

THE BULLETIN

Numbers 80 and 81 Fall 1980-Spring 1981

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the bulletin and journal

of Archaeology for New York State



Double Issue
Nos. 80 and 81

Historical Ceramics Symposium

Fall 1980-Spring 1981
This Issue—\$7.00

*SYMPOSIUM ON HISTORICAL CERAMICS RESEARCH
IN NEW YORK STATE*

*Charles F. Hayes III, NYSAAF
Rochester Museum & Science Center*

Research Division, Lewis Henry Morgan Chapter, NYSAA

Introduction

The accompanying papers were presented originally in a symposium at the 64th Annual Meeting of the New York State Archeological Association held in Syracuse, New York on April 19th. Organized by the Research Division of the Rochester Museum and Science Center, the papers were intended to bring together related research that has been conducted for the last decade. As many geographic areas as possible were represented either by overviews or specific site reports. Historical ceramics, primarily European, were discussed from the earliest contact period (c. A.D. 1550) to the latter part of the 19th century (c. A.D. 1880) from both Native American and Euro-American sites.

Papers by Rich Goring of the New York State Department of Historic Preservation and Daniel M. Barber of the Museum Division of the Rochester Museum and Science Center together provided a comprehensive overview of the wide variety of European ceramics found on sites across New York State. Louis Brennan and Roberta Wingerson of the Metropolitan Chapter, NYSAA, outlined the ceramics found at a specific early 18th century location in the lower Hudson Valley. Ceramics dating from the late 18th century to the 1880's in the Southern Tier of the state were covered by Charles Semowich of the Triple Cities Chapter. Of considerable interest to all researchers was George Miller's paper on the "Classification and Economic Scaling of 19th Century Ceramics." Finally, George R. Hamell, Curator of Anthropology at the Rochester Museum, summarized the session and acted as a discussant. It is hoped that the assembled papers will serve as a guide for other researchers across the state in their attempts to identify and interpret the European ceramics recovered from a variety of sites.

Appreciation should be extended to all those individuals participating in the symposium for both their presentations and their efforts to provide *The Bulletin and Journal* with a paper on their research projects conducted over the last few years.

Serious consideration of historical archaeological ceramics did not occur in New York State until the early 1960's. Now twenty years later the subject is maturing and analytic methods are becoming increasingly sophisticated each year. This symposium should only be a beginning of a trend toward a better understanding of this aspect of our cultural heritage.

EUROPEAN CERAMICS IN 17TH AND 18TH CENTURY NEW YORK

Rich Goring

NYS Historic Preservation

Aside from the search for "buried treasure" one of the more common popular perceptions of archaeologists is their excited groveling for broken potsherds. Our pursuit of shattered teacups has added to a public image that places us somewhere beyond the lunatic fringe of society. After all, why would sane adults spend hour upon hour tediously digging through the earth in quest of small ceramic fragments, and then spend countless hours more in

FRONT COVER: Base of a dark blue, transfer-printed soup plate with a view of the Capitol Building in Washington. Ralph Stevenson and Williams, England, c.1825. Excavated on the Jones House Site, Phelps, New York. The Jones House has since been moved to the Genesee Country village. Diameter-7-3/4".

meticulously recording, cleaning, photographing, researching, writing, and discussing the ceramic detritus which had been abandoned by its former owners without comment, except in such rare cases as when the breakage or loss resulted in some particular inconvenience. For instance, on March 27, 1706, Judge Samuel Sewall recorded in his diary.

... Set our homeward, lodg'd at Cushing's. . . . I pray'd not with my Servant, being weary. Seeing no Chamber-pot call'd for one; A little before day I us'd it in the Bed, and the bottom came out, and all the water run upon me. I was amaz'd, not knowing the bottom was out till I felt it in the Bed. The Trouble and Disgrace of it did afflict me. . . . How unexpectedly a man may be expos'd!

(Thomas 1973:543).

Other than relating this single ceramic related incident, Judge Sewall apparently makes no other detailed comment about the ceramics he used everyday, despite his leaving a journal which covers over thirty years of his life.

