitarian kitchen and personal items such as mixing bowls, pie plates, nappies, pitchers, and chamber pots. Based on sherd counts, the yellowware comprised approximately 15% of the crockery sherds recovered from the Gifford Site (see Table 8). The only yellowware vessel recovered from the site is an annular decorated chamber pot with dendritic mocha embellishments (Vessel 32) and a beaded handle. Yellowware was nonexistent at the Frakes Site. Examples of yellowware recovered from Millville include undecorated pie plates or nappies and unidentified annular decorated wares, which are probably either bowls or chamber pots. A single fragment of Rockingham decorated yellowware was also recovered from Millville.

Non-ceramic artifacts from the Foodways Preparation and Storage category are limited at the Gifford Site. The only non-ceramic items included in this category are several cast iron fragments of a Dutch oven lid—suggesting the presence of a cooking fireplace. At least one of the redware vessels has a scorched base, also suggesting the presence of a cooking fireplace. Several of the larger iron tablespoons might also be placed in this functional category. For comparison, these items were also present in limited numbers at the Apple River Fort Site; they

include cast iron kettle lid fragments, a large metal serving or tablespoon, and a large brass spigot.

Foodway Remains. This category consist predominately of non-decayed food waste, particularly bones (faunal materials) discarded after the preparation and/or consumption of food. The analysis of such food waste has the ability to give insights into the types of foods consumed by the site occupants. The detailed analysis of the faunal remains, which was prepared by Dr. Terrance Martin and Chris Richmond (Illinois State Museum Society), are presented in Appendix XI.

Faunal preservation was excellent at the Gifford Site and, as a result, the Foodway Remains functional category is well represented—accounting for over 29% of all the artifacts recovered from the site (n=2,226). This high percentage of faunal remains is consistent with the results obtained from excavations at the Apple River Fort Site, where 23.6% of the artifacts recovered from feature contexts was bone. In comparison, the Foodways Remains accounted for over 35% of the artifacts recovered from the early Frakes Site, but only 7.1% of the artifacts recovered from the investigations at the urban Millville Site.

The analysis of the Gifford Site material suggests that a wide range of domestic (beef, pork, as well as horse), as well as non-domestic or wild (particularly deer) remains are present in the assemblage. The presence of the horse (or mule) remains is unusual, and it is unclear as to whether or not it was deposited as food waste. A substantial amount of beef and deer appear in the assemblage, including butchering debris (e.g., skulls, feet). Clearly, on-site butchering was occurring—something not unexpected for a rural site. Additionally, both fowl and fish are represented.

Martin and Richmond emphasis the relative importance of swine in the assemblage. Hogs appear to be represented by at least seven individuals (5 mature and 2 sub-adult). A large portion of the swine bones were represented by butchering remains suggesting on-site processing of a substantially larger number of individuals consumed at the site, which is consistent with the archival record that suggests Gifford may have been processing pork for shipment to relatives (father-in-law) out east. Although represented by only two individuals, cattle remains were represented by approximately 42% of the biomass. The majority of the remains were from an older individual. One ulna from a younger individual (less than 1.5 years of age) was also recovered. A wide range of cranial (including a whole skull) and foot bones suggest the on-site butchering of cattle also (Figure 88). Butchering marks indicate pork was predominately cut with a cleaver, whereas the larger beef carcass was processed with both cleaver and saw.

Sheep and/or goat remains were also recovered from the site. An unusual find was the presence of two phalanges and a humerus from a horse. Isolated horse remains are unusual from archaeological sources. Although uncommon today in western society, horse meat was consumed as a food source in the past. It is unclear as to whether the horse remains from this site were the result of human consumption, or simply the re-deposition of the remains of a decomposed horse. In contrast, horse remains recovered from excavations in downtown Springfield from a fairly early context (circa 1840) strongly suggest the processing (and potential consumption) of horse meat.

Deer, which represents a non-domestic or wild food product, was represented by least four adult and one sub-adult individuals. Both forequarter and hindquarter elements were present, as well as teeth and cranial elements. As such, it would appear that whole deer had been transported to the farmstead to be processed. The deer remains predominately exhibited evidence of the use of a cleaver (chop marks) for processing. Shed antlers are also present, suggesting that the occupants were collecting antlers, perhaps for working into tool or utensil handles. Small mammals were represented by squirrel, rabbit, and raccoon—all of which probably represent food remains. Additionally, remains of Old World rat were also recovered.

Bird remains were represented by approximately 16% of the individual bones, but only 2% of the biomass. The remains of at least eight domestic chicken was documented in the assemblage, as well as the presence of egg shell. An interesting discovery in this assemblage was the presence of prairie chicken. As Martin and Richmond note, “greater prairie chickens are an important contributor to the collection of bird bones” and minimally seven prairie “hens” were documented. These birds were common in tall grass prairies prior to agriculture improvements (plowing and burning practices). Considering the location of this farmstead, and the date of occupation, the presence of the prairie chicken seems consistent with our understanding of this species. Dunlap (1902:98) states that “As corn fields increased the prairie chicken also increased, for a time into large flocks, and became very destructive to the corn, which, according to the custom of the country, was left in the field over winter; but when the prairies had become settled up and their nesting places invaded, they began to decrease in numbers until now they are nearly extinct.” Turkey remains were also present, but it is unclear as to whether these represent domestic or wild birds. Wild duck was also identified. The presence of a small falcon (merlin) was also unexpected, and does not represent food remains. The presence of a ceramic falcon, combined with the presence of the falcon bones, may suggest a potential interest in falconry by one of the site occupants?

Fish were also represented in this assemblage, with all fish remains being recovered from Feature 2. Both the number and representative biomass from fish was small. An interesting aspect of this assemblage is the rather wide variety of fish remains recovered, especially considering the upland location of this farmstead. The presence of the fish in this upland environment is of interest, although sizeable Kickapoo Creek is only a few miles away and the Illinois River is only five miles away in a direct line to the east. Fresh water fish remains from redhorse suckers and rock bass (from gravelly, fast moving creeks such as nearby Kickapoo Creek), and buffalofish (from larger rivers such as the Illinois), was also present. The fish remains suggest the procurement of fish from both nearby streams as well as the more distant Illinois River valley. It is unknown as to whether the fish were purchased from a market setting, or harvested by the local inhabitants. A single shell of a freshwater mussel was recovered from Feature 2. The remains of a non-local, salt-water fish was also noted in the assemblage. At least two individual Cod were noted in the assemblage. As Martin and Richmond note, the presence of these posttemporal bones suggest the potential presence of dried cod—a favorite of many New England families.

The analysis of the faunal assemblage from the Apple River Fort Site in northeastern Illinois has allowed us to compare an early assemblage (circa early 1830s) to a later assemblage

(circa late 1830s and/or early 1840s). The faunal assemblage from this site has given us many insights into the foodways of early pioneer settlers at the frontier era Apple River Settlement, and documents a transition from a frontier to post-frontier environment. One of the most obvious changes in the diet at the Apple River Fort Site during these years is the decreasing significance of wild foods. Based on the number of identified specimens (NISP), the percentage of wild food remains was considerably higher in the early assemblage than in the later assemblage (16.4% compared with 3.3%). Compared as a ratio of Wild Food remains to Domestic Food remains, the early assemblage is an extremely high 227:100 while the later assemblage is a low 8:100. The wild food remains found in the early assemblage include fish (freshwater bass), bird (duck, passenger pigeon), and small mammals (squirrel). Similarly, the percentage of domestic food resources exploited increased from 7.2% in the early assemblage to 38.7% in the late assemblage. Comparing the relative importance of the domestic species from the two assemblages emphasizes several points: 1) the increase in pork consumption from the early years to later years; 2) a dramatic decrease in importance of beef; and 3) a dramatic increase in the importance of fowl. The faunal remains from the Gifford Site offer an opportunity to examine a relatively short-term faunal assemblage in a transitional phase between frontier and post-frontier eras. Martin and Richmond comment that “in regard to our expectations for the transition from early pioneer settlements to post-frontier rural farmsteads, the Gifford site provides an interesting central Illinois model. Among the animal remains we see evidence for an increase in the consumption of pork, beef, and fowl, along with a continued reliance on local wild game (mainly white-tailed deer and greater prairie chicken) and fish. The pace of this transition may very well be affected by factors such as regional backgrounds of the people who occupied specific frontier/post-frontier sites in rural areas of Illinois, as well as the distance these sites were from local markets.”

Personal. These artifacts represent a wide range of items used by the individual for his/her personal care, gratification, and/or leisure activity. Artifacts from the Personal Category were fairly low in number from the Gifford Site. Only 276 artifacts (comprising only 3.6% of all the artifacts recovered from the site) were present. For comparison, the Frakes Site had slightly less than 1%, the Apple River Fort Site 4.2%, and Millville 7.2% of all artifacts recovered from this functional category. The slightly higher percentage of artifacts from this class at Millville may reflect the character of the urban context or slightly elevated socio-economic standing of the site occupants from these sites. Another explanation is that many of the artifacts from this category are often medicine and liquor bottles—and thus the occupants of the Gifford Site may have been relatively healthy individuals that did not drink heavily (Figures 89-90).

Although a variety of items are represented in the Personal Category, the greatest number of artifacts from this functional category at the Gifford Site consists of glass container fragments. During this period, glass containers are generally poorly represented in artifact assemblages. Glass containers are not present at sites in substantial quantities until the later 1840s and 1850s. During this earlier pre-modern period, most glass containers had a non-food use and are associated more with the Personal Category. Glass containers in use at this time include medicine vials, liquor bottles, and the occasional scent bottle (see Table 9). At the Gifford Site, the glass containers include aqua medicine vials (n=10; account for nearly 36% of the glass vessels from the site); dark green or black glass wine bottles (n= 2; 7.1% of the glass vessels from the site); aqua scroll whiskey flasks (n=1; 3.6% of the glass vessels from the site), a clear or

lead glass stoppered bottle (n=1; 3.6% of the glass vessels from the site) (Figure 91); a clear or lead glass narrow mouthed jar (n=1; 3.6% of the glass vessels from the site); an unidentified aqua long neck bottle (n=1; 3.6% of the glass vessels from the site); and a clear or lead glass scent or cologne bottle (n=1; 3.6% of the glass vessels from the site). Additionally, the fragmentary remains of what appears to be a crushed glass watch crystal (or face) from a possible pocket watch was recovered. The scent or cologne bottle (Figure 91), although fragmentary, appears reminiscent of the so-called “Pocahantas” design illustrated by McKearin and Wilson (1978:394-95). The Pocahantas design illustrated in McKearin and Wilson (1978) incorporates the “high relief figure” of an American Indian with his left arm raised and wearing a 3-feather headdress, tunic with bare abdomen, and boots—which is slightly different from that illustrated on the glass fragments recovered from the Gifford Site. Clear, dark green or black, and aqua colored container glass fragments comprise the bottle glass. The dark green and/or black container glass, generally associated with liquor bottles (e.g., ale and wine), is poorly represented in this assemblage. The aqua colored container glass may have originated from a variety of bottle types typical of the period. Wine and whiskey bottle fragments, as well as a potential decanter, suggest that the occupants of this site consumed both of these alcoholic beverages, albeit potentially in moderation.

Additionally, artifacts associated with smoking were recovered from the Gifford Site. These include both white ball clay (often referred to as kaolin) pipe stems and bowls (n=18 fragments; representing a very small number of pipes) and fragments of yellowware elbow pipes (n=3) (Figure 93). The pipe bowls were predominately of the ribbed variety. One of the kaolin pipe stems was marked with an embossed “A. H.” or “H. A.” depending on its orientation. The manufacturer of this pipe has not been identified. Toys are poorly represented at the Gifford Site with only a small number of clay marbles (n=6) being recovered (Figure 94). The majority of the marbles are irregularly shaped, poorly fired examples that appear as if the site occupants could have made them. Writing appears to have been undertaken by the occupants of the site, as both slate writing tablet fragments (n=2) and slate writing pencils (n=1) were recovered (Figure 109). These may have been associated with the education of children or used by adult occupants for mathematical calculations. The site occupants apparently also partook of music, as two iron mouth harps were recovered from the site (Figure 97). Artifacts associated with personal hygiene were also found and include both bone toothbrushes (n=2) and bone lice combs (n=3) (Figure 95). One of the toothbrushes is exceptionally ornate. Two other rather unique items associated with the Personal Category that were recovered from the Gifford Site include a set of brass folding spectacles or reading glasses (Figure 92) and the turned bone tip of a parasol “rib” or “arm” (Figure 96).

Clothing. Except for buttons and an occasional fragment of leather shoe, items from personal clothing are seldom preserved at archaeological sites. Nonetheless, over 147 artifacts (1.9% of all artifacts from the site) from this functional category were recovered from the Gifford Site. Although the vast majority of the artifacts in this functional category consist of buttons, several eyes (n=4, from “hook and eye” fasteners), beads (n=34), shoe rivets (n=1), clasps (n=4), rings (n=2), and tinkling cones (n=1) are also present in the assemblage (see Table 10) (Figure 99-101).

A great variety of bone, metal, and shell buttons were recovered from the Gifford Site (see Table 11) (Figure 98). The 38 bone buttons include single-hole (n=4), 3-hole (n=1), 4-hole (n=6), and 5-hole (n=27) varieties. Brass buttons are represented by both three-piece (n=5) and loop shank (n=33) varieties. Additionally, two pewter loop shank buttons are present. Many of the brass loop shank buttons are impressed on their backs with typical period markings such as "IMPERIAL STANDARD" (see Table 12). Two buttons were marked with an unidentified manufacturer (HAMMON TURNER AND SONS), and one button was marked "E. PLURIBUS UNUM." The former button probably refers to the firm of Hammond, Turner and Sons, which one internet source gives a date of 1823 to 1865. The later button, marked "E. PLURIBUS UNUM," makes reference to one of our country's first national slogans or mottos (From Many, One) and may represent a military button. Additionally, decorated shell buttons are fairly numerous and include both 4-hole (n=14) and loop shank (n=1) varieties. Clearly absent from this assemblage are the "modern" Prosser (often referred to as "milk glass") buttons (Sprague 2002). These buttons were developed in 1840 and appear almost immediately within the archaeological record from the early 1840s. The lack of Prosser buttons at the Gifford Site argues for an abandonment date prior to 1840 or shortly thereafter. Brass to bone buttons are represented at a 118:100 ratio at the Gifford Site, and the relatively high percentage of the brass loop shank buttons may attest to the higher socio-economic status of the site occupants. Compared to both the Frakes and Apple River Fort Sites, the number of buttons, and diversity, is much greater at the Gifford Site.

Several artifacts from within the Gifford Site cellar hint at the use of non-Western and/or backwoodsmen clothing (such as buckskin) by the site occupants. Numerous beads and a single tinkling cone were found in the cellar fill. The majority of these beads are multi-faceted ground beads with a white core and blue exterior. Several small green, black, and amber fire-polished round beads are also present. Although these items—particularly the tinkling cone—often are associated with Native American clothing they also were utilized by a variety of "backwoodsmen" types on the frontier.⁴⁵ Similarly, these beads may have simply ornamented a hunting pouch or hunting jacket. Nonetheless, these artifacts are in stark contrast to the bone, shell, and metal buttons typical of the Western-style clothing typical of the post-frontier settler.

Household/Furnishings. Artifacts from this category represent the remains of household furnishing such as furniture and other related items. Sites occupied during the early to middle nineteenth century seldom have many artifacts from this functional group. This category represented only 0.9% of the artifact assemblage from the Gifford Site. In contrast, though, no artifacts from this functional category were recovered from the Frakes Site. Ceramic vessels that were assigned to this functional category include a small figurine depicting a falcon (representing a simple knickknack; Vessel 139), a single printed wash basin (Vessel 64), and three chamber pots. The chamber pots include a yellowware pot (Vessel 32), painted pot (Vessel 164), and a painted pot lid (Vessel 166). For this period, the yellowware chamber pot probably represents a relatively high-status item. Whether or not this yellowware chamber pot was manufactured at a pottery within the Ohio river valley is unknown.

⁴⁵ Mazrim (2002:87, 148, 224) incorrectly associates the presence of such items with direct contact with and/or the presence of Native Americans.

Non-ceramic artifacts from this category include a brass furniture drawer pull (Figure 103), two upholstery tacks, an iron candle wick trimmer (Figure 104), a fragment of reverse painted flat glass that probably originated from a clock face (Figure 103), a couple of iron hooks, and an unusual worked bone knob (Figure 96). These artifacts attest to the presence of upholstered furniture or decorated boxes (as tacks often were driven into the surface of trunks in a decorative pattern as well as used to attach fabric or leather to furniture), formal clothes dressers, mantel clocks, and the use of candles for lighting. No chimney glass (suggesting the presence of other lighting sources) was found at the Gifford Site. Similarly, though, no fragments of more primitive grease lamps were found—unlike the Apple River Fort Site where the standard of a grease lamp was recovered.

Architecture. This functional category consists of artifacts that were once part of the fabric of a building and includes such items as brick, stone, nails, and window glass. Not including brick and stone, a total of 2,163 artifacts, comprising 28.3% of all the artifacts recovered from the Gifford Site, are in this functional category. The number of architectural artifacts is in dramatic contrast to that exhibited at the Frakes Site, where only 3.5% of the artifacts were from this category. One of the more obvious potential explanations for this dramatic difference between these two artifact assemblages may relate to the method of construction (log versus frame) and/or size (small versus large) of the structure present. Clearly, many more fragments of window glass and nails are present at the Gifford Site—suggesting the presence of a more substantial and potentially non-log structure, in contrast to the small log structure postulated for the Frakes Site. However, a considerable number of plaster samples with log impressions on them are present at the Gifford Site—potentially suggesting that the structure at this early site was indeed of log construction. As such, these differences may simply reflect size and sophistication (such as the presence of extensive interior wood trim), as opposed to method of construction.

Window glass comprises the largest number of artifacts recovered from this functional category. All window glass was aqua in color and recovered in very small, fragmentary pieces. The mean thickness of a small sample of the window glass (Lots 43, 60, and 61; n=43) was measured. The glass sampled varied between 0.95mm and 1.81mm in thickness, with a mean thickness of 1.29mm. This is consistent with an early nineteenth century date of construction for the building postulated to have been located over the Feature 2 cellar. The presence of the window glass strongly suggests that this structure had windows with glazed sash—presumably double hung sash windows.

Nails are predominately of the machine cut variety. Although a wide variety of nail sizes is present, the majority of the nails are of the larger framing size (framing, flooring, and trim). Smaller nails generally associated with interior lath and/or wood shingles are few in number. Similarly, forged nails, although present (Figure 102), were infrequent at this site. A single wire-drawn nail recovered from Feature 3 represents one of the few intrusive artifacts from this assemblage. As noted above, the presence of larger framing nails is suggestive of interior trim details--potentially associated with a log structure.

Interior plaster and/or mortar chinking was relatively common within the fill of the large cellar (Feature 2). Many of these large, irregular pieces of gray mortar (with white lime

inclusions) had wood impressions, suggesting that the mortar had been applied over hewn or rived wood surfaces—such as logs (and not of lath). These large fragments of chinking suggest the presence of a chinked log structure straddling the large cellar identified as Feature 2.

Soft mud brick fragments—including occasional fragments of highly glazed brick—were present at the Gifford Site. Many small brick fragments were recovered from the fill of the cellar (Feature 2). Similarly, many fragments of sandstone were also present in the fill of the cellar—particularly within a fire-reddened fill zone suspected as being associated with the demolition of the structure that was once present over the cellar. Sufficient building material was not present to suggest the presence of a stone or brick perimeter foundation system. The presence of Feature 1 suggests the use of brick piers for support of the structure. Much of the stone and brick debris probably originated from a fireplace and/or chimney complex. Additionally, some of the smaller, tabular pieces of stone may have been used as chinking in a log structure.

Also recovered from the Gifford Site were two hand forged strap hinges, a cast iron butt hinge, and a forged door keeper (associated with an early style door latch) (Figure 102). A large iron spike was recovered which probably represents an iron tack hook—typical of other examples documented in early barns of Illinois. This item contrasts with simple wooden tack hooks that were most generally in use. Tack hooks or pegs were attached to a barn wall in close proximity to the horse stalls, and held the horse harness while not in use.

As expected, nails and window glass are the most common items from this category at both the Frakes and Apple River Fort Sites. The only other item from this functional category at the Frakes Site was an iron strap hinge. All the nails from the Frakes Site were machine cut varieties. Of the nails from the Apple River Fort Site, the vast majority was of the machine cut variety with minor amounts of forged (n=1) and wire-drawn (n=1) varieties also present. Unlike those recovered from the Gifford Site, these nails were found in a normal range of sizes and include small roofing and/or lathing nails, trim nails, as well as larger framing nails.

Labor/Activities. Artifacts recovered from the Gifford Site document a wide range of specialized activities that were conducted by the early inhabitants of the site. At the Gifford Site, the Labor/Activities items comprise only 2.3% (n=177) of the artifacts recovered from the site, but they document a wide variety of activities.

Blacksmithing is an important craft industry on the frontier. Blacksmiths performed the vital task of manufacturing and repairing a wide range of metal items necessary for the survival of the pioneer family (Mansberger, Halpin and Sculle 1992). Several artifacts recovered from the Gifford Site suggest that a blacksmith and/or farrier worked minimally at this site. Raw materials (both round and square iron stock) and fuel (coal) were present in very small numbers. Also, a small amount of clinkers (waste produced from burning coal) was present within the fill of the ditch (Feature 3)—and there is a slight question as to whether these might represent intrusive materials. Tools are rarely recovered from archaeological contexts. Nonetheless, fragments of a possible file (suggesting metal working) and multiple schist honing or whetstones were recovered from the site. The whetstones, which were well used to the point of being totally expended, may have been used to sharpen household knives or woodworking and/or agricultural tools (e.g., a scythe blade).

Hand forged architectural items (e.g., nails, strap hinges, and a door keeper) were present and may represent items produced by the local blacksmith or used within an early structure on site. Similarly, multiple items associated with horses (e.g., horse shoes, horse shoe nails, a curry comb, a bridle bit, wagon hardware, and numerous iron harness buckles) clearly indicate the presence of horse-related activities and also may suggest the presence of a blacksmith and/or farrier (Figure 110 and 112). Other forged iron items include a couple of iron nuts. Numerous broken pieces of pewter spoons were present, as well as melted lead. A single piece of rolled up lead may represent discarded sprue from casting musket balls in a gang mold. Melting and casting of lead (potentially for the manufacture of musket balls) may also have been undertaken at the Gifford Site (Figure 107).

Writing slates were found and suggest the presence of a literate individual (e.g., a merchant) and/or educational activities. Hunting and/or arms-related activities were also undertaken. Firearms were present in a variety of forms. Flintlock guns are represented by multiple gunflints. Gunflints were of the honey-colored, "French" variety. Similarly, more modern percussion cap firearms were also present, as indicated by the presence of copper percussion caps. Numerous lead musket balls are also present. Musket balls are generally of a small caliber, indicative of a non-military component. Additionally, small lead shot typical of that used in shotguns was also recovered in very small numbers. Shotguns would have been in use for small game (such as rabbit, squirrel, and various fowl). As noted above, the occupants of the site may have been casting their own musket balls (Figure 106).

Agricultural activities are represented in the archaeological record at the Gifford Site. Of particular interest is the presence of a worked bone corn husking (some might say shucking) peg or hook (Figure 113). These bone hooks had a simple leather eyelet that slipped over a finger and were used to assist with the removal of ears of corn from the stalks. This process was either undertaken in the field (often with a wagon following close behind in which the ears of corn were tossed) or in the barn (removing the ears from corn stalks that had been bundled and hauled to the barn). Later corn husking hooks were often of sharpened iron with a more substantial leather pad to protect the hand.

Sewing activities were also undertaken by the occupants of the Gifford Site. Several iron needles, numerous straight pins (Figure 99), two thimbles, and a pair of scissors (Figure 108) all suggest that sewing was undertaken. Straight pins all had the distinctive globular head typical of dipped heads of the period. Both brass/copper and silver thimbles were present. The silver thimble was open ended. Although these artifacts potentially suggest the presence of females, one should not jump to this conclusion, as sewing was often undertaken by males also.

Indeterminate. Many of the artifacts recovered from the Gifford Site were so fragmentary or generic in character that assigning them to a specific functional category was impossible. Over 340 artifacts, comprising approximately 4.4% of the total from the Gifford Site, were assigned to this category. The functions of some of the items relegated to this functional category are obvious (e.g., the prehistoric artifacts not associated with the historic occupation) (Figure 114). The majority of the artifacts assigned to this category are fragments of

sheet metal containers, potentially representing small containers (such as “tin” cans) or household utensils (such as iron wash basins or bowls).

To summarize, the artifacts from the Gifford Site have given us new insights into both the activities conducted at this location as well as the quality of life associated with the individuals that used these artifacts. The ceramics and glassware present suggest the presence of a moderately successful, literate, albeit potentially conservative and professional family—potentially of New England origins. This description contrasts drastically with the perception of the “frontier” conditions depicted by many researchers, and future comparisons between sites such as the Gifford Site with other communities within the region and the state will prove intriguing.



Figure 36. During the early years of the nineteenth century, the cheapest decorated ceramics generally were the annular decorated wares. Generally, these annular decorated wares consist of simple waste bowls, pitchers, and mugs as well as an occasional chamber pot. These four waste bowls (Vessels 29, 30, 33, and 34) and mug/tankard (Vessel 142) are all illustrated at 75% their actual size.

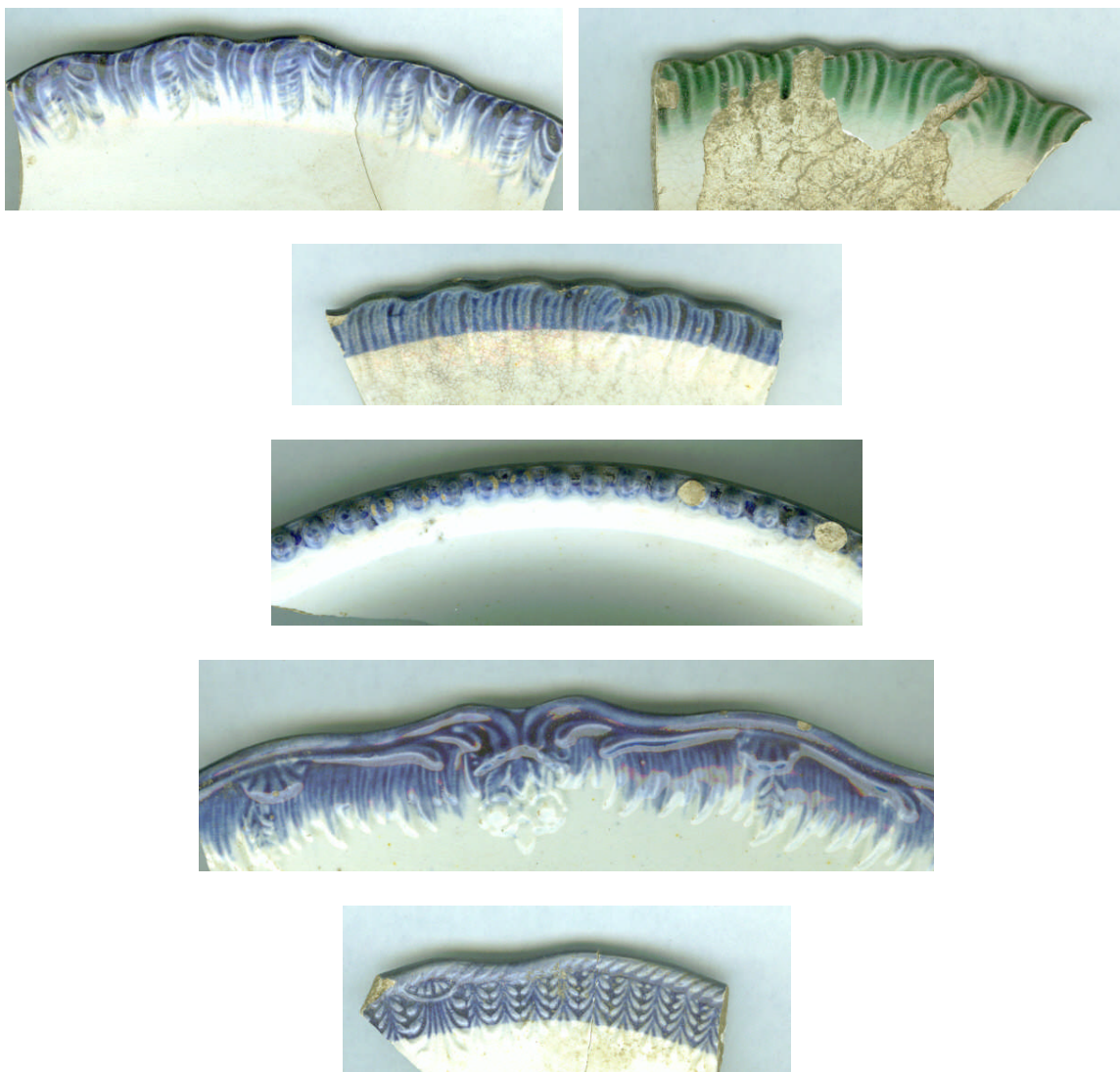


Figure 37. Some of the cheapest utilitarian wares from the 1830s were edge decorated tablewares. A variety of edge decorated whitewares and pearlwares were recovered from the Gifford Site. The edge decorated wares exhibit great variety and include both blue and, to a much lesser extent, green. All of the edge decorated wares have a scalloped edge—some clearly more pronounced than others. The top row illustrates examples of both the typical blue and green edge decorated wares. The second row illustrates a much less common method of applying the blue edging—instead of the brush strokes being applied perpendicular to the edge creating a "feathered" look, the artisan applied the color in a single band running parallel to the edge. The third row depicts a similar blue band that was applied over a set of beads. The fourth and fifth rows depict edged decorated wares which were also ornately embossed. Two patterns were noted in this assemblage and represent slightly more expensive wares. All sherds are illustrated at 75% their actual size.



Figure 38. Edge decorated wares are present in fairly large numbers from the Gifford Site. Several sizes of edge decorated plates are represented in the assemblage, as illustrated here. Edge decorated platters are also present in the assemblage.



Figure 39. Painted wares are a step up the economic scale from minimally decorated wares such as edge decorated and annular decorated, illustrated previously. These two images depict painted London-Urn shaped waste bowls from the Gifford Site (top, Vessel 109; bottom, Vessel 107).



Figure 40. Several sherds from an overglaze polychrome painted pearlware jar (possibly representing an older curated or heirloom tea caddy) were found at the Gifford Site (Vessel 137). These sherds are illustrated at actual size.



Figure 41. Although painted waste bowls and plates are present from the Gifford Site in limited numbers, painted wares at this site are predominately represented by teawares. The "older" or less expensive painted wares from the Gifford Site are represented by monochrome blue (and to a lesser degree, the two-tone blue depicted above) pearlwares such as this cup (Vessel 185). These monochrome blue painted wares typically have a pearlware body, London Urn shape, and are indicative of the late 1810s through early 1830s. Both cups and saucers of this style are present in the Gifford Site assemblage.

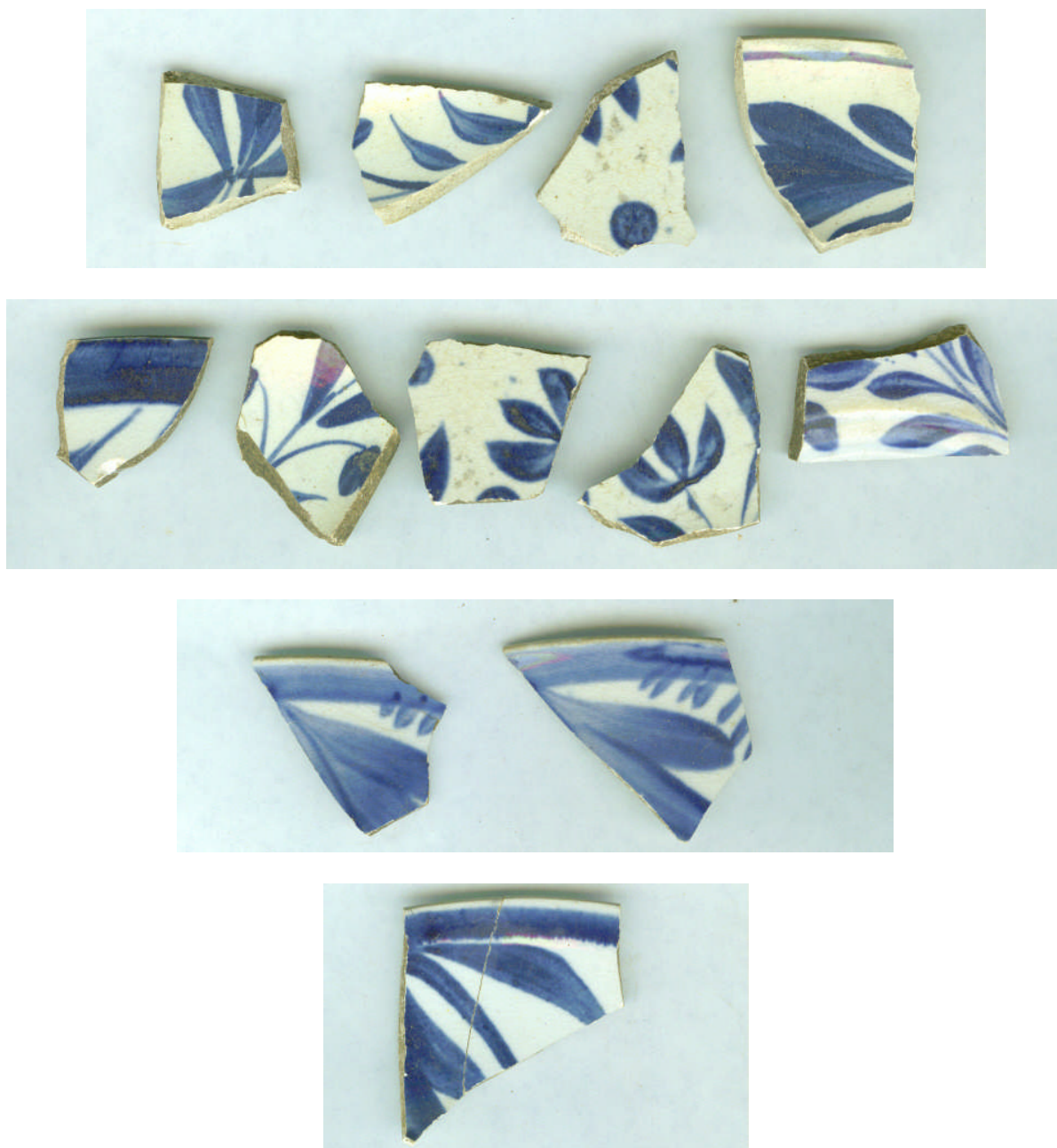


Figure 42. Examples of monochrome blue painted teawares from the Gifford Site. Top: saucer (Vessel 130); Second from top: saucer (Vessel 123); Second from bottom: cup (Vessel 110); Bottom: Cup (Vessel 189). All vessels have a non-scalloped rim and all the cups are of the London Urn shape.



Figure 43. Polychrome painted pearlwares are also present in the Gifford Site artifact assemblage. Both cups and saucers are represented by these wares. Top view is a cup (Vessel 119); middle image is a saucer (Vessel 111) painted with the same pattern as Vessel 119; bottom image is a saucer (Vessel 188). All sherds are illustrated at actual size.

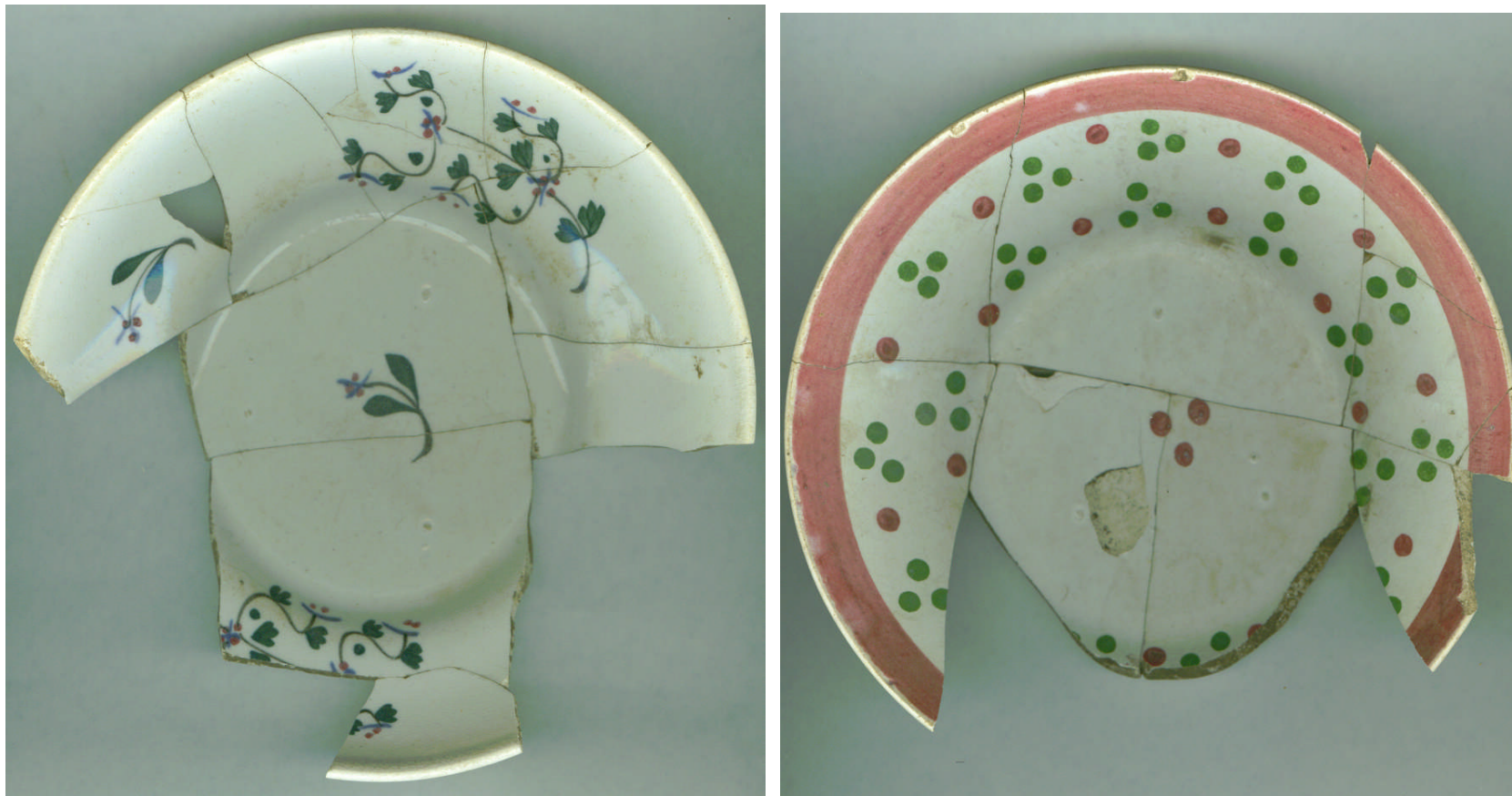


Figure 44. Polychrome painted wares are also common in the artifact assemblage from the Gifford Site. These brightly colored wares include predominately teawares (cups and saucers), as well as two plates. The left vessel is decorated with a small floral motif depicting the classic CORNFLOWER pattern (Vessel 104). The bottom saucer has a simple two-tone red and green dot pattern with a wide lined rim (Vessel 120). Both saucers are unmarked and illustrated at 50% actual size. The majority of the polychrome painted wares had a whiteware body (albeit often with a slightly bluish tint to the glaze)—unlike the monochrome blue painted wares.



Figure 45. Small polychrome painted floral patterns—often referred to simply as "sprig" patterns—are common in the Gifford Site assemblage. The top image is a London Urn shaped cup with a smooth or non-scalloped rim (Vessel 116). The lower image is a Double Curve shaped cup with a scalloped rim (Vessel 117). Both vessels are thinly potted and illustrated with a stylized CORNFLOWER motif. Both sherds are illustrated at actual size.



Figure 46. Two details of the CORNFLOWER motif—which had its origins in late eighteenth century French culture and was introduced to American tastes predominately through Thomas Jefferson and his French connections. Top image is saucer (Vessel 104), bottom image is cup (Vessel 117).



Vessel 113



Vessel 163



Vessels 114 and 163



Vessel 108



Vessel 106

Figure 47. Polychrome painted wares were common at the Gifford Site. All sherds are illustrated at 50% their actual size.



Figure 48. Painted tablewares are rare at the Gifford Site. Only one polychrome painted plate was found at the site. This plate (Vessel 102) has a scalloped rim and is painted in a large floral, stylized Adams Rose motif. Actual size.



Figure 49. These two knobs were once associated with lids associated with covered vessels. The left knob is large, probably from a serving vessel, and is painted in a red color (Vessel 128). The knob is molded in a floral motif. The knob on the right is smaller, and may have been from a sugar, teapot, or similar small serving vessel. It is decorated with a dark blue printed pattern. Both items are illustrated actual size.



Figure 50. Several sherds from a single monochrome brown painted lid were also recovered from the Gifford Site (Vessel 125). This lid is also reminiscent of later, relief decorated "Brown Tea" wares. This lid is illustrated at 75% its actual size.



Figure 51. This rim sherd represents a fairly ornate, molded ware that was highly embossed, and possibly even pierced. This probably represents the handle of an undertray or molded dessert dish such as that illustrated in Coysh and Henrywood (1989:212). Actual size.



Figure 52. Transfer printed wares represent much more expensive items than the previously discussed annular decorated, edge decorated, and hand painted wares. Dark blue transfer printed pearlwares (such as the cup, lower image) typical of the 1820s and 1830s were found at the Gifford Site. Transfer printed whitewares are relatively common at the Gifford Site and include several small blue, red, and black transfer printed wares similar to those illustrated above. This dark blue printed saucer (Vessel 43) is decorated with "LONDON VIEW / THE COLISEUM / REGENT'S PARK" and has an impressed "WOOD" mark. Shown at 75% actual size.



Figure 53. Fragments of a dark blue transfer printed pearlware cup (Vessel 52) and saucer (Vessel 66) decorated in the American Eagle on Urn pattern manufactured by James and Ralph Clews were found at the Gifford Site. Illustrated at 75% actual size.

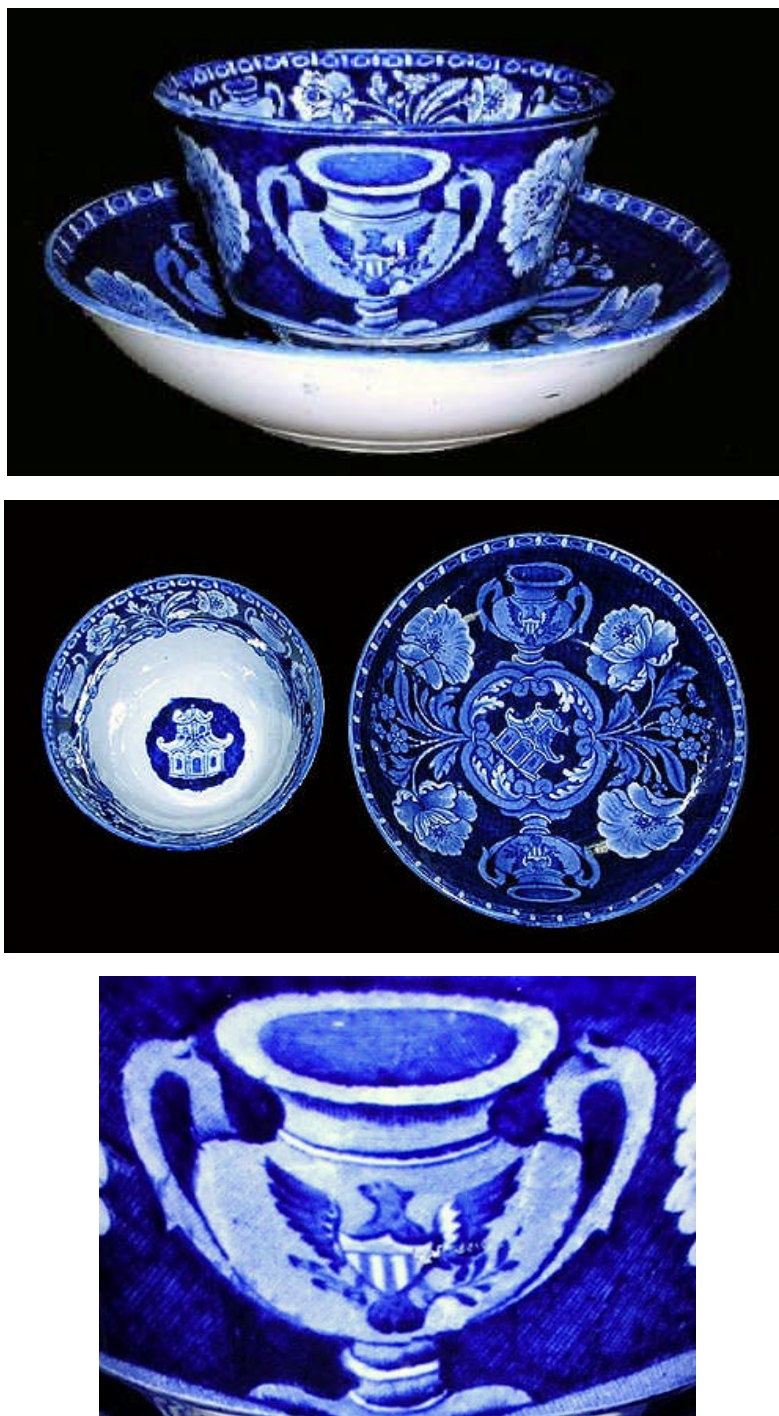


Figure 54. Multiple views showing a pearlware printed cup and saucer decorated in the American Eagle on Urn pattern. These are identical to fragments recovered from the Gifford Site (see Figure 44). Although the cup and saucer fragments found in the Gifford Site cellar were unmarked, marked pieces in this pattern indicate that the firm of James and Ralph Clews was the manufacturer.