But while individuals often tell us little about their personal preferences towards ceramics, other sources at least partially fill the void. It was a common practice throughout most of the 17th and 18th centuries, indeed even well into the 19th century, for a detailed probate inventory of an individual's possessions to be made upon his death to facilitate settling of the estate. Such inventories, many of which still survive for New York in County courthouses and other archives, offer valuable insight. Not only are ware-types and decorative motifs sometimes described, but in some cases the inventories are listed room by room so that the social value or function of ceramics can be suggested. For instance, one does not usually find expensive teawares listed in a kitchen, but usually in a hall or parlour where they are displayed and used as part of a formal social ritual that represented far more than merely quenching one's thirst. Unfortunately, however, inventories often omit ceramics or describe them in such vague terms as to make their proper identification quite difficult and open to interpretation. The same problems are encountered to varying degrees for other documentary sources such as newspaper advertisements, merchants' records, and wills. I certainly do not mean to imply that such records are not useful. Quite to the contrary they are necessary and basic sources in conducting any research involving historical ceramics.

But the best sources of information on ceramics and their meaning (if you will excuse my bias) are the archaeologically recovered samples of the ceramics themselves. While ceramics are certainly not the be-all and end-all of historic sites interpretation, they are one of the more useful tools in our interpretive tool kit. Ceramics are readily dateable, thanks to often faddish and short lived technological developments and the sometimes-fickle changes in popular taste of consumers. Ceramic vessels tend to be fragile, yet are subjected to a great deal of handling in day to day use, and so they often come to rest in the archaeological record within a reasonably short time after their manufacture. The broken sherds are among the most numerous artifacts to be found in most domestic archaeological deposits and their original form and function can usually be identified easily. Also, the fact that there were originally differences in the cost of various ceramic wares makes it possible to draw inferences about socio-economic status from the study of both documentary sources and archaeological assemblages.

But in order to make use of excavated ceramics and related documentary evidence, we have to go beyond mere description of sherds and try to draw out and interpret the subtle inferences that they offer. According to James Deetz:

Any discussion of ceramics and their use in early America must ... consider the place of ceramics in the culture and their relationship to other aspects of that culture. For the archaeologist to cite the presence of combed slipwares in southeastern Massachusetts in the early eighteenth century is mere description; to determine the significance of its presence there to our understanding of the life of the people who were using these artifacts calls for an explanation (Deetz 1973:15).

But in order to draw out valid interpretive conclusions from an archaeological assemblage of ceramics, we must first accurately identify the individual sherds. This is a basic skill that, as far as I know, has never been bestowed upon anyone by a benevolent thunderclap at the moment of birth, but rather has been learned sometime later in life.

Probably the best single published source for the identification of archaeologically recovered ceramics is Ivor Noel Hume's *Artifacts of Colonial America*. While this work is an indispensable guide, it cannot substitute for actually handling and coming to an intimate first hand familiarity with the sherds themselves. The simple process of washing archaeological artifacts offers one of the best opportunities for handling and studying ceramic sherds. A cooperative approach can very effectively serve the needs of both the archaeologist and students interested in gaining a working knowledge of archaeological artifacts.

Museum collections of ceramics can also be useful but, unfortunately, most museums do not encourage the interested student to smash saucers and teapots over the countertop and thus permit an examination of the body (if the resulting sherds). Museum collections also are subject to the antiquarian's bias of preserving that which is unusual in its style, decoration and quality, rather than preserving the common every-day sort of wares that comprise the bulk of archaeological assemblages. But they can be very helpful, especially in demonstrating the range of vessel forms and decorative motifs employed for various ware types. Understanding the vessel form represented by a given sherd is basic to recognizing the function performed by that sherd and the vessel of which it was a part.

Another good source of information which graphically details the types of ceramics in use, especially in the 17th century, is the mass of genre paintings produced by Dutch and Flemish artists. These contain a wealth of information about all sorts of artifacts, including ceramics, which were in common use. Such paintings sometimes offer remarkably detailed renderings such as that shown in Figure 1.

The illustrations and descriptions that follow are intended to offer a general overview of the ceramic types that are most commonly encountered on New York archaeological sites of the 17th and 18th centuries. They are presented as an aid in identifying and describing excavated sherds and, hopefully, to offer a few possible avenues for interpretation of individual sherds and ceramic assemblages.

Figure 1. Still Life by Jan van de Velde (as illustrated by Walther Bernt in *Die Niederlandischen Maler Des 17 f ahrhunderts*) showing an unusual Westerwald stoneware bottle with the arms of the city of Amsterdam. Photo courtesy of Charlotte Wilcoxon.