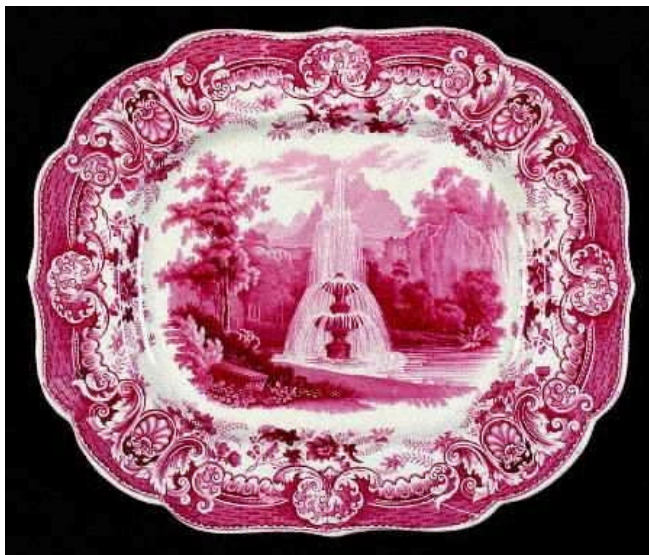


Figure 55. This red printed plate fragment is the FOUNTAIN pattern, which was manufactured by Enoch Wood and Sons (1818-1845; Vessel 173). The sherd is reproduced at 75% its actual size.



Figure 56. This brown printed plate is decorated in the ASIATIC PLANTS pattern, which was manufactured by the firm of William Ridgway (Vessel 173). A second green printed plate in this same pattern was also recovered from the Gifford Site (Vessel 50). The sherd is reproduced at 75% its actual size.



Figure 57. A purple printed platter illustrated with the scene “Hudson, Hudson River”, from the "Picturesque Views" series of James and Ralph Clews (Larsen 1975:61). The Clews produced this series of Hudson River scenes between circa 1829 and 1836. Sherd is shown actual size.



Figure 58. A fragment of a black printed small plate illustrated with the scene “West Point, Hudson River”, from the "Picturesque Views" series produced by James and Ralph Clews between circa 1829 and 1836 (Larsen 1975:61). Sherd is shown actual size.

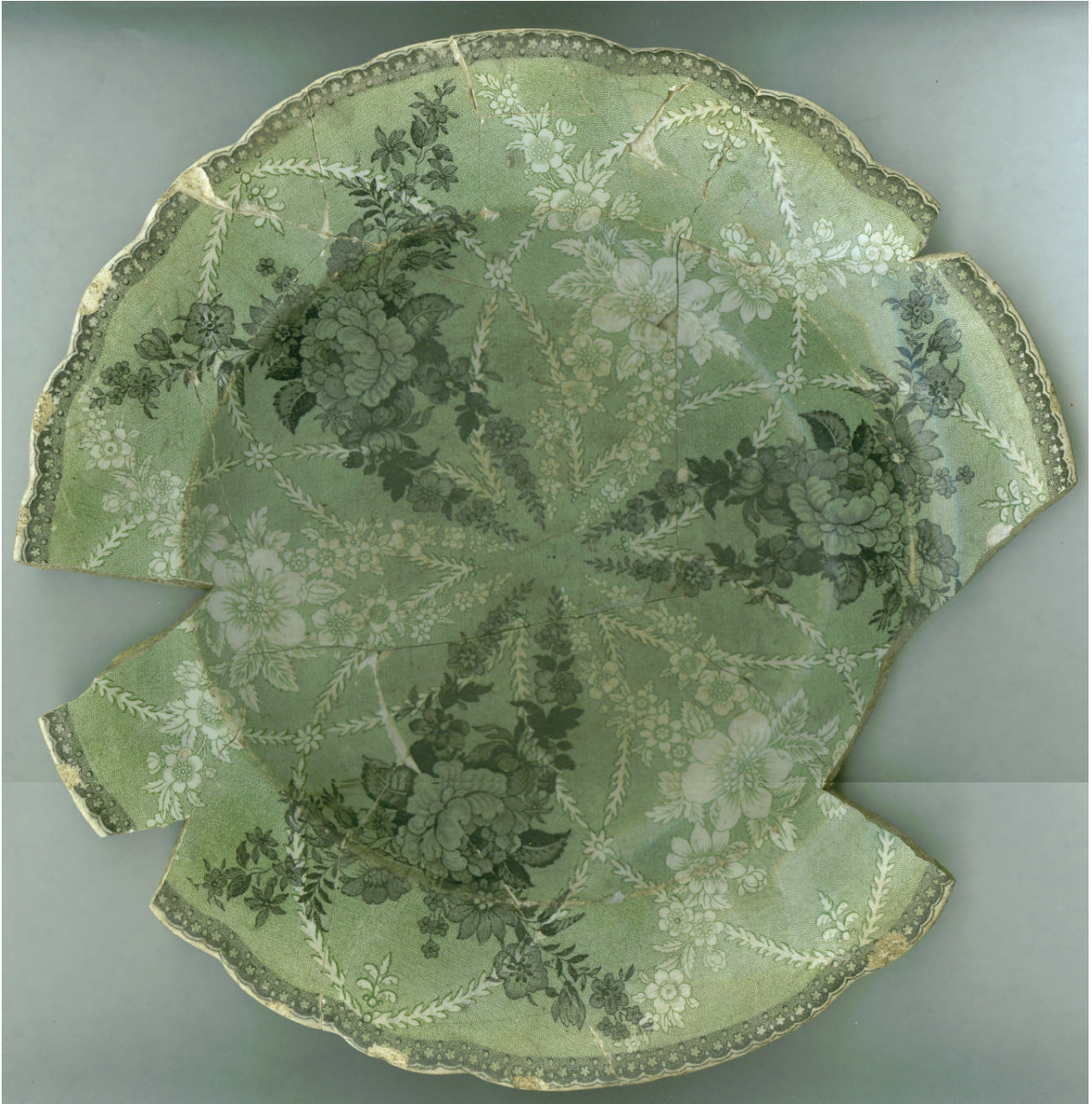


Figure 59. At least two plates in this two-tone black and green printed pattern were recovered from the Gifford Site (Vessels 47 and 169). These plates have an impressed “Liver Bird” mark, which identifies them as products of the Herculaneum Pottery in Liverpool, Lancashire, England, between the years 1833 and 1836 (Godden 1964:321; Kowalsky and Kowalsky 1999:232). This unmarked pattern is similar to the Rose Chintz pattern manufactured by the Herculaneum Pottery, but lacks the large central rose present on this pattern (cf. Williams 1978:49). This plate is illustrated at 75% its actual size.

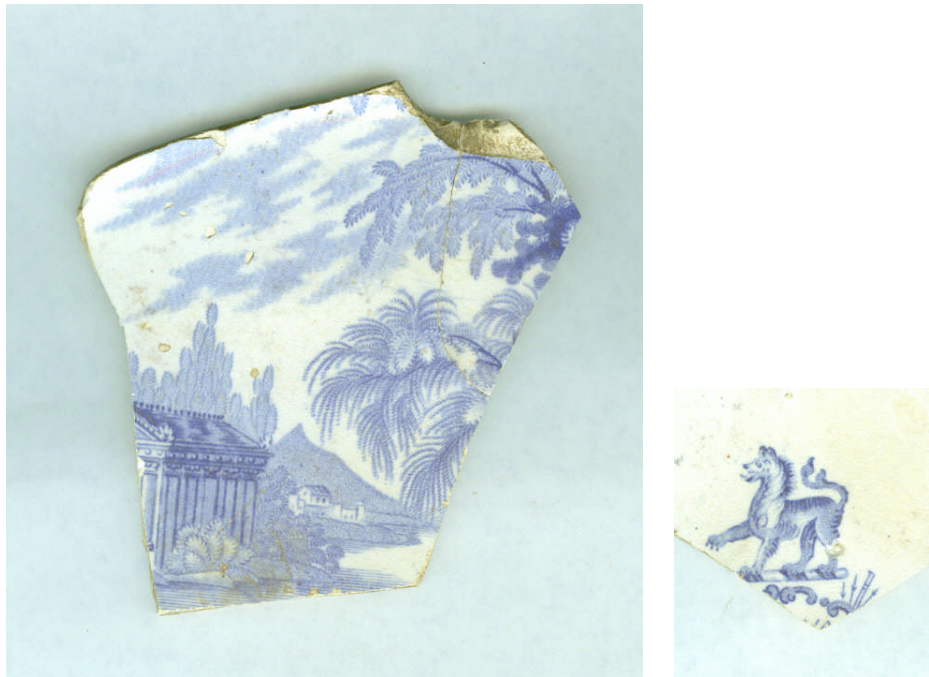


Figure 60. The popular Canova pattern in blue on a large serving bowl (Vessel 168) and the associated backstamp of Thomas Mayer, the Staffordshire manufacturer, were found at the Gifford Site. Both are illustrated at 75% their actual size.



Figure 61. A front and back view of a black printed plate identified as the PERSIAN pattern (Vessel 71) produced by the Staffordshire firm of William Ridgeway (note the “WR” in the lower portion of the backstamp cartouche). Also incorporated into the backstamp are the words “OPAQUE CHINA.” This sherd is illustrated at 75% its actual size.



Figure 62. The backstamp on this saucer (Vessel 39) is simply marked "No. 12". Although the manufacturer of this shell-motif pattern is not known, the firms of either Enoch Wood or James and Ralph Clews are likely candidates. Saucer is 75% actual size; mark is enlarged.



Figure 63. This saucer has an impressed "ADAMS" mark on the back and is decorated in the Ruins pattern (Furniss, Wagner and Wagner 1999:111). Shown 75% actual size.



Figure 64. Green printed saucer fragments (Vessel 48) in the Diamond Sunburst Border pattern (Kowalsky and Kowalsky 1999:464). An impressed "WOOD" mark attests to the manufacturer. Shown at 75% actual size.



Figure 65. A purple printed saucer (Vessel 58) in the "ARAB" pattern as marked on the backstamp. This vessel was manufactured by the firm of Job and John Jackson at their Church Yard Works in Burslem, Staffordshire, between 1831-35 (Godden 1964:349; Kowalsky and Kowalsky 1999:244-245). This pattern was hitherto undocumented in the literature on Staffordshire ceramics. Saucer shown at 75% original size; mark is actual size.



Figure 66. The very common Calendonia printed pattern is shown above in blue on a Double Curve shaped cup with a distinctive scalloped rim (Vessel 60). Shown 75% size.



Figure 67. The Cottage Girl Pattern (Vessels 57 and 76) was manufactured by the firm of Baker, Bevans and Irwin. Shown 75% actual size.



Figure 68. The Manhattan pattern (Vessel 174) was manufactured by Ralph Stevenson or possibly Ralph Stevenson and Son. Shown 75% actual size



Figure 69. The Pagoda pattern (Vessel 46) was manufactured by Enoch Wood and Sons or Wood and Challinor. The sherd is illustrated at actual size.

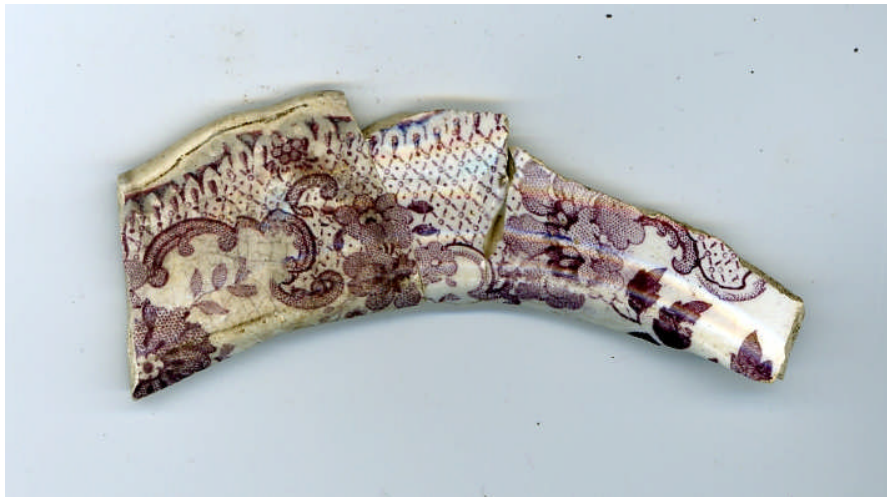


Figure 70. The Oriental Scenery pattern (Vessel 170) was manufactured by Thomas Mayer. The sherd is illustrated at actual size.



Figure 71. Two-color printed teawares are also present. This red and green handleless cup (Vessel 51) in the PALESTINE pattern has a prominent scalloped edge on a Double Curve shape body. Although the cup is unmarked, larger vessels such as plates and platters would typically have the marks illustrated above. The printed mark gives the pattern name and the impressed ADAMS mark indicates the manufacturer.



Figure 72. Also present are clobbered wares—printed patterns with painted highlights. Although unmarked, this small plate is decorated with a pattern that is reminiscent of the common Princess Feature or Feather pattern (Vessel 63). The Feather pattern was manufactured by either Wood and Challinor, or Enoch Wood and Sons. Shown at 75% actual size.



Figure 73. Several fragments of a printed and painted child's mug were also recovered from the Gifford Site. This mug has the image of a child with a sailboat. Along the rim is what appears to be a child's name, "Eliza." Whether this represents "Eliza" or is an abbreviation for "Elizabeth" is uncertain. This cup may have been the property of Elizabeth Cline, daughter of Robert and Harriet Cline. Shown actual size.

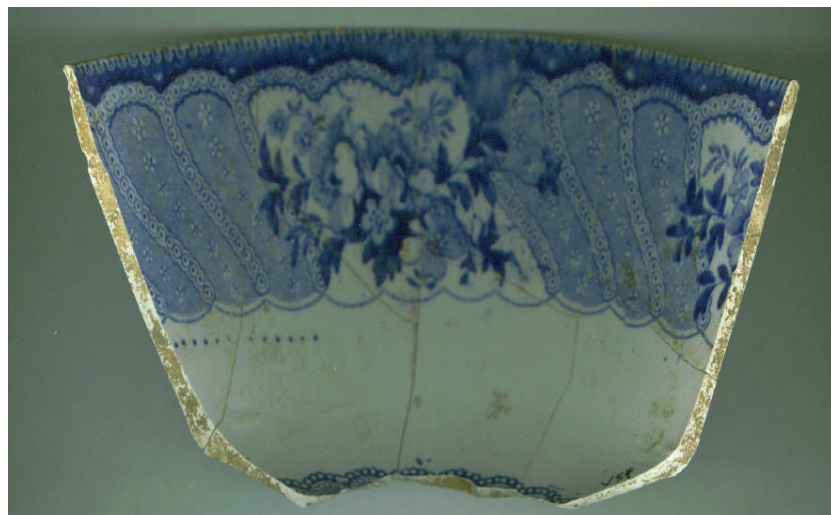


Figure 74. Besides the plates, saucers, and cups, printed serving wares such as this London Urn shaped waste bowl are also present in the assemblage (Vessel 54). This pattern, although not identified, is represented on waste bowls, cups, and saucers from the Gifford Site. Shown 75% actual size.



Figure 75. Annular decorated red paste stoneware (Vessel 36)—represents the remains of a small pitcher. Actual size.



Figure 76. Several sherds of a relief decorated small plate with a molded floral rim, printed center medallion, and overglaze painted highlights were also found in the Gifford artifact assemblage (Vessel 135). Unfortunately, this small plate is badly burned, but appears to be reminiscent of a child's plate similar to those illustrated in Coysh and Henrywood (1989:163). A partial, albeit illegible impressed mark is also present on this plate. The examples illustrated in Coysh and Henrywood (1989:163) have a similar molded floral rim with at least six distinct printed scenes that depict the various stages of bread production. According to Coysh and Henrywood (1989:162), "the source has been identified as illustrations and accompanying verses taken from a children's book by Mary Elliott, *The Progress of the Quartern Loaf* (1820)." It is intriguing to speculate that this small child's plate may have been a similar style of plate. Shown 75% actual size.



Figure 77. The most expensive ceramics of the time were porcelains, and several fragments of porcelain vessels were recovered from the Gifford Site. The most interesting porcelain vessel is a large printed and painted serving bowl (top, Vessel 178). This bowl has a painted mark on the bottom (middle photograph). The other two porcelain vessels from the Gifford Site include a painted (monochrome blue) hard paste porcelain saucer (lower left; Vessel 136) and a soft paste porcelain printed cup (lower right; Vessel 179). These wares represented fairly expensive tea and table wares for the 1830s. Actual size.



Figure 78. Glass tablewares are also present within the Gifford Site artifact assemblage and include several glass tumblers. Both plain (unfluted) and fluted tumblers are present. These two plain tumblers each had a large, rough pontil on the base. The fluted tumblers came in both a molded (Vessel 22) and ground (or cut) variety. The ground glass fluted tumbler (Vessel 4) represents a fairly high-status item. Unlike these tumblers, the fluted tumbler created by grinding had a large ground pontil on the base. Additionally, the base of a stemmed glass (Vessel 17) was also present in the assemblage.



Figure 79. This tumbler fragment shows a distinctive molded base (Vessel 5). Actual size.

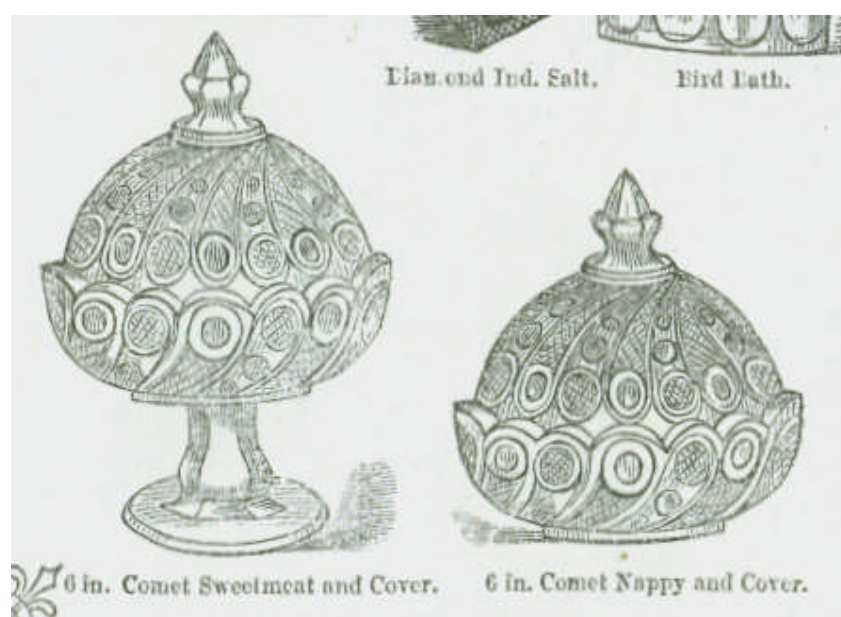


Figure 80. Two pressed glass containers are present in this assemblage. The three fragments on the top right represent a shallow bowl decorated in a COMET pattern. This bowl (Vessel 21) has a plain, unscalloped rim. The single glass sherd on the top left represents the scalloped rim of a second vessel (Vessel 23). It is not known whether this second vessel was a shallow bowl, cup plate, or other vessel form. Artifacts are actual size. The illustration on the bottom depicts two pressed glass vessels in the COMET pattern, as taken from the McKee Brothers 1864 glass catalog (Innes and Spillman 1981:55).



Figure 81. Both teaspoons and tablespoons were recovered from the Gifford Site. The teaspoons are either silver plated (top photo; top spoon) or less formal pewter (top photo; bottom two examples) varieties. The middle spoon had a touch mark that reads “* BROADHEAD AND ATKIN / NORTH STREET [WORKS] / SHEFFIELD *”. All of the tablespoons recovered from the Gifford Site were iron similar to the two illustrated in the bottom photograph. All utensils are reproduced at 75% actual size.



Figure 82. Iron forks are plentiful within the Gifford Site artifact assemblage. At least two styles of fork are present. All forks are of the two-tined variety. The five forks documented on the left represent a short handled version that measures only 5 ½" to 6" in length. One of these forks has a decorated bone handle that has ridges running longitudinally along the handle. In contrast, the fork on the right, with full length tines, would have measured approximately 7" in length when complete. This larger fork has an ornately decorated handle that incorporates cross hatching and parallel lines. All the forks are illustrated at 75% actual size.



Figure 83. All of the forks illustrated above had flat-tanged bone handles. In contrast, this unidentified utensil handle had a rat-tail tanged, antler handle. Shown 75% actual size.



Figure 84. Knives were also present in the Gifford Site artifact assemblage. The upper two knives, with their prominent rounded ends and relatively unsharp edge, represent table knives. The upper knife has a worked bone handle that is the same pattern as that represented on the large fork. The other table knife has a plain (undecorated) bone handle. The lower knife is a multi-purpose utility or carving knife that has a much different blade shape and would have been sharpened to a much greater degree than the upper table knives. Artifacts are represented at 75% their actual size.



Figure 85. Artifacts from the Foodways Storage and Preparation functional category consist predominately of salt glazed stoneware vessels. Milk pans or bowls (top) are the most common, but also present are small jars (bottom left) and a large 5-gallon shouldered jar (or churn). The churn is marked "H. RAMBO / 5".



Figure 86. This suite of stoneware crockery—consisting of multiple milk pans (or bowls), a churn, and a small jar—is ideal for the processing of milk fat into butter. The milk pans are used to separate the butter fat from the whole milk, the churn is used to process the milk fat into buttern, and the small jar is used to store the final product. The presence of approximately 4 or 5 milk pans to every churn and jar is consistent with this practice, as many more milk pans are needed than churns or storage jars.

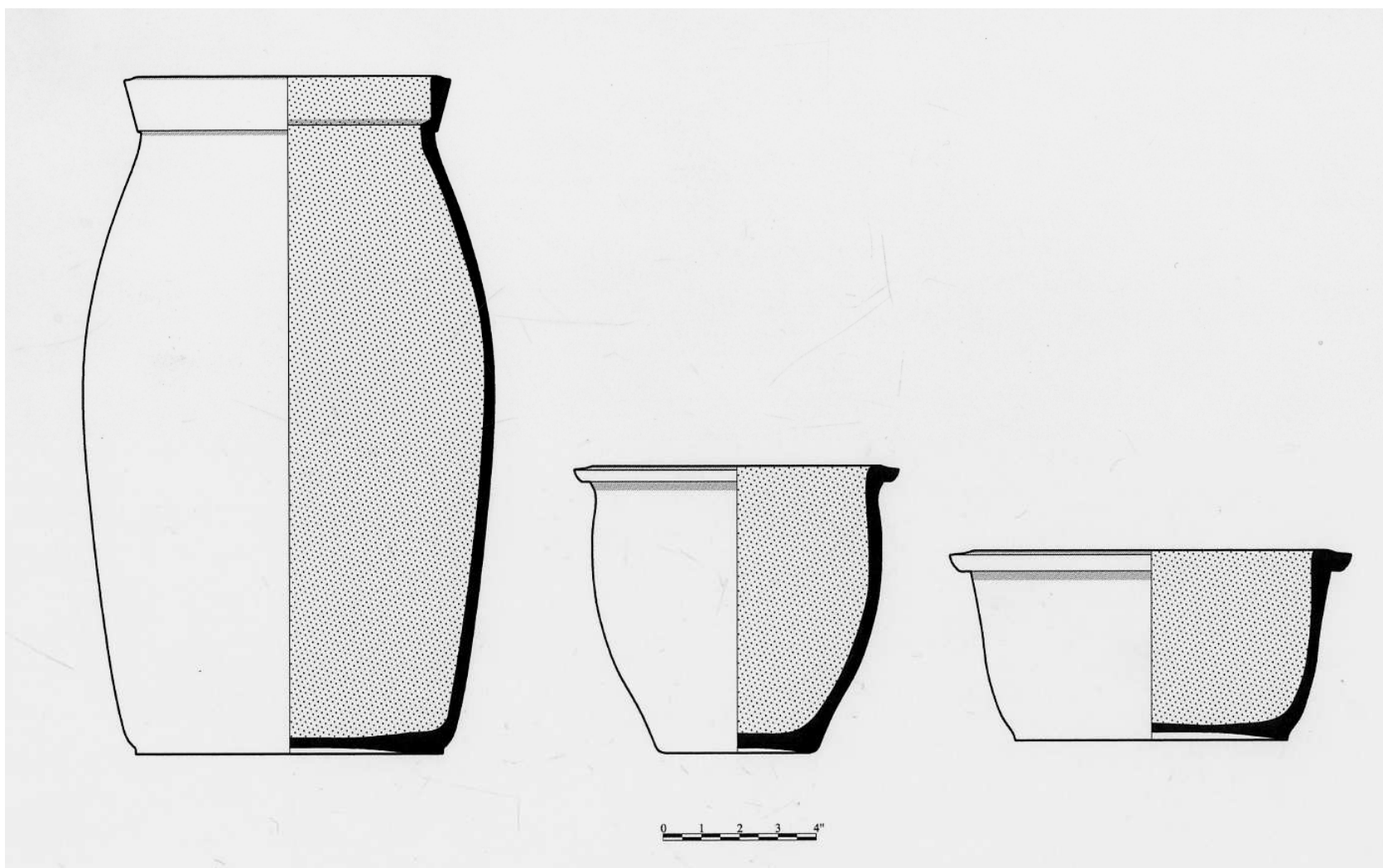


Figure 87. The suite of stoneware vessels recovered from the Gifford Site included a large 5-gallon shouldered jar or churn (left), a one-gallon ovoid jar (middle), and at least four milk pans or bowls (right). The 5-gallon jar was produced by a potter in southeast Ohio and the smaller jar and bowls probably also originated there.



Figure 88. Foodway Remains consist predominately of the waste bone associated with food discard and/or butchering activities. This intact bovine skull was found in the filled ditch (Feature 3) and probably represents butchering waste from the processing of a steer. Similarly, deer antlers were present suggesting deer was processed for food. Both deciduous and non-deciduous antler was present. The antler is illustrated at 50% original size. Cut and/or worked deer antler was also found—suggesting that the antler may have been present for use in manufacture of handles or other objects.



Figure 89. Liquor bottles were represented by a couple of small wine bottle fragments (Vessels 3 and 14), and a single small whisky flask fragment (Vessel 11). This long necked, free-blown bottle (Vessel 143) may also have been a liquor bottle. It was one of the more intact bottles recovered from the Gifford Site. Note the large, unground pontil. This bottle is illustrated at 75% its actual size. The body of a similar, second vessel (Vessel 154) was also present in this assemblage.

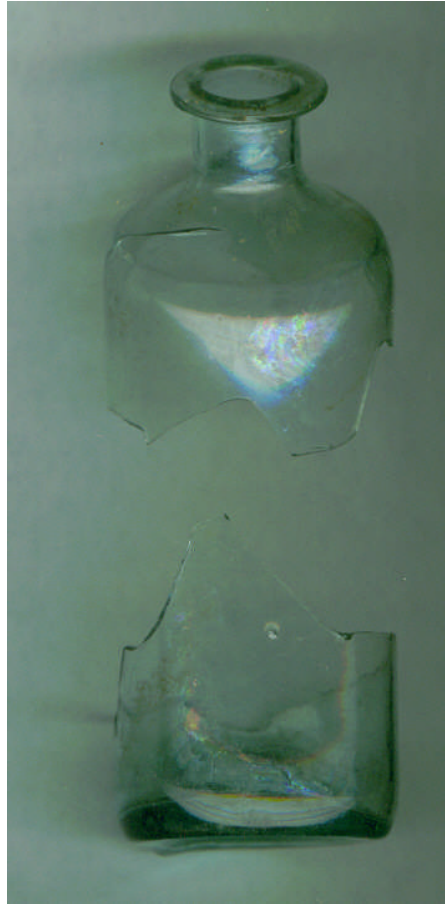


Figure 90. The other item common within the Personal Category included these small medicine bottles or vials. The only form of medicine bottle found at the Gifford Site consisted of round, dip molded vials with pontiled bases and fragile outflaring rims. The top bottle is Vessel 19. The bottom row illustrates Vessels 10, 16, 9, and 6 (left to right). All bottles are illustrated actual size. No multi-sided dip molded vials were present in this assemblage.



Figure 91. This ground stopper (left; Vessel 18) and fragmentary scent bottle (right; Vessel 12) were also found at the Gifford Site. The stopper may represent the closure to a chemical bottle or alcohol decanter. The scent bottle has the stylized image of a Native American Indian with ornate headdress. Both are illustrated at actual size.



Figure 92. Several fragments of reading glasses or spectacles were recovered from the Gifford Site cellar. These glasses had adjustable side bars.



Figure 93. Smoking pipes were present at the Gifford Site, albeit in relatively small number. The top photograph depicts two yellow paste reed-stemmed elbow pipes found at the site. The example on the left had a clear glaze whereas the one on the right was unglazed. Both seem to have the same simple rim design. The lower picture depicts examples of the white ball clay (often referred to as kaolin) stemmed pipes found at the site. The majority of these pipes had a simple fluted design. Actual size.



Figure 94. Toys were few in number from the Gifford Site. Low fired earthenware marbles, such as the two illustrated here, were some of the only toys recovered from this site. These marbles may have been manufactured at this site by the site occupants. Actual size.

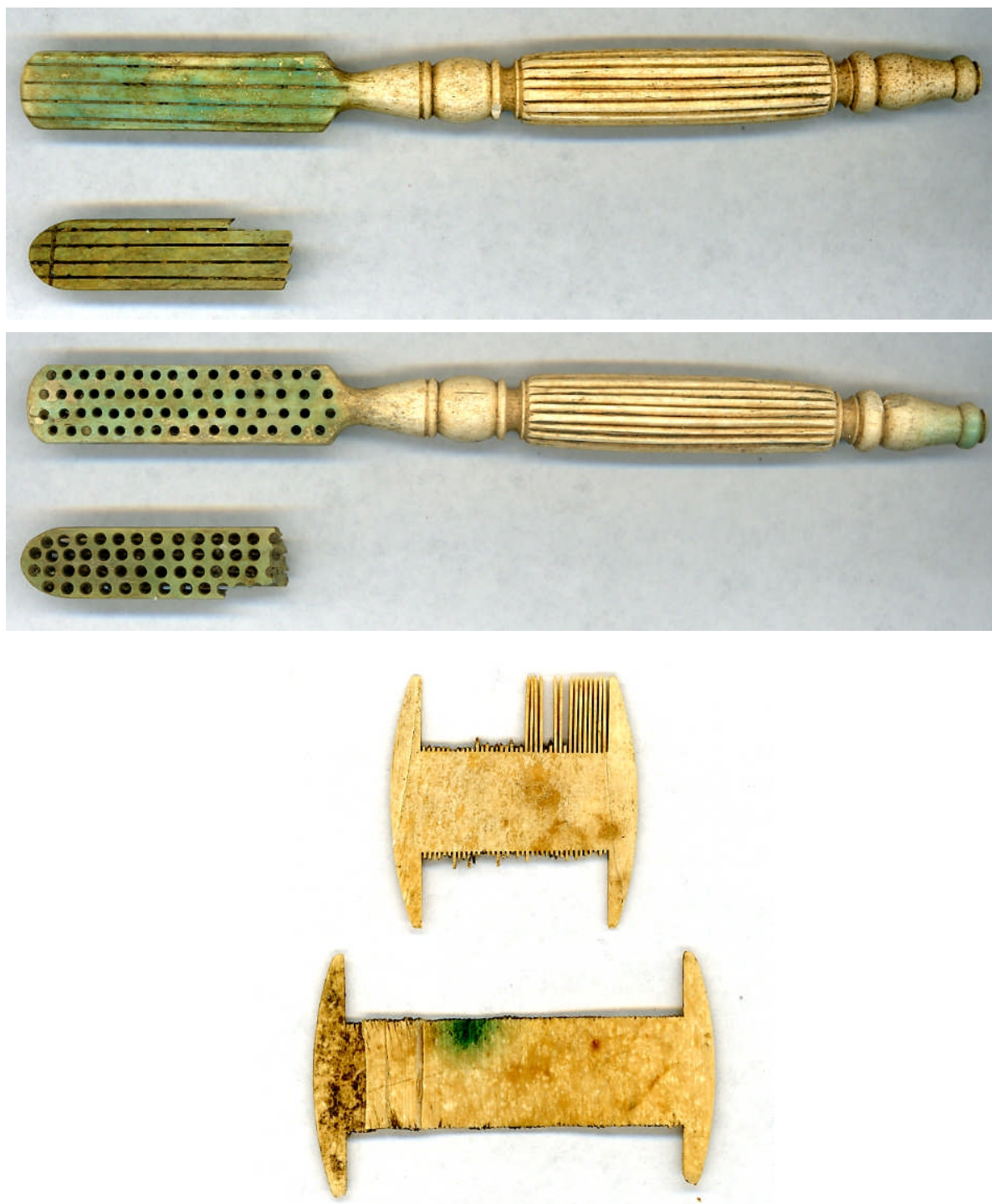


Figure 95. Personal grooming items recovered from the Gifford Site included multiple ornate bone toothbrushes (top) and bone lice combs (bottom). The presence and quantity of these items at the Gifford Site suggests that the occupants of this site were aspiring to relatively high levels of personal cleanliness—in sharp contrast to many views of frontier lifestyles. Actual size.



Figure 96. A variety of worked bone artifacts were recovered from the Gifford Site. The upper picture depicts the turned bone “tip” of a parasol or umbrella arm. The middle picture depicts two views of a turned and carved knob with interior knurled threads. The function of this artifact is unknown. Similarly, the function of the turned bone artifact in the bottom picture is unknown. All artifacts are actual size.



Figure 97. Apparently, music was part of the lives of the Gifford Site occupants, as two iron Jew's or mouth harps were recovered from the site. This example is illustrated actual size.

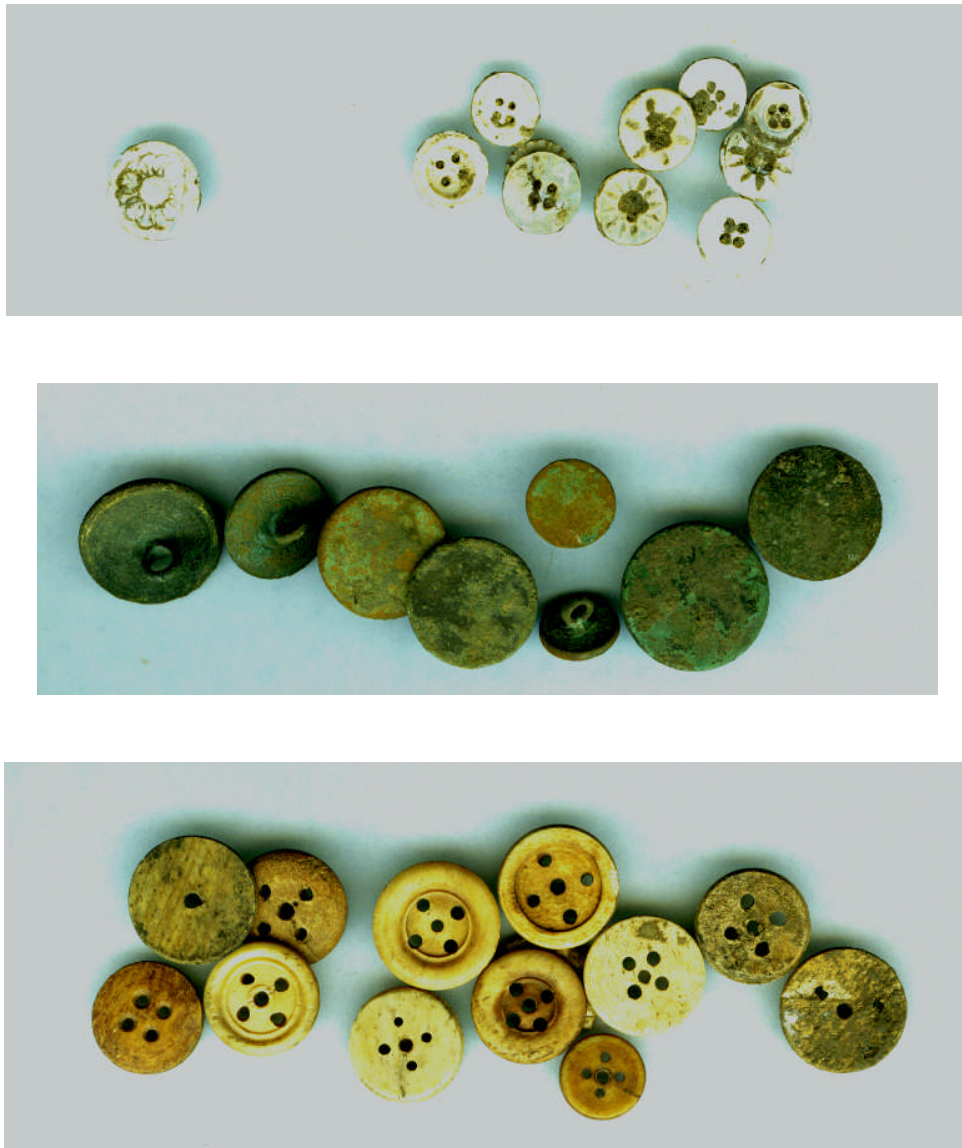


Figure 98. A great number of buttons were recovered from the Gifford Site. These consisted of loop shank (shell, top left; brass, middle; pewter not illustrated) as well as sew-through (shell, top right; bone, bottom) varieties. Prominently absent from this button assemblage were Prosser (often referred to as milk glass) buttons—which are distinctive of the post 1840 period.



Figure 99. Clothing related artifacts included several clasps (left) as well as eyes (from "hook-and-eye" fasteners). Straight pins, with their distinctive bulbous heads, were also very common within this artifact assemblage. The straight pins were tallied with the Labor/Activities Category (as opposed to the Clothing Category). Actual Size.

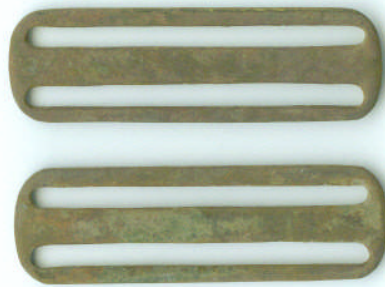


Figure 100. At least three brass artifacts similar to these two were recovered from the Gifford Site cellar. These are similar to military "belt slides" identified in the *Bannerman Catalogue of Military Goods—1927* (DBI Books 1980:273). A similar example was found at the Losch Farm Site (Mazrim 2002:86).



Figure 101. Artifacts from the Clothing Category were fairly numerous from the Gifford Site.



Figure 102. Although the artifacts from the Architectural Category were numerous, they consisted predominately of machine cut nails and window glass. One of the few hardware related items was this door "keeper" left. The two nails at the right are forged examples. Illustrated at 75% actual size.



Figure 103. Artifacts from the Household Category are generally found in fairly low numbers. Artifacts from this functional category, recovered from the Gifford Site, include fragments of a falcon knickknack (top), this reverse painted fragment of flat glass, and this fine brass drawer pull. The reverse painted piece of window glass probably originated from a mantle clock. Actual size.



Figure 104. Few artifacts associated with the lighting of the early house were found in the Gifford Site artifact assemblage. One of the few exceptions was this nearly complete iron candlewick trimmer. One handle is partially missing, whereas the second handle is completely gone. The upper two views are at 75% actual size.

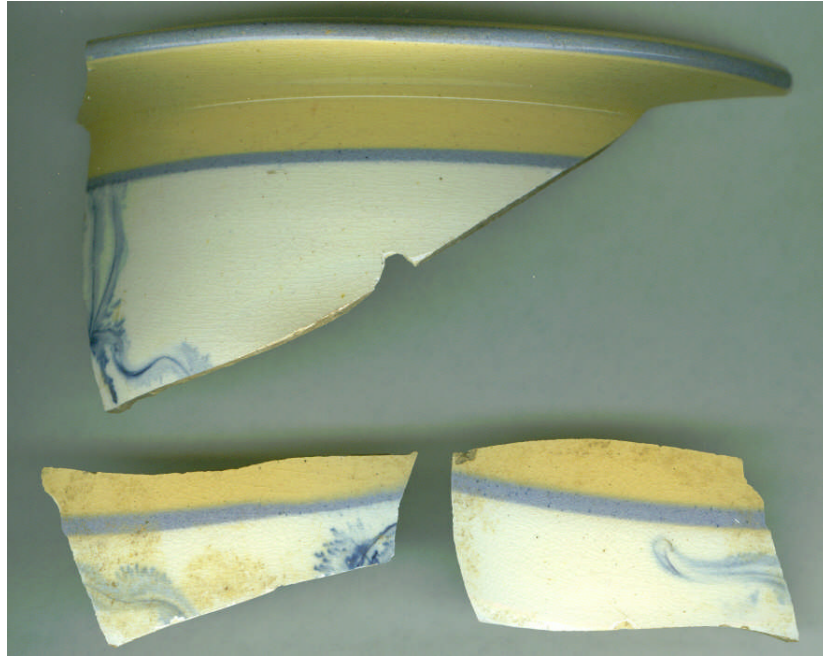


Figure 105. Household items from the Gifford Site included at least two chamber pots and a chamber pot lid. The upper image is an annular and mocha decorated yellowware chamber pot (Vessel 32) with applied beaded handle. The lower left image is a polychrome painted chamber pot (Vessel 164) and the lower right image is a polychrome painted chamber pot lid (Vessel 166). The large floral painted chamber pot and lid may represent the same vessel. All artifacts are illustrated at 75% their original size.



Figure 106. One class of artifacts within the Labor/Activities functional category is associated with firearms. The top two rows depict a series of three gunflints recovered from the Gifford Site. The two on the left are of a honey-colored non-local flint (probably of French origin) whereas the right example—which may represent a gunflint or prehistoric scrapper—is of local manufacture. The middle row illustrates a series of both expended and unexpended percussion caps. These percussion caps replaced the more archaic flintlock mechanism on which the gunflints were used. The percussion cap firearm came into general use during the early 1830s. Second row from the bottom illustrates melted lead (right) and what appears to represent rolled up lead sprue—suggesting that the occupants at the Gifford Site probably cast their own musket balls. The bottom row illustrates a series of musket balls and small lead shot recovered from the site. Actual size.



Figure 107. Limited metal working activities were apparently being practiced by the occupants of the Gifford Site. These include the melting of lead (and the subsequent casting of musket balls) as well as blacksmithing activities. The upper two images illustrate both melted lead waste (left) and scrap pewter utensil fragments (right)—which may have been the source for the lead. Forging activities may also have been undertaken, as several coal clinkers (lower left) and small pieces of coal (not illustrated) were found in the ditch (Feature 3). Additionally, several horseshoe nails (lower right; as well as whole horseshoes, not illustrated) suggest the possibility of horseshoeing activity also having taken place at this site.

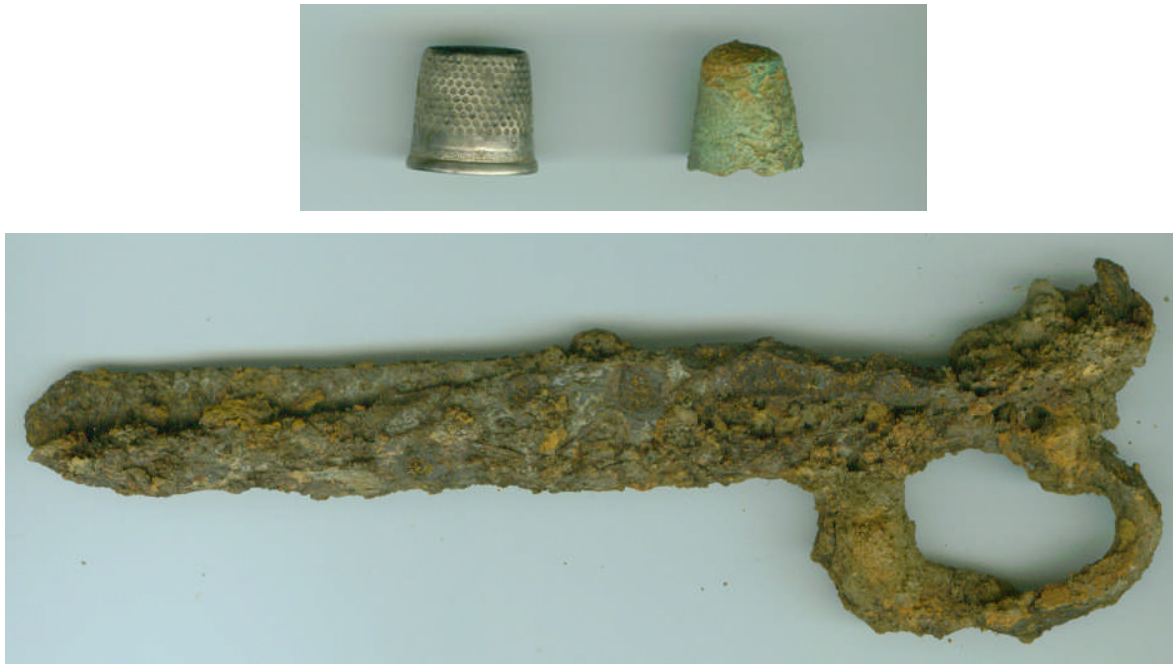


Figure 108. Sewing activities were also practiced by the occupants of the Gifford Site. Artifacts associated with these sewing activities include both silver, open ended thimbles (top left) and copper/brass closed end thimbles (top right). Additionally, iron scissors (bottom) and both straight pins (see Figure 85) and iron needles were also present. Actual size.