Figure 2 A nearly identical Westerwald stoneware bottle recovered from a ca. 1670-1687 context at the Boughton Hill Site near Rochester, New York. Note the similarities in the multi-cordoned neck, the unusual handle terminal, the details of the seal, and the cobalt blue decoration. The base of this vessel is missing; height 6 inches. Photo courtesy of Rochester Museum and Science Center. Rock Foundation Collection.

Figure 3. Top Row: an evolution of Westerwald stoneware jugs. From left to right, first example has well formed and carefully applied rosettes or bosses, and well defined cordoning at neck and base; it dates to about the third quarter of the 17th century. By the end of the 17th or beginning of the 18th century, as shown by the second vessel, the rosettes have become much smaller and less detailed and are applied with less precision, and the neck has become more constricted. Both of these examples show a curled lower handle attachment that is more common on 17th century vessels and does not seem to persist too long into the 18th century. The third and fourth examples bear GR cyphers, indicating that they were made for the English trade in the period between 1714 and circa 1750. The incised and cobalt blue decorations are less energetic than that found on earlier (and contemporary larger) vessels. Multi-cordoned neck of the right vessel is decorated with manganese purple. Cordoning on both is less sharply defined than on the earlier examples. Bottom row: an evolution of Westerwald mugs. Left example dates to the fourth quarter of the 17th century and exhibits carefully executed incised and sprigged decoration of flowers, leaves, and prunts. Cordoning is detailed and crisp and includes a sprigged band of ellipses and dots near both top and bottom, while the handle attachment is the same curled treatment cited above. The center mugs bear the cyphers of Queen Anne (1702-1714) and the GR employed during the reigns of the Georges. The GR example shown here probably dates within the period of 1714 to ca. 1730. By the third quarter of the 18th century there was a greatly diminished market for Westerwald stonewares in Britain and her colonies due to the rise of the saltglazed stoneware industry in England. The mug on the right probably dates to ca. 1760-1780 and is characterized by the uninspired decoration and poorly defined cordoning. Note too that the later examples of both mugs and jugs seem to be decorated with much less cobalt blue than the 17th century vessels where the blue covers a greater proportion of the surface and is thicker and richer looking in its application. Height of mug at right is 8 inches; private collection; photos are by Joe McEvoy unless otherwise cited.

Figure 4 Rhenish stoneware or "Bellarmine" bottles of the type most commonly found archaeologically. That on the right dates to about the fourth quarter of the 17th century while the left example probably dates to the third quarter of the 17th century. Such bottles were exclusively of German manufacture until about 1675 when English putters began to produce saltglazed wares, some of which imitated the Rhenish products. Height of right example 8 3/4 inches; private collection.

Figure 5. Examples of Rhenish and Westerwald stonewares recovered from 17th century New York sites. Top row: Westerwald, left to right: portion of seal dated 1632 from the site of Fort Orange in Albany; well molded rosettes dating to about the second or third quarter of the 17th century, recovered from Fort Orange; portion of



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.

double headed eagle medallion, and molded floral rosettes and cordoning from a 17th century farmstead near Albany, both dating to about the third quarter of the 17th century. Middle row: Rhenish pseudo-armorial medallion fragment, probably third quarter 17th century, from the farmstead site; Rhenish body sherd from Fort Orange; Westerwald sherd from Fort Orange; Westerwald sherd dating to second quarter 17th century, from the farmstead site. Bottom row: Rhenish floral-geometric medallion, second half of 17th century, from the farmstead site; basal sherd and well molded benign mask fragment from Schuyler Flatts (a 17th century farmstead site north of Albany), both dating to about the second or third quarter of the 17th century. Artifacts from the collections of the New York State Office of Parks and Recreation, Division for Historic Preservation, Historic Sites Bureau, unless otherwise cited.

German stonewares may provide a clue to the cultural affiliation represented by the ceramic assemblage from a 17th century site. Since Rhenish and Westerwald stonewares were probably transhipped to England and her colonies out of Dutch ports, we should expect to find that colonists coming directly from Holland or being supplied from Holland rather than England would possess a higher percentage of German stonewares than their English counterparts. Another possible indicator of Dutch versus English affiliation seems to be the distinctive English earthenwares such as the coarse gravel tempered wares and the sgraffito-decorated products of North Devon (Noel Hume 1974:133-4, 104-5, respectively). This writer has yet to see even a single sherd of North Devon sgraffito-ware from a New York site, and thus the coarse gravel tempered utilitarian wares are represented by only a single sherd from the site of Fort Orange and possibly another recently recovered from the Stadt Huys area in New York City. While they probably will be encountered on Dutch and Anglo-Dutch sites in New York, these ceramics seem to appear more commonly on 17th century sites of predominantly English affiliation, such as at Jamestown where North Devon ceramics are far more conspicuous (Cotter 1958:179, 182).