Figure 109. These slate artifacts are fragments of a writing slate (left) and two slate writing pencils (right). Artifacts such as these indicate that the occupants of the Gifford Site were literate and/or conducted mathematical calculations. Although these artifacts are often associated with children and the educational process, they also were commonly used by adults to perform simple mathematical calculations (especially when paper and pencil were not available). The writing slate has a punched hole along the edge, which probably functioned to secure a wooden edging. The series of parallel lines on the surface may suggest that this was an intentionally lined slate—something that would facilitate the teaching of the written alphabet to children. Actual size.



Figure 110. Horseshoes, both whole and fragmentary (top) as well as a variety of iron buckles (presumably representing harness buckles) were present at the Gifford Site and document the presence of horses. All artifacts are 75% actual size.



Figure 111. This large iron spike probably represents a tack rack peg or post for a barn. Similar iron pegs have been documented in use in Illinois barns.



Figure 112. Besides the ubiquitous horseshoe and iron buckle, horses were documented at this site by the presence of a curry comb (top) and an iron bridle bit (bottom). Both items are illustrated at 75% their actual size.



Figure 113. Two examples of bone corn husking (or shucking) pegs or hooks. These hand tools were used to help remove the mature ear of corn from the stalk—a task that could have been done either in the field (tossing the ear into an adjacent farm wagon), or in the barn (if the stalks had been shocked and transported to the barn). Later examples had a metal hook. The upper example was recovered from Feature 2 of the Gifford Site. The lower example is from the authors collection. Tip of both examples are worn smooth from use. The presence of the three holes on the archaeological example from the Gifford Site is curious—and may reflect the use by a smaller child? Actual size.



Figure 114. Many artifacts were assigned to an Indeterminate functional category. Some of these artifacts were unidentifiable, whereas some of them were associated with non-occupant activities (such as the above pictured prehistoric artifacts from the fill within Feature 2, the cellar). Actual size.

Table 1
Comparison of Cellar Characteristics,
Gifford versus Frakes Sites

	<u>Length</u>	<u>Width</u>	<u>Surface Area</u> <u>(Square Feet)</u>	<u>Depth</u>	<u>Floor Description</u>
Upper Floor	12' 0"	10' 6"	126	3' 0"	Planking (E-W)
Middle Floor	11' 0"	9' 6"	104.5	3' 2"	Planking (E-W)
Lower Floor	11' 0"	9' 6"	104.5	4' 0"	Planking (Diagonal)
Frakes Fea. 1	7' 6"	6' 2"	46.3	0' 6"	Dirt
Frakes Fea. 2	6' 2"	4' 2"	25.7	0' 6"	Dirt

Table 2
Artifacts by Functional Category
Gifford Site

	<u>Total Site</u>	
	<u>#</u>	<u>%</u>
Foodways Service	1995	26.1%
Foodways Preparation and Storage	253	3.3%
Foodways Remains	2226	29.1%
Personal	276	3.6%
Clothing	147	1.9%
Household Furnishings	72	0.9%
Architecture	2163	28.3%
Labor/Activities	177	2.3%
Indeterminate	340	4.4%
Total Artifacts	7649	100.0%

Table 3
Refined Ceramics by Ware
Gifford Site

	Total Site			
	<u>Sherd Count</u>		<u>Vessel Count</u>	
	#	%	#	%
Creamware	35	1.8%	4	2.9%
Pearlware	286	14.8%	27	19.6%
Whiteware	1575	81.6%	100	72.5%
Ironstone	1	0.1%	1	0.7%
Porcelain	25	1.3%	3	2.2%
Red-paste Earthenware	3	0.2%	2	1.4%
Red-paste Stoneware	<u>6</u>	<u>0.3%</u>	<u>1</u>	<u>0.7%</u>
	1931	100.0%	138	100.0%

Table 4
Refined Ceramics by Decoration
Gifford Site

	Total Site			
	<u>Sherd Count</u>		<u>Vessel Count</u>	
	#	%	#	%
Undecorated	541	28.4%	3	2.2%
Annular decorated	94	4.9%	7	5.1%
Edge decorated				
blue	143	7.5%	21	15.2%
green	19	1.0%	3	2.2%
		8.5%		17.4%
Painted				
monochrome blue	106	5.6%	7	5.1%
monochrome red	1	0.1%	1	0.7%
monochrome green	3	0.2%	0	0.0%
monochrome brown	4	0.2%	1	0.7%
lined	10	0.5%	2	1.4%
polychrome	337	17.7%	33	23.9%
		24.2%		31.9%
Printed				
black	30	1.6%	5	3.6%
blue	201	10.6%	18	13.0%
brown	29	1.5%	2	1.4%
dark blue	101	5.3%	11	8.0%
green	83	4.4%	5	3.6%
purple	96	5.0%	8	5.8%
red	70	3.7%	6	4.3%
black and green	24	1.3%	2	1.4%
red and green	10	0.5%	1	0.7%
flown blue	3	0.2%	0	0.0%
		34.0%		42.0%
Luster Decorated	0	0.0%	1	0.7%
Relief Decorated	0	0.0%	1	0.7%
	1905	100.0%	138	100.0%

Table 5
Refined Ceramics by Decoration (and Secondarily by Form)
Gifford Site

	<u>Surface</u> (Sherd Count)		<u>Features</u> (Vessel Count)	
	#	%	#	%
Undecorated	135	61.1%		
cup			1	0.7%
lid			1	0.7%
teapot			1	0.7%
			3	2.2%
Annular decorated	1	0.5%		
waste bowl			5	3.6%
chamber pot			1	0.7%
mug or tankard			1	0.7%
			7	5.1%
Edge decorated	10	4.5%		
plate			16	11.6%
platter			4	2.9%
serving bowl			4	2.9%
			24	17.4%
Painted	8	3.6%		
plate			2	1.4%
cup			17	12.3%
saucer			15	10.9%
waste bowl			2	1.4%
serving bowl			1	0.7%
tea caddy			1	0.7%
lid			3	2.2%
chamber pot			1	0.7%
chamber pot lid			1	0.7%
figurine			1	0.7%
			44	31.9%
Printed	67	30.3%		
platter			1	0.7%
plate			13	9.4%
small plate or saucer			3	2.2%
cup			14	10.1%
cup plate			1	0.7%
child's mug or cup			1	0.7%
saucer			16	11.6%
waste bowl			1	0.7%
serving bowl			5	3.6%
wash basin			1	0.7%
pitcher			1	0.7%
serving vessel lid			1	0.7%
			58	42.0%
Lusterware	0	0.0%		
pitcher			1	0.7%
			1	0.7%
Relief or Molded	0	0.0%		
serving vessel or plate			1	0.7%
			1	0.7%
Total Artifacts	221	100.0%	138	100.0%

Table 6
Ceramic Manufacturers and Patterns Identified at the Gifford Site

<u>Pottery Firm</u>	<u>Pattern</u>	<u>Vessels</u>	<u>Decoration</u>
William Adams & Sons	n/a	Plates (V85, V161))	Blue Edge
	Caledonia	Cup (V60)	Blue Print
	Palestine	Cup (V51)	Red and Green Print
	Ruins	Saucer (V37)	Blue Print
Samuel Alcock & Company	Fern	Cup (V192)	Black Print
Baker, Bevans & Irwin	The Cottage Girl	Saucer (V57)	Red Print
	The Cottage Girl	Cup (V76)	Red Print
James & Ralph Clews	American Eagle on Urn	Cup (V52)	Dark Blue Print
	American Eagle on Urn	Saucer (V66)	Dark Blue Print
	Hudson, Hudson River [Picturesque Views]	Platter (V65)	Purple Print
	West Point, Hudson River [Picturesque Views]	Plate (V56)	Black Print
Herculaneum Pottery	Rose Chintz	Plate (V47, V169)	Green and Black Print
Job & John Jackson	Arab	Saucers (V58, V180)	Purple Print
	Arab	Cup (V73)	Purple Print
Thomas Mayer	Canova	Sm. Plate or Saucer (V40)	Blue Print
	Canova	Serving Bowl (V168)	Blue Print
	Oriental Scenery	Plate (V170)	Purple Print
	Oriental Scenery	Serving Vessel or Bowl (V171)	Purple Print
William Ridgway	Asiatic Plants	Plates (V50; V74)	Brown Print; Green Print
	Persian / Opaque China	Cup (V49)	Black Print
	Persian / Opaque China	Plate (V171)	Black Print
Ralph Stevenson [& Son]	Manhattan	Plate (V174)	Red Print
Wood & Challinor	Feather	Plate (V63)	Green Print; Clobbered
Enoch Wood & Sons	The Coliseum / Regent's Park [London View]	Sm. Plate or Saucer (V43)	Dark Blue Print
	Diamond Sunburst Border	Saucers (V48, V183)	Green Print
	Diamond Sunburst Border	Cup (V72)	Green Print
	Fountain	Plate (V173)	Red Print
	Pagoda [possibly Wood and Challinor]	Plate (V46)	Purple Print
Unknown	No. 12 (shell motif); unidentified maker	Saucers (V39, V55, V167)	Blue Print
	No. 12 (shell motif); unidentified maker	Cup (V68)	Blue Print
	Unidentified Pattern #1	Waste Bowl (V54)	Blue Print
	Unidentified Pattern #1	Saucers (V59, V182)	Blue Print
	Unidentified Pattern #1	Cup (V181)	Blue Print

Table 7
Refined Ceramics by Vessel Form
Gifford Site

	Features (Vessel Count)	
	#	%
Platters		
edge decorated	4	2.9%
printed	1	0.7%
	<u>5</u>	<u>3.6%</u>
Plates		
edge decorated	16	11.6%
painted	2	1.4%
printed	13	9.4%
	<u>31</u>	<u>22.5%</u>
Small plates or saucers		
printed	3	2.2%
	<u>3</u>	<u>2.2%</u>
Cups		
undecorated	1	0.7%
painted	17	12.3%
printed	14	10.1%
	<u>32</u>	<u>23.2%</u>
Saucers		
painted	15	10.9%
printed	16	11.6%
	<u>31</u>	<u>22.5%</u>
Cup plate		
printed	1	0.7%
	<u>1</u>	<u>0.7%</u>
Mug or Tankard		
annular decorated	1	0.7%
	<u>1</u>	<u>0.7%</u>
Child's Mug		
printed	1	0.7%
	<u>1</u>	<u>0.7%</u>
Waste bowls		
annular decorated	5	3.6%
painted	2	1.4%
printed	1	0.7%
	<u>8</u>	<u>5.8%</u>
Serving bowls		
edge decorated	4	2.9%
painted	1	0.7%
printed	5	3.6%
	<u>10</u>	<u>7.2%</u>
Specialized serving vessels		
undecorated	2	1.4%
painted	4	2.9%
printed	2	1.4%
luster	1	0.7%
relief or molded	1	0.7%
	<u>10</u>	<u>7.2%</u>
Washbasins		
printed	1	0.7%
	<u>1</u>	<u>0.7%</u>
Chamber pots		
annular decorated	1	0.7%
painted	2	1.4%
	<u>3</u>	<u>2.2%</u>
Figurines		
painted	1	0.7%
	<u>1</u>	<u>0.7%</u>
Total Artifacts	138	100.0%

Table 8
Crockery from the Gifford Site

	<u>Surface</u>		<u>Total Site</u>		<u>Total Site</u>	
	<u>Sherd Count</u>		<u>Sherd Count</u>		<u>Vessel Count</u>	
	#	%	#	%	#	%
Albany Slipped Earthenware	0	0.0%	1	0.3%	1	7.1%
Redware	2	2.0%	27	9.4%	3	21.4%
Stoneware	56	55.4%	215	75.2%	9	64.3%
Yellowware	43	42.6%	43	15.0%	1	7.1%
	<u>101</u>	<u>100.0%</u>	<u>286</u>	<u>100.0%</u>	<u>14</u>	<u>100.0%</u>

Table 9
Glass Artifacts by Functional Category

		<u>Number of Vessels</u>	<u>Percentage of Vessels</u>	
Medicine	vial	10	35.7%	35.7%
Alcohol	wine bottle	2	7.1%	
	whiskey flask	1	3.6%	
				10.7%
Tableware	tumbler (unfluted)	4	14.3%	
	tumbler (fluted, ground)	1	3.6%	
	tumbler (fluted, molded)	1	3.6%	
	stemware (wine glass)	1	3.6%	
	serving bowl (pressed)	2	7.1%	
				32.1%
Unidentified	bottle	2	7.1%	
	narrow mouthed jar	1	3.6%	
	stoppered bottle	1	3.6%	
				14.3%
Personal (Non-alcohol)	scent or cologne bottle	1	3.6%	
	watch face	1	3.6%	
		<u>28</u>	<u>100.0%</u>	<u>7.1%</u>

Table 10
Artifacts from the Clothing Category,
Gifford Site

tinkling cone	1
ring	2
eye fastener	4
shoe rivet	1
clasp	4
bead	34
buttons	98

Table 11
Characteristics of Buttons from the Gifford Site.
The top row depicts the buttons based on material (bone, metal, shell).
The bottom row depicts the type of attachment (sew through or shank)

<u>Buttons</u>					
bone (1-hole)	4	brass (3-piece)	5	shell (4-hole)	14
bone (3-hole)	1	brass (loop shank)	33	shell (loop shank)	<u>1</u>
bone (4-hole)	6	pewter (loop shank)	2		15
bone (5-hole)	<u>27</u>	iron (3-piece)	3		
	38	iron (4-hole)	1		
		iron (unidentified)	<u>1</u>		
			45		
Sew-Through	53				
Loop Shank	36				
3-piece	8				
Indeterminate	<u>1</u>				
	98				

Table 12
Marks on Buttons from the Gifford Site

<u>Description</u>	
LONDON / GOLD TWIST	1
ORANGE / LONDON	2
WARRANTED / DOUBLE GILT	2
IMPERIAL STANDARD	2
WARRD RICH TREBLE COLR	3
EXTRA RICH TREBLE GILT	1
RICH GOLD COLOUR	1
DOUBLE GILT NO. 2	3
E. PLURIBUS UNUM	1
ORANGE COLOUR	3
HAMMON TURNER AND SONS	2
RICH GILT GOLD COLOUR	1

Summary and Conclusions

Midwestern farmers are arguably the most productive farmers the world has ever seen. Modern equipment (such as diesel tractors, multi-bottom plows, and air-conditioned combines) and methods, coupled with some of the most fertile land in the world, has resulted in production rates that far exceed those of a generation earlier. Today, much of Illinois farming is characterized by large corporate farms that specialize in single crop production (especially corn and/or beans). For much of Illinois' history, though, farming was a family affair rooted in tradition and based on a system of diversified cereal grain and livestock production. Over the past 50 years, the face of Illinois agriculture, the character of the rural agricultural community, and the cultural landscape associated with that traditional way of life, has changed dramatically. With the commercialization and industrialization of midwestern agriculture, the era of the small, diversified, family farm (and the associated way of life) has quickly become a thing of the past.

Case and Myers (1934:115), in an effort to characterize the types of farming in Illinois during the 1940s, noted that "agriculture [in Illinois] has developed from a self-sufficing industry to a highly competitive commercial undertaking." More recently, Orser (1989) has discussed the "capitalist transformation of the Illinois country side" in terms of a shift from a Household Mode of production (which focuses on a local reciprocal exchange of goods and services) to a Capitalist Mode (which focuses on a regional market economy and accumulation of capital).⁴⁶ Since the earliest days of settlement in Illinois, agriculture has played a significant role in the state's development. Although often discussed in terms of subsistence farming, these early farmers participated in an international market economy with few farm families being completely self-sufficient. By the middle-nineteenth century, Illinois farmers were quickly becoming more commercialized and began to adapt (through the use of new implements, new and improved crops and livestock breeds, as well as new agricultural strategies and/or methods) to the rich, tree-less prairie lands of the state.

In the 1830s, few individuals in the country foresaw the monumental growth and technological transformation in agriculture that was to transpire during the remainder of the nineteenth century. Over the next couple of generations (circa 1830-1880), much of the rural landscape of the newly formed state was transformed from an unsettled frontier to a productive agricultural district that lead the nation in the production of a wide range of agricultural goods (both cereal grains and livestock) supplying markets throughout the world with the bounty of their efforts. It is this transformation—from an isolated frontier settlement economy to a successful and productive international market-based agricultural system—that we attempt to study through the historical archaeology of farmsteads in Illinois.

The historical archaeological research conducted at the Gifford Site has contributed significantly to our understanding of rural lifeways in western Illinois during the initial years of settlement. First and foremost, this research has stressed a holistic approach to the archaeology

⁴⁶ Orser (1988:9) stresses that this approach to historical archaeology is *Marxian* ("using the philosophical and socioeconomic concepts explained in Karl Marx's view of history") and not *Marxist* ("incorporating a belief in the political agenda of today's Marxist regimes").

of the rural community. Such community-based studies, whether urban or rural, are an opportunity to identify the variability in the material culture and/or archaeological record within that community. Only by recognizing variability in site structure and artifact assemblages can we begin to seriously address significant research questions. The value of the archaeological data collected from the Gifford Site lies in the comparative value it has with other contemporary farmstead sites in the region and the state. Unfortunately, there are not many short-term 1830s sites that have been excavated in Illinois. Together, these sites begin to document the range of functional variability represented by middle-nineteenth-century rural lifeways within the greater “Fort Clark Country”, and contribute to our greater understanding of rural lifeways throughout the state. As this research suggests, we are only beginning to recognize differences in rural site structure. Unfortunately, as Ernest (1998) so aptly illustrates, many archaeologists in Illinois have failed to understand the complexity of the rural landscape.⁴⁷

As Case and Myers (1934:97) noted, early attempts by farmers focused on adapting “their production to commodities that will make the best use of their resources and yield the maximum returns under their conditions.” Since Illinois is a geographically diverse region, various climatic, environmental, and cultural factors have influenced the type of agricultural production common in the various regions of the state and has contributed to the development of regional agricultural specialization. Archival research on Illinois farmers clearly indicate that regional and/or cultural variation does exist in the agricultural strategies employed by the states agricultural workers—and that this variability was established at a fairly early date. Research in rural Adams County by Fever River Research indicates that farmers from Connecticut employed strategies very different from those farmers from the state of Kentucky (Mansberger 1998). These differences between New England and Upland South farmers are illustrated well by the 1850 agricultural census data. But the question arises, can we recognize variability in archaeological sites that reflect these differing agricultural strategies? Can we recognize a farmstead occupied by a wealthy Upland South farmer who utilizes an extensive land use policy? Conversely, can we recognize a farmstead site occupied by a Connecticut farmer who operates with an intensive land use strategy? Certain aspects of these two differing strategies may lend themselves to recognition within the archaeological record. The number and character of outbuilding types, although difficult to determine archaeologically, may distinguish between these strategies. Similarly, other aspects of the site structure may reflect these differences. Only by recognizing variability in site structure, and attempting to explain the variation, can we begin

⁴⁷ Archaeological investigations at the Shumway Homesite (11WO354) illustrate this point. The Shumway Homesite was a rural historic site that was encountered during the Illinois Transportation Archaeological Research Program’s (ITARP) investigations of the Greater Rockford Regional Airport expansion, Winnebago County, Illinois. Although Ernest (1998) contains an excellent description of the features and artifacts uncovered at the Shumway Homesite, he fails to offer a credible interpretation of the site—which he interprets as a specialized farmstead. The regular placement of what appear to be primary structures along both sides of an abandoned roadbed, and the proximity of these structures to the road, strongly suggest that this site represents not a single rural home site as he suggests, but the remains of the multi-family agglomerated settlement (or hamlet) of “Rib Town.” One of the more interesting aspects of Ernest’s work is the creation of the site plan (see Figure 3.31; page 92). This site plan contrasts multiple house sites occupied by families of varying socio-economic status within this small rural community. Some house sites contain substantial perimeter foundations with cellars while others contain only pit cellars with no perimeter foundations. A new look at the artifact assemblages from these multiple house sites, emphasizing the potential socio-economic variability (and even functional differences) between house sites, might prove extremely interesting. Ernest (1998) represents an excellent contribution to the study of short-term early-to-middle-nineteenth century hamlets—and not farmsteads.

to understand these sites in a greater social context. This may, in turn, lead to a more holistic understanding of the transformation of Illinois agriculture during the nineteenth and early twentieth centuries.

Unfortunately, we presently do not have sufficient comparative data to begin to answer these questions. Similarly, by studying only the short-term, unsuccessful farmsteads such as the Gifford Site, we ignore a major segment of the rural population—the successful farmsteads that persisted into the late nineteenth and twentieth centuries. Does the structure of the middle-nineteenth century components of these sites vary dramatically from those that did not survey into the more recent past?

Archaeological evidence suggests that the Gifford Site represents a short-term rural domestic site (potentially a farmstead and/or a specialized commercial establishment such as a “public house” or “grocery”) that was established during the middle 1830s (circa 1835) and abandoned only a few years later (by circa 1840). The artifacts recovered during the archaeological investigations are relatively high status items for the period of time and are indicative of a fairly well-to-do family having occupied the site. As such, the Gifford Site has been determined eligible to the National Register of Historic Places under both Criteria A (social history) and D (archaeology). The archaeological investigations conducted at the site have illustrated that the site was relatively undisturbed and had well-preserved subsurface features dating from the middle to late 1830s. Moreover, the site appears to have been occupied for a relatively short-term period of time and provides an invaluable glimpse into the material culture and lifeways of an initial settlement-period farmstead in Peoria County. Complimenting the material culture is the archival record, which is particularly rich and detailed—albeit somewhat difficult to interpret.

Although much has been written over the years about the early history and architecture of Illinois, much of this body of literature does not take into consideration the relatively recent archaeological research that has been done within the state over the past few years. Collectively, this research has produced a wide range of new data that will contribute to our understanding of the early pioneer lifeways in the state during the initial years of settlement by European Americans. The material culture remains from the Gifford Site have the potential to contribute dramatically to our understanding of early lifeways during the formative years of the rural Peoria County community.

Our research on early to middle nineteenth century archaeological sites in Illinois (whether urban or rural) within the past few years has focused predominately on defining the structure of the site and its evolution through time. This research strategy has attempted to document the changing structure of the site through the mapping of structural features, subsurface pits, and activity areas within the greater yard (and surrounding landscape). At the Gifford Site, our primary goal was to completely expose and map the subsurface features to better understand the structure of this short-term site. Additionally, the excavation of the exposed features allowed us to collect artifactual data (particularly glass, ceramic, floral and faunal remains) that lends themselves to addressing several research questions, as outlined below.

1) Date and Function of Site: On a very basic level, we are not clear as to the date of the initial occupation of the Gifford Site, and to a lesser extent to the type of occupation initially present (domestic or other specialized activity). Are the features discovered at this site associated with an earlier component (potentially dating from the early to middle 1830s)? Although the excavation of features at this site (such as the abandoned cellar pit) have produced a variety of artifacts that have assisted with the determination of the site function and potential date of initial occupation, neither of these questions can be addressed with any certainty.

2) Changing Structure of the Rural Landscape. Little is known about the structure of the rural farmstead lot during the initial years of settlement in this or the surrounding rural community. Such basic questions as “What types of outbuildings (barns, privies, wood sheds, exterior cellars) and/or activity areas (barnyard, domestic/inner yard, and public/front yard) were present?” and “How did they change through the years?” needs to be addressed. Does the structure of early farmsteads differ between ethnic and/or regional groups (German versus Southern versus Northern families), and between socio-economic strata (the working class versus merchant class). The Gifford Site represents an example of an early New England farmstead associated with a relatively well-to-do family and established in a rather wet prairie environment. At a very basic level, we are interested in understanding the structure of the early site, how it compares with contemporary sites located within Illinois, and what does the structure of this site tell us about the lifeways of the site inhabitants. Of particular note is the ability to contrast the Gifford Site to other contemporary sites occupied by slightly less affluent families.

3) Consumer Choices and/or Quality of Life Standards. Tied closely to the above discussion of the structure of the rural landscape, is the discussion of the socio-economic well-being of the occupants of this site. Any discussion of the various components present at this site must also attempt to address such questions as: “What was the quality of life of the household that occupied this site?” Do the divergent data sets (architectural remains, ceramic and glass tablewares, and dietary remains) from this site reflect similar quality of life assessments of the site occupants? If not, what does the divergent data sets tell us about the character of the early lifeways? Does the quantity and quality of material goods and dietary remains found at this site bespeak of a domestic or commercial occupation? If the artifacts were from a domestic component, do they indicate a working class or merchant class family? Does the material goods consumed (as witnessed from the recovered artifacts) and foods eaten (as determined from the faunal and floral remains recovered from this site) reflect various ethnic or socio-economic characteristics of the site’s occupants?” Answers to these questions can be sought from the material culture remains recovered from the subsurface features at this site. The physical remains of the glass and ceramic tablewares, teawares, and crockery, as well as the faunal and floral remains recovered from the excavations have lent themselves to addressing these questions.

Often archaeology asks more questions than it answers—and that clearly seems to be the case with the Gifford Site. Although the archaeological investigations at the Gifford Site have given us new insights into both the activities conducted at this location (such as blacksmithing, butchering, and agricultural activities) as well as the relatively high quality of life associated with the individuals that used these artifacts, several aspects of the above questions remain difficult to answer.

So, when was the Gifford Site initially occupied, what was the function of the site, and when was it abandoned? The combined archival and material culture data suggests that the Gifford Site was initially occupied during the early to middle 1830s. How early the site was occupied is difficult to determine, and our best guess is that it was occupied during the circa 1833-34 rush of new settlers into the region shortly after the cessation of the Black Hawk War. The presence of beads and a single tinkling cone suggests the presence of traditional non-western clothing typical of a backwoodsman—and perhaps the site might date to a couple of years earlier. As to the function of the site, all indications are that it functioned as a typical farmstead of the period—probably with a relatively large log house. Whether a barn and other outbuildings were present is unknown. Although many early inhabitants of this region were experimenting with prairie agriculture, the location of the farmstead—centrally located within a wet prairie—may have given the inhabitants considerable grief. Much labor and possibly expense was expended on site maintenance activities and/or structural modifications to the property (such as the continued re-building of the cellar and the construction of the cellar drain)—due in part to the site's location in a wet prairie environment. Ultimately, the site location may have contributed to the abandonment of the site.

Having said this, though, the question remains as to whether this site functioned solely as a farmstead. Besides the site location (in the middle of a large prairie), the large cellar size and quantity (as well as diversity) of artifacts suggest that the site may not have functioned as a typical farmstead, but may have had another function. The character of the artifacts and the site location raises the question as to whether this site may have functioned in a specialized manner such as a public house, inn, or tavern. One must ask themselves why this particular property attracted the attention and investments of a Peoria merchant at such an early date, and one of the more logical explanations is that it was situated along an early road (or roads) and was conveniently located approximately halfway between the early community of Peoria and nearby Princeville. The archival research has hinted at the possibility that the site was developed at an early date by the Peoria merchant Rufus Burlingame as a rural grocery, tavern, or public house servicing travelers along the Peoria to Rock Island Trail. During its later years of its occupation (circa 1836-40) the site may have functioned as a traditional farmstead—albeit one located in the middle of a large prairie setting.

Similarly, who occupied the site is as difficult to answer. Currently, it is doubtful whether the Gifford family ever occupied the site. Archival evidence suggests that it was Rufus Burlingame who probably was responsible for constructing the Gifford Site. But, as the same county history notes, he was not “a settler” of Radnor Township. More likely, it was the Martin family (Henry and Sarah) that may have carried out the improvements made at this location—potentially under the direction and financing of Rufus Burlingame. Archival evidence suggests that the Martin family was occupying a homestead on the SE1/4 of Section 35 in 1836—potentially at the Gifford Site. Shortly after its purchase by the Gifford family, the property was probably worked by Robert Cline through circa 1840-42. Unfortunately, we know very little about the Martin or Cline families. Throughout this duration, the Gifford family probably occupied a newly constructed frame house immediately to the north along what was to become Campbell Lane.

When was the site abandoned is somewhat easier to address. Based on the artifacts present—or more importantly the absence of certain artifact types, it would appear that the site was abandoned by circa 1840-42, and maybe as early as circa 1838-39. It is interesting to speculate that the economic crisis of 1837 may have played a role in the abandonment of this site. We do know that the 160-acre tract of land associated with this site was purchased by William Gifford in the spring of 1837. By this time, Burlingame had already left Peoria and was established in Iowa Town (Iowa Territory) as a storekeeper and ferry operator. By the spring of 1837, the commercial function once associated with this site probably had been abandoned. Gifford, a native of Massachusetts who was highly educated and trained in a professional occupation (chemist/druggist), does not seem to have occupied the site for any length of time, if at all. Although Gifford and his young family may have occupied the site for a very short time, by circa late 1837, Gifford had constructed a new frame house just to the north of the Gifford Site—presumably the first of its kind constructed in Radnor Township. After only a few months after he purchased it, Gifford sold this tract of land to his father-in-law, perhaps to assist with the required payment of a \$1,000 note assigned to the deed. It may not be coincidental that this transpired in 1837—the year of the great economic panic that struck the country and put it into a severe depression. Deed records indicate that Gifford and his wife did occupy a homestead somewhere on the SE1/4 of Section 35 by the early spring of 1839—but they probably were living in their newly constructed frame house along what was to become Campbell Lane. Potentially the recently abandoned Martin farmstead was occupied for a short time period by the Gifford family during the construction of his house. About this same time, the Martins relocated to other lands near Dunlap, and Gifford's father-in-law executed a lease agreement with Robert Cline, who we know was farming land in the SE1/4 of Section 35 in 1837 to at least circa 1839. It seems reasonable to assume that the Gifford Site was occupied by the Cline family during the very late 1830s.⁴⁸ As such, it would appear that the Gifford Site artifact assemblage represents materials deposited during the combined Martin, early Gifford, and Cline occupations.

Although the Gifford family seems to have remained in southwestern Radnor Township through the 1840s, none of the artifacts recovered from the Gifford Site would indicate that the site was occupied much past the early 1840s. The family may very well have constructed a new home, or even potentially moved their new home, to the existing farmstead located along Campbell Lane directly north of the Gifford Site. An investigation of the extant house at this site would be of great interest and could result in a much better understanding of the date of abandonment of the Gifford Site. Limited discussions with the owners and occupants of this house indicates that the original portion of the dwelling is of heavy timber frame construction reminiscent of a house constructed in the late 1830s, and substantiating the early historical claim that Gifford constructed the first frame house in Radnor Township. In all probability, the small non-descript frame house located immediately to the north of the project area, may represent that first frame dwelling!

⁴⁸ Other potential interpretations exist. One possibility is that the Martin family lived at another location on this quarter section of land, and not at the Gifford Site. Yet another possibility is that the farm developed by Gifford in the late 1830s is represented by the Gifford Site (and that the earlier Martin Site lies somewhere else on this quarter section of land).

Archival records (particularly the deeds) indicate the potential presence of several structures having once been at this location—including a house, corn cribs, and rail fences. Although no barn is specifically mentioned, the presence of a barn is also suspected. The archival records indicate that the prairie farmland consisted of both tilled lands in “row” crop (corn and small grains), as well as pasture lands. At this early date, the “pasture” lands probably were represented by unplowed prairie grass lands. Gifford’s farm “lot” included a parcel apparently 4-acres in size, two acres of which he apparently had as tilled lands, surrounded by rail fence. This property was more reminiscent of a rural home site, and not a farmstead. Activities noted in the leases associated with the general husbandry of the larger farm, include tilling fields, reaping grains, cutting and shocking corn in field, husking corn, shocking small grains (potentially oats, wheat, or rye) and stacking the shocks individually (perhaps in a barn or within the fields), and processing corn fodder. Discussion of the livestock in these leases includes mention of two horses, and numerous hogs. Although beef is present archaeologically, the deeds make no reference to beef cattle. Although no discussion of a barn is present in the archival records, the presence of large iron spike—which may represent a tack hook—strongly suggests the presence of a barn. The presence of farm tools and some machinery and/or equipment (such as farm wagons and hand tools) is also mentioned in the leases. All of this is consistent with a small, first generation, general-purpose farm.

The subsurface structure of this archaeological site is consistent with other early farmsteads in northern and central Illinois. The archaeological signature of such structures is often very low, with very few subsurface features being present. The suite of limited subsurface archaeological features is complimented by a light surface scatter of artifacts (consisting of plowed upper portion of features and/or middens). The few shallow structural features (such as perimeter foundations and/or piers) that might once have been present generally have been obliterated with post-abandonment farming (i.e. plowing). Often, the small suite of slightly deeper features that survive the plowing include a small earthen cellar or two, a well, and a couple of pit features of variable depth. Cellars are often small, shallow affairs such as those located at the Frakes Site, and substantial cellars such as that located at the Gifford Site are relatively uncommon (at least with respect to contemporary farmsteads). In contrast, large often stone or brick-walled cellars similar in size to that at the Gifford Site are often found associated with commercial locations such as the abandoned townsites of Hartford, or Millville.

Unfortunately, the archaeological evidence of the structure that was once present over the cellar is limited. The presence of the one remnant brick pier, as well as the open drain trench extension, gives us some indication of the approximate shape and size of the building’s footprint. Assuming that Feature 1 represents the northeast corner of the structure, and that the western end of the open cellar drain represents the southwest corner of the structure, this large, rectangular structure would have measured approximately 6m (20’) by 10m (32’) in size. This rectangular footprint, with this proportion, is reminiscent of a traditional house, such as a two-room I-Cottage/I-house, rather than a single or double-pen log cabin. Although sawn lumber was documented in the construction of the cellar walls and floors, the presence of chinking suggests that the structure was probably of log construction. Nonetheless, numerous machine cut nails, consistent with trim, flooring, and framing nails, suggest that the house was fairly well finished on the inside. Although nails are generally associated with a frame structure, they are also associated with log structures (particularly ones that are more formally finished on the interior

and exterior). Window glass was found in relative abundance, suggesting that the structure was constructed with openings that contained window sash—most likely double hung sash. A variety of architectural hardware was recovered and included both strap hinges, as well as cast iron butt hinges. Building stone and brick were limited, albeit present, and probably represent the remains of both chimneys and piers.

Physical evidence in both the cellar and well suggests that both structures at this location were modified during the occupation of the site. The well exhibits evidence of having been deepened—perchance due to the dropping of the water table. In contrast, the cellar indicates that it was both enlarged and improved (with new side walls, wood floors, and sub-floor drain). A surface ditch also may have been constructed in conjunction with this floor drain. The cellar modifications—particularly the addition of the sub-floor drain—strongly suggests that the occupants of the site may initially have experienced problems with wet soils and/or water in the cellar. Such conditions may have changed relatively quickly, as evidenced by the potential lowering of the water table shortly after settlement in the region (and the re-building of the well).

As noted above, whether the artifacts collected from the Gifford Site were associated with the Burlingame, Martin, Cline, or Gifford families—or yet another undocumented family, these artifacts have given researchers new insights into the quality of life of the early prairie settler of the region. Although the occupants of this site remain one of the “inarticulate masses” that were responsible for much of our past achievements, these artifacts have given us a view of the lifeways practiced by these individuals—and this picture is somewhat different than generally perceived. Collectively, the quantity, quality, and diversity of artifacts recovered from this site all have given new insights into the quality of life of the early inhabitants of the region.

Several aspects of the artifact assemblage bespeak of the potentially high status of the site occupants. Artifact quantity was high, the quality of goods was generally good, and there was a great diversity of items. The ceramics and glassware present suggest the presence of a moderately successful, albeit potentially conservative, family. The occupants of the site appear to have been literate (writing with slate stylus and slate boards), and music (the playing of mouth harps) apparently played some role in the occupants’ life. Alcohol and tobacco consumption appear to have been in moderation, and children potentially were present. Alcohol appears to have been consumed in a traditional up-scale American pattern (presence of both distilled spirits and wine, along with presence the of decanters). Pipe smoking was minimally documented by the presence of only a few pipes. Similarly, limited child activity was noted—by the presence of marbles, and a child’s mug. Medicine bottles were present, suggesting that individuals were sometimes struck with illness. Conversely, the artifact assemblage suggests that the site occupants partook of relatively modern hygiene practices—as toothbrushes, lice combs, scent bottles, and washbasins were all present. Similarly, personal items included a variety of atypical items such as parasols, eyeglasses, and pocket watches. The artifacts also suggest that a wide range of agricultural, metalworking (tool and/or machinery maintenance, blacksmithing, furrier work, lead melting and/or casting), animal husbandry, butchering, and domestic activities (such as food preparation and sewing) were practiced by the site occupants. Food preparation appears to have been conducted with an open hearth (as depicted by the Dutch oven fragments and heavily scorched ceramic jar bases), and utilized a great variety of both domestic and wild foodstuffs (as well as non-local foods—including cod imported from New England). Dairy

production may have been an important activity at this site, and there exists the possibility that someone at this site may even have consumed horse meat. Hunting (with both shotgun and rifle) of both small and large game, and potentially fishing, were also practiced by the site occupants. Both traditional flintlock, and more modern percussion cap firearms were used by the site occupants. The material remains also indicate the presence of some substantial furniture and interior ornamentation (such as knickknacks, mantel clocks, clothes chests or bureaus, and even upholstered furniture). Although the artifact assemblage hinted at the presence of a backwoodsman-style of clothing (small beads and tinkling cone), a wide range of bone, brass, and even decorated shell buttons suggest the presence of more sophisticated “store-bought” clothing typical of an urban, educated class.

Several of the artifacts recovered from this site also hint at the potential background and/or cultural heritage of the family or families that occupied this site. These artifacts strongly hint at the site occupants—or at least some of them—as having had a New England heritage. As noted above, the presence of cod fish remains in the faunal assemblage strongly hints at foodways anchored in New England traditions. Additionally, the presence of ceramics illustrating scenes along the Hudson River hints at the New England background of the inhabitants. Taken together, it would appear that the artifacts from the Gifford Site were deposited by an educated, potentially professional class of settler that originated from New England—all characteristics of the Gifford family.

One of the more intriguing aspects of the excavations of the Gifford Site is the contribution they have made regarding the insights into the quality of life of the early—first generation—pioneer settler in this particular region, as discussed above. Published county histories, including those for Peoria County, stress the crudeness, difficulty, and sacrifices made by the early pioneer settlers. These hardships were, no doubt, real. But on the other hand, the “hardships” experienced by these early settlers were not necessarily shared equally by all settlers.

Lifeways on the “frontier”⁴⁹ were varied and dependent on a variety of circumstances. Nonetheless, two key factors affecting the settlement “strategies” employed by the early pioneer family included the cultural background and/or heritage of the settler, as well as the economic well being of the family. Within 1830s Peoria County, the contrast between early New England (or Yankee) families, and their contemporary southern cousins was dramatic. Although these two cultural groups were from the same homeland, their customs (foods, housing, dress, manners, and speech) were dramatically different. The “conflict” between these two cultural backgrounds is no better illustrated than in a reading of either Eliza Farnham’s *Life in Prairie Land* (Farnham 1988) or Christiana Tillson’s *A Woman’s Story of Pioneer Illinois*. But also, all Yankee or Southern families were not created “equal” either. For a variety of reasons, both rich and poor were immigrating to the unimproved lands of Illinois—and, as today, the economic

⁴⁹ A current definition of the “frontier” is “a wilderness at the edge of a settled area of a country.” More academic definitions abound, most making reference to population density and type of settlement activities taking place (i.e. farming, mining). The term has very distinctive time and place implications and has been overused with regard to Illinois archaeology. The beginning, and particularly the ending of a “frontier” are impossible to define, and whether an archaeological site represents a “frontier” site or not is relatively irrelevant. In contrast, a pioneer is “one of the first colonists or settlers in a new territory”—and is a much better term to be using.

access to consumer goods (“wealth”) clearly affects a family’s quality of life (cf. Orser 1987 for a discussion of capital in archaeology).

One of the greater benefits of historical archaeology is its ability to contrast the generally perceived view of the past, with a more realistic view of what life was like at a particular place and time. And the excavations of the Gifford Site have done just that. One perception of the conditions of early life in Illinois was its isolation and self-sufficiency. During the nineteenth century, life on the farm (or within the small hamlets) was isolated from much of mainstream society. Particularly during the initial years of settlement, the farm family may have been miles from their nearest neighbor. But it was not long after the first farmer arrived in a region that the rural landscape began to be modernized, and the “urban” landscape began to coalesce. During these early periods, the pioneer family, no matter how self-sufficient, had needs that were met by non-farm services scattered throughout the district. Small service centers or hamlets quickly developed around blacksmith shops, mills (both grist and saw), and stores—all of which were critical to everyday life. During this period, isolation—although real—was not total. For individuals that were dependent on non-local markets for the sale of their commodities, news from the outside world was critical. News from the outside world was available from personal correspondence (letters and the U. S. mail), newspapers, and oral communications with fellow neighbors.

Even the earliest of farm families participated (albeit minimally) in an international market economy, bartering agricultural commodities for basic market goods that could not be supplied by the bounty of the land. Completely self-sufficient individuals, such as the backwoodsmen discussed by early settlers, were rare. The artifact assemblages from the earliest farmsteads investigated strongly document this participation in world markets. Although the artifact assemblages are very small, they are dominated by the presence of English ceramics. The English, who were both skilled potters and businessmen, monopolized the American ceramic market, and in the 1830s, their wares were finding their way to the households of the isolated “frontier” or pioneer farm family.

The collection of artifacts from the Gifford Site dramatically contrasts with the general perception of the primitiveness of early pioneer lifeways. The quantity, quality, and diversity of artifacts from the Gifford Site all attest to the potential socio-economic well being of the occupants of this site (and contrasts dramatically with those recovered from the Frakes Site) (cf. Spencer-Wood 1987). The presence of porcelain tea wares, eyeglasses, a mantel clock, and even a pocket watch all attest to the relative status of the family that occupied this site. Whether these differences are related to cultural background (Yankee versus Southerner) or simply to differences in wealth is presently difficult to say, but diversity and/or variability in the artifact assemblages from contemporary pioneer sites do exist—and awaits elucidation by historical archaeologists.

Presently, there is a belief among some historical archaeologists in Illinois that the archaeological record relating to “frontier” sites is relatively homogeneous. Mazrim (2002:9, 248), in his oft-cited *Now Quite Out of Society: Archaeology and Frontier Illinois* notes that “the cultural landscape of the new American frontier in Illinois was reasonably homogeneous...” and that the archaeological sites studied by him “reflect homogeneous and pervasive patterns of

consumption of ceramic and glass products.” In yet another location, Mazrim (2004:6) has noted “most case studies in Illinois reveal homogeneous, ‘middle class’ values... offering few insights into economy or status not readily available in the archival record.” It is my contention that such statements are not backed by the great variability that is present in the archaeological record, and that the suspected “homogeneity” of the archaeological record noted by Mazrim is an artificial construct of the historical archaeologist. Archaeological assemblages are not homogeneous in their character. Differences and/or variability in assemblages are subtle, but none-the-less very real and significant.

As this research has stressed, material culture studies such as that outlined here have great potential for contributing to our understanding of the everyday lifeways of the past. Social historians often ask questions about everyday life that is seldom documented in the archival record. Some aspects of these material culture studies may only compliment and reaffirm our previous understanding of rural life. Nonetheless, they contribute to our understanding of these past lifeways. For example, it has long been established that urban and rural communities display status differently. In a rural setting, status is generally indicated by the amount of land and livestock owned, the quality of outbuildings (such as the size of barns), and, more recently, on the value of farm machinery owned. The urban dweller often is much more materialistic, participating in a much broader consumer society. In an urban setting, status is generally displayed in terms of consumer goods, quality of housing, and cash on hand. Much more emphasis is placed on consumer goods within the urban society (see discussion in Mansberger 1988:114-117).

Using an analytical procedure for economic scaling of refined ceramics developed by Miller (1980), Phillippe (1990:223-232) compared the ceramic assemblages from a mid-century farmstead (the Drake Site) to a contemporary urban house site (the Dana-Thomas House Site). As expected, the ceramics (as a whole assemblage) from the urban site ranked higher than those from the rural counterpart. As Phillippe (1990:227) noted though, whereas the bowls and plates at the two sites were nearly of equal rank, the teawares from the two sites exhibited great disparity. The values assigned to the urban teawares were approximately twice that of the rural teawares. Phillippe (1990:227) noted that “the difference between the Drake and Dana-Thomas assemblage tea wares can possibly be explained as a functional difference relating to the social ritual of tea drinking in an urban, upper-class household.” Social display via the consumer goods of ceramic teawares was not similarly important to the rural community. As such, Miller’s (1980:12) statement that “tea ware functioned more in a role of status display than plates and bowls” should be qualified. Phillippe (1990:231) also noted that “rural customers were limited in what they could purchase because the country merchants stocked only the lower-valued ceramics; or conversely, that the merchants avoided relatively higher-priced ceramics knowing that their customers did not want to spend that much for tablewares.” Teawares were present in high number at the Gifford Site, and appear to have also ranked fairly high—in sharp contrast to this model. Similar comparisons of the rural/urban dichotomy may prove interesting, reaffirming (or potentially not) our perception of life “on the farm.” Potentially, the Gifford Site represents an early “urban” component associated with the rural countryside?