Figure 6 Examples of 17th century Dutch delftware and maiolica excavated from Fort Orange. Recent research by Charlotte Wilcoxon of the Albany Institute of History and Art points to the need to recognize maiolica as a class of tin-glazed earthenware separate from delftware. Maiolica is characterized by a lead glazed reverse, stilt marks on the obverse, a body generally thicker than delftware, and a number of specific decorative motifs, the majority of which derive from Italian maiolica designs (Wilcoxon 1980: Pers. Comm.). The two rim sherds in the middle of the top row and the two sherds at the left in the bottom row (showing their glazed reverse sides) are maiolica.

Figure 7. Examples of English delftware of the 18th century. Both plates date to about the middle of the century, while the drug jar made to contain "THER. COM." (theriaca compound) is marked under the spout "WM 1764". The extensive imitation of Chinese motifs on delftware is an interesting cultural phenomenon. Although there were a few chinoiserie styles used on maiolica before ca. 1650, the use of such motifs was more common on delftware. As the maiolica industry declined in the third quarter of the 17th century the use of Chinese decorations increased. Also, the thickness of tin-glazed earthenwares was reduced as thin Chinese porcelain became more available, evidently in an effort to compete more effectively with the more expensive imports (Wilcoxon 1980: Pers. Comm.). While both Dutch and English delftwares occur on 17th century sites, the English wares eventually supersede due largely to the protective trade legislations enacted by England in the late 17th century (Noel Hume 1974:140-1). During the 18th century, almost all of the delftware reaching New York was probably of English rather than Dutch manufacture. Any identifiable Dutch products recovered from 18th century New York contexts could be important indicators of a persistent tradition of trade and cultural ties to Holland. Height of drug jar 7 1/4 inches; private collection.

Figure 8. Sherds of 18th century English delftware. Top row: left and right sherds and bottom row center are From behind the Soldiers' Barracks in the English fort at Crown Point which was built beginning in 1759 and destroyed by fire in 1773. The other three sherds are from a late 18th century landfill site at Old Slip, in New York City. Top left sherd is decorated in the "Fazackerly" palette (Garner and Archer 1972:33-4) while the others are decorated only in blue.

Figure 9. Examples of 17th century red bodied earthenwares from the site of Fort Orange; probably of European origins. The two sherds at bottom right may be of a type made in northern Holland or Germany. Attributions of such plain utilitarian earthenwares are usually quite difficult. Much of the red earthenware found on colonial sites is of local rather than imported manufacture (Noel Hume 1974:98-9). At least one potter is known to have begun operating in Manhattan by about 1655 (Ketchum 1970:20-2) and the manufacture of redwares continued to flourish throughout the late 17th and into the 18th century. As with other ware types, study of the represented vessel forms can be helpful in defining activities represented by a given ceramic assemblage. The colander fragment at center, for instance, is probably indicative of dairying activity, specifically the production of cheese, at or near Fort Orange in the 17th century.



Figure 6.



Figure 7.



Figure 8.