The material goods from the Gifford Site also attest to the participation of this geographically (albeit not socially) isolated family in a popular national style referred to as the

“fancy aesthetic.” According to Priddy (2004), people throughout the United States during the early years of the nineteenth century “lived in a world bursting with colors, patterns, and spirited artistic expressions.” To Priddy (2004), the *Fancy Aesthetic*

relied upon strong first impressions that caught the eye, fueled the emotions, and impressed itself on the memory. [and]... these fancy possessions reflected their owner’s new and enlightened way of seeing, understanding, and responding to the surrounding world. The decorative nature of the fancy style—whether expressed in exuberantly ornamented surfaces or wildly imaginative forms—was never considered its most significant aspect. Rather, the ornaments served to inspire the intellect, and functioned as reference points that elicited strong emotional responses because of their implicit connection to people, things, and ideas. Most nineteenth-century viewers did not receive information passively from these decorative goods but expected to participate actively in an intellectual and emotional process, centered on absorption and response, allusion and association (Priddy 2004:94-95).

According to Priddy (2004), the fancy aesthetic, which evolved into a popular style, was a subconscious, but nonetheless active force in the early nation. Priddy (2004) continues by noting that “For Americans... who gravitated to the power of fancy, the lively fancy style would have provided both a desirable antidote to the restraint of reason and an alternative to the understated expressions of classical taste that had dominated American life throughout most of the eighteenth century” (Priddy 2004:96). Priddy (2004:98) states that “Americans’ pursuit of fancy things reached a peak in the 1820s and 1830s, causing the style to saturate the marketplace and the home, and inspiring an endless variety of decorative goods, from eye-popping wallcoverings to children’s seating.”

Priddy (2004:98) states that “among the most stunning household wares were whimsical and colorful fancy ceramics, such as the ‘Set Fancy tea Cups & Saucers’ that appeared in the Pennsylvania inventory of Joshua Evans in 1834, or the dozens of imported ‘fancy quart bowls’ and ‘fancy pitchers’ that were sold in 1826 by the Boston merchants Atkins and Homes.” This “fancy style” is well illustrated by the ceramics from the Gifford Site, and represents the last hurrah of this style prior to the introduction of the “whiteness” of the mindset common during the post 1830s Greek Revival period in the Midwest. Generally, there is wide variety in the color of both the painted and printed wares from this, and other sites, of this period. Early painted wares were often polychrome and exhibited a bright exuberance. With the advent of new printing technology during the mid-to-late 1820s, these new colors also became available in printed wares. During the 1820s, painted wares are clearly colorful, but printed wares tended to be monochromatic (particularly blue)—due, in part to the technological inability to produce non-blue printed wares. It was not until the late 1820s that the greater palette of printed colors became technologically available—with a bursting onto the market.⁵⁰ As the ceramic historian Jewitt noted, the appearance of vivid new printed wares appeared in the late 1820s. The ceramic assemblage from the Gifford Site also bespeaks of the mixing of color on the same printed vessel—and that there is an effort to combine multiple colors in not only the painted wares but

⁵⁰ Priddy (2004:97) associates the success and rapid spread of the newly developed kaleidoscope during the late 1810s and early 1820s to the fancy aesthetic popular at the time.

also the printed wares. At the Gifford Site, several two-color printed wares appear, as well as clobbered wares combining printing with colorful over glaze painted highlights. But also, it is possible that the occupants of the Gifford Site may have been taking this fancy aesthetic one step further by purchasing sets of dinnerware that had individual pieces printed with the same pattern—but in different colors. For example, it is interesting to note the presence of two plates from this site both of which were decorated with the ASIATIC PLANTS pattern but with one plate in green, whereas the other was in brown. As Furniss, Wagner and Wagner (1999:102) have noted, “In 1989 George Miller noted seeing a set of four Adams’ Palestine plates, each a different color and one in itself four color. He suggests they were sold as ‘harlequin sets’.” Would not a table set with two-color cups and each table setting a different color not reflect the height of the fancy aesthetic? Regarding the demise of the fancy aesthetic, Priddy (2004:99) noted that “despite the fervor, the Panic of 1837 and the devastating financial depression that followed seriously undermined the ebullience of the previous decades, and caused substantive changes in the national mood.”⁵¹ With the 1840s, Americans turned their attention to a different kind of world and an entirely new aesthetic”—and at that same time, the Gifford Site was abandoned.

One of the more interesting aspects of the discipline of historical archaeology is our ability to look at short-term occupations (such as that described in this report) and characterize the surface (as determined by the surface artifact distributions) and subsurface (as determined by the presence of subsurface features such as posts, mortar slaking pits, daub preparation pits, trash pits, cellars, wells, cisterns, etc.) structure of these sites. Clearly, variability exists in these sites—but we are only beginning to understand what this variability is telling us about the adaptive strategies (and quality of life) associated with the individuals that lived at these sites. Only through appropriate field and laboratory techniques can we begin to define the subtle variability between these sites, and then begin formulating the appropriate questions (and hopefully answers) to explain this variation. We need consistent information on site size, artifact density, duration of occupations, feature density, type of features and artifacts present.

The archaeological excavations at this short-term site have contributed to our understanding of middle-nineteenth-century agricultural practices and rural lifeways in this region of the state. These excavations have documented the remains of what appear to be an unsuccessful, short-term, middle-nineteenth-century prairie farmstead, and the significance of the site lies in its comparative value with other contemporary farmstead sites in the region, which will allow us to address a wide range of questions relating to the diversity of agricultural strategies used during the nineteenth century. As this study has emphasized, a more holistic approach to the archaeology of the rural community is needed. The rural community is not isolated but part of a larger economic system that includes small rural hamlets (offering services to the rural farm families) as well as larger village communities with merchants and industrial production. The excavations at the Gifford Site have contributed dramatically to our understanding of 1830s life in the newly settled upland prairie region of Peoria County. Few contemporary sites have been investigated within the greater Peoria County region. Such investigations not only complement the documentary and/or archival record, but also help to determine the authenticity of, and allow a more critical review of, the historical record.

⁵¹ Priddy (2004:99) also equates the realism of photography—which was introduced in 1839—to the decline of the fancy aesthetic, which “now seemed amateurish by comparison, and woefully out of place.”



Figure 115. *The Squatters*, painted by George Caleb Bingham in 1850 (Shapiro 1993:89). Such is the perceived character of the early pioneer settler in Illinois.

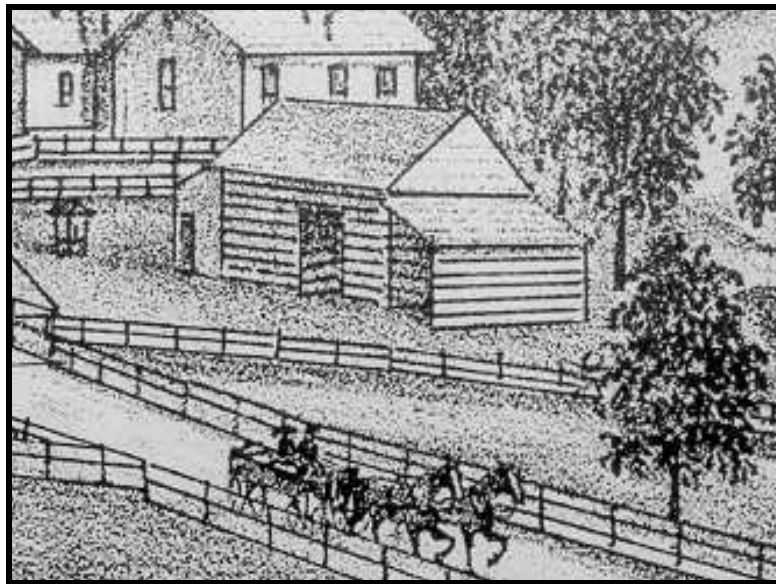
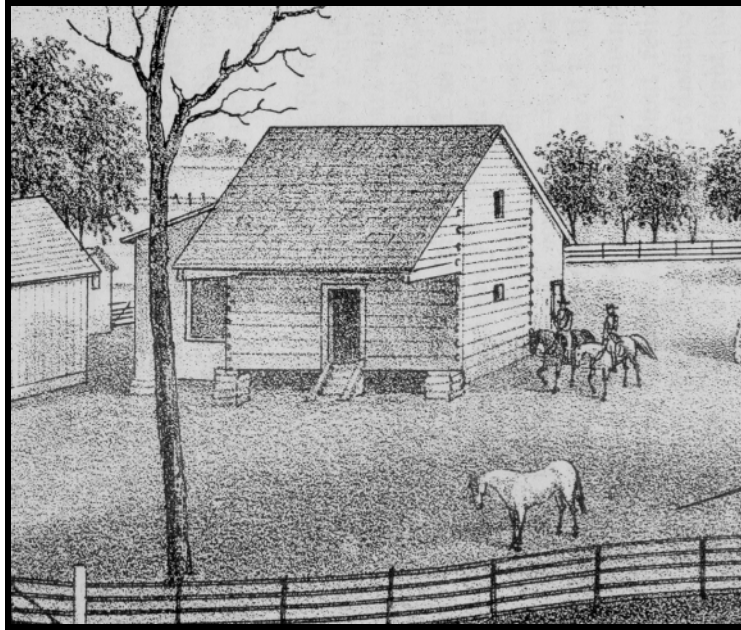


Figure 116. Two views of early log buildings illustrated in *The Combined History of Schuyler and Brown Counties, Illinois* (Brink 1882). The upper image is the log dwelling located on the Elias Clark farm (Section 33, Cooperstown Township, Brown County). The middle image is the log barn located on the Clark farm. Clark was born in Culpepper County, Virginia. He lived in Coshocton County, Ohio, and Edgar County, Illinois prior to immigrating to the Schuyler County region in 1850. In 1850, Clark settled “on new land” and apparently constructed this log dwelling and barn at that time (Brink 1882:327, 328-29). These simple log structures were typical of the smaller log buildings constructed by the less affluent families immigrating into west central Illinois.

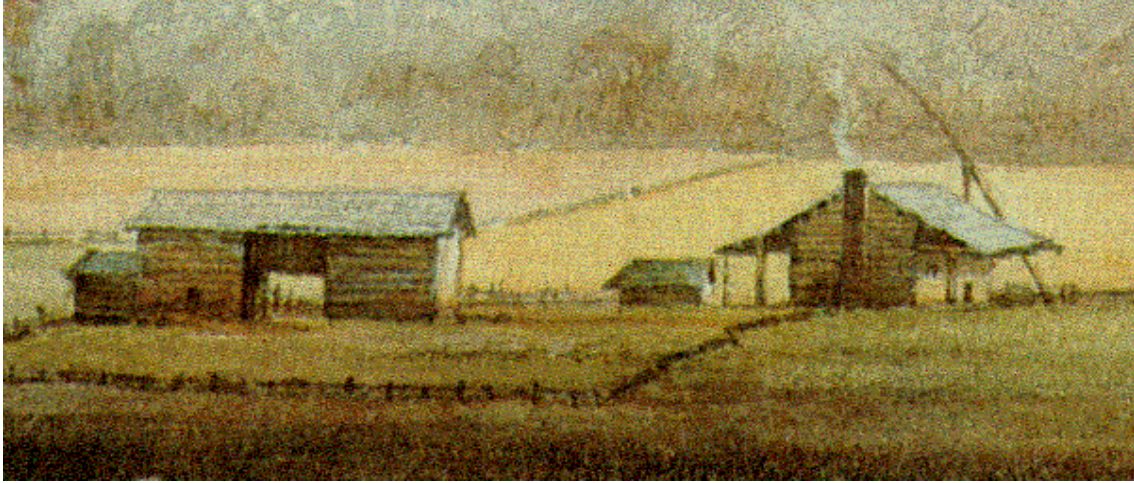


Figure 117. One of the more interesting views of an early prairie farm is Karl Bodmer's *View of a Farm on the Illinois Prairie*, which was painted in 1833. This is a detail of that painting (Madden 1974). Although this farm was located in southern Illinois probably near the Wabash community of New Harmony, it depicts a relatively isolated pioneer farmstead of the period and is representative of farmsteads throughout Illinois at that time. The house appears to represent a double pen, single or 1½-story, log structure with a pole roof and end chimney. It is unclear as to the type of materials used in the construction of the chimney and fireplace. Openings in the house are few in number, with only a door and possibly single window visible. Wide overhanging pent roofs protect the front and rear entrances. An extremely large well sweep indicates the presence of a dug well within the side or rear yard. The size of the well sweep suggests that the well was rather deep. A small gable-roofed outbuilding is located immediately to the rear of the house. The function of this building is unknown; it may have functioned as a smokehouse, storage shed, or even a covered exterior cellar. Farther removed from the house is a large log barn. The barn is a traditional English-style barn with a central breezeway. Another smaller outbuilding, also of log construction, is located immediately adjacent—or possible even attached to—the barn. A fence, possibly of rail construction, encloses the barnyard and the yard associated with the rear of the house. This fence probably functioned more to keep roaming animals out, than to keep farm animals in. Such was the character of an 1830s prairie farm complex. Clearly, the archaeological visibility of such farmsteads is very low, and the number of subsurface features expected with such a site is limited in number—particularly if such a site was occupied for a short number of years.



Figure 118. *Family Life on the Frontier*, painted by George Caleb Bingham sometime prior to 1845, and potentially depicting Bingham's childhood years in Franklin and Arrow Rock, Missouri (Shapiro 1993:8). Shapiro (1993:9) comments that "in Bingham's view, the frontier family and its domestic values were stabilizing forces in the West."



Figure 119. Detail from *Family Life on the Frontier*, painted by George Caleb Bingham sometime prior to 1845 (Shapiro 1993:8). Although Shapiro (1993:9) uses such terms as “wholesome rustic life” within a “rustic cottage”, this view contrasts sharply to the image of the lifeways associated with the *The Squatters* in the previous image (Figure 115).

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APPENDIX I

LOT PROVENIENCE THE GIFFORD SITE (11P751)

Phase I and II Work

<u>Lot Number</u>	<u>Provenience</u>
1	Controlled Surface Collection
2	Surface; Backhoe Trenching
3	Feature 1 (post/pier), scraped surface
4	Feature 2 (cellar), scraped surface
5	Feature 2 (cellar), test unit
6	Feature 3 (drain), scraped surface
7	Feature 3 (drain), test unit
8-10	unassigned

Phase III Work

<u>Lot Number</u>	<u>Provenience</u>
11	Surface, Mitigation
12	Feature 1, Level 1
13	Feature 2, scraped surface
14	Feature 2, NE $\frac{1}{4}$, Level 1
15	Feature 2, NE $\frac{1}{4}$, Level 2
16	Feature 2, NE $\frac{1}{4}$, Level 3
17	Feature 2, NE $\frac{1}{4}$, Level 4 (below plank floor)
18	Feature 2, SE $\frac{1}{4}$, Level 1
19	Feature 2, SE $\frac{1}{4}$, Level 2
20	Feature 2, SE $\frac{1}{4}$, Level 3
21	Feature 2, SE $\frac{1}{4}$, Level 4 (clean up)
22	Feature 2, SE $\frac{1}{4}$, Level 5 (upper floor)
23	Feature 2, SE $\frac{1}{4}$, Level 6 (beneath upper floor)
24	Feature 2, SE $\frac{1}{4}$, Level 7 (beneath middle floor)
25	Feature 2, SW $\frac{1}{4}$, Level 1
26	Feature 2, SW $\frac{1}{4}$, Level 2
27	Feature 2, SW $\frac{1}{4}$, Level 3
28	Feature 2, SW $\frac{1}{4}$, Level 4
29	Feature 2, SW $\frac{1}{4}$, Level 5
30	Feature 2, SW $\frac{1}{4}$, Level 6 (upper floor)
31	Feature 2, SW $\frac{1}{4}$, Level 7 (below upper floor)
32	Feature 2, SW $\frac{1}{4}$, Level 8 (below middle floor)
33	Feature 2, NW $\frac{1}{4}$, Level 1
34	Feature 2, NW $\frac{1}{4}$, Level 2
35	Feature 2, NW $\frac{1}{4}$, Level 3

36	Feature 2, NW¼, Level 4 (upper floor)
37	Feature 2, NW¼, Level 5 (below upper floor)
38	Feature 2, NW¼, Level 6 (beneath middle floor)
39	Feature 2, NW¼, Level 7 (lower floor)
40	Feature 2, Zone I
41	Feature 2, Zone II
42	Feature 2, Zone III
43	Feature 2, Zone IV, (above upper floor)
44	Feature 2, Zone V, (beneath upper floor)
45	Feature 3, scraped surface
46	Feature 3, Trench 1E, Level 1
47	Feature 3, Trench 1E, Level 2
48	Feature 3, Trench 1E, Level 3
49	Feature 3, Trench 1E, Level 4
50	Feature 3, Trench 1E, Level 5
51	Feature 3, Trench 2, Level 1
52	Feature 3, Trench 2, Level 2
53	Feature 3, Trench 2, Level 3
54	Feature 3, Trench 3, Level 1
55	Feature 3, Trench 3, Level 2
56	Feature 3, Trench 3, Level 3
57	Feature 3, Trench 4, Level 1
58	Feature 3, Trench 5, Level 1
59	Feature 3, Trench 5, Level 2
60	Feature 3, Trench 6, Level 1
61	Feature 3, Trench 7, Level 1
62	Feature 3, Trench 8, Level 1
63	Feature 3, Trench 9, Level 1
64	Feature 3, Trench 10, Level 1
65	Feature 6, scraped surface
66	Feature 6, Level 1

APPENDIX II

LOT INVENTORY

Lot 1

206 undecorated whiteware
1 undecorated whiteware (burned)
1 undecorated whiteware with backstamp
5 edge decorated (blue) whiteware
6 edge decorated (blue) whiteware (scalloped edge)
1 edge decorated (blue; embossed) whiteware
3 edge decorated (green) whiteware (scalloped edge)
1 edge decorated (blue) whiteware
3 transfer print (dark blue) pearlware
35 transfer print (blue) whiteware
3 transfer print (blue) whiteware (burned)
3 transfer print (flow blue) whiteware
3 transfer print (black) whiteware
1 transfer print (black, burned) whiteware
13 transfer print (purple) whiteware
9 transfer print (red) whiteware
10 transfer print (green) whiteware
3 transfer print (brown) whiteware (scalloped edge)
10 hand painted (monochrome blue) whiteware
3 hand painted (monochrome; green) whiteware
8 hand painted (polychrome) whiteware
3 annular decorated (brown and blue) whiteware
4 undecorated porcelain
4 redware
7 yellowware
64 salt glazed stoneware
1 hand painted (monochrome; green) salt glazed stoneware
4 undecorated yellow paste earthenware
7 dark green/black container glass
14 clear container glass
35 aqua window glass
6 aqua container glass
1 clear flat glass with etching
2 kaolin pipe stem/bowl
22 stone
9 limestone
4 sandstone
6 chert
19 chert flakes
597 brick
4 machine cut nail
1 unidentified cast iron
4 unidentified metal
1 cast iron ax (?)

- 2 ochre (yellow)
- 3 bone
- 1 bone (burned)
- 1 deer antler tine
- 1 bone utensil handle

Lot 2

- 2 undecorated pearlware
- 4 undecorated whiteware
- 1 blue transfer print whiteware
- 1 handpainted (monochrome blue) pearlware
- 2 salt glazed/Albany slipped stoneware
- 1 salt glazed/Albany slipped stoneware jar lug handle

Lot 3

- 4 handpainted (monochrome blue; two-tone) pearlware cup (London Urn shape) (MNV=1)
(Vessel 185)

Lot 4

- 3 undecorated pearlware
- 14 undecorated whiteware
- 2 annular decorated and slip-trailed (curvilinear design) whiteware bowl (MNV=1)
- 2 edge decorated (blue, slightly scalloped edge) whiteware plate (MNV=1)
- 2 edge decorated (green, scalloped edge) whiteware plate (MNV=1)
- 1 edge decorated (blue, scalloped edge) whiteware plate (MNV=1)
- 4 handpainted (monochrome blue) pearlware saucer (MNV=1)
- 4 handpainted (polychrome, brown stemmed floral) whiteware
- 1 handpainted (polychrome, brown stemmed floral) whiteware saucer
- 2 handpainted (polychrome, brown stemmed floral) whiteware small plate (MNV=1)
- 2 transfer printed (blue) whiteware cup (MNV=2)
- 1 transfer printed (dark blue) pearlware
- 1 transfer printed (black) whiteware plate
- 1 salt glazed/Albany slipped stoneware jar/bowl (burned)
- 1 salt glazed stoneware jar/bowl base
- 3 salt glazed/Albany slipped stoneware
- 2 aqua window glass
- 6 bone
- 1 iron buckle (harness buckle)
- 1 unidentified iron (iron scrap?)
- 4 machine cut nails
- 3 soft mud brick
- 4 lime mortar chinking

Lot 5

- 5 undecorated whiteware
- 2 handpainted (monochrome blue) pearlware saucer (?) (MNV=1)
- 2 transfer printed (dark blue) pearlware cup (MNV=1)
- 1 handpainted (polychrome) whiteware
- 3 handpainted (polychrome) pearlware (?) saucer (MNV=1)

- 1 handpainted (polychrome, red lined) pearlware cup (MNV=1)
- 1 handpainted (polychrome, black lined) whiteware saucer
- 1 transfer printed (purple) whiteware
- 2 transfer printed (blue) whiteware saucer (MNV=2)
- 1 transfer printed (green) whiteware
- 1 transfer printed (brown; "Asiatic Plants" pattern; William Ridgway) whiteware plate [plate (Vessel 74), same pattern in green](Vessel 50)
- 1 transfer printed (purple, scalloped edge) whiteware plate
- 2 undecorated soft paste porcelain saucer
- 1 aqua container glass
- 1 salt glazed stoneware bowl/jar base
- 1 undecorated yellowware
- 1 kaolin/ball clay pipe stem
- 8 aqua window glass
- 1 U-shaped iron (iron scrap?)
- 2 unidentified iron (iron scrap?)
- 3 machine cut nails
- 7 bone
- 4 lime mortar chinking
- 2 soft mud brick

Lot 6

- 1 edge decorated (blue, beaded edge) pearlware (?) serving bowl
- 4 undecorated whiteware
- 4 edge decorated (blue, scalloped edge) pearlware/whiteware plate (MNV=1)
- 1 edge decorated (blue, scalloped edge) pearlware/whiteware platter (MNV=1)
- 1 handpainted (polychrome) whiteware (?); burned
- 3 handpainted (polychrome) whiteware
- 1 handpainted (polychrome, black stemmed small floral) whiteware saucer
- 1 transfer printed (blue) whiteware cup (MNV=1)
- 3 transfer printed (blue; with backstamp "...No. 12..."; unknown maker) whiteware saucer [same pattern as cup (Vessel 68) and saucers (Vessels 39, 55, and 167)] (Vessel 191)
- 1 transfer printed (purple) whiteware saucer
- 2 handpainted (polychrome, black stemmed large floral) pearlware/whiteware saucer (MNV=1)
- 1 handpainted (polychrome, brown stemmed large floral) whiteware saucer
- 3 transfer printed (brown, scalloped edge; with partial backstamp; identified as "Asiatic Plants" pattern; William Ridgway) whiteware plate [plate (Vessel 74), same pattern in green] (Vessel 50)
- 1 transfer printed (black, with handpainted highlights) whiteware child's cup/mug (with letters "...LIZA.")
- 3 transfer printed (green and black, scalloped edge; with impressed "Liver Bird" mark; pattern identified as the "Rose Chintz" pattern produced by the Herculaneum Pottery, 1833-1836) whiteware plate (either Vessels 47 or Vessel 169)
- 1 transfer printed (green) with hand painted highlights (polychrome) (overglaze decorated) soft paste porcelain serving bowl
- 1 iron table spoon
- 1 forged iron nut
- 1 machine cut nail

- 1 aqua window glass
- 8 bone
- 1 soft mud brick
- 4 lime mortar chinking
- 1 small coal clinker
- 1 small piece coal

Lot 7

- 1 handpainted (polychrome, brown stemmed large floral) whiteware saucer
- 1 transfer printed (brown) whiteware
- 1 aqua window glass

Lots 8, 9 and 10 (Unassigned Lot Numbers)

Lot 11

- 3 machine cut nail fragments
- 1 unidentifiable iron curvilinear bar (chainlink?)
- 3 coal clinkers
- 1 iron washer (approximately 2 1/8" diameter)
- 3 bone
- 2 chert flakes
- 1 lead musket ball

Lot 12 (Unassigned Lot Number)

Lot 13

- 7 undecorated whiteware
- 1 Bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 30)
- 3 Small plate or saucer (whiteware, transfer printed, blue, unknown size, scalloped edge) [same pattern as cup (Vessel 68)] (Vessel 55)
- 2 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter) (Vessel 82)
- 3 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter (Vessel 83)
- 1 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 1 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter) (Vessel 102)
- 1 Cup (whiteware, painted, large floral, non-scalloped edge) (Vessel 131)
- 1 machine cut nail
- 1 horseshoe (broken)
- 1 bone

Lot 14

- 2 undecorated creamware
- 51 undecorated whiteware
- 2 undecorated pearlware
- 3 handpainted (monochrome; blue) pearlware

- 4 handpainted (polychrome; small floral) whiteware
- 1 glazed brick or melted ceramic (?)
- 4 transfer printed (blue) whiteware
- 1 transfer printed (green) whiteware
- 1 transfer printed (black) whiteware
- 2 transfer printed (dark blue) pearlware
- 3 redware (clear glaze)
- 1 redware (dark/black manganese glaze)
- 8 aqua glass containers
- 4 dark green/black glass containers
- 4 clear glass containers
- 1 kaolin pipe bowl
- 1 Vial (aqua, dip molded, round, approximately 1 3/4" diameter, pontiled, base only) (Vessel 1)
- 1 Vial (aqua, dip molded, round, approximately 7/8" diameter, pontiled, base only) (Vessel 2)
- 1 Wine bottle (dark green/ black, round, approximately 3-4" diameter, base only) (Vessel 3)
- 4 Jar (lead glazed earthenware or redware, 6-8" diameter mouth, with impressed "...SS..." in a cogwheel band) (Vessel 24)
- 20 Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 3/4" diameter mouth, 7 3/4" tall, everted lip) (Vessel 25)
- 1 Jar or bowl (salt glazed/Albany slipped, stoneware, burned) (Vessel 26)
- 4 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 29)
- 2 Bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 30)
- 1 Bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 31)
- 2 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim) (Vessel 32)
- 8 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 33)
- 2 Saucer (whiteware, transfer printed, blue; Ruins pattern; impressed "ADAMS"; approximate 6" diameter) [Furniss, Wagner and Wagner (1999:111)] (Vessel 37)
- 1 Cup (whiteware, transfer printed, blue, non-scalloped edge) (Vessel 38)
- 2 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 1 Serving vessel or bowl (whiteware, transfer printed, blue, unknown size) (Vessel 40)
- 2 Cup (whiteware, transfer printed, blue, non-scalloped edge) (Vessel 41)
- 1 Cup plate or specialized serving vessel (pearlware, transfer printed, dark blue, approximate 3" diameter, non-scalloped edge) (Vessel 42)
- 4 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD" mark; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK"; grapevine border design, 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Cup (pearlware, painted, monochrome blue, handleless [?], non-scalloped edge)(Vessel 44)
- 1 Saucer (pearlware, transfer printed, dark blue, unknown size) (Vessel 45)
- 4 Plate (whiteware, transfer printed, purple, 8-9" diameter, scalloped edge) (Vessel 46)
- 1 Plate (whiteware, transfer printed, green and black, 8 3/4" diameter, impressed "Liver Bird" mark) [Rose Chintz pattern manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 169)] (Vessel 47)

- 3 Cup (whiteware, transfer printed, black, scalloped edge) (Vessel 49)
- 2 Plate (whiteware, transfer printed, brown; backstamp "ASIA[TIC PLANTS]"; William Ridgeway; approximate 9" diameter) [plate (Vessel 74), same pattern in green] (Vessel 50)
- 4 Cup (whiteware, transfer printed, blue, non-scalloped edge; unidentified shell pattern) [same pattern as saucers (Vessels 39, 55, 167, 191); backstamp "NO. 12")] (Vessel 68)
- 3 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter (Vessel 83)
- 1 Plate (whiteware, edge decorated, blue, lightly scalloped edge, 6 ¼" diameter, impressed "ADAMS") (Vessel 85)
- 3 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown) (Vessel 86)
- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size (Vessel 87)
- 6 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter) (Vessel 88)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, small albeit unknown size) (Vessel 89)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter) (Vessel 90)
- 1 Plate (whiteware, edge decorated, green, scalloped edge, unknown size) (Vessel 91)
- 1 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted) (Vessel 92)
- 4 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape) (Vessel 103)
- 6 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 1 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter) (Vessel 108)
- 4 Bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 109)
- 3 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge) (Vessel 110)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 2 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 4 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 5 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "WOOD") [same pattern as saucer (Vessels 48) and cups (Vessels 72 and 184); Diamond Sunburst Border (Kowalski and Kowalski 1999:464)] (Vessel 183)
- 1 composite iron button (.66" diameter; fragment)
- 1 4-hole bone button (.65" diameter; fragment)
- 1 5-hole bone button (.62" diameter)
- 1 5-hole bone button (.43" diameter)
- 1 loop shank brass button (.51" diameter; decorated, "* ORANGE * LONDON *")
- 1 table knife (flat tanged with bone handle)
- 1 schist whetstone (well used)
- 1 melted lead
- 141 aqua window glass

- 93 machine cut nail fragments
- 1 machine cut nail (1 7/8" long)
- 2 machine cut nails (2 3/8" long)
- 3 machine cut nails (2 3/4" long)
- 1 machine cut nail (3 1/2" long)
- 1 horseshoe (5 1/2" x 5 1/2")
- 1 horseshoe (5" x 5")
- 1 iron buckle (1" x 1 1/2")
- 1 iron buckle (1 3/8" x 2")
- 1 iron mouth harp (broken)
- 1 unidentifiable iron
- 1 square iron (3/8" square x 4 1/2" long)
- 1 iron hook (?) or scissors-like handle (?)
- 1 round (1/4" diameter) iron rod (bent at ends)
- 1 iron rod (5/8" diameter; 1' 7" long; threaded end with forged wing nut)
- 1 iron spike (1" square x 1' 1" long) –possibly represents a tack spike for barn
- 2 unidentifiable iron
- 1 unidentifiable wrought iron—reminiscent of an “eye spike” (spike is 4 1/2" long and tapered; eye is banded and 1" tall, 1 3/4" in diameter)
- 6 straight pins (round heads)
- 1 brass rivet (?) (.37" diameter)
- 250 bone

Lot 15

- 1 handpainted (monochrome; blue) pearlware (burned)
- 1 handpainted (polychrome; large floral) whiteware
- 23 undecorated whiteware
- 2 transfer printed (red) whiteware
- 1 transfer printed (blue) whiteware
- 1 Vial (aqua, dip molded, round, approximately 7/8" diameter, pontiled, base only) (Vessel 2)
- 1 Vial (aqua, dip molded, round, 1 1/2" diameter, pontiled, fragile lipped) (Vessel 19)
- 1 Narrow-mouthed jar (clear/lead, round, approximate 3 1/2" diameter body, approximate 3" diameter mouth, 1 1/4" tall neck, unground interior, out-flared lip finish, rim only) (Vessel 20)
- 2 Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 3/4" diameter mouth, 7 3/4" tall, everted lip) (Vessel 25)
- 2 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 29)
- 2 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim) (Vessel 32)
- 4 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 33)
- 7 Saucer (whiteware, transfer printed, blue; Ruins pattern; impressed “ADAMS” mark; approximate 6" diameter) [Furness, Wagner and Wagner (1999:111)] (Vessel 37)
- 1 Plate (whiteware, transfer printed, brown, backstamp “ASIA[TIC PLANTS]”; William Ridgeway; approximate 9" diameter) [plate (Vessel 74), same pattern in green] (Vessel 50)
- 1 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews; London Urn shape, non-scalloped edge)[same pattern as saucer (Vessel 66)] (Vessel 52)

- 1 Pitcher (pearlware, transfer printed, dark blue, approximate quart size) (Vessel 62)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Cup (whiteware, transfer printed, blue, non-scalloped edge, unidentified shell pattern) [same pattern as saucers (Vessels 39, 55, 167 and 191); backstamp "NO. 12")] (Vessel 68)
- 1 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only) (Vessel 70)
- 1 Plate (whiteware, transfer printed, black, unknown size, scalloped edge; backstamp "PERSIAN / WR / OPAQUE CHINA"; William Ridgeway) (Vessel 71)
- 3 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; Diamond Sunburst Border) [same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184); impressed "WOOD" mark] (Vessel 72)
- 1 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter) (Vessel 82)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter) (Vessel 84)
- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter) (Vessel 94)
- 1 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape) (Vessel 105)
- 1 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size) (Vessel 106)
- 1 Bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 109)
- 1 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge) (Vessel 110)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 2 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape) (Vessel 116)
- 2 5-hole bone buttons (.62" diameter)
- 1 1-hole bone button (.40" diameter)
- 1 brass loop shank button (.39" diameter)
- 1 brass loop shank button (concave shaped; .68" diameter; "** WARRANTED * / DOUBLE GILT **")
- 5 aqua container glass
- 3 clear container glass
- 54 aqua window glass
- 51 machine cut nail fragments
- 1 forged (?) nail (3 1/2" long)
- 1 forged nail (2 1/4" long)
- 2 sheet iron
- 1 iron rod (3 1/2" long; bent; "eye" at end; 3/8" stock)
- 1 iron screw driver (?; badly deteriorated)
- 5 straight pins (round heads)
- 1 strap hinge (?) leaf (?)
- 1 bone corn shucking tool (3 3/4" long)
- 312 bone

Lot 16

- 1 handpainted (polychrome) whiteware
- 4 undecorated whiteware
- 1 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 2 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK "; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews; London Urn shape, non-scalloped edge)[same pattern as saucer (Vessel 66)] (Vessel 52)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge) (Vessel 110)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 5-hole bone button (.58" diameter)
- 1 melted lead (sprue)
- 6 aqua window glass
- 12 machine cut nail fragments
- 50 bone

Lot 17

- 1 handpainted (polychrome, large floral) whiteware
- 1 transfer printed (purple) whiteware
- 1 transfer printed (blue) whiteware
- 1 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 29)
- 1 Bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 30)
- 1 Cup (whiteware, transfer printed, purple, Double Curve shape, non-scalloped edge; Arab pattern; J. and J. Jackson) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)
- 1 Plate (whiteware, transfer printed, green, unknown size, scalloped edge, backstamp "ASIATIC PLANTS"; William Ridgway; same pattern as plate (Vessel 50) only in brown] (Vessel 74)
- 1 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size) (Vessel 106)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 3 sheet metal containers
- 28 machine cut nail fragments
- 3 unidentifiable iron
- 1 large iron spike (3/4" stock, 7" long)
- 1 bifacial projectile point (heat treated Burlington chert; 34 mm. long)
- 4 bone

Lot 18

- 2 edge decorated (blue) whiteware
- 1 edge decorated (green) whiteware
- 2 transfer printed (green) whiteware
- 1 transfer printed (dark blue) pearlware
- 4 transfer printed (blue) whiteware
- 5 transfer printed (red) whiteware
- 4 transfer printed (black) whiteware
- 6 undecorated whiteware
- 1 undecorated whiteware cup base (impressed “[SAM^L] ALCOCK / ...[COBRI]DGE”)
(Vessel 192)
- 13 handpainted (monochrome, blue) pearlware
- 1 transfer printed (dark blue) pearlware (burned)
- 3 handpainted (polychrome; small floral) whiteware
- 1 handpainted (black lined) whiteware
- 1 undecorated pearlware
- 1 Tumbler (lead glass, round, 3” diameter, 1” high by 3/8” wide round flutes along base, base
fragment only) (Vessel 5)
- 1 Vial (aqua, round, dip molded, 7/8” diameter, pontiled, base only)(Vessel 13)
- 10 Jar (lead glazed earthenware or redware, 6-8” diameter mouth, with impressed “...SS...” in
a cogglewheel band) (Vessel 24)
- 2 Jar or bowl (salt glazed/Albany slipped, stoneware, burned) (Vessel 26)
- 6 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate
6-6 1/2” diameter rim) (Vessel 29)
- 1 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background;
London Urn Shape, approximate 6-6 1/2” diameter rim) (Vessel 33)
- 5 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp “NO. 12”,
unidentified shell) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)]
(Vessel 39)
- 1 Saucer (pearlware, transfer printed, dark blue, unknown size) (Vessel 45)
- 1 Plate (whiteware, transfer printed, purple, 8-9” diameter, scalloped edge) (Vessel 46)
- 1 Saucer (whiteware, transfer printed, green, approximate 6” diameter, lightly scalloped edge;
Diamond Sunburst Border; impressed “Wood”) [same pattern as saucer (Vessel 183) and
cups (Vessels 72 and 184); Kowalski and Kowalski 1999:464] (Vessel 48)
- 1 Plate (whiteware, transfer printed, brown; backstamp “ASIA[TIC PLANTS]”; William
Ridgeway; approximate 9” diameter) [plate (Vessel 74), same pattern in green] (Vessel 50)
- 1 Cup (whiteware, transfer printed, red and green, double curve shape, scalloped edge;
Palestine pattern; William Adams and Sons) (Vessel 51)
- 2 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern;
Clews; London Urn shape, non-scalloped edge) [same pattern as saucer (Vessel 66)]
(Vessel 52)
- 1 Saucer (whiteware, transfer printed, red, unknown size, scalloped edge; backstamp “[TH]E
COTTAGE / GIRL); Baker, Bevans and Irwin) [same pattern as cup (Vessel 76)] (Vessel
57)
- 1 Saucer (whiteware, transfer printed, purple, approximate 6” diameter, non-scalloped edge,
backstamp “ARAB / WARRANTED / JACKSONS”) [same pattern as cup (Vessel 73) and
saucer (Vessel 180)] (Vessel 58)
- 1 Pitcher (pearlware, transfer printed, dark blue, approximate quart size) (Vessel 62)

- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 4 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size, Picturesque Views series, Hudson, Hudson River; Clews) [Vessel 61, same series, different view, in black] (Vessel 65)
- 1 Saucer (whiteware, transfer printed, blue, unknown size and edge design) [same pattern as cup (Vessel 41)] (Vessel 67)
- 1 Cup (whiteware, transfer printed, purple, Double Curve shape, non-scalloped edge; Arab pattern; J. and J. Jackson) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter) (Vessel 88)
- 1 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted) (Vessel 92)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, 8 ¾" diameter) (Vessel 96)
- 32 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape) (Vessel 103)
- 4 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 3 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter) (Vessel 108)
- 3 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge) (Vessel 110)
- 4 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter) (Vessel 112)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)] (Vessel 119)
- 1 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1 ¼" deep, unidentified impressed "propeller" mark on base) (Vessel 120)
- 2 Saucer (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter) (Vessel 121)
- 3 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 2 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)
- 7 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?) (Vessel 140)
- 1 kaolin pipe stem
- 1 clothing "clasp"
- 1 3-piece brass (?) button (.55" diameter)
- 1 cloth covered metal (?) button (.39" diameter)
- 1 5-hole bone button (.62" diameter)
- 1 4-hole shell button (.38" diameter)
- 1 brass loop shank button (.52" diameter; reverse "IMPERIAL STANDARD" ?)
- 4 clear container glass
- 2 dark green/ black container glass
- 1 aqua container glass

- 58 aqua window glass
- 78 machine cut nail fragments
- 1 machine cut nail (2 7/8" long)
- 1 machine cut nail (1 3/8" long)
- 6 machine cut nails (1 1/8" long)
- 1 forged nail fragment
- 1 forged iron nut (1 1/4" square)
- 1 iron "ring" (chain link?)
- 1 unidentifiable sheet iron (small fragment)
- 2 pewter utensil handles
- 8 straight pins (round heads)
- 1 charcoal/ wood sample
- 6 plaster/ chinking
- 208 bone

Lot 19

- 1 undecorated pearlware
- 1 undecorated whiteware (burned)
- 2 undecorated whiteware
- 3 handpainted (polychrome; small floral) whiteware
- 3 handpainted (monochrome blue) pearlware
- 1 edge decorated (blue) whiteware
- 2 transfer printed (red) whiteware
- 5 transfer printed (green) white ware
- 2 transfer printed (blue) whiteware
- 1 undecorated yellowware
- 14 undecorated whiteware
- 1 chert flake
- 1 Narrow-mouthed jar (clear/lead, round, approximate 3 1/2" diameter body, approximate 3" diameter mouth, 1 1/4" tall neck, unground interior, out-flared lip finish, rim only) (Vessel 20)
- 1 Serving bowl (clear/lead, Lacy-style, pressed, plain edge, "Comet"-like pattern, approximately 5-7" diameter, shallow) (Vessel 21)
- 4 Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 3/4" diameter mouth, 7 3/4" tall, everted lip) (Vessel 25)
- 1 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 29)
- 1 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size) (Vessel 36)
- 1 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern) [cup (Vessel 68) and saucers (Vessels 55, 167, and 191) with same pattern] (Vessel 39)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue, impressed "WOOD", backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK", grapevine border design, 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Plate (whiteware, transfer printed, purple, 8-9" diameter, scalloped edge) (Vessel 46)
- 1 Plate (whiteware, transfer printed, brown, backstamp "ASIAT[IC PLANTS]", approximate 9" diameter); William Ridgeway (Vessel 50)

- 1 Cup (whiteware, transfer printed, red and green, double curve shape, scalloped edge, identified as Palestine pattern); Adams and Sons (Vessel 51)
- 1 Cup (pearlware, transfer printed, dark blue, handleless?, American Eagle on Urn pattern; Clews; London Urn shape, non-scalloped edge) [same pattern as saucer (Vessel 66)] (Vessel 52)
- 1 Small plate or saucer (whiteware, transfer printed, blue, unknown size, non-scalloped edge; backstamp No. 12; unknown maker) [same pattern as cup (Vessel 68) and saucers (Vessels 39, 167, and 191)] (Vessel 55)
- 3 Pitcher (pearlware, transfer printed, dark blue, approximate quart size) (Vessel 62)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size, identified as "Picturesque Views" series, scene "Hudson, Hudson River"; J. and R. Clews [plate (Vessel 61), same series, different scene, in black print] (Vessel 65)
- 1 Saucer (pearlware, transfer printed, dark blue, approximate 6" diameter, non-scalloped edge; American Eagle on Urn; Clews) [same pattern as cup (Vessel 52)] (Vessel 66)
- 1 Cup (whiteware, transfer printed, blue, non-scalloped edge, unidentified shell pattern; unknown maker) [same pattern as saucers (Vessels 39, 55, 167, and 191) some with backstamp "NO. 12"] (Vessel 68)
- 2 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only) (Vessel 70)
- 1 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; Diamond Sunburst Border; maker, Wood) [same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184)] (Vessel 72)
- 1 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter) (Vessel 99)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter) (Vessel 104)
- 5 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 3 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter) Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter) (Vessel 108)
- 1 Bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 109)
- 4 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1 ¼" deep, unidentified impressed "propeller" mark on base) (Vessel 120)
- 1 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size) (Vessel 123)
- 1 Cup (whiteware, painted, large floral, non-scalloped edge) (Vessel 131)
- 2 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)

- 2 Cup (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge) [same pattern as cup (Vessel 72) and saucers (Vessels 48 and 183); Diamond Sunburst Border; maker, Wood (Kowalski and Kowalski 1999:464)] (Vessel 184)
- 1 5-hole bone button (.66" diameter)
- 1 brass loop shank button (.44" diameter) (illegible writing on interior)
- 1 brass loop shank button (.63" diameter) ("WARR^D [RICH?] ORANGE COL^R")
- 1 brass loop shank button (.73" diameter) ("EXTRA RICH TREBLE GILT")
- 1 3-piece metal button (.72" diameter)
- 1 bent and broken brass clothing "stay" [see Lot 34]
- 107 aqua window glass
- 2 aqua container glass (melted)
- 1 aqua container glass
- 5 clear container glass
- 2 dark green/ black container glass
- 45 machine cut nail fragments
- 1 machine cut nail (3½" long)
- 2 machine cut nails (2 7/8" long)
- 1 machine cut nail (2¾" long)
- 1 machine cut nail (2¼" long)
- 1 machine cut nail (½" long)
- 7 straight pins (round heads)
- 1 cast iron scissors (6" long)
- 1 cast iron scissors (?) handle
- 1 cast iron hook (?)
- 2 scrap iron
- 1 pewter spoon bowl
- 2 pewter spoon handles
- 2 percussion caps
- 2 clay marbles (.70" diameter)
- 1 melted lead
- 1 charcoal (corn cob)
- 1 plaster/ chinking sample
- 1 worked bone (turned and carved) knob or handle with interior threads
- 189 bone

Lot 20

- 1 undecorated whiteware (burned)
- 1 transfer printed (purple) whiteware
- 1 transfer printed (green) whiteware
- 1 transfer printed (blue) whiteware
- 1 annular decorated whiteware
- 1 Narrow-mouthed jar (clear/lead, round, approximate 3 ½" diameter body, approximate 3" diameter mouth, 1 ¼" tall neck, unground interior, out-flared lip finish, rim only) (Vessel 20)
- 1 Tumbler (clear/ lead glass, fluted, molded, rim only) (Vessel 22)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design) (Vessel 53)
- 1 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size) (Vessel 81)

- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge)(Vessel 111)
- 1 Cup (white ware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)] (Vessel 119)
- 2 Cup (white ware, transfer printed, blue, London Urn shape, non-scalloped edge) [same pattern as bowl (Vessel 54) and Saucers (Vessels 59 and 182)] (Vessel 181)
- 2 Saucer (white ware, transfer printed, blue, non-scalloped edge) [same pattern as bowl (Vessel 54), saucer (Vessel 59), and Cup (Vessel 181)] (Vessel 182)
- 5 aqua window glass
- 16 machine cut nail fragments
- 1 unidentifiable cast iron (kettle leg or bolt)
- 1 large iron wagon tongue (?) reinforcing band (banding iron) (3" wide by 3¾" x 4½"; attached with multiple nails)
- 2 pieces sandstone
- 22 bone

Lot 21

- 1 undecorated white ware
- 1 Saucer (white ware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 1 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews; London Urn shape, non-scalloped edge) [same pattern as saucer (Vessel 66)] (Vessel 52)
- 3 Saucer (white ware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (vessel 180)] (Vessel 58)
- 1 Plate (white ware, transfer printed, black, unknown size, scalloped edge, backstamp "PERSIAN / WR / OPAQUE CHINA"; William Ridgway) (Vessel 71)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Lid ? (white ware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares) (Vessel 125)
- 1 Mug or tankard (white ware, annular decorated) (Vessel 142)
- 1 brass loop shank button (.85" diameter)
- 1 flat-tined knife handle (with antler)
- 1 sheet metal container
- 4 machine cut nail fragments
- 2 bone

Lot 22

- 1 undecorated white ware
- 1 Cup (white ware, transfer printed, purple, double curve shape, non-scalloped edge, identified as Arab pattern; J. and J. Jackson) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)

Lot 23

- 1 undecorated white ware
- 1 transfer printed (blue) white ware

- 2 handpainted (polychrome) whiteware
- 1 Saucer (whiteware, transfer printed, red, unknown size, scalloped edge, backstamp "[TH]E COTTAGE / GIRL" [attributed to Baker, Bevans and Irwin; same pattern as cup (Vessel 76)] (Vessel 57)
- 1 Cup (whiteware, transfer printed, purple, double curve shape, non-scalloped edge, identified as Arab pattern; J. and J. Jackson) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)
- 1 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter) (Vessel 94)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, 8 ¾" diameter) (Vessel 96)
- 3 kaolin pipe bowl
- 3 kaolin pipe stem (embossed decoration with "A. / H" or "H. / A.")
- 1 brass thimble
- 1 leaf-shaped bifacial knife (.48mm long; Burlington chert)
- 3 aqua window glass
- 22 machine cut nail fragments
- 5 bone

Lot 24

- 2 transfer printed (red) whiteware
- 1 transfer printed (blue) whiteware
- 1 hand-painted (monochrome blue) pearlware (burned)
- 2 aqua window glass
- 1 Plate (whiteware, transfer printed, purple, 8-9" diameter, scalloped edge) (Vessel 46)
- 1 Cup (whiteware, transfer printed, red, handlesless ?, scalloped edge, double curve shape with outflaring rim) [same pattern as saucer (Vessel 57), identified as "[TH]E COTTAGE / GIRL", attributed to Baker, Bevans and Irwin] (Vessel 76)
- 1 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge) (Vessel 110)
- 1 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)] (Vessel 119)
- 1 Mug or tankard (whiteware, annular decorated) (Vessel 142)
- 7 machine cut nail fragments
- 2 bone

Lot 25

- 1 undecorated whiteware
- 2 edge decorated (green) whiteware
- 1 redware (dark/black manganese glaze)
- 6 handpainted (polychrome & small floral) whiteware
- 3 handpainted (monochrome blue) pearlware
- 3 undecorated creamware
- 2 transfer printed (red) whiteware
- 15 undecorated whiteware
- 13 aqua container glass
- 1 clear container glass
- 7 aqua window glass (?; melted)
- 4 Vial (aqua, dip molded, round, approximately 7/8" diameter, pontiled, base only) (Vessel 2)
- 1 Tumbler (lead glass, 11-sided/ fluted, 2½" diameter base, ground panels, ground pontil scar, fire polished rim?) (Vessel 4)

- 3 Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only)(Vessel 5)
- 1 Vial (aqua, round, 1 3/8" diameter, dip molded, pontiled, base only) (Vessel 6)
- 5 Watch face (?) (clear glass, round, doned, 1 7/8" diameter, 3/8" tall, beveled and ground edge) (Vessel 7)
- 2 Bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 31)
- 1 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 33)
- 1 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 1/4" tall) (Vessel 35)
- 1 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size) (Vessel 36)
- 1 Cup (whiteware, transfer printed, black, scalloped edge) (Vessel 49)
- 2 Plate (whiteware, transfer printed, brown, approximate 9" diameter; backstamp "ASIAT[IC PLANTS]"; William Ridgeway) [plate (Vessel 74), same pattern in green] (Vessel 50)
- 1 Small plate or saucer (whiteware, transfer printed, black, unknown size and edge design) (Vessel 56)
- 1 Saucer (whiteware, transfer printed, red, unknown size, scalloped edge, backstamp "[TH]E COTTAGE / GIRL"; attributed to Baker, Bevans and Irwin) [same pattern as cup (Vessel 76)] (Vessel 57)
- 1 Saucer (whiteware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 2 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 1 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape) (Vessel 103)
- 1 Bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 109)
- 1 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge) (Vessel 110)
- 5 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter) (Vessel 112)
- 3 (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 2 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar] (Vessel 137)
- 2 Cup (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge) [same pattern as cup (Vessel 72) and saucers (Vessel 48 and 183); Diamond Sunburst Border pattern; Wood, maker (Kowalsky and Kowalsky 1999:464)] (Vessel 184)
- 1 4-hole shell button (.37" diameter)
- 1 "eye" (hook and eye fastener)
- 1 brass loop 3-hole button (.81" diameter; illegible writing on reverse)
- 1 brass loop shank button (.72" diameter; embossed "RICH GOLD COLOUR" on reverse)

- 1 brass loop shank button (.54" diameter; floral decoration on front; embossed reverse illegible)
- 1 length chain (approximately 1 1/4" long by 3/4" long links; 12" long)
- 1 curry comb
- 1 brass tack head "cover" (.44" diameter)
- 90 aqua window glass
- 67 sheet metal containers
- 60 machine cut nail fragments
- 1 machine cut nail (3 5/8" long)
- 3 machine cut nails (2 7/8" long)
- 3 machine cut nails (2 1/4" long)
- 3 machine cut nails (2 1/8" long)
- 1 machine cut nail (2" long)
- 1 iron oval "tack" (5/8" x 7/8")
- 1 iron clasp
- 4 straight pins (round head)
- 2 copper percussion caps (expended)
- 1 piece iron wire (?)
- 1 tapered iron scrap
- 1 forged iron nut
- 1 flat head wood screw (unknown length; broken tip)
- 1 unidentifiable green/ cuprous metal
- 1 cast iron "run" (from Dutch over lid approximately 12-14" diameter)
- 1 iron whiffletree "trimming" (Spivey 1981:23)
- 1 writing slate
- 1 slate pencil
- 1 large piece plaster (rived lathe impressions?)
- 1 soft mud brick sample (heavily burned surfaces)
- 2 plaster (whitewashed)
- 1 bone lice comb (1 5/8" x 1 5/8")
- 77 bone

Lot 26

- 2 transfer printed (red) whiteware
- 2 transfer printed (blue) whiteware
- 9 undecorated whiteware
- 1 undecorated whiteware (burned; saucer)
- 1 Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only) (Vessel 5)
- 1 Stemware (clear/lead glass, base fragment only, approximately 2-2 1/2" diameter base) (Vessel 17)
- 2 Jar or bowl (lead glazed earthenware or redware, base only, exterior fire-blackened) (Vessel 27)
- 1 Cup (whiteware, transfer printed, black, scalloped edge) (Vessel 49)
- 2 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)

- 1 Plate (whiteware, transfer printed, black, scalloped edge, backstamp "PICTUR[ESQUE VI]EWS /..."; identified as West Point, Hudson River, from the Picturesque Views series of Clews) [platter (Vessel 65) same series, different scene, in purple print] (Vessel 61)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Saucer (pearlware, transfer printed, dark blue, approximate 6" diameter, non-scalloped edge) [same pattern, American Eagle on Urn (J. and R. Clews), as cup (Vessel 52)] (Vessel 66)
- 1 Serving vessel (whiteware, transfer printed, red, shouldered to receive lid, unknown size) [potentially tureen or tea pot (Vessel 80)]
- 2 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 3 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 3 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar] (Vessel 137)
- 1 4-hole shell button (.33" diameter)
- 1 brass loop shank button (.62" diameter; "WARR^D RICH ORANGE COL^R")
- 2 brass loop shank buttons (.68" diameter; "DOUBLE GILT NO. 2"; slight concave shape)
- 1 brass loop shank button (.68" concave shape; "* WARRANTED * / DOUBLE GILT")
- 1 4-hole bone button (.66" diameter)
- 2 aqua container glass (melted)
- 5 aqua container glass
- 46 aqua window glass
- 31 sheet metal containers
- 40 machine cut nail fragments
- 1 machine cut nail (2¾" long)
- 2 machine cut nails (2½" long)
- 1 machine cut nail (1½" long)
- 2 forged nails (1¾" long)
- 1 large iron kettle/ pail bail (triangular)
- 2 iron buckles (1" x 1 3/8")
- 11 straight pins (round heads)
- 1 iron mouth harp (broken)
- 1 slate writing pencil
- 1 plaster sample (whitewashed)
- 46 bone

Lot 27

- 1 edge decorated (blue) whiteware
- 3 undecorated whiteware
- 1 transfer printed (dark blue) pearlware
- 1 handpainted (polychrome) whiteware
- 2 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 33)
- 1 Bowl (whiteware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 34)

- 1 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern; unknown maker) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 1 Plate (whiteware, transfer printed, brown, approximate 9" diameter; backstamp "ASIATIC PLANTS"; William Ridgeway) [plate (Vessel 74), same pattern in green print] (Vessel 50)
- 1 Cup (whiteware, transfer printed, red and green, double curve shape, scalloped edge; Palestine pattern; William Adams and Sons) (Vessel 51)
- 1 Cup (whiteware, transfer printed, blue, scalloped edge, double curve shape; Caledonia pattern; William Adams and Sons) (Vessel 60)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter) (Vessel 104)
- 1 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 1 Saucer (whiteware, painted, polychrome, large floral, unknown size and edge design) (Vessel 108)
- 1 bone lice comb (2 5/8" x 1 5/8")
- 1 bone lice comb (unknown size)
- 1 5-hole bone button (.60" diameter)
- 4 aqua container glass
- 1 resist painted aqua glass (clock?)
- 4 aqua window glass
- 30 sheet metal containers
- 2 machine cut nails (2" long)
- 2 machine cut nails (1 7/8" long)
- 1 machine cut nail (1 1/8" long)
- 5 straight pins (round heads)
- 1 large iron rivet (?) (4" long, 3/8" round stock, 1 1/4" wide "head")
- 1 iron chain (5 links; each link 1" x 2 1/2" in size)
- 1 plaster sample (whitewashed)
- 34 bone

Lot 28

- 1 transfer printed (blue) whiteware
- 1 undecorated whiteware
- 1 handpainted (monochrome blue) pearlware
- 2 handpainted (polychrome) whiteware
- 1 handpainted (blacklined) whiteware
- 1 undecorated soft paste porcelain
- 1 aqua container glass
- 1 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK/"; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Cup (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge) [same pattern as saucers (Vessels 48 and 183) and cup (Vessel 72); Diamond Sunburst Border; Wood, maker (Kowalski and Kowalski 1999:464)] (Vessel 184)

- 1 Plate (whiteware, transfer printed, brown, approximate 9" diameter; backstamp "ASIATIC PLANTS"; William Ridgeway) [plate (Vessel 74), same pattern in green print] (Vessel 50)
- 1 Cup (whiteware, transfer printed, red and green, double curve shape, scalloped edge; Palestine pattern; William Adams and Sons) (Vessel 51)
- 1 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter) (Vessel 99)
- 1 5-hole bone button (.62" diameter; fragment)
- 1 pewter loop shank button (.65" diameter; convex)
- 1 lead musket ball (.50" diameter; flattened on one side)
- 1 brass loop shank button (.78" diameter; stylized eagle with "E. PLURIBUS UNUM" on reverse) [See Johnson 1948-military button?]
- 1 pewter (utensil handle fragment?)
- 1 brass furniture handle "pull"
- 10 aqua window glass
- 4 machine cut nail fragments
- 3 straight pins (round heads)
- 1 unidentifiable iron rod (?)
- 1 plaster fragment (brown coat with whitewashed surface)
- 1 surface flake tool (multiple work edges)
- 17 bone

Lot 29

- 1 transfer printed (red) whiteware
- 1 handpainted (polychrome; small floral) whiteware
- 1 undecorated whiteware
- 1 undecorated beaded handle [chamber pot or mug?] whiteware
- 1 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 1/4" tall) (Vessel 35)
- 1 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 2 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK"; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 3 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews; London Urn shape, non-scalloped edge) (Vessel 52)
- 2 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design) (Vessel 53)
- 3 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 3 Small plate or saucer (whiteware, transfer printed, blue, unknown size, scalloped edge) [same pattern as cup (Vessel 68) and saucers (Vessels 39, 167, and 191)] (Vessel 55)
- 1 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape)(Vessel 103)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter) (Vessel 104)

- 1 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)
- 3 aqua container glass
- 1 clear container glass
- 2 aqua window glass
- 19 machine cut nail fragments
- 2 straight pins (round heads)
- 2 unidentifiable iron
- 14 bone

Lot 30

- 1 transfer printed (red) whiteware
- 1 undecorated whiteware
- 1 Cup (whiteware, transfer printed, blue, non-scalloped edge) (Vessel 41)
- 2 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 2 Saucer (whiteware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size) (Vessel 81)
- 5 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 2 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 5-hole bone button (.62" diameter)
- 1 straight pin
- 5 machine cut nail fragments
- 5 bone

Lot 31

- 2 handpainted (monochrome blue) pearlware
- 1 handpainted (polychrome; large floral) whiteware
- 1 yellowware elbow pipe (bowl only)
- 2 whiteware (burned)
- 1 undecorated whiteware
- 1 Plate (whiteware, transfer printed, purple, 8-9" diameter, scalloped edge) (Vessel 46)
- 2 Cup (whiteware, transfer printed, purple, double curve shape, non-scalloped edge; Arab pattern) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)
- 1 Serving Vessel Lid (pearlware, transfer printed, dark blue, knob only) (Vessel 75)
- 2 Cup (whiteware, transfer printed, red, handlesless ?, scalloped edge, double curve shape with outflaring rim) [same pattern as saucer (Vessel 57), "[TH]E COTTAGE / GIRL"; Baker, Bevans and Irwin] (Vessel 76)
- 2 Cup (whiteware, transfer printed, blue, non-scalloped edge, handlesless?, London Urn Shape) (Vessel 77)
- 1 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted) (Vessel 92)
- 16 Plate (whiteware, edge decorated, blue, scalloped edge, 8 ¾" diameter) (Vessel 96)

- 1 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter) (Vessel 99)
- 5 blue faceted beads (.25-.26" diameter; light blue interior)
- 1 amber round bead (.28-.29" diameter)
- 1 green round bead (.28-.29" diameter)
- 9 machine cut nail fragments
- 2 identifiable iron
- 1 lead shot (.13" diameter)
- 1 bone toothbrush
- 12 bone

Lot 32

- 1 undecorated whiteware
- 1 transfer print (red) whiteware
- 1 Serving bowl (clear/lead, Lacy-style, pressed, plain edge, "Comet"-like pattern, approximately 5-7" diameter, shallow) (Vessel 21)
- 2 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size) (Vessel 130)
- 1 bone

Lot 33

- 4 undecorated whiteware
- 15 handpainted (polychrome; small floral) whiteware
- 3 handpainted (monochrome blue) pearlware
- 1 transfer printed (red) whiteware (burned)
- 1 handpainted (polychrome; small floral) whiteware (burned)
- 4 transfer printed (dark blue) pearlware (burned)
- 1 transfer printed (green) whiteware (burned)
- 1 salt glazed stoneware (base)
- 5 transfer printed (blue) whiteware
- 2 transfer printed (dark blue) pearlware
- 28 undecorated whiteware
- 5 transfer printed (red) whiteware
- 13 aqua container glass
- 1 kaolin pipe stem
- 251 aqua window glass
- 4 Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only) (Vessel 5)
- 1 Vial (aqua, round, 7/8" diameter, dip molded, pontiled, base only) (Vessel 8)
- 1 Vial (aqua, round, 7/8" diameter, dip molded, pontiled, base only) (Vessel 9)
- 1 Vial (aqua, round, 5/8" diameter, dip molded, pontiled, base only) (Vessel 10)
- 1 Whiskey flask (aqua, pattern molded, shoulder only) (Vessel 11)
- 1 Scent or Cologne bottle (clear/lead glass, pattern molded, identified as Pocahontas pattern, body only) (Vessel 12)
- 3 Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 3/4" diameter mouth, 7 3/4" tall, everted lip) (Vessel 25)
- 1 Bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 30)

- 2 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim) (Vessel 32)
- 2 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 33)
- 1 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 1/4" tall) (Vessel 35)
- 6 Saucer (whiteware, transfer printed, blue, non-scalloped edge, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 1 Cup (pearlware, painted, monochrome blue, handleless [?], non-scalloped edge)(Vessel 44)
- 1 Plate (whiteware, transfer printed, green and black, 8 3/4" diameter, impressed Liver Bird mark) [Rose Chintz pattern manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 169)] (Vessel 47)
- 1 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "Wood") [Diamond Sunburst Border; Wood, maker (Kowalsky and Kowalsky 1999:464); same pattern as cups (Vessels 72 and 184) and saucer (Vessels 183)] (Vessel 48)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design) (Vessel 53)
- 1 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 1 Saucer (whiteware, transfer printed, blue, unknown edge design and size) [same pattern as cup (vessel 181), saucer (Vessel 182), and bowl (Vessel 54)] (Vessel 59)
- 1 Cup (whiteware, transfer printed, blue, scalloped edge, double curve shape; Caledonia pattern; William Adams and Sons, maker) (Vessel 60)
- 1 Plate (whiteware, transfer printed, black, scalloped edge, unknown size; backstamp "PICTUR[ESQUE VI]EWS /..."; scene identified as West Point, Hudson River of Clews' Picturesque Views series) [platter (Vessel 65), different scene, same series, in purple print] (Vessel 61)
- 1 Pitcher (pearlware, transfer printed, dark blue, approximate quart size) (Vessel 62)
- 2 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge) (Vessel 64)
- 6 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size, identified as Hudson, Hudson River, Picturesque Views series of Clews) [plate (Vessel 61), different scene, same series, in black print] (Vessel 65)
- 9 Saucer (pearlware, transfer printed, dark blue, approximate 6" diameter, non-scalloped edge; American Eagle on Urn; Clews, maker) [same pattern as cup (Vessel 52)] (Vessel 66)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter (Vessel 83)
- 1 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 1 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter) (Vessel 94)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, unknown size, very thinly potted) (Vessel 95)

- 2 Cup (white ware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape) (Vessel 103)
- 1 Saucer (white ware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter) (Vessel 104)
- 5 Bowl (white ware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 1 Saucer (white ware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter) (Vessel 108)
- 3 Cup (white ware, painted, polychrome, large floral, distinctive black flowers, London Urn shape; non-scalloped edge) (Vessel 113)
- 2 Saucer (white ware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Saucer (white ware, painted, polychrome, small floral or sprig, red stemmed, scalloped edge) (Vessel 115)
- 2 Cup (white ware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape) (Vessel 116)
- 2 Cup (white ware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape) (Vessel 117)
- 1 Saucer (white ware, painted, polychrome, small floral or sprig with red stems, unknown size and edge design) (Vessel 129)
- 3 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)
- 1 Teapot (pearlware, undecorated ?, spout attachment fragment only) (Vessel 138)
- 1 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?) (Vessel 139)
- 2 sheet metal containers
- 74 machine cut nail fragments
- 5 machine cut nails (2¾" long)
- 2 machine cut nails (2½" long)
- 1 machine cut nail (2 3/8" long)
- 1 machine cut nail (2 1/8" long)
- 2 horseshoe nails
- 1 horseshoe (5" x ?; broken in half)
- 1 iron rod (½" diameter; approximately 15-16" long)
- 1 triangular piece iron (file or screwdriver?)
- 1 scrap iron
- 1 iron wire (5" long; thick gauge)
- 1 iron clothing "clasp"
- 1 forged iron door "keeper" (3¾" long; bent)
- 1 iron strap (1" x 4"; thin)
- 1 "tin" container (1¼" diameter; "can" of unknown height)
- 2 "tin" containers (3"-4" diameter "can" lid; ½" tall)
- 1 chert flake
- 1 iron candle snuffer
- 1 iron tablespoon (8" long)
- 2 flat-tanged, bone (?) handled, two-tined (?) forks (MNV=2)
- 1 flat-tanged, bone handled, two-tined (?) fork
- 8 plaster/ chinking samples (whitewashed)
- 4 schist whetstone (well used; broken)
- 1 writing slate

Lot 34

- 2 transfer printed (dark blue) pearlware
- 1 transfer printed (red) white ware
- 3 transfer printed (purple) white ware
- 1 transfer printed (green) white ware
- 1 transfer printed (black) white ware
- 4 transfer printed (blue) white ware
- 4 handpainted (monochrome blue) pearlware
- 1 transfer printed (red) white ware (burned)
- 4 undecorated white ware (burned)
- 41 undecorated white ware
- 2 undecorated pearlware
- 1 undecorated yellowware
- 1 handpainted (overglaze monochrome blue) pearlware
- 2 kaolin pipe bowl
- 1 worked bone
- 4 Scent or Cologne bottle (clear/lead glass, pattern molded, identified as Pocahontas pattern, body only) (Vessel 12)
- 1 Wine bottle (dark green/ black, round, 3-4" diameter base, with kick up, base only) (Vessel 14)
- 1 Vial (aqua, round, dip molded, 1" diameter, pontiled, base only) (Vessel 15)
- 1 Vial (aqua, round, dip molded, 7/8" diameter, pontiled, base only) (Vessel 16)
- 1 Stemware (clear/lead glass, base fragment only, approximately 2-2½" diameter base) (Vessel 17)
- 1 Ground stopper (clear/ lead glass, approximately 1¼" diameter by 1¾" tall, pontiled, squared, free blown) (Vessel 18)
- 2 Jar (salt glazed/ Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 ¾" diameter mouth, 7 ¾" tall, everted lip) (Vessel 25)
- 1 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 29)
- 15 Bowl (white ware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 30)
- 3 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim) (Vessel 32)
- 13 Bowl (white ware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 33)
- 2 Bowl (white ware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 34)
- 2 Bowl (white ware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 36)
- 10 Saucer (white ware, transfer printed, blue, non-scalloped edge; backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 3 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK"; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)

- 2 Plate (whiteware, transfer printed, green and black, 8 ¾" diameter, impressed Liver Bird mark) [Rose Chintz pattern manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 169)] (Vessel 47)
- 4 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge; impressed "WOOD" mark) [same pattern as cups (Vessels 72 and 184) and saucer (Vessel 183); Diamond Sunburst Border; Wood, maker (Kowalsky and Kowalsky 1999:464)] (Vessel 48)
- 2 Plate (whiteware, transfer printed, brown, approximate 9" diameter; backstamp "ASIAT[IC PLANTS]"; attributed to William Ridgeway) [plate (Vessel 74), same pattern in green print] (Vessel 50)
- 6 Cup (whiteware, transfer printed, red and green, double curve shape, scalloped edge; Palestine pattern; William Adams and Sons) (Vessel 51)
- 1 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews, maker; London Urn shape, non-scalloped edge) [same pattern as saucer (Vessel 66)] (Vessel 52)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design) (Vessel 53)
- 1 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 1 Saucer (whiteware, transfer printed, red, unknown size, scalloped edge, backstamp "[TH]E COTTAGE / GIRL"); Baker, Bevans and Irwin, maker [same pattern as cup (Vessel 76)] (Vessel 57)
- 6 Cup (whiteware, transfer printed, blue, scalloped edge, double curve shape; Caledonia pattern; William Adams and Sons) (Vessel 60)
- 3 Pitcher (pearlware, transfer printed, dark blue, approximate quart size) (Vessel 62)
- 10 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 3 Cup (whiteware, transfer printed, blue, non-scalloped edge, unidentified shell or conch pattern) [same pattern as saucers (Vessels 39, 55, 167, and 191) with backstamp "NO. 12")] (Vessel 68)
- 1 Cup (whiteware, transfer printed, purple, double curve shape, non-scalloped edge; Arab pattern; J. and J. Jackson, maker) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)
- 2 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter) (Vessel 82)
- 8 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter) (Vessel 88)
- 1 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 3 Serving bowl (pearlware, edge decorated, blue, scalloped edge, approximately 7" diameter, unknown height albeit shallow depth) (Vessel 97)
- 2 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted) (Vessel 98)
- 1 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter) (Vessel 102)
- 6 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter) (Vessel 104)
- 19 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)

- 2 Bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 109)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 2 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape) (Vessel 117)
- 7 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1 1/4" deep, unidentified impressed "propeller" mark on base) (Vessel 120)
- 3 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 2 Saucer (whiteware, painted, polychrome, large floral, unknown size and edge design) (Vessel 108)
- 1 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares) (Vessel 125)
- 2 Cup (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge) (Vessel 126)
- 2 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge) (Vessel 127)
- 1 Lid (whiteware, painted, red, molded knob only) (Vessel 128)
- 2 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)
- 9 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar] (Vessel 137)
- 2 copper clothing "clasps" (?; 5/8" x 2" long)
- 1 1-hole bone button (.43" diameter)
- 1 1-hole bone button (.69" diameter)
- 1 4-hole bone button (.61" diameter)
- 1 5-hole bone button (.47" diameter)
- 7 5-hole bone buttons (.62" diameter)
- 2 5-hole bone buttons (.65" diameter)
- 1 3-hole bone button (.68" diameter)
- 3 3 piece brass (?) buttons (small and fragmentary)
- 1 3 piece iron button (1" diameter)
- 1 loop shank shell button (.48" diameter; with decorated front)
- 5 4-hole shell buttons (.39-.40" diameter; decorated front)
- 3 4-hole shell buttons (.34-.35" diameter; decorated front)
- 2 4-hole shell buttons (.37-.38" diameter; undecorated)
- 1 brass loop shank button (.45" diameter)
- 1 brass loop shank button (.48" diameter, illegible back)
- 1 brass loop shank button (.64" diameter; "** WARR^D * / ...ORANGE COL^R **")
- 1 brass loop shank button (.72" diameter; "**** ORANGE *** / COLOUR")
- 1 brass loop shank button (.70" diameter)
- 1 brass loop shank button (.73" diameter)
- 1 brass folding spectacles/ glasses
- 1 brass loop shank button (.78" diameter; "HAMMON TURNER AND SONS **")
- 1 brass loop shank button (.81" diameter; "RICH GILT GOLD COLOUR **")
- 1 iron spoon bowl (tablespoon sized)
- 3 iron table knife blade fragments

- 1 pewter teaspoon (bowl only)
- 1 copper/ brass teaspoon (silver plated)
- 4 pewter spoon bowl fragments
- 2 pewter spoon handles
- 1 pewter teaspoon (5½" long; with touch mark "** BROADHEAD AND ATKIN / NORTH STREET [WORKS] / SHEFFIELD **")
- 1 table knife (flat-tanged with antler handle)
- 1 ornate (lathe turned) bone toothbrush 1 crinoid stem
- 1 pewter button (loop shank; .53" diameter; badly corroded)
- 1 3 piece iron button (1" diameter)
- 1 stoneware marble (.57" diameter)
- 13 blue faceted beads (.24" diameter)
- 1 black, round, fire polished bead (.32" diameter)
- 1 kaolin pipe stem
- 1 kaolin pipe bowl
- 2 "eyes" (hook-and-eye fasteners)
- 190 aqua window glass
- 20 aqua glass container
- 126 machine cut nail fragments
- 1 machine cut nail (3" long)
- 2 machine cut nails (2 3/8" long)
- 4 machine cut nails (2 3/16" long)
- 1 machine cut nail (1 7/8" long)
- 9 unidentifiable flat iron (thin; container?)
- 21 straight pins (round heads)
- 2 decorated copper "rings" (.82" diameter)
- 1 turned bone parasol rib "tip"
- 1 lead ball (.42" diameter; cast?)
- 1 lead ball (.36" diameter; flattened and with seam marks)
- 1 rat tail, pistol grip, antler utensil handle
- 1 buff paste earthenware elbow pipe
- 1 wood screw (flat-tipped; 1½" long)
- 1 horseshoe nail
- 1 iron wire ring (1¼" diameter)
- 1 unidentifiable iron spike (?; 4½" long)
- 1 forged iron rod (bent at end into L-shape; 5/8" square stock on worked end; ¾" round stock on opposite end)
- 1 iron buckle (1½" x 1 3/8")
- 1 iron bridle bit
- 2 iron pot/ kettle legs
- 1 unidentifiable iron
- 4 melted lead/ pewter
- 1 spall gunflint (local material)
- 2 schist whetstones (well used)
- 2 writing slates (lined with punched hole)
- 1 percussion cap
- 1 sample sandstone
- 1 spall igneous rock (granite?)
- 1 burned chinking/ plaster sample

370 bone

Lot 35

- 6 undecorated whiteware
- 1 transfer printed (purple) whiteware
- 2 transfer printed (black) whiteware
- 1 whiteware (burned)
- 1 handpainted (polychrome) whiteware
- 1 undecorated pearlware
- 1 Jar or bowl (lead glazed earthenware or redware, base only, exterior fire-blackened) (Vessel 27)
- 1 Bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 30)
- 1 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 33)
- 3 Cup (whiteware, transfer printed, black, scalloped edge) (Vessel 49)
- 1 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 1 Saucer (whiteware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter) (Vessel 94)
- 1 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted) (Vessel 98)
- 3 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 1 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 1 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares) (Vessel 125)
- 1 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size) (Vessel 130)
- 1 Cup (whiteware, painted, large floral, non-scalloped edge) (Vessel 131)
- 1 Cup ? (whiteware, painted, polychrome, King's Rose pattern) (Vessel 132)
- 1 stoneware (?) marble (.66" diameter)
- 1 1-hole bone button (.38" diameter)
- 1 4-hole bone button (.52" diameter)
- 1 5-hole bone button (.40" diameter)
- 2 5-hole bone buttons (.63" diameter)
- 1 5-hole bone button (.65" diameter)
- 1 brass loop shank button (.51" diameter; decorated front; "ORANGE / LONDON")
- 1 brass/ iron loop shank button (.54" diameter)
- 1 brass loop shank button (.71" diameter; "***ORANGE***COLOUR")

- 1 silver thimble (open end, embossed "6" or "9")
- 1 brass tinkling cone
- 10 blue faceted beads (.24-.26" diameter)
- 2 green, fire polished, round beads (.31-.36" diameter)
- 1 iron table knife (blade and handle fragments; wood handled?)
- 3 aqua container glass
- 17 aqua window glass
- 28 machine cut nail fragments
- 1 iron rod (1'6" long; with "eye" on one end; 3/8" diameter stock)
- 1 iron buckle (?; fragmentary)
- 1 iron needle (?)
- 1 iron upholstery tack (?; .42" long)
- 1 melted lead (sprue?)
- 1 lead shot (.10" diameter)
- 1 lead ball (approximately .36" diameter; heavily gnawed upon by rodent?)
- 1 lead ball (.38-39" diameter; flattened surface)
- 1 lead ball (.41" diameter, flattened surface with mold seams)
- 1 gun flint (blade type; honey colored)
- 106 bone

Lot 36

- 1 undecorated whiteware
- 1 transfer print (green) whiteware
- 1 transfer print (blue) whiteware
- 2 aqua window glass
- 1 Saucer (whiteware, transfer printed, blue; impressed "ADAMS"; Ruins pattern; approximate 6" diameter) [Furniss, Wagner and Wagner 1999:111] (Vessel 37)
- 1 machine cut nail (2 5/8" long)
- 1 bone

Lot 37

- 2 transfer printed (red) whiteware
- 1 transfer printed (purple) whiteware
- 1 transfer printed (dark blue) pearlware
- 1 flat-tined, antler utensil handle (knife?)
- 5 sheet metal containers
- 13 machine cut nail fragments
- 1 machine cut nail (1 7/8" long)
- 11 bone

Lot 38

- 1 undecorated whiteware
- 2 handpainted (monochrome blue) pearlware
- 1 kaolin pipe stem
- 2 Cup (whiteware, transfer printed, black, scalloped edge) (Vessel 49)
- 1 Cup (whiteware, transfer printed, red, handleless ?, scalloped edge, Double Curve shape with outflaring rim) [same pattern as saucer (Vessel 57); "[TH]E COTTAGE / GIRL"; Baker, Bevans and Irwin] (Vessel 76)
- 2 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter) (Vessel 79)

- 1 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 92)
- 1 Plate or serving vessel (pearlware, molded and/or relief decorated, ornate small floral motif, scalloped and pierced edge) (Vessel 141)
- 1 blue faceted bead (.25" diameter)
- 1 4-hole bone button (.64" diameter)
- 1 brass loop shank button (.74" diameter; illegible back)
- 4 sheet metal containers
- 12 machine cut nail fragments
- 1 unidentifiable iron
- 1 bent iron wire

Lot 39

- 2 transfer print (dark blue) pearlware (?; burned)
- 2 bone

Lot 40

- 10 undecorated whiteware
- 1 transfer printed (purple) whiteware
- 5 transfer printed (blue) whiteware
- 2 Jar or bowl (salt glazed/Albany slipped, stoneware, burned) (Vessel 26)
- 1 Bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 30)
- 1 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 33)
- 1 Cup (whiteware, transfer printed, black, scalloped edge) (Vessel 49)
- 1 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 92)
- 1 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter) (Vessel 94)
- 1 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)] (Vessel 119)
- 5 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 1 dark green/black container glass
- 3 aqua window glass
- 2 machine cut nail fragments
- 1 machine cut nail (2 1/2" long)
- 1 machine cut nail (2 1/2" long; L-shape finish nail)
- 2 cast iron Dutch over lid (fractured; approximately 11" diameter)
- 1 iron wire (2 3/4" long)
- 6 bone

Lot 41

- 1 edge decorated (blue) whiteware
- 2 transfer printed (red) whiteware
- 10 undecorated whiteware
- 2 handpainted (polychrome) whiteware

- 1 Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only)(Vessel 5)
- 1 Vial (aqua, dip molded, round, 1½" diameter, pontiled, fragile lipped) (Vessel 19)
- 1 Jar (lead glazed earthenware or redware, 6-8" diameter mouth, with impressed "...SS..." in a cogglewheel band) (Vessel 24)
- 3 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 29)
- 3 Bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim) (Vessel 33)
- 1 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim) (Vessel 32)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD", backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK "; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 1 Saucer (whiteware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Cup (whiteware, transfer printed, red, handleless ?, scalloped edge, Double Curve shape with outflaring rim) [same pattern as saucer (Vessel 57), "[TH]E COTTAGE / GIRL"; Baker, Bevans and Irwin] (Vessel 76)
- 2 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter)(Vessel 102)
- 1 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape) (Vessel 105)
- 1 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1 ¼" deep, unidentified impressed "propeller" mark on base) (Vessel 120)
- 1 Lid (whiteware, painted, polychrome, swag pattern, small sized, burned) (Vessel 122)
- 1 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 1 4-hole shell button (.38" diameter)
- 3 aqua container glass
- 15 aqua window glass
- 6 sheet metal containers (discarded)
- 4 machine cut nail fragments
- 1 machine cut nail (2¼" long)
- 1 machine cut nail (3¾" long)
- 1 unidentifiable iron (wagon tongue hardware?)

- 1 iron needle (?)
- 3 straight pins (round heads)
- 2 writing slates
- 42 bone

Lot 42

- 2 handpainted (polychrome, floral) whiteware
- 11 undecorated whiteware
- 1 transfer printed (purple) whiteware
- 1 transfer printed (blue) whiteware
- 1 transfer printed (dark blue) pearlware
- 1 Jar (lead glazed earthenware or redware, 6-8" diameter mouth, with impressed "...SS..." in a cogwheel band) (Vessel 24)
- 1 Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 3/4" diameter mouth, 7 3/4" tall, everted lip) (Vessel 25)
- 1 Jar or bowl (salt glazed/Albany slipped, stoneware, burned) (Vessel 26)
- 2 Bowl (salt glazed/Albany slipped, stoneware, 10 1/2" diameter mouth, approximately 7" diameter base, approximately 4 1/2-5" tall, everted rim) (Vessel 28)
- 3 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 29)
- 2 Saucer (whiteware, transfer printed, blue; impressed "ADAMS"; Ruins pattern; approximate 6" diameter) [Furniss, Wagner and Wagner (1999:111)] (Vessel 37)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK"; grapevine border; design, 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Saucer (pearlware, transfer printed, dark blue, unknown size) (Vessel 45)
- 1 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews, maker; London Urn shape, non-scalloped edge) [same pattern as saucer (Vessel 66)] (Vessel 52)
- 2 Pitcher (pearlware, transfer printed, dark blue, approximate quart size) (Vessel 62)
- 1 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size, identified as Hudson, Hudson River, from Clews' Picturesque Views series) [plate (Vessel 61), different scene, same series, in black print] (Vessel 65)
- 1 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown) (Vessel 86)
- 2 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter) (Vessel 93)
- 2 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter) (Vessel 102)
- 1 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge) (Vessel 127)
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge, unknown size) (Vessel 133)
- 1 Cup ? (whiteware, painted, polychrome, small floral or sprig, scalloped edge) (Vessel 134)
- 3 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar] (Vessel 137)
- 1 5-hole bone button (.65" diameter)
- 1 3 piece brass button (.51" diameter; decorated woven front; reverse "LONDON / GOLD TWIST")

- 1 brass loop shank button (.68" diameter; concave shape, "DOUBLE GILT NO. 2")
- 1 brass spoon (?) handle
- 1 clear container glass
- 1 aqua container glass
- 27 aqua window glass
- 3 aqua window glass (melted)
- 8 machine cut nail fragments
- 1 cast iron, flat-tanged fork
- 1 unidentifiable cast iron
- 6 straight pins (round heads)
- 1 gun flint (honey colored; French style)
- 1 writing slate
- 30 bone

Lot 43

- 12 undecorated whiteware
- 1 transfer printed (blue) whiteware
- 1 clear container glass
- 14 aqua window glass
- 2 Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only) (Vessel 5)
- 1 Narrow-mouthed jar (clear/lead, round, approximate 3 1/2" diameter body, approximate 3" diameter mouth, 1 1/4" tall neck, unground interior, out-flared lip finish, rim only) (Vessel 20)
- 1 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size) (Vessel 36)
- 3 Saucer (whiteware, transfer printed, blue, non-scalloped edge; backstamp "NO. 12", unidentified shell) [same pattern as cup (Vessel 68) and saucers (Vessels 55, 167, and 191)] (Vessel 39)
- 3 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "WOOD") [same pattern as cups (Vessels 72 and 184) and saucer (Vessel 183); Diamond Sunburst Border; Wood, maker (Kowalski and Kowalski 1999:464)] (Vessel 48)
- 4 Cup (pearlware, transfer printed, dark blue, handleless?; American Eagle on Urn pattern; Clews, maker; London Urn shape, non-scalloped edge) [same pattern as saucer (Vessel 66)] (Vessel 52)
- 10 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 1 Saucer (whiteware, transfer printed, red, unknown size, scalloped edge, backstamp "[TH]E COTTAGE / GIRL"); Baker, Bevans and Irwin [same pattern as cup (Vessel 76)] (Vessel 57)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Saucer (pearlware, transfer printed, dark blue, approximate 6" diameter, non-scalloped edge; American Eagle on Urn pattern; Clews, maker) [same pattern as cup (Vessel 52)] (Vessel 66)
- 1 Cup (whiteware, transfer printed, red, handleless ?, scalloped edge, double curve shape with outflaring rim) [same pattern as saucer (Vessel 57), "[TH]E COTTAGE / GIRL"; Baker, Bevans and Irwin] (Vessel 76)

- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape) (Vessel 103)
- 4 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter) (Vessel 104)
- 2 Bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter) (Vessel 107)
- 2 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 1 Saucer (whiteware, painted, polychrome, large floral, unknown size and edge design) (Vessel 108)
- 1 Cup (whiteware, painted, large floral, non-scalloped edge) (Vessel 131)
- 1 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)
- 6 machine cut nail fragments
- 6 straight pins (round heads)
- 20 bone

Lot 44

- 1 undecorated whiteware
- 1 machine cut nail fragment

Lot 45

- 6 undecorated whiteware
- 4 undecorated pearlware
- 3 transfer printed (red) whiteware
- 3 salt glazed Albany slipped stoneware
- 3 clear/lead glass container
- 1 dark green/black glass container
- 8 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim) (Vessel 32)
- 3 Bowl (whiteware, transfer printed, blue, London Urn shape, approximate 6" diameter, non-scalloped edge) [same pattern as cup (Vessel 181) and saucers (Vessels 59 and 182)] (Vessel 54)
- 3 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Cup (whiteware, painted, large floral, non-scalloped edge) (Vessel 131)
- 2 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height) (Vessel 159)
- 9 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter, impressed "ADAMS") (Vessel 161)
- 1 Cup (soft paste porcelain, painted, polychrome overglaze, floral pattern) (Vessel 179)
- 3 machine cut nail fragments
- 1 machine cut nail (3 ½" long)
- 1 machine cut nail (2 ¾" long)
- 1 machine cut nail (2 ¼" long)

15 bone

Lot 46

- 3 undecorated whiteware
- 1 handpainted (polychrome) whiteware
- 5 Plate (whiteware, transfer printed, brown, approximate 9" diameter; backstamp "ASIAT[IC] PLANTS"]; William Ridgeway) [plate (Vessel 74), same pattern in green] (Vessel 50)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter) (Vessel 90)
- 1 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 1 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge) (Vessel 136)
- 1 Bowl (salt glazed/Albany slipped, stoneware, 6 ¾" diameter base, 10 ¼" diameter mouth, everted lip, 4 ½" tall) (Vessel 148)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter, impressed "ADAMS") (Vessel 161)
- 1 fragmented table knife (?) (bone handle)
- 1 straight pin (round head)
- 1 two-tined, flat tanged iron fork
- 1 machine cut nail fragments
- 1 machine cut nail (2 ¾" long)
- 1 hard fired brick fragment (small)
- 13 bone

Lot 47

- 3 undecorated whiteware
- 1 handpainted (polychrome) whiteware
- 1 transfer printed (brown) whiteware
- 1 dark green/black container glass
- 1 aqua window glass
- 8 Plate (whiteware, transfer printed, green and black, 8 ¾" diameter, impressed Liver Bird mark) [Rose Chintz pattern, manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 169)] (Vessel 47)
- 1 Plate (whiteware, transfer printed, green, feather and flower pattern with painted highlights, polychrome, scalloped edge, 8" diameter) (Vessel 63)
- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Bowl/jar (salt glazed, stoneware, unknown size, everted rim similar to Vessels 157 and 148, rim only) (Vessel 149)
- 1 Jug (Albany slipped, stoneware, unknown size) [Intrusive?] (Vessel 150)
- 1 Bowl or jar (lead glazed earthenware or redware, unknown size) (Vessel 151)
- 1 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height) (Vessel 159)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter, impressed "ADAMS") (Vessel 161)
- 1 Plate (whiteware, transfer printed, green and black, impressed Liver Bird mark) [Rose Chintz pattern, manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 47)] (Vessel 169)

- 14 bone
- 1 5-holed bone button
- 6 machine cut nail fragments
- 2 machine cut nail (2 ¾" long)
- 1 machine cut nail (1 ⅝" long)
- 1 strap iron (unidentified, 8-10" long, bent)

Lot 48

- 1 undecorated whiteware
- 1 dark green/black container glass
- 1 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size (Vessel 123)
- 1 bone handled, flat tanged table knife (handle is decorated)
- 7 machine cut nail fragments
- 3 bone

Lot 49

- 3 bone
- 1 5-hole bone button (.63" diameter)
- 1 4-hole bone button (.65" diameter)
- 1 low fired clay marble (?; .44" diameter)

Lot 50

- 1 Cup (whiteware, transfer printed, blue, non-scalloped edge, handleless?, London Urn Shape) (Vessel 77)
- 2 unidentified iron
- 1 bone

Lot 51

- 4 undecorated whiteware
- 1 annular decorated (mocha) whiteware [probably vessel 29]
- 2 handpainted whiteware (burned)
- 2 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter) (Vessel 79)
- 1 Plate (whiteware, edge decorated, blue, scalloped edge, 8 ¾" diameter) (Vessel 96)
- 1 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge) (Vessel 111)
- 1 Bowl (salt glazed/Albany slipped, stoneware, 7 ¼" diameter base, 10 5/8" diameter mouth, 5 1/8" tall, everted rim) (Vessel 157)
- 38 Shouldered Jar or Churn (salt glazed/Albany slipped, stoneware, ovoid shape, 8 3/8" diameter base, 8 ¾" diameter mouth, 18 7/8" tall, interior rim shoulder, handled, impressed "H. RAMBO" and "5") (Vessel 158)
- 1 Saucer (whiteware, transfer printed, blue, non-scalloped edge, 5 ¾" diameter, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 39, 55, and 191)] (Vessel 167)
- 4 Plate (whiteware, transfer printed, red, approximate 10" diameter, scalloped edge, backstamp "FOUNTAIN / E. WOOD & SONS") (Vessel 173)
- 1 bone "handle"? (turned, barrel shaped with central hole; 2 ⅛" long; ½" diameter at ends; ¾" diameter at center)
- 5 sheet metal containers

- 4 machine cut nail fragments
- 1 machine cut nail (2 7/8" long)
- 3 bone

Lot 52

- 1 undecorated whiteware
- 1 transfer printed (blue) whiteware
- 1 handpainted (polychrome/large floral) whiteware
- 1 transfer printed (blue) whiteware cup base
- 5 aqua window glass
- 1 Bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim) (Vessel 29)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK"; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Plate (whiteware, transfer printed, brown, approximate 9" diameter; backstamp "ASIATIC PLANTS"); William Ridgeway [plate (Vessel 74), same pattern in green print] (Vessel 50)
- 6 Saucer (whiteware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter) (Vessel 99)
- 1 Tumbler (clear/lead glass, round, unknown size, unfluted, rim only) (Vessel 144)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter) (Vessel 163)
- 22 bone
- 4 machine cut nail fragments
- 2 machine cut nails (3" long)
- 2 machine cut nails (2 3/8" long)

Lot 53

- 2 undecorated whiteware
- 1 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge) (Vessel 64)

Lot 54

- 2 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "WOOD") [same pattern as cups (Vessels 72 and 184) and saucer (Vessel 183); Diamond Sunburst Border; Wood, maker (Kowalsky and Kowalsky 1999:464)] (Vessel 48)
- 1 Bottle (aqua, free blown, 4 1/2" diameter base, unknown height, 1" pontil, 2 1/2" tall neck, applied tool or rolled lip) (Vessel 143)
- 1 machine cut nail fragment
- 2 bone

Lot 55

- 4 undecorated whiteware
- 1 annular decorated yellowware
- 1 handpainted (polychrome?) whiteware
- 1 handpainted (monochrome blue?) pearlware

- 41 Bottle (aqua, free blown, 4 ½" diameter base, unknown height, 1" pontil, 2 ½" tall neck, applied tool or rolled lip) (Vessel 143)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter) (Vessel 162)
- 95 bone

Lot 56

- 121 bone

Lot 57

- 1 undecorated whiteware
- 1 transfer printed (brown) whiteware
- 1 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 ¼" tall, unidentified painters mark in red on base) (Vessel 178)
- 1 bone
- 1 machine cut nail (3" long)

Lot 58

- 1 undecorated whiteware
- 1 transfer printed (red) whiteware
- 1 transfer printed (brown) whiteware
- 1 handpainted (polychrome; large floral) whiteware
- 1 handpainted (monochrome blue) pearlware
- 3 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 3 Chamber pot (whiteware, painted, polychrome: large floral pattern) (Vessel 164)
- 2 Serving bowl (pearlware, printed, blue, unknown size, base only) (Vessel 165)
- 1 piece leather
- 2 machine cut nail fragments

Lot 59

- 1 undecorated whiteware
- 2 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge) (Vessel 64)
- 1 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter) (Vessel 79)
- 1 Chamber pot lid (pearlware, painted, polychrome: large floral pattern) 2 bone (Vessel 166)

Lot 60

- 4 undecorated whiteware
- 1 transfer printed (blue) whiteware
- 1 transfer printed (red) whiteware
- 4 undecorated whiteware (burned)
- 4 salt glazed/Albany slipped stoneware
- 1 salt glazed/Albany slipped stoneware (with unpressed "5")
- 4 transfer printed (dark blue) pearlware (burned)
- 17 aqua window glass

- 1 clear container glass
- 6 Serving bowl (clear/lead, Lacy-style, pressed, plain edge, "Comet"-like pattern, approximately 5-7" diameter, shallow) (melted) (Vessel 21)
- 22 Saucer (white ware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Serving vessel or bowl (white ware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted) (Vessel 98)
- 1 Cup (white ware, painted, large floral, non-scalloped edge) (Vessel 131)
- 12 Bowl (salt glazed/Albany slipped, stoneware, 7 1/4" diameter base, 10 5/8" diameter mouth, 5 1/8" tall, everted rim) (Vessel 157)
- 40 Shouldered Jar or Churn (salt glazed/Albany slipped, stoneware, ovoid shape, 8 3/8" diameter base, 8 3/4" diameter mouth, 18 7/8" tall, interior rim shoulder, handled, impressed "H. RAMBO" and "5") (Vessel 158)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter, impressed "ADAMS") (Vessel 161)
- 2 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter) (Vessel 163)
- 6 Saucer (white ware, transfer printed, blue, non-scalloped edge, 5 3/4" diameter, backstamp "NO. 12", unidentified shell pattern) [same pattern as cup (Vessel 68) and saucers (Vessels 39, 55, and 191)] (Vessel 167)
- 1 Serving bowl ? (pearlware, transfer printed, dark blue, burned) (Vessel 176)
- 1 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 1/4" tall, unidentified painters mark in red on base) (Vessel 178)
- 8 calcined bone
- 1 kaolin pipe bone
- 1 loop shank brass button (.78" diameter; "HAMMON TURNER AND SONS *")
- 13 machine cut nail fragments
- 2 machine cut nail (3" long, bent)
- 1 machine cut nail (3 1/2" long)
- 1 machine cut nail (3" long)
- 1 machine cut nail 1 7/8" long)
- 1 machine cut nail (1 3/4" long)
- 1 machine cut nail (1 3/8" long)
- 1 wire drawn nail (2 1/2" long, bent)
- 1 iron buckle (?, 3/4" x 1 1/2")
- 14 bone

Lot 61

- 31 undecorated white ware
- 1 handpainted (polychrome) white ware (burned)
- 2 transfer printed (dark blue?) pearlware (burned)
- 2 transfer printed (green) white ware
- 3 transfer printed (red) white ware
- 1 salt glazed/Albany slipped stoneware
- 1 annular decorated yellowware
- 11 aqua window glass
- 1 glazed brick

- 1 Child's Mug or cup (white ware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 1/4" tall) (Vessel 35)
- 6 Saucer (white ware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "WOOD") [same pattern as cups (Vessels 72 and 184) and saucer (Vessel 183); Diamond Sunburst Border by (Kowalsky and Kowalsky 1999:464)] (Vessel 48)
- 1 Saucer (white ware, transfer printed, red, unknown size, scalloped edge, backstamp "[TH]E COTTAGE / GIRL); Baker, Bevans and Irwin) [same pattern as cup (Vessel 76)] (Vessel 57)
- 6 Saucer (white ware, transfer printed, purple, approximate 6" diameter, non-scalloped edge, backstamp "ARAB / WARRANTED / JACKSONS") [same pattern as cup (Vessel 73) and saucer (Vessel 180)] (Vessel 58)
- 1 Cup (white ware, transfer printed, purple, double curve shape, non-scalloped edge, identified as Arab pattern; J. and J. Jackson, maker) [same pattern as saucers (Vessels 58 and 180)] (Vessel 73)
- 1 Plate (white ware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Cup (white ware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape) (Vessel 103)
- 1 Saucer (white ware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)] (Vessel 114)
- 1 Saucer (white ware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter)(Vessel 121)
- 1 Lid ? (white ware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares) (Vessel 125)
- 5 Saucer (white ware, painted, blue lined edge, non-scalloped edge, unknown size) (Vessel 130)
- 5 Cup (white ware, painted, large floral, non-scalloped edge) (Vessel 131)
- 6 Bottle (aqua, dip molded, approximately 3 1/2" diameter body, approximately 4" tall body, body only) (Vessel 154)
- 11 Tumbler (clear/lead glass, dip molded, round, 2 5/8" diameter base, 3" diameter mouth, 3 1/2" tall, 1 1/4" diameter pontil, unfluted) (Vessel 155)
- 6 Tumbler (clear/lead glass, dip molded, round, 2 5/8" diameter base, 3" diameter mouth, 3 1/2" tall, 1 1/4" diameter pontil, unfluted) (Vessel 156)
- 1 Platter (white ware, edge decorated, green, scalloped edge) (Vessel 160)
- 14 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter) (Vessel 163)
- 5 Serving bowl (white ware, transfer printed, blue, approximately 11" diameter, shallow; Canova pattern; Thomas Mayer, maker) (Vessel 168)
- 1 Serving vessel or bowl (white ware, transfer printed, purple) (Vessel 171)
- 1 Plate (white ware, transfer printed, red, approximate 10" diameter, scalloped edge, backstamp "FOUNTAIN / E. WOOD & SONS") (Vessel 173)
- 1 Plate (white ware, transfer printed, red, approximate 10" diameter, scalloped edge) (Vessel 174)
- 3 Saucer (pearlware, transfer printed, dark blue, burned) (Vessel 177)
- 2 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 1/4" tall, unidentified painters mark in red on base)
- 1 decorated copper foil (button cover?; 3/8" diameter) (Vessel 178)
- 1 unglazed clay marble (3/8"-7/8" diameter)

- 1 unidentified piece of pewter/lead
- 1 bone
- 2 carbonized corn kernel
- 2 straight pins
- 1 “eye” (gold plated; “hook-and-eye” clothes fastener)
- 1 brass loop shank button (impressed “* IMPERIAL * STANDARD”; .73” diameter)
- 1 brass loop shank button (not marked; .73” diameter)
- 1 brass loop shank button (impressed “*** ORANGE *** COLOUR”; .73” diameter)
- 3 kaolin pipe bowl
- 1 kaolin pipe stem
- 78 sheet metal containers w/wire bails (discarded)
- 24 machine cut nail fragments
- 2 machine cut nails (3 ¾” bent)
- 1 machine cut nail (3” long)
- 5 (2 ½” long)
- 2 machine cut nail (2 ¼” long)
- 1 machine cut nail (2 ⅛” long, bent)
- 1 machine cut nail (1 ¼” long)
- 1 machine cut nail (2” long, bent)
- 2 machine cut nail (2” long)
- 1 machine cut nail (3” long, bent)
- 16 bone
- 1 iron band (1” wide)
- 2 lime

Lot 62

- 2 undecorated whiteware
- 2 transfer printed (green) whiteware
- 3 transfer printed (blue) whiteware
- 1 Serving bowl (clear/lead, Lacy-style, pressed, plain edge, “Comet”-like pattern, approximately 5-7” diameter, shallow) (Vessel 21)
- 2 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9” diameter, blue edged rim) (Vessel 32)
- 1 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Narrow-mouthed jar (clear/lead, round, approximate 3 ½” diameter body, approximate 3” diameter mouth, 1 ¼” tall neck, unground interior, out-flared lip finish, rim only) (Vessel 20)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10” diameter) (Vessel 162)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10” diameter) (Vessel 163)
- 3 Serving bowl (whiteware, transfer printed, blue, approximately 10” diameter, shallow) [same pattern as small plate or saucer (Vessel 55)] (Vessel 168)
- 7 Plate (whiteware, transfer printed, green and black, impressed Liver Bird mark) [Rose Chintz pattern, manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 47)] (Vessel 169)
- 3 Plate (whiteware, transfer printed, purple, approximate 8-10” diameter, scalloped and beaded edge) (Vessel 170)

- 2 Plate (whiteware, transfer printed, red, approximate 10" diameter, scalloped edge, backstamp "FOUNTAIN / E. WOOD & SONS") (Vessel 173)
- 23 bone
- 24 sheet metal containers (discarded)
- 29 machine cut nail fragments
- 1 machine cut nail (3" long)
- 2 machine cut nail (2 ¾" long)
- 1 machine cut nail (2" long)
- 1 two-tined, flat tanged fork

Lot 63

- 3 undecorated whiteware
- 1 whiteware (burned)
- 8 undecorated yellowware
- 1 salt glazed stoneware (burned)
- 2 clear/lead glass container
- 3 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "WOOD") [same pattern as cups (Vessels 72 and 184) and saucer (Vessel 183); Diamond Sunburst Border; Wood, maker (Kowalsky and Kowalsky 1999:464)] (Vessel 48)
- 3 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size) (Vessel 87)
- 1 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted) (Vessel 98)
- 1 Tumbler (clear/lead glass, round, unknown size, unfluted, rim only) (Vessel 144)
- 1 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter) (Vessel 162)
- 1 Plate (whiteware, transfer printed, green and black, impressed Liver Bird mark) [Rose Chintz pattern, manufactured by the Herculaneum Pottery; same pattern as plate (Vessel 47)] (Vessel 169)
- 36 bone
- 1 machine cut mail fragments

Lot 64

- 2 undecorated whiteware
- 2 undecorated whiteware (hollowware bases)
- 1 Small plate or saucer (pearlware, transfer printed, dark blue; impressed "WOOD"; backstamp "LONDON VIEW / THE COLISEUM / REGENT'S PARK"; grapevine border design; 6-7" diameter, lightly scalloped edge) (Vessel 43)
- 1 Saucer (whiteware, transfer printed, green, approximate 6" diameter, lightly scalloped edge, impressed "WOOD") [same pattern as cups (Vessels 72 and 184) and saucer (Vessel 183); Diamond Sunburst Border; Wood, maker (Kowalsky and Kowalsky 1999:464)] (Vessel 48)
- 1 Cup (whiteware, transfer printed, blue, non-scalloped edge, unidentified shell pattern) [same pattern as saucers (Vessels 39, 55, 167, and 191) with backstamp "NO. 12") (Vessel 68)
- 1 Serving vessel or bowl (whiteware, edge decorated, blue, embossed and scalloped, approximate 6" diameter) (Vessel 100)
- 2 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height) (Vessel 159)
- 8 Platter (whiteware, edge decorated, green, scalloped edge) (Vessel 160)

- 2 Saucer (white ware, transfer printed, blue, non-scalloped edge, 5 ¾" diameter, unidentified shell) [same pattern as cup (Vessel 68) and saucers (Vessels 39, 55, and 191) with backstamp "NO. 12"] (Vessel 167)

Lot 65

- 3 undecorated white ware
- 1 painted (monochrome red) white ware
- 1 edge decorated (blue) white ware
- 2 saltglazed/Albany slipped stoneware
- 1 Serving bowl (white ware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height) (Vessel 159)
- 1 unidentified iron band

Lot 66

- 3 softmud brick (burned and/or chimney brick?)

APPENDIX III

INVENTORY OF

CONTROLLED SURFACE COLLECTION (LOT 1)

<u>A3</u>		1	hand painted (monochrome; green) whiteware
1	limestone (226 grams)		
2	brick (216 grams)	8	brick (126 grams)
<u>B1</u>		<u>C4</u>	
1	brick (1 gram)	1	undecorated whiteware
<u>B3</u>		1	undecorated salt glazed stoneware
1	chert flake	3	chert flake
1	brick (2 grams)	3	brick (17 grams)
<u>B4</u>		<u>C5</u>	
1	undecorated whiteware	1	salt glazed stoneware
1	brick (126 grams)	1	clear container glass
<u>B5</u>		2	brick (1 gram)
1	dark green/black container glass	<u>C6</u>	
1	undecorated yellow paste earthenware	3	brick (146 grams)
<u>B6</u>		<u>C7</u>	
1	brick (8 grams)	1	undecorated whiteware
<u>B7</u>		1	igneous rock (45 grams)
2	brick (9 grams)	1	unidentified metal
<u>B8</u>		2	brick (47 grams)
1	undecorated whiteware	<u>C8</u>	
<u>B9</u>		1	aqua window glass
1	undecorated whiteware	8	brick (122 grams)
1	clear container glass	<u>C9</u>	
5	brick (51 grams)	1	undecorated whiteware
<u>C1</u>		1	transfer print (dark blue)
1	undecorated porcelain	2	transfer print (purple) whiteware
1	chert flake	1	unglazed buff paste earthenware
<u>C2</u>		5	brick (32 grams)
1	aqua container glass	<u>C10</u>	
2	brick (53 grams)	1	sandstone (14 grams) whetstone?
<u>C3</u>		<u>C11</u>	
		2	brick (20 grams)
		<u>C12</u>	
		2	undecorated whiteware

D1

- 1 edge decorated (blue) whiteware
- 5 brick (31 grams)

D2

- 1 undecorated whiteware
- 1 edge decorated (blue) whiteware
- 1 chert flake
- 1 limestone
- 1 igneous rock (960 grams)
- 3 brick (55 grams)

D3

- 2 salt glazed stoneware
- 1 limestone (100 grams)
- 3 brick (17 grams)

D4

- 2 salt glazed stoneware
- 1 undecorated yellow paste earthenware
- 1 brick (1 gram)

D5

- 1 aqua window glass
- 1 machine cut nail
- 10 brick (90 grams)

D6

- 1 undecorated yellow paste earthenware
- 1 limestone (1 gram)
- 1 brick (1 gram)

D7

- 1 undecorated whiteware
- 1 edge decorated (blue) whiteware
- 1 undecorated yellow paste earthenware
- 1 clear container glass
- 2 brick (44 grams)

D8

- 3 undecorated whiteware
- 1 salt glazed stoneware
- 3 brick (78 grams)

D9

- 1 undecorated whiteware
- 1 transfer print (green) whiteware

- 1 hand painted (monochrome; red) whiteware

- 1 transfer print (dark blue) whiteware/pearlware?
- 2 salt glazed stoneware
- 2 aqua window glass
- 10 brick (35 grams)

D10

- 2 undecorated whiteware
- 1 stone (sandstone; 4 grams)
- 2 brick (166 grams)

D11

- 4 brick (74 grams)

D12

- 1 transfer print (purple) whiteware
- 1 transfer print (blue) whiteware (burned)
- 1 salt glazed stoneware

D13

- 2 undecorated whiteware
- 3 brick (17 grams)

D14

- 1 brick (20 grams)

E1

- 1 undecorated salt glazed stoneware
- 6 brick (45 grams)
- 1 tooth (mammal?)

E2

- 4 undecorated whiteware
- 1 hand painted (monochrome; green) whiteware
- 1 chert flake

E3

- 1 undecorated whiteware
- 1 hand painted (monochrome; blue) whiteware
- 1 salt glazed stoneware
- 1 dark green/black container glass
- 1 limestone (2 grams)
- 1 sandstone (250 grams)

E4

1 brick (1 gram)

E5

1 undecorated whiteware
1 clear container glass
1 stone
11 brick (110 grams)

E6

1 hand painted (polychrome; blue, red)
whiteware
1 edge decorated (blue) whiteware
2 transfer print (blue) whiteware
1 transfer print (purple) whiteware
1 limestone (1 gram)
2 chert flake
7 brick (293 grams)

E7

3 undecorated whiteware
1 hand painted (monochrome; green)
whiteware (burned)
1 clear container glass
16 brick (41 grams)

E8

3 undecorated whiteware
4 transfer print (blue) whiteware
1 transfer print (green) whiteware
1 undecorated porcelain
6 brick (90 grams)

E9

7 undecorated whiteware
1 edge decorated (green) whiteware
1 transfer print (purple) whiteware
1 transfer print (blue) whiteware
1 transfer print (blue) whiteware (burned)
1 hand painted (monochrome (?); blue)
porcelain
1 salt glazed stoneware
1 yellowware
4 aqua window glass
2 clear container glass
1 dark green/black container glass
26 brick (140 grams)
1 bone

E10

1 undecorated whiteware
1 edge decorated (blue) whiteware
2 transfer print (green) whiteware
1 salt glazed stoneware
2 sandstone (47 grams)
3 brick (182 grams)

E11

3 undecorated whiteware
1 yellowware
2 salt glazed stoneware
5 brick (18 grams)

E12

1 undecorated whiteware
1 transfer print (green and black)
whiteware
1 aqua window glass
5 brick (122 grams)

E13

1 yellowware
3 brick (128 grams)

E14

4 brick (190 grams)

F1

5 brick (11 grams)

F2

7 brick (86 grams)

F3

2 brick (28 grams)
1 limestone (106 grams)

F4

1 edge decorated (blue) whiteware
1 transfer print (blue) whiteware
1 transfer print (red) whiteware
2 brick (2 grams)

F5

3 brick (52 grams)

F6

1 undecorated whiteware
1 transfer print (blue) whiteware

1 dark green/black container glass
4 brick (11 grams)

F7

4 undecorated whiteware
4 transfer print (blue) whiteware
1 transfer print (blue) whiteware (burned)
1 transfer print (brown) whiteware
3 aqua window glass
1 clear container glass
1 clear pressed container glass
1 sandstone (3 grams)
7 brick (130 grams)
1 chert flake

F8

6 undecorated whiteware
1 undecorated whiteware (burned)
1 transfer print (green) whiteware
1 hand painted (monochrome; blue) whiteware
3 salt glazed stoneware
2 aqua window glass
1 unidentified cast iron (1" wide)
8 brick (108 grams)

F9

5 undecorated whiteware
1 salt glazed stoneware
1 dark green/black container glass
16 brick (38 grams)

F10

2 undecorated whiteware
1 transfer print (dark blue) whiteware
1 aqua container glass
1 kaolin pipe stem/bowl
3 brick (8 grams)

F11

5 undecorated whiteware
1 transfer print (red) whiteware
1 transfer print (blue) whiteware
2 salt glazed stoneware
1 kaolin pipe stem/bowl (?)
20 brick (232 grams)

F12

2 undecorated whiteware
1 salt glazed stoneware
1 cast iron ax (?)
1 unidentified metal
1 sandstone (12 grams)
23 brick (710 grams)

F13

1 undecorated whiteware
1 salt glazed stoneware
6 brick (132 grams)

F14

2 undecorated whiteware
1 salt glazed stoneware
4 brick (114 grams)

G0

1 transfer print (red) whiteware
1 salt glazed stoneware

G1

2 brick (4 grams)
2 limestone (354 grams)

G2

1 undecorated yellowware
1 salt glazed stoneware

G3

1 undecorated whiteware
1 salt glazed stoneware
1 brick (2 grams)

G4

2 undecorated whiteware
1 hand painted (polychrome; red, blue, and black) whiteware
1 sandstone (9 grams) whetstone?
1 unidentified metal
2 brick (1 gram)

G5

3 undecorated whiteware
1 edge decorated (blue) whiteware
1 transfer print (blue) whiteware
1 aqua window glass
1 dark green/black container glass
1 clear container glass

8 brick (126 grams)

G6

1 undecorated whiteware
1 transfer print (purple) whiteware
1 transfer print (brown) whiteware
1 salt glazed stoneware
1 aqua window glass
1 clear container glass
7 brick (30 grams)

G7

6 undecorated whiteware
1 transfer print (purple) whiteware
2 transfer print (blue) whiteware
3 salt glazed stoneware
1 aqua window glass
1 dark green/black container glass
1 clear container glass
1 aqua container glass
5 brick (68 grams)
1 limestone (2 grams)
1 sandstone (1 gram)
1 igneous/metamorphic rock (2 grams)
1 chert flake
1 bone (burned)

G8

1 undecorated whiteware
1 transfer print (?) (blue) whiteware
18 brick (204 grams)
1 igneous rock (102 grams)
1 chert flake (1 gram)

G9

1 undecorated whiteware
2 salt glazed stoneware
22 brick (546 grams)

G10

2 undecorated whiteware
1 transfer print (green) whiteware
1 transfer print (blue) whiteware
1 edge decorated (blue) whiteware
1 soft paste (painted, overglaze) porcelain
1 salt glazed stoneware
1 sandstone (64 grams)
6 brick (106 grams)

G11

2 undecorated whiteware
2 transfer print (blue) whiteware
1 edge decorated (blue; embossed) whiteware
1 salt glazed stoneware
1 clear container glass
21 brick (250 grams)

G12

1 transfer print (purple) whiteware
1 transfer print (red) whiteware
1 chert (1 gram)
13 brick (122 grams)

G13

1 aqua window glass
2 brick (9 grams)

H1

1 transfer print (brown) whiteware
1 brick (170 grams)

H2

2 transfer print (brown) whiteware
2 chert (non-cultural) (51 grams)
1 limestone (354 grams)

H3

2 brick (5 grams)
1 limestone (78 grams)

H4

3 undecorated whiteware
1 transfer print (blue) whiteware
1 annular decorated whiteware
1 limestone (14 grams)

H5

2 undecorated whiteware
1 salt glazed stoneware
1 clear flat glass (three parallel, etched bands)
4 brick (44 grams)

H6

1 undecorated whiteware
1 salt glazed stoneware
14 brick (550 grams)

1 igneous rock (126 grams)

H7

4 undecorated whiteware
2 transfer print (dark blue) whiteware
1 hand painted (polychrome, red and green) whiteware
1 salt glazed stoneware
1 aqua container (pontilled base) glass (burned)
16 brick (186 grams)
1 igneous rock (82 grams)
1 limestone (350 grams)

H8

2 undecorated whiteware
1 annular decorated (polychrome; brown and blue) whiteware
1 edge decorated (blue) whiteware
1 yellowware
1 salt glazed stoneware
2 aqua window glass
1 unidentified cast iron (dutch oven?)
8 brick (65 grams)
1 sandstone (186 grams)

H9

1 undecorated pearlware
2 salt glazed stoneware
16 brick (170 grams)

H10

1 edge decorated (blue) whiteware
2 brick (41 grams)

H11

1 salt glazed stoneware
16 brick (208 grams)

H12

6 brick (230 grams)

H13

1 undecorated whiteware
4 brick (6 grams)

I1

1 salt glazed stoneware

1 brick (5 grams)

I2

1 hand painted (polychrome; blue and red) whiteware
1 transfer print (blue) whiteware (?)
1 chert/limestone
1 brick (10 grams)
1 sandstone (218 grams)
1 igneous/metamorphic rock (7 grams)

I3

1 brick (108 grams)

I4

1 hand painted (polychrome; brown and green) whiteware
1 salt glazed stoneware
1 brick (244 grams)
1 limestone (8 grams)

I5

1 undecorated whiteware
1 salt glazed stoneware
2 aqua window glass
1 aqua container glass (melted)
4 brick (31 grams)
1 igneous/metamorphic rock (63 grams)

I6

1 transfer print (red) whiteware
2 aqua window glass
1 brick (11 grams)

I7

1 edge decorated (blue) whiteware
17 brick (142 grams)

I8

1 undecorated whiteware
2 transfer print (blue) whiteware
3 transfer print (dark blue) whiteware
1 dark green/black container glass
1 clear container glass
10 brick (278 grams)
1 chert flake

I9

2 undecorated whiteware
1 salt glazed stoneware
1 aqua window glass
11 brick (96 grams)

I10

1 chert flake
1 aqua container glass

I11

1 undecorated whiteware
1 redware
1 brick (26 grams)

I12

1 chert flake
5 brick (11 grams)

I13

2 brick (74 grams)

J1

1 transfer print (blue) whiteware
1 brick (1 gram)

J2

1 undecorated whiteware
1 brick (3 grams)
1 limestone (1 gram)
1 chert flake

J3

1 undecorated whiteware base (saucer?)
2 brick (20 grams)

J5

1 brick (1 gram)

J6

1 undecorated whiteware
1 salt glazed stoneware
6 brick (128 grams)

J7

1 undecorated whiteware
1 hand painted (polychrome; green and red) whiteware
1 hand painted (polychrome; red, blue, and black?) whiteware

5 brick (33 grams)

J8

1 undecorated porcelain
4 brick (38 grams)

J9

8 brick (122 grams)

J10

1 brick (38 grams)

J11

4 brick (162 grams)

J12

3 brick (5 grams)

J13

1 brick (10 grams)

K1

1 salt glazed stoneware base
2 brick (26 grams)

K2

1 undecorated whiteware
1 salt glazed stoneware
2 brick (60 grams)

K3

3 brick (49 grams)

K4

4 brick (57 grams)

K5

2 undecorated whiteware
2 salt glazed stoneware
1 brick (2 grams)

K6

1 hand painted (polychrome; red and blue) whiteware
1 redware
1 salt glazed stoneware
8 brick (106 grams)

K7

2 brick (104 grams)

1 chert flake

K8

1 transfer print (dark blue) whiteware

L2

2 brick (23 grams)

L5

3 brick (21 grams)

L6

1 brick (12 grams)

APPENDIX IV

INVENTORY OF CERAMIC AND GLASS VESSELS

<u>Vessel Number</u>	<u>Vessel Description</u>
1	Vial (aqua, dip molded, round, approximately 1¾" diameter, pontiled, base only)
2	Vial (aqua, dip molded, round, approximately 7/8" diameter, pontiled, base only)
3	Wine bottle (dark green/ black, round, approximately 3-4" diameter, base only)
4	Tumbler (lead glass, 11-sided/ fluted, 2½" diameter base, ground panels, ground pontil scar, fire polished rim?)
5	Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only)
6	Vial (aqua, round, 1 3/8" diameter, dip molded, pontiled, base only)
7	Watch face (?) (clear glass, round, doned, 1 7/8" diameter, 3/8" tall, beveled and ground edge)
8	Vial (aqua, round, 7/8" diameter, dip molded, pontiled, base only)
9	Vial (aqua, round, 7/8" diameter, dip molded, pontiled, base only)
10	Vial (aqua, round, 5/8" diameter, dip molded, pontiled, base only)
11	Whiskey flask (aqua, pattern molded, shoulder only)
12	Scent or Cologne bottle (clear/lead glass, pattern molded, identified as Pocahontas pattern, body only)
13	Vial (aqua, round, dip molded, 7/8" diameter, pontiled, base only)
14	Wine bottle (dark green/ black, round, 3-4" diameter base, with kick up, base only)
15	Vial (aqua, round, dip molded, 1" diameter, pontiled, base only)
16	Vial (aqua, round, dip molded, 7/8" diameter, pontiled, base only)
17	Stemware (clear/lead glass, base fragment only, approximately 2-2½" diameter base)
18	Ground stopper (clear/ lead glass, approximately 1¼" diameter by 1¾" tall, pontiled, squared, free blown)
19	Vial (aqua, dip molded, round, 1½" diameter, pontiled, fragile lipped)
20	Narrow-mouthed jar (clear/lead, round, approximate 3 ½" diameter body, approximate 3" diameter mouth, 1 ¼" tall neck, unground interior, out-flared lip finish, rim only)
21	Serving bowl (clear/lead, Lacy-style, pressed, plain edge, "Comet"-like pattern, approximately 5-7" diameter, shallow)
22	Tumbler (clear/ lead glass, fluted, molded, rim only)
23	Serving bowl (clear/ lead, Lacy-Period press molded scalloped edge, unknown pattern, rim only)
24	Jar (lead glazed earthenware or redware, 6-8" diameter mouth, with impressed "...SS..." in a cogwheel band)
25	Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 ¾" diameter mouth, 7 ¾" tall, everted lip)
26	Bowl ? (salt glazed/Albany slipped, stoneware, burned)
27	Jar or bowl (lead glazed earthenware or redware, base only, exterior fire-blackened)
28	Bowl (salt glazed/Albany slipped, stoneware, 10 ½ diameter mouth, approximately 7" diameter base, approximately 4 ½-5" tall, everted rim)

- 29 Waste bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 ½" diameter rim)
- 30 Waste bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 31 Waste bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 32 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim)
- 33 Waste bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim)
- 34 Waste bowl (whiteware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 ½" diameter rim)
- 35 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 ¼" tall)
- 36 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size)
- 37 Saucer (whiteware, transfer printed, blue, scalloped edge, approximately 6" diameter; impressed "ADAMS") [Ruins pattern, Williams Adams and Sons]
- 38 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 39 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 55 and 167) and cup (Vessel 68)]
- 40 Small plate or saucer (whiteware, transfer printed, blue, unknown size) [Canova pattern; Thomas Mayer; same pattern as serving bowl (Vessel 168)]
- 41 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 42 Cup plate or specialized serving vessel (pearlware, transfer printed, dark blue, approximate 3" diameter, non-scalloped edge)
- 43 Small plate or saucer (pearlware, transfer printed, dark blue, broadly scalloped edge, 6-6½" diameter; impressed "WOO[D]" (Enoch Wood and Sons), backstamp "THE COLISEUM / REGENT'S PARK / LONDON VIEW", grapevine border)
- 44 Cup (pearlware, painted, monochrome blue, handleless ?, non-scalloped edge)
- 45 Saucer (pearlware, transfer printed, dark blue, unknown size)
- 46 Plate (whiteware, transfer printed, purple, scalloped edge, 8-9" diameter) [PAGODA pattern, Wood and Challinor or Enoch Wood and Sons]
- 47 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 169)]
- 48 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter; impressed "WOOD" (Enoch Wood and Sons) [Diamond Sunburst Border pattern; same as saucer (Vessel 183) and cups (Vessels 72 and 184)]
- 49 Cup (whiteware, transfer printed, black, scalloped edge, unknown shape) [Persian pattern, William Ridgway; same pattern as plate (Vessel 71)]
- 50 Plate (whiteware, transfer printed, brown, scalloped edge, approximately 9" diameter; backstamp "ASIAT[IC PLANTS]") [William Ridgway; same pattern (different color) as plate (Vessel 74)]

- 51 Cup (whiteware, transfer printed, red and green, handleless, scalloped edge, Double Curve shape) [Palestine pattern; William Adams and Sons]
- 52 Cup (pearlware, transfer printed, dark blue, handleless?, non-scalloped edge, London Urn shape) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as saucer (Vessel 66)]
- 53 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design)
- 54 Waste bowl (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape, approximately 6" diameter) [Unknown pattern and maker; same as cup (Vessel 181) and saucers (Vessels 59 and 182)]
- 55 Saucer (whiteware, transfer printed, blue, unknown size; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 167) and cup (Vessel 68)]
- 56 Plate (whiteware, transfer printed, black, unknown size; backstamp "[PICTURE]SQUE VIE[WS]/...") [specific view: West Point, Hudson River; James and Ralph Clews]
- 57 Saucer (whiteware, transfer printed, red, unknown size; backstamp "THE COTTAGE / GIRL") [Baker, Bevans and Irwin; same pattern as cup (Vessel 76)]
- 58 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "[A]RAB / [WAR]RANTED / [JAC]KSONS") [Arab pattern; Job and John Jackson; same pattern as cup (Vessel 73) and saucer (Vessel 180)]
- 59 Saucer (whiteware, transfer printed, blue, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), cup (Vessel 181), and saucer (Vessel 182)]
- 60 Cup (whiteware, transfer printed, blue, scalloped edge, Double Curve shape) [Caledonia pattern; William Adams and Sons]
- 61 Cup (whiteware, transfer printed, purple, non-scalloped edge ?; unknown shape)
- 62 Pitcher (pearlware, transfer printed, dark blue, approximate quart size)
- 63 Plate (whiteware, transfer printed, green with painted polychrome highlights, scalloped edge, 8" diameter) [Feather pattern; Wood and Challinor or Enoch Wood and Sons]
- 64 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge)
- 65 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size) [series and pattern: Picturesque Views / Hudson / Hudson River; James and Ralph Clews]
- 66 Saucer (pearlware, transfer printed, dark blue, non-scalloped edge, approximately 6" diameter) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as cup (Vessel 52)]
- 67 Saucer (whiteware, transfer printed, blue, unknown size and edge design) [same pattern as cup (Vessel 41)]
- 68 Cup (whiteware, transfer printed, blue, non-scalloped edge, unknown shape) [No. 12 pattern unidentified and unknown maker; same pattern as saucers (Vessels 39, 55, 167)]
- 69 Unassigned number
- 70 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only)

- 71 Plate (whiteware, transfer printed, black, scalloped edge, unknown size; backstamp "PERSIAN / WR / OPAQUE CHINA") [Persian pattern; William Ridgway]
- 72 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; unknown shape) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184)]
- 73 Cup (whiteware, transfer printed, purple, non-scalloped edge, Double Curve shape) [Arab pattern; Job and John Jackson; same pattern as saucers (Vessels 58 and 180)]
- 74 Plate (whiteware, transfer printed, green, scalloped edge unknown size) [Asiatic Plants; William Ridgway; same pattern (different color) as plate (Vessel 50)]
- 75 Serving Vessel Lid (pearlware, transfer printed, dark blue, knob only)
- 76 Cup (whiteware, transfer printed, red, handleless?, scalloped edge, Double Curve shape with outflaring rim) [THE COTTAGE GIRL pattern; Baker, Bevans and Irwin; same pattern as saucer (Vessel 57)]
- 77 Cup (whiteware, transfer printed, blue, non-scalloped edge, handleless?, London Urn shape)
- 78 Unassigned number
- 79 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter)
- 80 Serving vessel (whiteware, transfer printed, red, shouldered to receive lid, unknown size) [potentially tureen or tea pot]
- 81 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size)
- 82 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter)
- 83 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 84 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 85 Plate (whiteware, edge decorated, blue, lightly scalloped edge, 6 1/4" diameter; impressed "ADAMS" [William Adams and Sons])
- 86 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown)
- 87 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size)
- 88 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter)
- 89 Plate (whiteware, edge decorated, blue, scalloped edge, small albeit unknown size)
- 90 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter)
- 91 Plate (whiteware, edge decorated, green, scalloped edge, unknown size)
- 92 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted)
- 93 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter)
- 94 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter)
- 95 Plate (whiteware, edge decorated, blue, scalloped edge, unknown size, very thinly potted)
- 96 Plate (whiteware, edge decorated, blue, scalloped edge, 8 3/4" diameter)
- 97 Serving bowl (pearlware, edge decorated, blue, scalloped edge, approximately 7" diameter, unknown height albeit shallow depth)
- 98 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted)
- 99 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter)

- 100 Serving vessel or bowl (whiteware, edge decorated, blue, embossed and scalloped, approximate 6" diameter)
- 101 Platter (whiteware, edge decorated, blue, scalloped edge, unknown size, very thick body and/or heavily potted; burned)
- 102 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter)
- 103 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape)
- 104 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter)
- 105 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape)
- 106 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size)
- 107 Waste bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 108 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter)
- 109 Waste bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 110 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge)
- 111 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge)
- 112 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter)
- 113 Cup (whiteware, painted, polychrome, large floral, distinctive black flowers, London Urn shape; non-scalloped edge)
- 114 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)]
- 115 Saucer (whiteware, painted, polychrome, small floral or sprig, red stemmed, scalloped edge)
- 116 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape)
- 117 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape)
- 118 Unassigned Vessel Number
- 119 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)]
- 120 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1¼" deep, unidentified impressed "propeller" mark on base)
- 121 Saucer (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter)
- 122 Lid (whiteware, painted, polychrome, swag pattern, small sized, burned)
- 123 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size)
- 124 Unassigned Number
- 125 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares)

- 126 Cup (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge)
- 127 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge)
- 128 Lid (whiteware, painted, red, molded knob only)
- 129 Saucer (whiteware, painted, polychrome, small floral or sprig with red stems, unknown size and edge design)
- 130 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 131 Cup (whiteware, painted, polychrome, large floral, Double Curve shape, non-scalloped edge)
- 132 Cup ? (whiteware, painted, polychrome, King's Rose pattern)
- 133 Saucer (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge, unknown size)
- 134 Cup ? (whiteware, painted, polychrome, small floral or sprig, scalloped edge)
- 135 Unassigned number
- 136 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge)
- 137 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar]
- 138 Teapot (pearlware, undecorated ?, spout attachment fragment only)
- 139 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?)
- 140 Cup (Creamware, undecorated ?, non-scalloped edge)
- 141 Plate or serving vessel (pearlware, molded and/or relief decorated, ornate small floral motif, scalloped and pierced edge)
- 142 Mug or tankard (whiteware, annular decorated)
- 143 Bottle (aqua, free blown, 4 1/2" diameter base, unknown height, 1" pontil, 2 1/2" tall neck, applied tool or rolled lip)
- 144 Tumbler (clear/lead glass, round, unknown size, unfluted, rim only)
- 145 Unassigned number
- 146 Unassigned number
- 147 Jar (salt glazed/Albany slipped, stoneware, 8 1/4" diameter base, straight sides, base only)
- 148 Bowl (salt glazed/Albany slipped, stoneware, 6 3/4" diameter base, 10 1/4" diameter mouth, everted lip, 4 1/2" tall)
- 149 Bowl/jar (salt glazed, stoneware, unknown size, everted rim similar to Vessels 157 and 148, rim only)
- 150 Jug (Albany slipped, stoneware, unknown size) [Intrusive?]
- 151 Bowl or jar (lead glazed earthenware or redware, unknown size)
- 152 Unassigned number
- 153 Unassigned number
- 154 Bottle (aqua, dip molded, approximately 3 1/2" diameter body, approximately 4" tall body, body only)
- 155 Tumbler (clear/lead glass, dip molded, round, 2 5/8" diameter base, 3" diameter mouth, 3 1/2" tall, 1 1/4" diameter pontil, unfluted)
- 156 Tumbler (clear/lead glass, dip molded, round, 2 5/8" diameter base, 3" diameter mouth, 3 1/2" tall, 1 1/4" diameter pontil, unfluted)
- 157 Bowl (salt glazed/Albany slipped, stoneware, 7 1/4" diameter base, 10 5/8" diameter mouth, 5 1/8" tall, everted rim)

- 158 Shouldered Jar or Churn (salt glazed/Albany slipped, stoneware, ovoid shape, 8 3/8" diameter base, 8 3/4" diameter mouth, 18 7/8" tall, interior rim shoulder, handled, impressed "H. RAMBO" and "5")
- 159 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height)
- 160 Platter (whiteware, edge decorated, green, scalloped edge)
- 161 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter; impressed "ADAMS" [William Adams and Sons])
- 162 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter)
- 163 Cup (whiteware, painted, polychrome: small floral or sprig with brown stem, non-scalloped edge)
- 164 Chamber pot (whiteware, painted, polychrome: large floral pattern)
- 165 Serving bowl (pearlware, transfer printed, blue, unknown size, base only)
- 166 Chamber pot lid (pearlware, painted, polychrome: large floral pattern)
- 167 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "[NO.] 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 55) and cup (Vessel 68)]
- 168 Serving bowl (whiteware, transfer printed, blue, approximately 11" in diameter by 2" deep; backstamp of Thomas Mayer) [Canova pattern]
- 169 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 3/4" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 47)]
- 170 Plate (whiteware, transfer printed, purple, scalloped and beaded edge, approximately 8-9" diameter) [ORIENTAL SCENERY pattern; Thomas Mayer; same pattern as serving vessel/bowl (vessel 171)]
- 171 Serving vessel or bowl (whiteware, transfer printed, purple, unknown size and shape) [ORIENTAL SCENERY pattern; Thomas Mayer; same pattern as plate (Vessel 170)]
- 172 Unassigned number
- 173 Plate (whiteware, transfer printed, red, heavily scalloped edge, approximately 10" diameter; backstamp "FOUNTAIN / E. WOOD & SONS") [Fountain pattern; Enoch Wood and Sons]
- 174 Plate (whiteware, transfer printed, red, scalloped edge, approximately 10" diameter) [MANHATTAN pattern; Ralph Stevenson or Ralph Stevenson and Son]
- 175 Unassigned number
- 176 Serving bowl ? (pearlware, transfer printed, dark blue, burned)
- 177 Saucer (pearlware, transfer printed, dark blue, burned)
- 178 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 1/4" tall, unidentified painters mark in red on base)
- 179 Cup (soft paste porcelain, painted, polychrome overglaze, floral pattern)
- 180 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "ARAB / WARRANTED / JACKSONS") [Arab pattern; Job and John Jackson; same pattern as saucer (Vessel 58) and cup (Vessel 73)]
- 181 Cup (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape) [Unknown pattern and maker; same as waste bowl (Vessel 54) and saucers (Vessels 59 and 182)]

- 182 Saucer (whiteware, transfer printed, blue, non-scalloped edge, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), saucer (Vessel 59), and cup (Vessel 181)]
- 183 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucer (Vessel 48) and cup (Vessel 72)]
- 184 Unassigned number
- 185 Cup (pearlware, painted, two-tone blue, London Urn shape, handleless?)
- 186 Bowl (salt glazed/Albany slipped, stoneware)
- 187 Lid (dark or manganese glazed, red paste earthenware, 3" diameter) [reminiscent of refined wares manufactured in and around Philadelphia]
- 188 Saucer (pearlware, painted, polychrome, two-tone blue and red, unknown size)
- 189 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 190 Cup (whiteware, painted, polychrome [burned, colors questionable], unknown size)
- 191 Unassigned number
- 192 Cup (whiteware, transfer printed, black, scalloped edge, Double Curve shape; impressed "[...] ALCOCK / [COBRI]DGE") [Fern pattern; Samuel Alcock or John and George Alcock]

APPENDIX V

INVENTORY OF CERAMIC AND GLASS VESSEL BY MATERIAL CLASS (GLASS, REFINED CERAMICS, CROCKERY)

GLASS

- 1 Vial (aqua, dip molded, round, approximately 1 3/4" diameter, pontiled, base only)
- 2 Vial (aqua, dip molded, round, approximately 7/8" diameter, pontiled, base only)
- 3 Wine bottle (dark green/ black, round, approximately 3-4" diameter, base only)
- 4 Tumbler (lead glass, 11-sided/ fluted, 2 1/2" diameter base, ground panels, ground pontil scar, fire polished rim?)
- 5 Tumbler (lead glass, round, 3" diameter, 1" high by 3/8" wide round flutes along base, base fragment only)
- 6 Vial (aqua, round, 1 3/8" diameter, dip molded, pontiled, base only)
- 7 Watch face (?) (clear glass, round, doned, 1 7/8" diameter, 3/8" tall, beveled and ground edge)
- 8 Vial (aqua, round, 7/8" diameter, dip molded, pontiled, base only)
- 9 Vial (aqua, round, 7/8" diameter, dip molded, pontiled, base only)
- 10 Vial (aqua, round, 5/8" diameter, dip molded, pontiled, base only)
- 11 Whiskey flask (aqua, pattern molded, shoulder only)
- 12 Scent or Cologne bottle (clear/lead glass, pattern molded, identified as Pocahontas pattern, body only)
- 13 Vial (aqua, round, dip molded, 7/8" diameter, pontiled, base only)
- 14 Wine bottle (dark green/ black, round, 3-4" diameter base, with kick up, base only)
- 15 Vial (aqua, round, dip molded, 1" diameter, pontiled, base only)
- 16 Vial (aqua, round, dip molded, 7/8" diameter, pontiled, base only)
- 17 Stemware (clear/lead glass, base fragment only, approximately 2-2 1/2" diameter base)
- 18 Ground stopper (clear/ lead glass, approximately 1 1/4" diameter by 1 3/4" tall, pontiled, squared, free blown)
- 19 Vial (aqua, dip molded, round, 1 1/2" diameter, pontiled, fragile lipped)
- 20 Narrow-mouthed jar (clear/lead, round, approximate 3 1/2" diameter body, approximate 3" diameter mouth, 1 1/4" tall neck, unground interior, out-flared lip finish, rim only)
- 21 Serving bowl (clear/lead, Lacy-style, pressed, plain edge, "Comet"-like pattern, approximately 5-7" diameter, shallow)
- 22 Tumbler (clear/ lead glass, fluted, molded, rim only)
- 23 Serving bowl (clear/ lead, Lacy-Period press molded scalloped edge, unknown pattern, rim only)
- 143 Bottle (aqua, free blown, 4 1/2" diameter base, unknown height, 1" pontil, 2 1/2" tall neck, applied tool or rolled lip)
- 144 Tumbler (clear/lead glass, round, unknown size, unfluted, rim only)
- 154 Bottle (aqua, dip molded, approximately 3 1/2" diameter body, approximately 4" tall body, body only)
- 155 Tumbler (clear/lead glass, dip molded, round, 2 5/8" diameter base, 3" diameter mouth, 3 1/2" tall, 1 1/4" diameter pontil, unfluted)
- 156 Tumbler (clear/lead glass, dip molded, round, 2 5/8" diameter base, 3" diameter mouth, 3 1/2" tall, 1 1/4" diameter pontil, unfluted)

CROCKERY

- 24 Jar (lead glazed earthenware or redware, 6-8" diameter mouth, with impressed "...SS..." in a cogglewheel band)
- 25 Jar (salt glazed/Albany slipped, stoneware, ovoid shape, 4" diameter base, 7 ¾" diameter mouth, 7 ¾" tall, everted lip)
- 26 Bowl ? (salt glazed/Albany slipped, stoneware, burned)
- 27 Jar or bowl (lead glazed earthenware or redware, base only, exterior fire-blackened)
- 28 Bowl (salt glazed/Albany slipped, stoneware, 10 ½ diameter mouth, approximately 7" diameter base, approximately 4 ½-5" tall, everted rim)
- 32 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim)
- 147 Jar (salt glazed/Albany slipped, stoneware, 8 ¼" diameter base, straight sides, base only)
- 148 Bowl (salt glazed/Albany slipped, stoneware, 6 ¾" diameter base, 10 ¼" diameter mouth, everted lip, 4 ½" tall)
- 149 Bowl/jar (salt glazed, stoneware, unknown size, everted rim similar to Vessels 157 and 148, rim only)
- 150 Jug (Albany slipped, stoneware, unknown size) [Intrusive?]
- 151 Bowl or jar (lead glazed earthenware or redware, unknown size)
- 157 Bowl (salt glazed/Albany slipped, stoneware, 7 ¼" diameter base, 10 5/8" diameter mouth, 5 1/8" tall, everted rim)
- 158 Shouldered Jar or Churn (salt glazed/Albany slipped, stoneware, ovoid shape, 8 3/8" diameter base, 8 ¾" diameter mouth, 18 7/8" tall, interior rim shoulder, handled, impressed "H. RAMBO" and "5")
- 186 Bowl (salt glazed/Albany slipped, stoneware)

REFINED CERAMICS

- 29 Waste bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 ½" diameter rim)
- 30 Waste bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 31 Waste bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 33 Waste bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim)
- 34 Waste bowl (whiteware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 ½" diameter rim)
- 35 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 ¼" tall)
- 36 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size)
- 37 Saucer (whiteware, transfer printed, blue, scalloped edge, approximately 6" diameter; impressed "ADAMS") [Ruins pattern, Williams Adams and Sons]
- 38 Cup (whiteware, transfer printed, blue, non-scalloped edge)

- 39 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 55 and 167) and cup (Vessel 68)]
- 40 Small plate or saucer (whiteware, transfer printed, blue, unknown size) [Canova pattern; Thomas Mayer; same pattern as serving bowl (Vessel 168)]
- 41 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 42 Cup plate or specialized serving vessel (pearlware, transfer printed, dark blue, approximate 3" diameter, non-scalloped edge)
- 43 Small plate or saucer (pearlware, transfer printed, dark blue, broadly scalloped edge, 6-6½" diameter; impressed "WOO[D]" (Enoch Wood and Sons), backstamp "THE COLISEUM / REGENT'S PARK / LONDON VIEW", grapevine border)
- 44 Cup (pearlware, painted, monochrome blue, handleless ?, non-scalloped edge)
- 45 Saucer (pearlware, transfer printed, dark blue, unknown size)
- 46 Plate (whiteware, transfer printed, purple, scalloped edge, 8-9" diameter) [Pagoda pattern, Wood and Challinor or Enoch Wood and Sons]
- 47 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 169)]
- 48 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter; impressed "WOOD" (Enoch Wood and Sons) [Diamond Sunburst Border pattern; same as saucer (Vessel 183) and cups (Vessels 72 and 184)]
- 49 Cup (whiteware, transfer printed, black, scalloped edge, unknown shape) [Persian pattern, William Ridgway; same pattern as plate (Vessel 71)]
- 50 Plate (whiteware, transfer printed, brown, scalloped edge, approximately 9" diameter; backstamp "ASIAT[IC PLANTS]") [William Ridgway; same pattern (different color) as plate (Vessel 74)]
- 51 Cup (whiteware, transfer printed, red and green, handleless, scalloped edge, Double Curve shape) [Palestine pattern; William Adams and Sons]
- 52 Cup (pearlware, transfer printed, dark blue, handleless?, non-scalloped edge, London Urn shape) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as saucer (Vessel 66)]
- 53 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design)
- 54 Waste bowl (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape, approximately 6" diameter) [Unknown pattern and maker; same as cup (Vessel 181) and saucers (Vessels 59 and 182)]
- 55 Saucer (whiteware, transfer printed, blue, unknown size; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 167) and cup (Vessel 68)]
- 56 Plate (whiteware, transfer printed, black, unknown size; backstamp "[PICTURE]SQUE VIE[WS]/...") [specific view: West Point, Hudson River; James and Ralph Clews]
- 57 Saucer (whiteware, transfer printed, red, unknown size; backstamp "THE COTTAGE / GIRL) [Baker, Bevans and Irwin; same pattern as cup (Vessel 76)]
- 58 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "[A]RAB / [WAR]RANTED / [JAC]KSONS") [Arab pattern; Job and John Jackson; same pattern as cup (Vessel 73) and saucer (Vessel 180)]
- 59 Saucer (whiteware, transfer printed, blue, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), cup (Vessel 181), and saucer (Vessel 182)]

- 60 Cup (whiteware, transfer printed, blue, scalloped edge, Double Curve shape) [Caledonia pattern; William Adams and Sons]
- 61 Cup (whiteware, transfer printed, purple, non-scalloped edge ?; unknown shape)
- 62 Pitcher (pearlware, transfer printed, dark blue, approximate quart size)
- 63 Plate (whiteware, transfer printed, green with painted polychrome highlights, scalloped edge, 8" diameter) [Feather pattern; Wood and Challinor or Enoch Wood and Sons]
- 64 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge)
- 65 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size) [series and pattern: Picturesque Views / Hudson / Hudson River; James and Ralph Clews]
- 66 Saucer (pearlware, transfer printed, dark blue, non-scalloped edge, approximately 6" diameter) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as cup (Vessel 52)]
- 67 Saucer (whiteware, transfer printed, blue, unknown size and edge design) [same pattern as cup (Vessel 41)]
- 68 Cup (whiteware, transfer printed, blue, non-scalloped edge, unknown shape) [No. 12 pattern unidentified and unknown maker; same pattern as saucers (Vessels 39, 55, 167)]
- 70 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only)
- 71 Plate (whiteware, transfer printed, black, scalloped edge, unknown size; backstamp "PERSIAN / WR / OPAQUE CHINA") [Persian pattern; William Ridgway]
- 72 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; unknown shape) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184)]
- 73 Cup (whiteware, transfer printed, purple, non-scalloped edge, Double Curve shape) [Arab pattern; Job and John Jackson; same pattern as saucers (Vessels 58 and 180)]
- 74 Plate (whiteware, transfer printed, green, scalloped edge unknown size) [Asiatic Plants; William Ridgway; same pattern (different color) as plate (Vessel 50)]
- 75 Serving Vessel Lid (pearlware, transfer printed, dark blue, knob only)
- 76 Cup (whiteware, transfer printed, red, handleless?, scalloped edge, Double Curve shape with outflaring rim) [The Cottage Girl; Baker, Bevans and Irwin; same pattern as saucer (Vessel 57)]
- 77 Cup (whiteware, transfer printed, blue, non-scalloped edge, handleless?, London Um shape)
- 79 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter)
- 80 Serving vessel (whiteware, transfer printed, red, shouldered to receive lid, unknown size) [potentially tureen or tea pot]
- 81 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size)
- 82 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter)
- 83 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 84 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 85 Plate (whiteware, edge decorated, blue, lightly scalloped edge, 6 1/4" diameter; impressed "ADAMS" [William Adams and Sons])
- 86 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown)
- 87 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size)

- 88 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter)
- 89 Plate (whiteware, edge decorated, blue, scalloped edge, small albeit unknown size)
- 90 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter)
- 91 Plate (whiteware, edge decorated, green, scalloped edge, unknown size)
- 92 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted)
- 93 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter)
- 94 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter)
- 95 Plate (whiteware, edge decorated, blue, scalloped edge, unknown size, very thinly potted)
- 96 Plate (whiteware, edge decorated, blue, scalloped edge, 8 ¾" diameter)
- 97 Serving bowl (pearlware, edge decorated, blue, scalloped edge, approximately 7" diameter, unknown height albeit shallow depth)
- 98 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted)
- 99 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter)
- 100 Serving vessel or bowl (whiteware, edge decorated, blue, embossed and scalloped, approximate 6" diameter)
- 101 Platter (whiteware, edge decorated, blue, scalloped edge, unknown size, very thick body and/or heavily potted; burned)
- 102 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter)
- 103 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape)
- 104 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter)
- 105 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape)
- 106 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size)
- 107 Waste bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 108 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter)
- 109 Waste bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 110 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge)
- 111 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge)
- 112 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter)
- 113 Cup (whiteware, painted, polychrome, large floral, distinctive black flowers, London Urn shape; non-scalloped edge)
- 114 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)]
- 115 Saucer (whiteware, painted, polychrome, small floral or sprig, red stemmed, scalloped edge)
- 116 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape)

- 117 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape)
- 119 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)]
- 120 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1¼" deep, unidentified impressed "propeller" mark on base)
- 121 Saucer (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter)
- 122 Lid (whiteware, painted, polychrome, swag pattern, small sized, burned)
- 123 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size)
- 125 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares)
- 126 Cup (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge)
- 127 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge)
- 128 Lid (whiteware, painted, red, molded knob only)
- 129 Saucer (whiteware, painted, polychrome, small floral or sprig with red stems, unknown size and edge design)
- 130 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 131 Cup (whiteware, painted, polychrome, large floral, Double Curve shape, non-scalloped edge)
- 132 Cup ? (whiteware, painted, polychrome, King's Rose pattern)
- 133 Saucer (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge, unknown size)
- 134 Cup ? (whiteware, painted, polychrome, small floral or sprig, scalloped edge)
- 136 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge)
- 137 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar]
- 138 Teapot (pearlware, undecorated ?, spout attachment fragment only)
- 139 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?)
- 140 Cup (Creamware, undecorated ?, non-scalloped edge)
- 141 Plate or serving vessel (pearlware, molded and/or relief decorated, ornate small floral motif, scalloped and pierced edge)
- 142 Mug or tankard (whiteware, annular decorated)
- 159 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height)
- 160 Platter (whiteware, edge decorated, green, scalloped edge)
- 161 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter; impressed "ADAMS" [William Adams and Sons])
- 162 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter)
- 163 Cup (whiteware, painted, polychrome: small floral or sprig with brown stem, non-scalloped edge)
- 164 Chamber pot (whiteware, painted, polychrome: large floral pattern)
- 165 Serving bowl (pearlware, transfer printed, blue, unknown size, base only)
- 166 Chamber pot lid (pearlware, painted, polychrome: large floral pattern)
- 167 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "[NO.] 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 55) and cup (Vessel 68)]

- 168 Serving bowl (whiteware, transfer printed, blue, approximately 11" in diameter by 2" deep; backstamp of Thomas Mayer) [Canova pattern]
- 169 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 47)]
- 170 Plate (whiteware, transfer printed, purple, scalloped and beaded edge, approximately 8-9" diameter) [Oriental Scenery pattern; Thomas Mayer; same pattern as serving vessel/bowl (vessel 171)]
- 171 Serving vessel or bowl (whiteware, transfer printed, purple, unknown size and shape) [Oriental Scenery pattern; Thomas Mayer; same pattern as plate (Vessel 170)]
- 173 Plate (whiteware, transfer printed, red, heavily scalloped edge, approximately 10" diameter; backstamp "FOUNTAIN / E. WOOD & SONS") [Fountain pattern; Enoch Wood and Sons]
- 174 Plate (whiteware, transfer printed, red, scalloped edge, approximately 10" diameter) [Manhattan pattern; Ralph Stevenson or Ralph Stevenson and Son]
- 176 Serving bowl ? (pearlware, transfer printed, dark blue, burned)
- 177 Saucer (pearlware, transfer printed, dark blue, burned)
- 178 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 ¼" tall, unidentified painters mark in red on base)
- 179 Cup (soft paste porcelain, painted, polychrome overglaze, floral pattern)
- 180 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "ARAB / WARRANTED / JACKSONS") [Arab pattern; Job and John Jackson; same pattern as saucer (Vessel 58) and cup (Vessel 73)]
- 181 Cup (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape) [Unknown pattern and maker; same as waste bowl (Vessel 54) and saucers (Vessels 59 and 182)]
- 182 Saucer (whiteware, transfer printed, blue, non-scalloped edge, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), saucer (Vessel 59), and cup (Vessel 181)]
- 183 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucer (Vessel 48) and cup (Vessel 72)]
- 185 Cup (pearlware, painted, two-tone blue, London Urn shape, handleless?)
- 186 Bowl (salt glazed/Albany slipped, stoneware)
- 187 Lid (dark or manganese glazed, red paste earthenware, 3" diameter) [reminiscent of refined wares manufactured in and around Philadelphia]
- 188 Saucer (pearlware, painted, polychrome, two-tone blue and red, unknown size)
- 189 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 190 Cup (whiteware, painted, polychrome [burned, colors questionable], unknown size)
- 192 Cup (whiteware, transfer printed, black, scalloped edge, Double Curve shape; impressed "[...] ALCOCK / [COBRI]DGE") [Fern pattern; Samuel Alcock or John and George Alcock]

APPENDIX VI

REFINED CERAMICS BY DECORATION

Undecorated

- 140 Cup (Creamware, undecorated ?, non-scalloped edge)
- 138 Teapot (pearlware, undecorated ?, spout attachment fragment only)
- 187 Lid (dark or manganese glazed, red paste earthenware, 3" diameter) [reminiscent of refined wares manufactured in and around Philadelphia]

Annular

- 142 Mug or tankard (white ware, annular decorated)
- 29 Waste bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 1/2" diameter rim)
- 30 Waste bowl (white ware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim)
- 31 Waste bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 1/2" diameter rim)
- 33 Waste bowl (white ware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 1/2" diameter rim)
- 34 Waste bowl (white ware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 1/2" diameter rim)
- 32 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim)

Edge Decorated

- 82 Plate (white ware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter)
- 83 Plate (white ware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 84 Plate (white ware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 85 Plate (white ware, edge decorated, blue, lightly scalloped edge, 6 1/4" diameter; impressed "ADAMS" [William Adams and Sons])
- 87 Plate (white ware, edge decorated, blue, embossed and scalloped edge, unknown size)
- 88 Plate (white ware, edge decorated, blue, scalloped edge, approximately 7-9" diameter)
- 89 Plate (white ware, edge decorated, blue, scalloped edge, small albeit unknown size)
- 90 Plate (white ware, edge decorated, blue, scalloped edge, approximately 9" diameter)
- 91 Plate (white ware, edge decorated, green, scalloped edge, unknown size)
- 92 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted)
- 94 Plate (white ware, edge decorated, blue, painted band, scalloped edge, 8" diameter)
- 95 Plate (white ware, edge decorated, blue, scalloped edge, unknown size, very thinly potted)
- 96 Plate (white ware, edge decorated, blue, scalloped edge, 8 3/4" diameter)
- 99 Plate (white ware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter)

- 161 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter; impressed "ADAMS" [William Adams and Sons])
- 162 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter)
- 86 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown)
- 93 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter)
- 101 Platter (whiteware, edge decorated, blue, scalloped edge, unknown size, very thick body and/or heavily potted; burned)
- 160 Platter (whiteware, edge decorated, green, scalloped edge)
- 97 Serving bowl (pearlware, edge decorated, blue, scalloped edge, approximately 7" diameter, unknown height albeit shallow depth)
- 98 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted)
- 100 Serving vessel or bowl (whiteware, edge decorated, blue, embossed and scalloped, approximate 6" diameter)
- 159 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height)

Painted

- 102 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter)
- 112 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter)
- 44 Cup (pearlware, painted, monochrome blue, handleless ?, non-scalloped edge)
- 103 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape)
- 105 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape)
- 110 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge)
- 113 Cup (whiteware, painted, polychrome, large floral, distinctive black flowers, London Urn shape; non-scalloped edge)
- 116 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape)
- 117 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape)
- 119 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)]
- 126 Cup (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge)
- 127 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge)
- 131 Cup (whiteware, painted, polychrome, large floral, Double Curve shape, non-scalloped edge)
- 132 Cup ? (whiteware, painted, polychrome, King's Rose pattern)
- 134 Cup ? (whiteware, painted, polychrome, small floral or sprig, scalloped edge)
- 163 Cup (whiteware, painted, polychrome: small floral or sprig with brown stem, non-scalloped edge)

- 179 Cup (soft paste porcelain, painted, polychrome overglaze, floral pattern)
- 185 Cup (pearlware, painted, two-tone blue, London Urn shape, handleless?)
- 190 Cup (whiteware, painted, polychrome [burned, colors questionable], unknown size)
- 104 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter)
- 106 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size)
- 108 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter)
- 111 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge)
- 114 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)]
- 115 Saucer (whiteware, painted, polychrome, small floral or sprig, red stemmed, scalloped edge)
- 120 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1 1/4" deep, unidentified impressed "propeller" mark on base)
- 121 Saucer (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter)
- 123 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size)
- 129 Saucer (whiteware, painted, polychrome, small floral or sprig with red stems, unknown size and edge design)
- 130 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 133 Saucer (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge, unknown size)
- 136 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge)
- 188 Saucer (pearlware, painted, polychrome, two-tone blue and red, unknown size)
- 189 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 107 Waste bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 109 Waste bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 178 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 1/4" tall, unidentified painters mark in red on base)
- 122 Lid (whiteware, painted, polychrome, swag pattern, small sized, burned)
- 125 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares)
- 128 Lid (whiteware, painted, red, molded knob only)
- 137 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar]
- 164 Chamber pot (whiteware, painted, polychrome: large floral pattern)
- 166 Chamber pot lid (pearlware, painted, polychrome: large floral pattern)
- 139 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?)

Printed

- 46 Plate (whiteware, transfer printed, purple, scalloped edge, 8-9" diameter) [Pagoda pattern, Wood and Challinor or Enoch Wood and Sons]

- 47 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 169)]
- 50 Plate (whiteware, transfer printed, brown, scalloped edge, approximately 9" diameter; backstamp "ASIAT[IC PLANTS]") [William Ridgway; same pattern (different color) as plate (Vessel 74)]
- 56 Plate (whiteware, transfer printed, black, unknown size; backstamp "[PICTURE]SQUE VIE[WS]/...") [specific view: West Point, Hudson River; James and Ralph Clews]
- 63 Plate (whiteware, transfer printed, green with painted polychrome highlights, scalloped edge, 8" diameter) [Feather pattern; Wood and Challinor or Enoch Wood and Sons]
- 71 Plate (whiteware, transfer printed, black, scalloped edge, unknown size; backstamp "PERSIAN / WR / OPAQUE CHINA") [Persian pattern; William Ridgway]
- 74 Plate (whiteware, transfer printed, green, scalloped edge unknown size) [Asiatic Plants; William Ridgway; same pattern (different color) as plate (Vessel 50)]
- 79 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter)
- 81 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size)
- 169 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 47)]
- 170 Plate (whiteware, transfer printed, purple, scalloped and beaded edge, approximately 8-9" diameter) [Oriental Scenery pattern; Thomas Mayer; same pattern as serving vessel/bowl (vessel 171)]
- 173 Plate (whiteware, transfer printed, red, heavily scalloped edge, approximately 10" diameter; backstamp "FOUNTAIN / E. WOOD & SONS") [Fountain pattern; Enoch Wood and Sons]
- 174 Plate (whiteware, transfer printed, red, scalloped edge, approximately 10" diameter) [Manhattan pattern; Ralph Stevenson or Ralph Stevenson and Son]
- 40 Small plate or saucer (whiteware, transfer printed, blue, unknown size) [Canova pattern; Thomas Mayer; same pattern as serving bowl (Vessel 168)]
- 43 Small plate or saucer (pearlware, transfer printed, dark blue, broadly scalloped edge, 6-6½" diameter; impressed "WOO[D]" (Enoch Wood and Sons), backstamp "THE COLISEUM / REGENT'S PARK / LONDON VIEW", grapevine border)
- 53 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size and edge design)
- 65 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size) [series and pattern: Picturesque Views / Hudson / Hudson River; James and Ralph Clews]
- 38 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 41 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 49 Cup (whiteware, transfer printed, black, scalloped edge, unknown shape) [Persian pattern, William Ridgway; same pattern as plate (Vessel 71)]
- 51 Cup (whiteware, transfer printed, red and green, handleless, scalloped edge, Double Curve shape) [Palestine pattern; William Adams and Sons]
- 52 Cup (pearlware, transfer printed, dark blue, handleless?, non-scalloped edge, London Urn shape) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as saucer (Vessel 66)]

- 60 Cup (whiteware, transfer printed, blue, scalloped edge, Double Curve shape) [Caledonia pattern; William Adams and Sons]
- 61 Cup (whiteware, transfer printed, purple, non-scalloped edge ?; unknown shape)
- 68 Cup (whiteware, transfer printed, blue, non-scalloped edge, unknown shape) [No. 12 pattern unidentified and unknown maker; same pattern as saucers (Vessels 39, 55, 167)]
- 72 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; unknown shape) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184)]
- 73 Cup (whiteware, transfer printed, purple, non-scalloped edge, Double Curve shape) [Arab pattern; Job and John Jackson; same pattern as saucers (Vessels 58 and 180)]
- 76 Cup (whiteware, transfer printed, red, handleless?, scalloped edge, Double Curve shape with outflaring rim) [The Cottage Girl; Baker, Bevans and Irwin; same pattern as saucer (Vessel 57)]
- 77 Cup (whiteware, transfer printed, blue, non-scalloped edge, handleless?, London Urn shape)
- 181 Cup (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape) [Unknown pattern and maker; same as waste bowl (Vessel 54) and saucers (Vessels 59 and 182)]
- 192 Cup (whiteware, transfer printed, black, scalloped edge, Double Curve shape; impressed "[...] ALCOCK / [COBRI]DGE") [Fern pattern; Samuel Alcock or John and George Alcock]
- 37 Saucer (whiteware, transfer printed, blue, scalloped edge, approximately 6" diameter; impressed "ADAMS") [Ruins pattern, Williams Adams and Sons]
- 39 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 55 and 167) and cup (Vessel 68)]
- 45 Saucer (pearlware, transfer printed, dark blue, unknown size)
- 48 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter; impressed "WOOD" (Enoch Wood and Sons) [Diamond Sunburst Border pattern; same as saucer (Vessel 183) and cups (Vessels 72 and 184)]
- 55 Saucer (whiteware, transfer printed, blue, unknown size; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 167) and cup (Vessel 68)]
- 57 Saucer (whiteware, transfer printed, red, unknown size; backstamp "THE COTTAGE / GIRL") [Baker, Bevans and Irwin; same pattern as cup (Vessel 76)]
- 58 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "[A]RAB / [WAR]RANTED / [JAC]KSONS") [Arab pattern; Job and John Jackson; same pattern as cup (Vessel 73) and saucer (Vessel 180)]
- 59 Saucer (whiteware, transfer printed, blue, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), cup (Vessel 181), and saucer (Vessel 182)]
- 66 Saucer (pearlware, transfer printed, dark blue, non-scalloped edge, approximately 6" diameter) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as cup (Vessel 52)]

- 67 Saucer (whiteware, transfer printed, blue, unknown size and edge design) [same pattern as cup (Vessel 41)]
- 70 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only)
- 167 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "[NO.] 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 55) and cup (Vessel 68)]
- 177 Saucer (pearlware, transfer printed, dark blue, burned)
- 180 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "ARAB / WARRANTED / JACKSONS") [Arab pattern; Job and John Jackson; same pattern as saucer (Vessel 58) and cup (Vessel 73)]
- 182 Saucer (whiteware, transfer printed, blue, non-scalloped edge, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), saucer (Vessel 59), and cup (Vessel 181)]
- 183 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucer (Vessel 48) and cup (Vessel 72)]
- 35 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 1/4" tall)
- 54 Waste bowl (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape, approximately 6" diameter) [Unknown pattern and maker; same as cup (Vessel 181) and saucers (Vessels 59 and 182)]
- 165 Serving bowl (pearlware, transfer printed, blue, unknown size, base only)
- 168 Serving bowl (whiteware, transfer printed, blue, approximately 11" in diameter by 2" deep; backstamp of Thomas Mayer) [Canova pattern]
- 171 Serving vessel or bowl (whiteware, transfer printed, purple, unknown size and shape) [Oriental Scenery pattern; Thomas Mayer; same pattern as plate (Vessel 170)]
- 176 Serving bowl ? (pearlware, transfer printed, dark blue, burned)
- 42 Cup plate or specialized serving vessel (pearlware, transfer printed, dark blue, approximate 3" diameter, non-scalloped edge)
- 75 Serving Vessel lid (pearlware, transfer printed, dark blue, knob only)
- 80 Serving vessel (whiteware, transfer printed, red, shouldered to receive lid, unknown size) [potentially tureen or tea pot]
- 62 Pitcher (pearlware, transfer printed, dark blue, approximate quart size)
- 64 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge)

Lusterware

- 36 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size)

Relief or Molded

- 141 Plate or serving vessel (pearlware, molded and/or relief decorated, ornate small floral motif, scalloped and pierced edge) [probably also was transfer printed?]

APPENDIX VII

REFINED CERAMICS BY FORM

Plate

- 46 Plate (whiteware, transfer printed, purple, scalloped edge, 8-9" diameter) [Pagoda pattern, Wood and Challinor or Enoch Wood and Sons]
- 47 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 169)]
- 50 Plate (whiteware, transfer printed, brown, scalloped edge, approximately 9" diameter; backstamp "ASIAT[IC PLANTS]") [William Ridgway; same pattern (different color) as plate (Vessel 74)]
- 56 Plate (whiteware, transfer printed, black, unknown size; backstamp "[PICTURE]SQUE VIE[WS]/...") [specific view: West Point, Hudson River; James and Ralph Clews]
- 63 Plate (whiteware, transfer printed, green with painted polychrome highlights, scalloped edge, 8" diameter) [Feather pattern; Wood and Challinor or Enoch Wood and Sons]
- 71 Plate (whiteware, transfer printed, black, scalloped edge, unknown size; backstamp "PERSIAN / WR / OPAQUE CHINA") [Persian pattern; William Ridgway]
- 74 Plate (whiteware, transfer printed, green, scalloped edge unknown size) [Asiatic Plants; William Ridgway; same pattern (different color) as plate (Vessel 50)]
- 79 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter)
- 81 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size)
- 82 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter)
- 83 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 84 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 85 Plate (whiteware, edge decorated, blue, lightly scalloped edge, 6 ¼" diameter; impressed "ADAMS" [William Adams and Sons])
- 87 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size)
- 88 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter)
- 89 Plate (whiteware, edge decorated, blue, scalloped edge, small albeit unknown size)
- 90 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter)
- 91 Plate (whiteware, edge decorated, green, scalloped edge, unknown size)
- 92 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted)
- 94 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter)
- 95 Plate (whiteware, edge decorated, blue, scalloped edge, unknown size, very thinly potted)
- 96 Plate (whiteware, edge decorated, blue, scalloped edge, 8 ¾" diameter)
- 99 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter)
- 102 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter)

- 112 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter)
- 161 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter; impressed "ADAMS" [William Adams and Sons])
- 162 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter)
- 169 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 47)]
- 170 Plate (whiteware, transfer printed, purple, scalloped and beaded edge, approximately 8-9" diameter) [Oriental Scenery pattern; Thomas Mayer; same pattern as serving vessel/bowl (vessel 171)]
- 173 Plate (whiteware, transfer printed, red, heavily scalloped edge, approximately 10" diameter; backstamp "FOUNTAIN / E. WOOD & SONS") [Fountain pattern; Enoch Wood and Sons]
- 174 Plate (whiteware, transfer printed, red, scalloped edge, approximately 10" diameter) [Manhattan pattern; Ralph Stevenson or Ralph Stevenson and Son]

Small Plate or Saucer

- 40 Small plate or saucer (whiteware, transfer printed, blue, unknown size) [Canova pattern; Thomas Mayer; same pattern as serving bowl (Vessel 168)]
- 43 Small plate or saucer (pearlware, transfer printed, dark blue, broadly scalloped edge, 6-6½" diameter; impressed "WOO[D]" (Enoch Wood and Sons), backstamp "THE COLISEUM / REGENT'S PARK / LONDON VIEW", grapevine border)
- 53 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design)

Platter

- 65 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size) [series and pattern: Picturesque Views / Hudson / Hudson River; James and Ralph Clews]
- 86 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown)
- 93 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter)
- 101 Platter (whiteware, edge decorated, blue, scalloped edge, unknown size, very thick body and/or heavily potted; burned)
- 160 Platter (whiteware, edge decorated, green, scalloped edge)

Cup

- 38 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 41 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 44 Cup (pearlware, painted, monochrome blue, handleless ?, non-scalloped edge)
- 49 Cup (whiteware, transfer printed, black, scalloped edge, unknown shape) [Persian pattern, William Ridgway; same pattern as plate (Vessel 71)]
- 51 Cup (whiteware, transfer printed, red and green, handleless, scalloped edge, Double Curve shape) [Palestine pattern; William Adams and Sons]

- 52 Cup (pearlware, transfer printed, dark blue, handleless?, non-scalloped edge, London Urn shape) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as saucer (Vessel 66)]
- 60 Cup (whiteware, transfer printed, blue, scalloped edge, Double Curve shape) [Caledonia pattern; William Adams and Sons]
- 61 Cup (whiteware, transfer printed, purple, non-scalloped edge ?; unknown shape)
- 68 Cup (whiteware, transfer printed, blue, non-scalloped edge, unknown shape) [No. 12 pattern unidentified and unknown maker; same pattern as saucers (Vessels 39, 55, 167)]
- 72 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; unknown shape) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184)]
- 73 Cup (whiteware, transfer printed, purple, non-scalloped edge, Double Curve shape) [Arab pattern; Job and John Jackson; same pattern as saucers (Vessels 58 and 180)]
- 76 Cup (whiteware, transfer printed, red, handleless?, scalloped edge, Double Curve shape with outflaring rim) [The Cottage Girl; Baker, Bevans and Irwin; same pattern as saucer (Vessel 57)]
- 77 Cup (whiteware, transfer printed, blue, non-scalloped edge, handleless?, London Urn shape)
- 103 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape)
- 105 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape)
- 110 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge)
- 113 Cup (whiteware, painted, polychrome, large floral, distinctive black flowers, London Urn shape; non-scalloped edge)
- 116 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape)
- 117 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape)
- 119 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)]
- 126 Cup (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge)
- 127 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge)
- 131 Cup (whiteware, painted, polychrome, large floral, Double Curve shape, non-scalloped edge)
- 132 Cup ? (whiteware, painted, polychrome, King's Rose pattern)
- 134 Cup ? (whiteware, painted, polychrome, small floral or sprig, scalloped edge)
- 140 Cup (Creamware, undecorated ?, non-scalloped edge)
- 163 Cup (whiteware, painted, polychrome: small floral or sprig with brown stem, non-scalloped edge)
- 179 Cup (soft paste porcelain, painted, polychrome overglaze, floral pattern)
- 181 Cup (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape) [Unknown pattern and maker; same as waste bowl (Vessel 54) and saucers (Vessels 59 and 182)]

- 185 Cup (pearlware, painted, two-tone blue, London Urn shape, handleless?)
 190 Cup (whiteware, painted, polychrome [burned, colors questionable], unknown size)
 192 Cup (whiteware, transfer printed, black, scalloped edge, Double Curve shape; impressed “[...] ALCOCK / [COBRI]DGE”) [Fern pattern; Samuel Alcock or John and George Alcock]

Saucer

- 37 Saucer (whiteware, transfer printed, blue, scalloped edge, approximately 6” diameter; impressed “ADAMS”) [Ruins pattern, Williams Adams and Sons]
 39 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6” diameter; backstamp “NO. 12”) [unidentified pattern and maker; same pattern as saucers (Vessels 55 and 167) and cup (Vessel 68)]
 45 Saucer (pearlware, transfer printed, dark blue, unknown size)
 48 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6” diameter; impressed “WOOD” (Enoch Wood and Sons) [Diamond Sunburst Border pattern; same as saucer (Vessel 183) and cups (Vessels 72 and 184)]
 55 Saucer (whiteware, transfer printed, blue, unknown size; backstamp “NO. 12”) [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 167) and cup (Vessel 68)]
 57 Saucer (whiteware, transfer printed, red, unknown size; backstamp “THE COTTAGE / GIRL”) [Baker, Bevans and Irwin; same pattern as cup (Vessel 76)]
 58 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6” diameter; backstamp “[A]RAB / [WAR]RANTED / [JAC]KSONS”) [Arab pattern; Job and John Jackson; same pattern as cup (Vessel 73) and saucer (Vessel 180)]
 59 Saucer (whiteware, transfer printed, blue, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), cup (Vessel 181), and saucer (Vessel 182)]
 66 Saucer (pearlware, transfer printed, dark blue, non-scalloped edge, approximately 6” diameter) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as cup (Vessel 52)]
 67 Saucer (whiteware, transfer printed, blue, unknown size and edge design) [same pattern as cup (Vessel 41)]
 70 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only)
 104 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6” diameter)
 106 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size)
 108 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6” diameter)
 111 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge)
 114 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)]
 115 Saucer (whiteware, painted, polychrome, small floral or sprig, red stemmed, scalloped edge)

- 120 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1¼" deep, unidentified impressed "propeller" mark on base)
- 121 Saucer (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter)
- 123 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size)
- 129 Saucer (whiteware, painted, polychrome, small floral or sprig with red stems, unknown size and edge design)
- 130 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 133 Saucer (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge, unknown size)
- 136 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge)
- 167 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "[NO.] 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 55) and cup (Vessel 68)]
- 177 Saucer (pearlware, transfer printed, dark blue, burned)
- 180 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "ARAB / WARRANTED / JACKSONS") [Arab pattern; Job and John Jackson; same pattern as saucer (Vessel 58) and cup (Vessel 73)]
- 182 Saucer (whiteware, transfer printed, blue, non-scalloped edge, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), saucer (Vessel 59), and cup (Vessel 181)]
- 183 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucer (Vessel 48) and cup (Vessel 72)]
- 188 Saucer (pearlware, painted, polychrome, two-tone blue and red, unknown size)
- 189 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)

Mug or Tankard

- 142 Mug or tankard (whiteware, annular decorated)

Child's Mug

- 35 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 ¼" tall)

"Waste" Bowl

- 29 Waste bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 ½" diameter rim)
- 30 Waste bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 31 Waste bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 33 Waste bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim)

- 34 Waste bowl (whiteware, annular decorated with “cat’s eye” mocha on ochre background; London Urn Shape, approximate 6-6 ½” diameter rim)
- 54 Waste bowl (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape, approximately 6” diameter) [Unknown pattern and maker; same as cup (Vessel 181) and saucers (Vessels 59 and 182)]
- 107 Waste bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6” diameter)
- 109 Waste bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6” diameter)

Serving Bowl

- 97 Serving bowl (pearlware, edge decorated, blue, scalloped edge, approximately 7” diameter, unknown height albeit shallow depth)
- 98 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9” diameter; thinly potted)
- 100 Serving vessel or bowl (whiteware, edge decorated, blue, embossed and scalloped, approximate 6” diameter)
- 159 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10” diameter, unknown height)
- 165 Serving bowl (pearlware, transfer printed, blue, unknown size, base only)
- 168 Serving bowl (whiteware, transfer printed, blue, approximately 11” in diameter by 2” deep; backstamp of Thomas Mayer) [Canova pattern]
- 171 Serving vessel or bowl (whiteware, transfer printed, purple)
- 176 Serving bowl ? (pearlware, transfer printed, dark blue, burned)
- 178 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10” diameter and 4 ¼” tall, unidentified painters mark in red on base)

Specialized Serving Vessel

- 42 Cup plate or specialized serving vessel (pearlware, transfer printed, dark blue, approximate 3” diameter, non-scalloped edge)
- 75 Serving Vessel Lid (pearlware, transfer printed, dark blue, knob only)
- 80 Serving vessel (whiteware, transfer printed, red, shouldered to receive lid, unknown size) [potentially tureen or tea pot]
- 122 Lid (whiteware, painted, polychrome, swag pattern, burned)
- 128 Lid (whiteware, painted, red, molded knob only)
- 125 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of “Brown Tea” wares)
- 138 Teapot (pearlware, undecorated ?, spout attachment fragment only)
- 141 Plate or serving vessel (pearlware, molded and/or relief decorated, ornate small floral motif, scalloped and pierced edge)
- 187 Lid (dark or manganese glazed, red paste earthenware, 3” diameter) [reminiscent of refined wares manufactured in and around Philadelphia]

Tea Caddy

- 137 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar]

Pitcher

- 36 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small “pint” size)
- 62 Pitcher (pearlware, transfer printed, dark blue, approximate quart size)

Chamber Pot

- 32 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9” diameter, blue edged rim)
- 164 Chamber pot (white ware, painted, polychrome: large floral pattern)
- 166 Chamber pot lid (pearlware, painted, polychrome: large floral pattern)

Washbasin

- 64 Wash basin (white ware, transfer printed, brown, 13” diameter mouth, minimally 4-5” tall, scalloped edge)

Household Figurine/Knick-knack

- 139 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?)

APPENDIX VIII

REFINED CERAMICS BY WARE

Creamware

- 29 Waste bowl (creamware, annular decorated with combed mocha, London Urn Shape, approximate 6-6 ½" diameter rim)
- 31 Waste bowl (creamware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 92 Plate (creamware, edge decorated, green, scalloped edge, approximate 8-9" diameter, thinly potted)
- 140 Cup (creamware, undecorated ?, non-scalloped edge)

Pearlware

- 42 Cup plate or specialized serving vessel (pearlware, transfer printed, dark blue, approximate 3" diameter, non-scalloped edge)
- 43 Small plate or saucer (pearlware, transfer printed, dark blue, broadly scalloped edge, 6-6½" diameter; impressed "WOO[D]" (Enoch Wood and Sons), backstamp "THE COLISEUM / REGENT'S PARK / LONDON VIEW", grapevine border)
- 44 Cup (pearlware, painted, monochrome blue, handleless ?, non-scalloped edge)
- 45 Saucer (pearlware, transfer printed, dark blue, unknown size)
- 52 Cup (pearlware, transfer printed, dark blue, handleless?, non-scalloped edge, London Urn shape) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as saucer (Vessel 66)]
- 53 Small plate or saucer (pearlware, transfer printed, dark blue, unknown size or edge design)
- 62 Pitcher (pearlware, transfer printed, dark blue, approximate quart size)
- 66 Saucer (pearlware, transfer printed, dark blue, non-scalloped edge, approximately 6" diameter) [American Eagle on Urn pattern; James and Ralph Clews; same pattern as cup (Vessel 52)]
- 75 Serving Vessel Lid (pearlware, transfer printed, dark blue, knob only)
- 79 Plate (pearlware, transfer printed, dark blue, scalloped edge; 7-8" diameter)
- 86 Platter (pearlware, edge decorated, blue, scalloped and embossed edge, large oval, size unknown)
- 97 Serving bowl (pearlware, edge decorated, blue, scalloped edge, approximately 7" diameter, unknown height albeit shallow depth)
- 105 Cup (pearlware, painted, monochrome blue, large floral pattern, non-scalloped edge, unknown shape)
- 110 Cup (pearlware, painted, monochrome blue, large floral, non-scalloped edge)
- 111 Saucer (pearlware, painted, polychrome, swag pattern floral, red stemmed, non-scalloped edge)
- 123 Saucer (pearlware, painted, monochrome blue, non-scalloped edge, unknown size)
- 137 Jar (pearlware, painted, polychrome, overglaze, Chinese shape) [tea caddy or jar]
- 138 Teapot (pearlware, undecorated ?, spout attachment fragment only)
- 141 Plate or serving vessel (pearlware, molded and/or relief decorated, ornate small floral motif, scalloped and pierced edge)

- 161 Plate (pearlware, edge decorated, blue, scalloped edge, approximately 9" diameter; impressed "ADAMS" [William Adams and Sons])
- 162 Plate (pearlware, edge decorated, blue, scalloped edge, approximate 9-10" diameter)
- 165 Serving bowl (pearlware, transfer printed, blue, unknown size, base only)
- 166 Chamber pot lid (pearlware, painted, polychrome: large floral pattern)
- 176 Serving bowl ? (pearlware, transfer printed, dark blue, burned)
- 177 Saucer (pearlware, transfer printed, dark blue, burned)
- 185 Cup (pearlware, painted, two-tone blue, London Urn shape, handleless?)
- 188 Saucer (pearlware, painted, polychrome, two-tone blue and red, unknown size)

Whiteware

- 30 Waste bowl (whiteware, annular decorated, buff and brown bands, London Urn Shape, approximate 6-6 ½" diameter rim)
- 33 Waste bowl (whiteware, annular decorated, curvilinear slips bands on olive green background; London Urn Shape, approximate 6-6 ½" diameter rim)
- 34 Waste bowl (whiteware, annular decorated with "cat's eye" mocha on ochre background; London Urn Shape, approximate 6-6 ½" diameter rim)
- 35 Child's Mug or cup (whiteware, transfer printed, ship motif with name "ELIZA.", probably handled, yellow background with green rim, approximately 2" diameter, 2 ¼" tall)
- 37 Saucer (whiteware, transfer printed, blue, scalloped edge, approximately 6" diameter; impressed "ADAMS") [Ruins pattern, Williams Adams and Sons]
- 38 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 39 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 55 and 167) and cup (Vessel 68)]
- 40 Small plate or saucer (whiteware, transfer printed, blue, unknown size) [Canova pattern; Thomas Mayer; same pattern as serving bowl (Vessel 168)]
- 41 Cup (whiteware, transfer printed, blue, non-scalloped edge)
- 46 Plate (whiteware, transfer printed, purple, scalloped edge, 8-9" diameter) [Pagoda pattern, Wood and Challinor or Enoch Wood and Sons]
- 47 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 169)]
- 48 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter; impressed "WOOD" (Enoch Wood and Sons) [Diamond Sunburst Border pattern; same as saucer (Vessel 183) and cups (Vessels 72 and 184)]
- 49 Cup (whiteware, transfer printed, black, scalloped edge, unknown shape) [Persian pattern, William Ridgeway; same pattern as plate (Vessel 71)]
- 50 Plate (whiteware, transfer printed, brown, scalloped edge, approximately 9" diameter; backstamp "ASIATIC PLANTS") [William Ridgeway; same pattern (different color) as plate (Vessel 74)]
- 51 Cup (whiteware, transfer printed, red and green, handleless, scalloped edge, Double Curve shape) [Palestine pattern; William Adams and Sons]

- 54 Waste bowl (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape, approximately 6" diameter) [Unknown pattern and maker; same as cup (Vessel 181) and saucers (Vessels 59 and 182)]
- 55 Saucer (whiteware, transfer printed, blue, unknown size; backstamp "NO. 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 167) and cup (Vessel 68)]
- 56 Plate (whiteware, transfer printed, black, unknown size; backstamp "[PICTURE]SQUE VIE[WS]/...") [specific view: West Point, Hudson River; James and Ralph Clews]
- 57 Saucer (whiteware, transfer printed, red, unknown size; backstamp "THE COTTAGE / GIRL) [Baker, Bevans and Irwin; same pattern as cup (Vessel 76)]
- 58 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "[A]RAB / [WAR]RANTED / [JAC]KSONS") [Arab pattern; Job and John Jackson; same pattern as cup (Vessel 73) and saucer (Vessel 180)]
- 59 Saucer (whiteware, transfer printed, blue, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), cup (Vessel 181), and saucer (Vessel 182)]
- 60 Cup (whiteware, transfer printed, blue, scalloped edge, Double Curve shape) [Caledonia pattern; William Adams and Sons]
- 61 Cup (whiteware, transfer printed, purple, non-scalloped edge ?; unknown shape)
- 63 Plate (whiteware, transfer printed, green with painted polychrome highlights, scalloped edge, 8" diameter) [Feather pattern; Wood and Challinor or Enoch Wood and Sons]
- 64 Wash basin (whiteware, transfer printed, brown, 13" diameter mouth, minimally 4-5" tall, scalloped edge)
- 65 Platter (whiteware, transfer printed, purple, scalloped edge, unknown size) [series and pattern: Picturesque Views / Hudson / Hudson River; James and Ralph Clews]
- 67 Saucer (whiteware, transfer printed, blue, unknown size and edge design) [same pattern as cup (Vessel 41)]
- 68 Cup (whiteware, transfer printed, blue, non-scalloped edge, unknown shape) [No. 12 pattern unidentified and unknown maker; same pattern as saucers (Vessels 39, 55, 167)]
- 70 Saucer (whiteware, transfer printed, blue, scalloped edge with floral embossing, partial unidentified backstamp, base only)
- 71 Plate (whiteware, transfer printed, black, scalloped edge, unknown size; backstamp "PERSIAN / WR / OPAQUE CHINA") [Persian pattern; William Ridgway]
- 72 Cup (whiteware, transfer printed, green, handleless?, scalloped edge; unknown shape) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucers (Vessels 48 and 183) and cup (Vessel 184)]
- 73 Cup (whiteware, transfer printed, purple, non-scalloped edge, Double Curve shape) [Arab pattern; Job and John Jackson; same pattern as saucers (Vessels 58 and 180)]
- 74 Plate (whiteware, transfer printed, green, scalloped edge unknown size) [Asiatic Plants; William Ridgway; same pattern (different color) as plate (Vessel 50)]
- 76 Cup (whiteware, transfer printed, red, handleless?, scalloped edge, Double Curve shape with outflaring rim) [The Cottage Girl; Baker, Bevans and Irwin; same pattern as saucer (Vessel 57)]

- 77 Cup (whiteware, transfer printed, blue, non-scalloped edge, handleless?, London Urn shape)
- 80 Serving vessel (whiteware, transfer printed, red, shouldered to receive lid, unknown size) [potentially tureen or tea pot]
- 81 Plate (whiteware, transfer printed, red, scalloped and beaded edge, unknown size)
- 82 Plate (whiteware, edge decorated, blue, lightly scalloped edge, approximately 9" diameter)
- 83 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 84 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7" diameter)
- 85 Plate (whiteware, edge decorated, blue, lightly scalloped edge, 6 1/4" diameter; impressed "ADAMS" [William Adams and Sons])
- 87 Plate (whiteware, edge decorated, blue, embossed and scalloped edge, unknown size)
- 88 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 7-9" diameter)
- 89 Plate (whiteware, edge decorated, blue, scalloped edge, small albeit unknown size)
- 90 Plate (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter)
- 91 Plate (whiteware, edge decorated, green, scalloped edge, unknown size)
- 93 Platter (whiteware, edge decorated, blue, scalloped edge, approximate 8-9" diameter)
- 94 Plate (whiteware, edge decorated, blue, painted band, scalloped edge, 8" diameter)
- 95 Plate (whiteware, edge decorated, blue, scalloped edge, unknown size, very thinly potted)
- 96 Plate (whiteware, edge decorated, blue, scalloped edge, 8 3/4" diameter)
- 98 Serving vessel or bowl (whiteware, edge decorated, blue, scalloped edge, approximately 9" diameter; thinly potted)
- 99 Plate (whiteware, edge decorated, blue, deeply scalloped edge, approximate 8-9" diameter)
- 100 Serving vessel or bowl (whiteware, edge decorated, blue, embossed and scalloped, approximate 6" diameter)
- 101 Platter (whiteware, edge decorated, blue, scalloped edge, unknown size, very thick body and/or heavily potted; burned)
- 102 Plate (whiteware, painted, polychrome, large floral, scalloped edge, approximately 9" diameter)
- 103 Cup (whiteware, painted, polychrome, small floral or sprig—Cornflower motif, scalloped edge, Double Curve shape)
- 104 Saucer (whiteware, painted, polychrome, small floral or sprig pattern—Cornflower motif, non-scalloped edge, approximate 6" diameter)
- 106 Saucer (whiteware, painted, monochrome blue, non-scalloped edge, unknown size)
- 107 Waste bowl (whiteware, painted, polychrome, large floral pattern, brown stem, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 108 Saucer (whiteware, painted, polychrome, large floral, non-scalloped edge, approximate 6" diameter)
- 109 Waste bowl (whiteware, painted, polychrome, large floral, London Urn shape; non-scalloped edge, approximate 6" diameter)
- 112 Plate (whiteware, painted, polychrome, red dot floral, blue lined edge, non-scalloped edge, approximate 7" diameter)
- 113 Cup (whiteware, painted, polychrome, large floral, distinctive black flowers, London Urn shape; non-scalloped edge)

- 114 Saucer (whiteware, painted, polychrome, small floral or sprig with brown stem, scalloped edge) [same pattern as cup (Vessel 163)]
- 115 Saucer (whiteware, painted, polychrome, small floral or sprig, red stemmed, scalloped edge)
- 116 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, London Urn shape)
- 117 Cup (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, scalloped edge, Double Curve shape)
- 119 Cup (whiteware, painted, polychrome, red and blue, swag motif, London Urn Shape; non-scalloped edge) [pattern same as saucer (Vessel 111)]
- 120 Saucer (whiteware, painted, polychrome, red and green, dot floral pattern, non-scalloped edge; 6" diameter, 1¼" deep, unidentified impressed "propeller" mark on base)
- 121 Saucer (whiteware, painted, polychrome, small floral or sprig, Cornflower motif, non-scalloped edge, 6" diameter)
- 122 Lid (whiteware, painted, polychrome, swag pattern, small sized, burned)
- 125 Lid ? (whiteware, painted, monochrome brown: lined and small floral sprig, reminiscent of "Brown Tea" wares)
- 126 Cup (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge)
- 127 Cup (whiteware, painted, polychrome, small floral or sprig with red stems, Cornflower motif, Double Curve Shape; scalloped edge)
- 128 Lid (whiteware, painted, red, molded knob only)
- 129 Saucer (whiteware, painted, polychrome, small floral or sprig with red stems, unknown size and edge design)
- 130 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 131 Cup (whiteware, painted, polychrome, large floral, Double Curve shape, non-scalloped edge)
- 132 Cup ? (whiteware, painted, polychrome, King's Rose pattern)
- 133 Saucer (whiteware, painted, polychrome, small floral or sprig, non-scalloped edge, unknown size)
- 134 Cup ? (whiteware, painted, polychrome, small floral or sprig, scalloped edge)
- 142 Mug or tankard (whiteware, annular decorated)
- 159 Serving bowl (whiteware, edge decorated, simple blue painted band highlighting prominent raised beads, 10" diameter, unknown height)
- 160 Platter (whiteware, edge decorated, green, scalloped edge)
- 163 Cup (whiteware, painted, polychrome: small floral or sprig with brown stem, non-scalloped edge)
- 164 Chamber pot (whiteware, painted, polychrome: large floral pattern)
- 167 Saucer (whiteware, transfer printed, blue, non-scalloped edge, approximately 6" diameter; backstamp "[NO.] 12") [unidentified pattern and maker; same pattern as saucers (Vessels 39 and 55) and cup (Vessel 68)]
- 168 Serving bowl (whiteware, transfer printed, blue, approximately 11" in diameter by 2" deep; backstamp of Thomas Mayer) [Canova pattern]
- 169 Plate (whiteware, transfer printed, green and black, scalloped edge, 8 ¾" diameter; impressed Liver Bird mark) [Rose Chintz pattern, Herculaneum Pottery; same pattern as plate (Vessel 47)]

- 170 Plate (whiteware, transfer printed, purple, scalloped and beaded edge, approximately 8-9" diameter) [Oriental Scenery pattern; Thomas Mayer; same pattern as serving vessel/bowl (vessel 171)]
- 171 Serving vessel or bowl (whiteware, transfer printed, purple, unknown size and shape) [Oriental Scenery pattern; Thomas Mayer; same pattern as plate (Vessel 170)]
- 173 Plate (whiteware, transfer printed, red, heavily scalloped edge, approximately 10" diameter; backstamp "FOUNTAIN / E. WOOD & SONS") [Fountain pattern; Enoch Wood and Sons]
- 174 Plate (whiteware, transfer printed, red, scalloped edge, approximately 10" diameter) [Manhattan pattern; Ralph Stevenson or Ralph Stevenson and Son]
- 180 Saucer (whiteware, transfer printed, purple, non-scalloped edge, approximately 6" diameter; backstamp "ARAB / WARRANTED / JACKSONS") [Arab pattern; Job and John Jackson; same pattern as saucer (Vessel 58) and cup (Vessel 73)]
- 181 Cup (whiteware, transfer printed, blue, non-scalloped edge, London Urn shape) [Unknown pattern and maker; same as waste bowl (Vessel 54) and saucers (Vessels 59 and 182)]
- 182 Saucer (whiteware, transfer printed, blue, non-scalloped edge, unknown size) [Unknown pattern and maker; same as waste bowl (Vessel 54), saucer (Vessel 59), and cup (Vessel 181)]
- 183 Saucer (whiteware, transfer printed, green, broadly scalloped edge, approximately 6" diameter) [Diamond Sunburst Border pattern; Enoch Wood and Sons; same pattern as saucer (Vessel 48) and cup (Vessel 72)]
- 189 Saucer (whiteware, painted, blue lined edge, non-scalloped edge, unknown size)
- 190 Cup (whiteware, painted, polychrome [burned, colors questionable], unknown size)
- 192 Cup (whiteware, transfer printed, black, scalloped edge, Double Curve shape; impressed "[...] ALCOCK / [COBRI]DGE") [Fern pattern; Samuel Alcock or John and George Alcock]

Ironstone

- 139 Figurine (ironstone or Parian ware, painted, polychrome, overglaze, falcon?)

Porcelain

- 136 Saucer (soft paste porcelain, painted, monochrome blue, overglaze, unknown size, non-scalloped edge)
- 178 Serving bowl (soft paste porcelain, painted, polychrome overglaze, floral pattern, footed, approximate 10" diameter and 4 ¼" tall, unidentified painters mark in red on base)
- 179 Cup (soft paste porcelain, painted, polychrome overglaze, floral pattern)

Red-paste Wares

- 36 Pitcher (red paste stoneware, lusterware with interior white slip; rouletted rim, handled, small "pint" size)
- 187 Lid (dark or manganese glazed, red paste earthenware, 3" diameter) [reminiscent of refined wares manufactured in and around Philadelphia]

Yellowwares

- 32 Chamber pot (annular decorated with seaweed mocha, yellowware, beaded handle, approximate 9" diameter, blue edged rim)

APPENDIX IX

**EARLY DEEDS AND LEASES
PERTAINING TO THE GIFFORD SITE**

John Bailey to Gifford)
Lease-Recd March 23d 1839)

This Indenture, made this 20th day of March 1839. Between John Bailey of New Bedford Massachusetts and William Gifford Jun. of Peoria County and State of Illinois Witnesseth- That the said John Bailey doth demise and lease unto the said William Gifford Jun. 4 Acres of Ground embracing the House in which the said Gifford now Resides and Situate on the North E Corner of the North West 40 of the South E Quarter of Section No Thirty five Town 10 N Range No 7 E 4 P M. and the household furniture embracing 2 Mahogany tables, 1 Mahogany Work Stand, 1 Wash Stand, 12 Kane bottom chains 6 Wooden bottom chairs -- 1 Cook Stove and apperatus, two Beds & Bedding bedsteads and Crockery and the use of such other utensills as are then in the House as he may be need till the same are Sold 1 Cow, the one Horse Waggon & Harness and the use of one or both of the horses when he shall kneed them, to lease for the Term of Five years from the 19th day of February 1839, yielding and paying therfore services care and attension in feeding and fatting 12 Hogs, each and every year during said term for the said Bailey --- and the Gifford for himself heirs executors and administrators covenants to and with the said Bailey his heirs, executors, administrators to use the said premeises in a good

husband like manner keep the same in repair natural were excepted, to suffer said Bailey to enter to improve or repair to perform the services keep and fat the 12 hogs aforesaid not to under let to commit no waste nor suffer any - and quietly to deliver appossession at the end of the time. In Testimony Whereof the said parties have hereunto interchangeably set their hands and Seals this 20th day of March 1839.

Charles Kettelle Witness as to Signature)
of H P Johnson Attorney for John Bailey)
State of Illinois Peoria County, This day personally appeared before me William Gifford ()
Circuit Court within and for said County, Horace P. Johnson (Attorney in fact of John Bailey) whose name appears subscribed to the foregoing Instrument of writting as having executed the same and Acknowledged it to be his free act and deed of the said John Bailey for the purposes therein named.
Given under my hand and seal of said Court at Peoria this 21st day of March A D 1839.

(Seal)

William Mitchell Clerk.

John Bailey to
Wm Gifford. Recorded March 15th. 1839)

Know all men by these presents that I John Bailey of New Bedford in the State of Massachusetts have made constituted and appointed, and do by these presents, make constitute and appoint William Gifford Jr of Peoria County in the State of Illinois my sufficient and lawfull Attorney, for me and in my name and to my use to enter into and upon the lands and tennements hereinafter named and described. to Wit, The South East Quarter of Section Number Thirty five, in Township Ten North in Range Seven East - of the fourth principal Meridian, part of which has been leased by me to Robert Cline, and part to.....Bliss by my Indenture of this date -- Also One hundred and twenty acres of the North East Quarter of Section Numbered twenty Seven, in Township ten North of Range Seven East of the fourth principal Meridian being the same estate conveyed to me by a Deed of said Gifford dated July A D 1837 and possession of said Lands and Tennements to take and keep for me and to lease the said premises, so much as not been leased as mentioned above, and at the expiration of the terms of the above mentioned leases to lease the whole of said premises to such tenant or tenants, on such term or terms, in such parcels and for such rent, as my said Attorney shall deem right and most for my interest, and to demand and receive from such tenant or tenants all such rent as shall become due to me by virtue of such leases as have been made by me of any of said premises or as shall be made by my said Attorney by virtue hereof, and generally to do all acts and things, make all demands and give all directions necessary and proper to collect the said rent, to prevent all strip and waste of said premises, and expecially to do all those acts and things in my name or in the name of such other person or persons as shall be proper to obtain a full and perfect title to said lands and tennements, at my risk and expense from the Government of the United States, and generally granting unto my said Attorney full power and authority for me and my name to do all things in the premises that I might or could lawfully do -- Hereby ratifying and confirming all lawfull acts, done by said Attorney, by virtue hereof.

In Testimony Whereof, I the said John Bailey have hereunto set my hand and Seal this Sixteenth day of September Anno Domini Eighteen Hundred and thirty eight.

Signed Sealed and Delivered) John Bailey (Seal)

in presence of Jacob Gale)

A M Hunt)
State of Illinois Peoria County

I A M Hunt, a Justice of the Peace in and for the said County of Peoria Do hereby Certify, that on this Sixteenth day of May A D 1838 personally appeared before me John Bailey above named, and who is personally known to me, to be the identical person whose name is subscribed to the above written instrument, and who executed the same, and Acknowledged the said instrument to be his free act and deed for the uses and purposes therein mentioned

In Witness Whereof I have hereunto set my hand seal this sixteenth day of May of the year above written -----

A M. Hunt. J P. ()

Bryan to John Bailey.

This Indenture made this Second day of May in the year of our Lord One thousand Eight hundred and Thirty Nine Between Daniel Bryan and Mary his wife of the County of Alexandria in the District of Columbia of the one part, and John Bailey of New Bedford Massachusetts of the other part Witnesseth; that the said Danl. Bryan and Mary his wife for and in consideration of the sum of Two Hundred and Thirty five Dollars lawfull money of the United States to them by the said John Bailey in hand paid the receipt whereof they hereby acknowledged, have granted, bargained and sold, and by these presents do grant bargain sell and convey unto the said John Bailey, his heirs and assigns two Certain tracts or parcels of Land Containing Eighty Acres each lying and being in the County of Peoria and State of Illinois, one of which tracts is known and described as the West half of South East Quarter of Section No Thirty five in Township No Ten north of the base line of Range No Seven East of the 4th principal Meridian, which land was Entered by the said Bryan at the Quincy office Ills. on the 15th day of November 1838, as appears by the Certificate of the Receiver of said office, bearing the No. 14978 and the other of which said tracts of Land is known and described as the East half of South East quarter of Section No. Thirty five in Township No Ten North of the Base line of Range No Seven East of the 4th principal which Land was entered by the said Bryan at the Quincy office on the 15th day of November 1838, as appears by the Certificate of the Receiver of said office issued therefrom bearing date Number 14979. To have and to hold the said tracts or parcels of Land with the appurtenances thereunto belonging to him the said John Bailey his heirs and assigns, to the onley proper use and behoof of the said party John Bailey his heirs and assigns forever.

And the said Daniel Bryan the above granted and described tracts or parcels of Land with their appurtenances against the claims of himself and the said Mary his wife, their heirs executors and administrators, and all and every person and persons claiming by from, or under them, or either of them hereby for himself, his heirs, executors, and administrators, covenants, to and with the said John Bailey his heirs and assigns, that he the said Daniel Bryne shall and will forever by these presents warrant and defend.

In Testimony Whereof the said Daniel Bryan and Mary his wife have hereunto set their hands and affixed their Seals the day & year first above written

in presence of)
John Loyd Peter Laphen)
District of Columbia)
Alexandria County)

Danl Bryan (Seal)
Mary Bryan (Seal)

Sot I, Edmund Lee Clerk of the Circuit Court of the District of Columbia for Alexandria County do hereby Certify that on the day of the date hereof, personally appeared before me in my said county, Daniel Bryan party to a Deed bearing date, the 2nd of May 1839, & hereto annexed (the said Daniel Bryan being personally well known to me as the person executing said Deed) and acknowledged the same to be his act & deed, I do further Certify that on the same day, in said County, also came before me Mary Bryan, the wife of said Daniel Bryan (well known to me as such) who being by me examined privately & apart from her said husband & having the said deed fully explained to her acknowledged that she had willingly signed, Sealed & delivered the same & wished not to retract it.

Given under my hand & the Seal of said Court this 2nd day of May 1839.

(Seal)

Edm I. Lee. C. C.

John Bailey to) Recd. March 19th 1839)
H P. Johnson)

Know all men By these presents, that I John Bailey of New Bedford in the County of Bristol and State of Massachusetts Watch Maker - have constituted ordained, and made, and by in my stead and place put, and by these presents, do constitute, ordain, and make, and in my stead and place put Horace P. Johnson of the County of Peoria & State of Illinois Esquire, to be my true, sufficient and lawfull attorney for me and in my name and stead to have, the charge and superintendence of my real estate situate in said County of Peoria to lease the same for a period not exceeding five years to preserve the same from trespasses of every kind, to demand & receive rents or income therefor -- Giving and hereby granting unto him, said attorney, full power and authority in and about the premises, and use all due means course and process in the Law for the full, effectual and compleet execution of the buisness afore described, and in my name to make and execute due acquittance and discharge; and for the

misses to appear, and the person of me the constituent to represent before any governer, judges, justices, offices, and ministers of the law whatsoever in any court or courts of judicature, and there on my behalf, to answer defend, and reply unto all actions, causes, matters and things whatsoever relating to the premises -- Also to submit any matter in dispute, respecting the premises to arbitration or otherwise, with full power to make and substitute, for the purposes aforesaid one or more attorneys under him said Attorney, and the same again at pleasure to revoke and generally to say, do, act, transact, deturmin, accomplish and finish all maters, and things whatsoever relating to the premises as fully amply and effectually to all intents and purposes as I the said constituent, if present ought or might personally although the matter should require more espicial authority than is herein comprised I the said said constituent ratifying, allowing and holding firm and valid all and whatsoever my said Attorney or his substitutes shall lawfully do, or cause to be done in and about the premises by virtue of these presents.

In Witness Whereof, I have hereunto set my hand and Seal this Nineteenth day of February in the year of our Lord One Thousand eight Hundred and thirty nine

John Bailey (Seal)

Signed, Sealed and Delivered in presence of)
John Burrage)

United States of America,)

State of Massachusetts)

) Bristol SS. On this Nineteenth day of February in the year Eighteen Hundred & thirty nine, Before me John Burrage a Notary Public duly Commissioned & sworn, residing in New Bedford aforesaid came John Bailey, personally known to me, as the identical person who signed his name to the foregoing instrument & Acknowledged the same to be his free act & deed, In Testimony Whereof I have hereunto set my hand & affixed my Seal Notarial the day last aforesaid

(Seal)

John Burrage Not Pub

John Bailey to L)
Robert Cline E)
Recorded March 20, 1839 S)
E)

----- This Indenture made this 16th day of March 1839 Between John Bailey of New Bedford State of Massachusetts, and Robert Cline of Peoria County and State of Illinois Witnesseth -- That, the said John Bailey by Horace P. Johnson his Attorney in fact doth hereby demise and lease unto the said Robert Cline, all that piece or parcel of Land situate in the County of Peoria and described as follows, to Wit, the South East quarter of Section No Thirty five in Township No Ten North of the Base line and Range No Seven East of the fourth principal Meridian except two acres in a square form in the South West corner of the enclosed field on said premises around the house occupied by Gifford and also one pair of horses 1 Gray 1 Bay to hold for the term of one year from the date hereof yielding and paying therefore one third, of all the crops raised on the said premises, and to get out Rails or other materials and fence in two Acres above excepted about the Gifford House --- And the said Robert Cline covenants to and with the said John Bailey to pay the rent aforesaid to deliver the corn in the crib on the premises as soon as possible after the crop is mature. But if the said Bailey shall desire any of the Corn fodder saved, he shall give reasonable Notice thereof before it is reft, and the said Cline shall then in pursuance of said Notice, which shall be in writing cut up and stock all on so much of said Baileys part, of said Land corn as shall be Required by the written notice, and such corn so cut up and stocked as aforesaid shall be taken of by the said Bailey in the Sock, and the said Cline shall not be required to husk ^{or} ~~any~~ move the same. The small grain to be well stacked and divided in the stack, to take good care of the horses and work them reasonably, and allow Gifford & wife to use them or either of them when they shall kneed them, to let Giffords Cow run in the pasture if he shall require it, To plow so much of the two acres excepted as Gifford shall require if required in season for a Crop and to fence the same as aforesaid to repair the fence and where new Rails are wanting procure them to be paid by said Bailey in produce a reasonable sum for furnishing such new Rails as are necessary

put the fence in good repair, and for the plowing the two Acres near Giffords dwelling aforesaid. It is further understood that said Cline may occupy 3 years exclusively to his own use to pay 3 dollars per acre therefor situate in the South W corner of the North East 40. The Waggon plows harnesses and all farming utensils on and about said premises belonging to said Bailey are hereby understood to be leased with the said farm to said Cline, he allowing the said Gifford to use the Waggon when he shall need it, and the other utensils Sufficient to cultivate the two acres aforesaid -- The said Gifford to give reasonall notice of the time he may wish to use the said horses waggon and farming utensells when he can do so.

In Witness Whereof, we have hereunto Interchangeably Set our hands & Seals the day and year above written ----

John Bailey (Seal)

By Horace P. Johnson his Attorney in fact

Robert Cline (Seal)

State of Illinois)
Peoria County ---) This day personally appeared before me William Mitchell Clerk of the Circuit Court within and for said County of Peoria Horace P Johnson attorney in fact of John Bailey personally known to me to be the identical person whose name appears subscribed to the foregoing instrument of Writing as having executed the same and Acknowledged it to be the free act and deed of the said John Bailey for the uses and purposes therein set forth, and now, at the same time also personally appeared before me Robert Cline who is also personally known to me to be the identical person whose name appears to the above instrument of writing as having executed the same, and who Acknowledged it to be his free act and deed for the purposes therein set forth. Given under my hand and Seal of said Court at Peoria this 16th day of March 4 D. 1839.

(Seal)

William Mitchell Clerk.

APPENDIX X

WILLIAM GIFFORD BIOGRAPHY (JOHNSON 1880:824)

GIFFORD WILLIAM, farmer, Sec. 35, P. O. Alta. The subject of this sketch is a son of William and Rebecca Gifford, *nee* Ellis, and was born in the town of Falmouth, Mass., February 5, 1811. he received a good education and at the age of sixteen years entered upon the study of chemistry and pharmacy, to which he devoted several years close application. On the 21st day of November, 1833, in the city of New Bedford, he united in marriage with Miss Meriam H., daughter of John and Anna Baily, who was born at Hanover, Mass., December 5, 1813, and who, like her husband, had received all the advantages afforded by the schools of that period. In June, 1836, Mr. Gifford came to Illinois to “spy out the land,” and selected Peoria as a permanent home. November of that year, he returned to the “Old Bay State” for his wife and a stock of goods. On February 1, 1837, they left New Bedford for their future home, and on the 2d took passage on the barque “Jane” for New Orleans. At New Orleans they transferred to a Mississippi river steamboat, and reached Peoria on the 2d day of April, and have resided in the county since. Mr. and Mrs. Gifford are the parents of eleven children—Helen C. B., was born in New Bedford, Mass., June 15, 1835, married Elias H. Pratt, May 28, 1853, and died May 11, 1869; Caroline P., was born at New Bedford, December 2, 1836, and died at Peoria, August 8, 1837; Anna T., was born at Peoria, May 24, 1839, and married Edward Butler, March 19, 1864; John B., was born September 21, 1841, married Miss Emeline Johnson, September 28, 1864, and is living in Champaign county; Susan L., was born April 20, 1844, married Edward Merrill in February, 1879, and is living in Union county; Charles, was born October 30, 1845; Edward, was born December 10, 1847, and died in March, 1856; Irene and Miriam H., (twins) were born August 4, 1850, Irene, married Edward Douglas, December 25, 1872, and Miriam H., married Isaac W. Grant, December 23, 1871; William H., was born October 20, 1852, and died January 12, 1855; Alice G., was born April 5, 1855. The father of Mrs. Gifford is an honored and respected citizen of Lynn, Mass., and has lived to see his ninety-third year.

APPENDIX XI

ANIMAL REMAINS

Terrance J. Martin and J. Chris Richmond
Illinois State Museum Society
Springfield, Illinois

Phase III archaeological investigation of the Gifford Site resulted in a significant assemblage of animal remains being obtained from a large rectangular cellar (Feature 2) and a box drain (Feature 3) that was connected to the cellar. The collection was analyzed in detail in order to reveal aspects of everyday life in rural Peoria County, Illinois, during the early nineteenth century. In regard to the faunal assemblage these topics include animal exploitation strategies, butchering patterns, purchasing and consumer habits, and refuse disposal practices. As part of the investigation of early pioneer settlers in Illinois, the analysis of foodway remains can be compared to trends that have been documented at the Apple River Fort, namely, the decreasing significance of wild foods over time, an increase in pork consumption, an increase in the importance of beef, and a dramatic increase in the importance of fowl.

Methods

Animal remains from the Gifford site were examined at the Illinois State Museum's Research and Collections Center in Springfield, where an extensive collection of modern vertebrate skeletons and freshwater mussel shells are available for reference. Information for each identified specimen and each lot of unidentified specimens was entered on tags that were printed on acid-free, archive-quality paper. Specimens and accompanying tags were placed within 2 mil or 4 mil polyethylene zipper bags. Included on the specimen tags is information on archaeological provenience, animal taxon represented, anatomical element, side, portion of element, condition of epiphyseal closure (if present), completeness, weight of the specimen in grams, natural modifications (e.g., carnivore- and/or rodent-gnawing), and cultural modifications (e.g., burning and cut marks). Standard lengths of fish were estimated for each identified bone by referring to bones from modern fish of known size in the comparative collection. Single specimen counts were tallied in the case of refitted broken specimens as well as rejoined epiphyses and shafts. All information was then entered into computer files in order to facilitate the analysis.

Summary calculations include the number of identified specimens (NISP), minimum number of individuals (MNI) per taxon, total weight of specimens per taxon in grams, and biomass (in kg) for each taxon. Scientific and common names for animals follow the Integrated Taxonomic Information System (ITIS) website. Estimates of MNI were calculated from the site at large (i.e., recovered materials from Features 2 and 3 were considered together as one short-term deposit because of the contemporaneity of artifacts within the fill of each feature) based on element, symmetry, element portion, and biological age or body size. Biomass estimates were derived from allometric scaling. As described by Reitz and Scarry (1985:18), "the weight of the archaeological bone is used in an allometric formula [see Reitz and Scarry 1985:67] to predict

the quantity of biomass for the skeletal mass recovered rather than the total original weight of the individual animal represented by the recovered bone.” This approach avoids the problem of basing meat estimates solely on MNI or determining whether the meat from entire animals was consumed at the site from which the archaeological sample was acquired. Despite the problems inherent in the various techniques used to estimate biomass and usable or edible meat, the interpretive value of such measures are the *relative* importance of the various taxa rather than the *absolute* quantities. For the Gifford site, biomass for each taxon was calculated separately for Feature 2 and Feature 3 and then summed to derive the figures shown in Table 1.

For historical sites, perhaps as significant as identifying various species in a faunal assemblage is distinguishing skeletal portions for the larger mammals from which meat was procured. Different meat preferences among individual persons and social groups, different values of various animals and secondary butchering units, changes in butchering practices over time, and differences in butchering practices between rural and urban settings can contribute to interpretations of socioeconomic status and prosperity. These topics have been discussed by various authors (e.g., Hattori and Kosta 1990; Price 1985; Rothschild and Balkwill 1993; and Schulz and Gust 1983). The large mammal remains recovered from Feature 2 and 3 at the Gifford site were tabulated separately by skeletal portion for each species in order to reveal any differences in refuse disposal practices. Because of the early nineteenth-century period of occupation, cattle remains were not classified by secondary butchering unit and ranked by price following Schulz and Gust (1983:48), since this would assume that the butchering patterns in rural Illinois in the early nineteenth century were the same as in California during the late nineteenth century.

Species Accounts

The species composition of the Gifford site faunal assemblage is presented in Table 1. It consists of nearly 6.2 kg of vertebrate animal remains representing mammals, birds, fish, and amphibians. The grand total of 1,762 specimens includes one whole snail shell and one freshwater mussel shell fragment. Although fragmentary, the assemblage is generally well-preserved. Only 56 specimens were burned black or calcined, which comprises 3.1% of the total assemblage. Damage by scavenging carnivores and rodents is more common: 59 specimens were gnawed by rodents (3.3%), and 12 specimens were chewed by rodents (0.7%). The total number of specimens identified more precisely than class comprises 41.0% of the total assemblage by count and 89.4% by weight.

Mammals

Mammal bones and teeth comprise 76.3% of the faunal assemblage. By weight these constitute 97.6%. Identified mammal specimens make up only 38.7% of all mammals by count, but 89.7% by weight. The significance of mammals to the overall subsistence pattern is indicated by the finding that the mammal MNI of 42 (54.8% of the total site MNI) contributed approximately 97.5% of the biomass from identified taxa.

Economically, the most significant mammal species was probably swine, which contributed 32.1% of all identified specimens and 44.6% of the identified mammal specimens.

Swine represents 25.2% of the biomass from identified animals, second only to cattle. A minimum of seven individuals is represented by five left ulnae from mature animals, plus the remains of two subadult individuals. Ages of swine range from subadult to adult, and the composition by skeletal portions is also diverse (Table 2). The total number of specimens from crania, isolated teeth, and feet together accounts for 56.9% of the swine specimens. Seventeen bones were chopped by hatchets or cleavers (7 ribs, 2 mandibles, 2 ulnae, 2 tibiae, a distal scapula, distal humerus, a lumbar vertebra, and a first phalanx).

Due to individuals' large size, cattle is also significant at the Gifford site. Although constituting only 5.4% of the site's total NISP and 7.5% of the identified mammal specimens, biomass from cattle contributed 42.4% from all animals. One ulna shaft fragment is unfused from the radius, which indicates an individual less than 1.5 years of age (Getty 1975:751). All other bones are from an older and larger individual (or individuals). Rib fragments are more numerous than any other skeletal portion except for foot bones (Table 2). A whole cranium was found in Feature 3, and this may inflate the estimated biomass for cattle, but the presence of foot bones and the cranium is evidence that cattle were raised and butchered at the site. Cut marks occur on 12 specimens with a thoracic vertebra and four ribs being chopped. Sawed bones consist of a mandible (sawed at the posterior portion), a proximal radius, two ulnae, a rib, a femur shaft, and an ilium.

The only other very large mammal in the assemblage is horse, which is represented by a humerus from Feature 2 and two third phalanges, one each from Feature 2 and Feature 3. There are no cut marks on any of these bones.

The remaining large mammal species may have been significant supplements to the meat diet. Sheep and/or goat is represented by bones from nearly all part of the body, but despite the presence of four left innominate bone fragments, all are probably from the same individual. A proximal metatarsal is the only bone that is diagnostic of sheep, but it is likely that all of the ovicaprid bones and teeth are from the same individual. White-tailed deer was identified in both features. At least five individuals were tallied on the basis of four right radius fragments plus a subadult individual that is represented by a proximal tibia. A shed right antler base along with several large antler fragments in Feature 3 suggest that deer antlers were being acquired as a raw material for making tools or tool handles. Eight of the bones are chopped: an antler, cervical vertebra, thoracic vertebra, rib, distal scapula, proximal radius, proximal femur, and calcaneus.

Medium and small species comprise the balance of the mammals. The large size of several of the squirrel bones make it likely that fox squirrel is present in the assemblage along with eastern cottontail and one raccoon. Bones from Old World rat are also numerous. A minimum of 18 individuals are represented by left femurs. Although two species of Old World rat occur in North America as a result of the migration of European settlers into the country's interior, the Norway rat (*Rattus norvegicus*) is more aggressive than the black rat (*R. rattus*) and thrives where agricultural production, barns, and outbuildings provide an optimum habitat (Hoffmeister 1989:251-254). Once established, the average Midwestern farm may support as many as 50 Norway rats (Schwartz and Schwartz 1981:244-245). Although the two species can be distinguished by their teeth (see Hoffmeister 1989:253), the archaeological specimens often have teeth that are well-worn, and the postcranial bones usually dominate faunal assemblages.

Birds

Avian remains account for 15.9% of the total faunal assemblage by count and 2.1% by weight. The MNI of 19 contributed 2.2% of the total biomass from all identified taxa. Especially challenging was the discovery that greater prairie chickens are an important contributor to the collection of bird bones. Whereas most of the domestic chicken bones (officially known as red junglefowl) are readily distinguishable from prairie chicken on the basis of size and morphology, fragmentary remains and bones from juveniles and subadults add to the complexity. As a consequence, reference in Table 1 is made to the family Phasianidae, which includes both domestic chicken and prairie chicken. A minimum of 8 individual domestic chickens are represented by five left tibiotarsi and five right ulnae plus two subadult individuals and a juvenile individual. Within the class of birds, domestic chicken represents 40.5% of the NISP, 42.1% of the MNI, and 56% of the biomass. The MNI for prairie chicken was calculated from the presence of seven right tarsometatarsi. Prairie chickens (or “prairie hens”) were common and abundant in the tall-grass prairie of Illinois prior to the spread of agriculture and the practice of burning the prairie in the spring (Bohlen 1989:56). Three turkey leg bones, all from a subadult individual, were recovered from Feature 2, but whether these are from a wild turkey or a domestic bird is unknown. An unexpected identification was a proximal humerus from a merlin. Found in Feature 2, this small falcon is rare in Illinois and usually occurs only during migrations, especially during the fall when they prey on other migrating passerine species such as sparrows and warblers (Bohlen 1989:53).

Fish and Amphibians

All of the site's fish bones were associated with Feature 2, and constitute five taxa. Most interesting is the identification of two individual Atlantic cod bones. A right posttemporal from an individual in the 48-to-56-cm-size range was chopped, and a second posttemporal from the left side was from an individual in the 56-to-64-cm size range. Klippel and Falk (2002:32) illustrate that this bones is severed when the fresh cod was “cut by the ‘throater’ in the process of separating the sides from the head.” The boxed dried cod were shipped great distances from the North Atlantic Coast by rail and boat.

A second group of fish are suckers. Eleven bones are from at least two redhorse suckers (indicated by the presence of two left metapterygoid bones). All of the redhorse bones are comparable to individuals in the 32-to-40-cm size class, and may have been caught in the nearby Kickapoo Creek. Redhorse species are most often found in clean, high-gradient creeks or medium-sized rivers where there is less siltation and turbidity than in the larger rivers (Smith 1979:158-166). At least one large buffalofish is represented by a gill element from an individual in the 56-to-64-cm size class. All three species of buffalo are more typical of large rivers, such as the Illinois River (Smith 1979:150-152). Finally, five other fragmentary sucker bones are too incomplete to identify, but come from one or more large individuals, possibly the large buffalo.

The remaining fish in the assemblage are small. Two rock bass were identified from a operculum from an individual less than 8 cm long (standard length) and a frontal bone from an individual in the 16-to-24-cm size range. This species would most likely occur in the same clear, gravelly stream kind of habitat from which the redhorse were taken (Smith 1979:247). Two bones are from two small unidentified minnows and include an operculum and a cleithrum.

Six bones from a toad were also found scattered within Feature 2. A minimum of three individuals is indicated by the presence of three left femurs. These are probably intrusive individuals that accidentally fell into the cellar pit and could not escape.

Invertebrates

A shell fragment of an unidentified freshwater mussel was found in Feature 2, and a whole gastropod (an elongate globose shape) was encountered in Feature 3.

Discussion

The faunal assemblage from the Gifford site provides insights into animal exploitation and subsistence practices at an early-nineteenth-century rural farmstead in Peoria County. The presence of immature and subadult individual swine along with cranial bones, isolated teeth, and bones from the feet suggest local processing. The same can be inferred for cattle and sheep. Local butchering and processing is also suggested by the finding of only eight sawed bones, in contrast to 44 chopped bones. Pork and beef were supplemented by venison from white-tailed deer along with mammals such as raccoon, fox squirrel, and eastern cottontail. Beside venison, antlers offered a useful raw material from which to make handles for a variety of tools. Domestic chicken and turkey also contributed to the frontier diet, and these were supplemented by hunting greater prairie chickens and ducks. Exploitation of local aquatic habitats is indicated by redhorse and rock bass, which may have been procured from Kickapoo Creek, and buffalo, which were probably caught in the Illinois River. The presence of Atlantic cod bones at the site shows that markets were occasionally sought out for “exotic” foods from the East Coast.

In regard to our expectations for the transition from early pioneer settlements to post-frontier rural farmsteads, the Gifford site provides an interesting central Illinois model. Among the animal remains we see evidence for an increase in the consumption of pork, beef, and fowl, along with a continued reliance on local wild game (mainly white-tailed deer and great prairie chicken) and fish. The pace of this transition may very well be affected by factors such as regional backgrounds of the people who occupied specific frontier/post-frontier sites in rural areas of Illinois, as well as the distance these sites were from local markets.

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Table 1
Species composition of all animal remains from the Gifford Site, 11P571

	NISP ¹	MNI ²	NISP Wt (g)	Biomass (kg) ³	NSP Sawed/ chopped	NSP Burned/ calcined	Rodent/ Carni vore- gnawed
MAMMALS	1,345	40	6,004.0	81.330	8/40	2/52	41/12
Eastern cottontail, <i>Sylvilagus floridanus</i>	24	3	15.0	.317	0/0	0/0	0/0
Fox squirrel, <i>Sciurus niger</i>	4	2	3.4	.079	0/0	0/0	0/0
Squirrel sp., <i>Sciurus</i> sp.	5	—	1.7	.042	0/0	0/0	0/0
Old World rat, <i>Rattus</i> sp.	137	18	33.3	—	0/0	0/0	0/0
Unidentified medium-sized rodent	15	—	1.1	—	0/0	0/0	0/0
Raccoon, <i>Procyon lotor</i>	1	1	2.2	.053	0/1	0/0	0/0
Horse/Mule, <i>Equus</i> sp.	3	1	448.7	6.639	0/0	0/0	0/0
Swine, <i>Sus scrofa</i>	232	7	1,388.9	18.671	0/17	0/4	16/6
White-tailed deer, <i>Odocoileus virginianus</i>	45	5	966.9	13.741	0/8	1/0	4/0
Domestic cattle, <i>Bos taurus</i>	39	2	2,452.1	31.424	7/5	0/0	1/3
Sheep, <i>Ovis aries</i>	1	—	10.8	.224	0/0	0/0	0/0
Sheep/goat, <i>Ovis/Capra</i>	14	1	58.7	1.027	0/0	0/0	2/1
Unidentified large mammal	764	—	607.6	8.792	1/9	1/35	18/2
Unidentified medium/large mammal	25	—	8.4	.191	0/0	0/5	0/0
Unidentified medium mammal	8	—	3.2	.080	0/0	0/7	0/0
Unidentified small mammal	28	—	2.0	.050	0/0	0/1	0/0
BIRDS	281	19	127.6	1.939	0/3	0/0	18/0
Medium-sized duck sp., Subfamily Anatinae	3	1	.5	.011	0/0	0/0	0/0
Merlin, <i>Falco columbarius</i>	1	1	.4	.009	0/0	0/0	0/0
Red junglefowl, <i>Gallus gallus</i>	70	8	64.1	.907	0/1	0/0	6/0
Greater prairie chicken, <i>Tympanuchus cupido</i>	48	7	22.6	.356	0/1	0/0	2/0
Junglefowl/prairie chicken, Family Phasianidae	47	[7]	15.0	.244	0/0	0/0	5/0
Turkey, <i>Meleagris gallopavo</i>	3	1	5.3	.093	0/0	0/0	1/0
Small-sized songbird, Passeriformes	1	1	.1	—	0/0	0/0	0/0
Unidentified medium bird	102	—	18.7	.300	0/1	0/0	4/0
Unidentified small/medium bird	6	—	.9	.019	0/0	0/0	0/0
AMPHIBIANS	6	3	.6	—	0/0	0/0	0/0
Toad sp., <i>Bufo</i> sp.	6	3	.6	—	0/0	0/0	0/0

Table 1 (continued)

FISH	112	9	14.2	.320	0/1	0/0	0/0
Minnow family, Cyprinidae	2	2	.1	–	0/0	0/0	0/0
Buffalo sp., <i>Ictiobus</i> sp.	1	1	.3	.012	0/0	0/0	0/0
Redhorse sp., <i>Moxostoma</i> sp.	11	2	4.6	.101	0/0	0/0	0/0
Sucker sp., Catostomidae	5	–	2.5	.062	0/0	0/0	0/0
Atlantic cod, <i>Gadus morhua</i>	2	2	.8	.016	0/1	0/0	0/0
Rock bass, <i>Ambloplites rupestris</i>	2	2	.3	.010	0/0	0/0	0/0
Unidentified fish	89	–	5.6	.119	0/0	0/0	0/0
UNIDENTIFIED VERTEBRATA	16	–	1.6	–	0/0	0/0	0/0
GASTROPODS	1	1	3.0	–	0/0	0/0	0/0
Snail	1	1	3.0	–	0/0	0/0	0/0
BIVALVES	1	1	.6	–	0/0	0/0	0/0
Unidentified freshwater mussel	1	1	.6	–	0/0	0/0	0/0
Grand Totals	1,762	73	6,151.6	83.589	8/44	4/52	59/12
Totals, Identified below class	723	72	5,503.0	74.038	7/34	3/4	37/10
Percentage identified below class	41.0	98.6	89.5	88.6	–	–	–

¹Number of identified specimens.²Minimum number of individuals calculated from the feature as a whole.³Biomass in kg was calculated from total NISP weights using allometric formulae presented by Reitz and Scarry (1985:67). No estimates are presented for vertebrate taxa that are not considered to have been human food items.

Table 2
Skeletal portions of swine, cattle, white-tailed deer, and sheep/goat by provenience (values are NISP)

	Surface	Fea 2	Fea 3	Totals	%
SWINE					
Cranial fragments		19	6	25	10.8
Isolated teeth		56	3	59	25.4
Proximal forequarter		25	4	29	12.5
Vertebrae		14	3	17	7.3
Ribs		22	1	23	9.9
Innominate bone		3	0	3	1.3
Proximal hindquarter		25	3	28	12.1
Feet		42	6	48	20.7
Totals		206	26	232	100.0
CATTLE					
Cranial fragments		0	4	4	10.3
Isolated teeth		0	0	0	—
Proximal forequarter		2	2	4	10.3
Vertebrae		2	1	3	7.7
Ribs		11	1	12	30.8
Innominate bone		1	2	3	7.7
Proximal hindquarter		1	0	1	2.6
Feet	1	5	6	12	30.8
Totals	1	22	16	39	100.2
DEER					
Cranial fragments		3	4	7	15.6
Isolated teeth		1	0	1	2.2
Proximal forequarter		11	1	12	26.7
Vertebrae		3	0	3	6.7
Ribs		3	0	3	6.7
Innominate bone		0	0	0	—
Proximal hindquarter		6	1	7	15.6
Feet	1	10	1	12	26.7
Totals	1	37	7	45	100.2

Table 3 (continued)

SHEEP/GOAT				
Cranial fragments	2	0	2	13.3
Isolated teeth	1	0	1	6.7
Proximal forequarter	1	0	1	6.7
Vertebrae	1	0	1	6.7
Ribs	0	0	0	–
Innominate bone	4	0	4	26.7
Proximal hindquarter	1	0	1	6.7
Feet	5	0	5	33.3
Totals	15	0	15	100.1