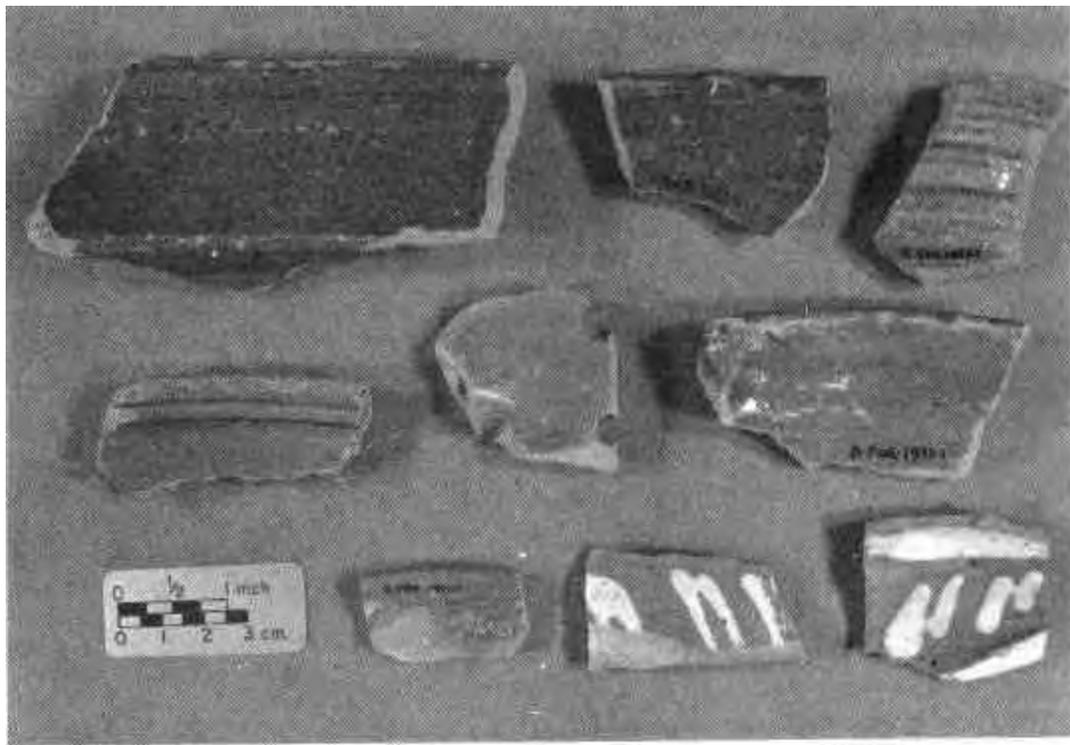


Figure 9.

Figure 10. Red bodied earthenware pipkin probably of Dutch or Flemish origin, excavated from the Dann site, circa 1660-1675. This seems to be a fairly common vessel form on 17th century sites, similar vessels having been encountered at Fort Orange and elsewhere. They are often illustrated in 17th century genre paintings and are sometimes shown containing hot coals. Height 4 3/4 inches; photo courtesy of Rochester Museum and Science Center, Rock Foundation Collection.

Figure 11. Examples of English buff bodied earthenwares of the 18th century, showing the variety of decorative techniques employed on such wares. The smaller sherd to the left of the scale is from Washington's Headquarters (Jonathan Hasbrouck House) in Newburgh; the others are from late 18th century landfills at Old Slip and the site of the World Trade Center in New York City.

Figure 12. Porcelain. The bottom right sherd is an English soft-paste porcelain dating to the late 18th century recovered from the John Jay homestead in Katonah. The other sherds are Chinese porcelain, all decorated in underglaze blue only. The upper left sherd is from Washington's Headquarters (Jonathan Hasbrouck House) in Newburgh, while the large bowl fragments at upper right and middle left are from a late 18th century landfill at Old Slip, New York City. The remaining three sherds are from a ca. 1770-1777 context at Clermont, the home of Robert Livingston. The vast majority of porcelain found on colonial sites is of Chinese origin, and European porcelains are uncommon. When non-Chinese porcelains are encountered, however, they are almost always of English manufacture due to the same restrictive import legislations that protected the British delFTWARE industry. In the 17th century porcelain was rather scarce, but it became progressively more common during the 18th century. One must, therefore, be careful in drawing socio-economic conclusions from the percentage of porcelain in any given assemblage. Such conclusions should be based on comparison with collections derived from sites of the same date as the assemblage being studied. For instance, a tenant farmer or a family of freed slaves in the late 18th century may have possessed the same amount of porcelain as a wealthy trader of the late 17th century. But if we were to contrast the late 18th century assemblage with others of the same time frame, we would probably find that contemporaries of greater wealth or higher social standing possessed higher percentages of porcelain.

Figure 13. Examples of English white saltglazed stoneware. Plates with press molded rim patterns, especially the "dot, diaper and basket" example at left, are the most commonly encountered white saltglazed stoneware vessel form, although teaware forms are also quite common in archaeological collections. The large sauceboat at bottom center probably dates within the second quarter of the 18th century, while the other vessels all date to the third quarter of the century. Diameter of plate at right is approximately 9 inches, and the small pitcher at bottom right measures 2 3/4 inches in height; private collection.

Figure 14. Sherds of white saltglazed stoneware from New York sites. The "scratch-blue" sherd at upper left dates to ca. 1750 to 1770 and was excavated from a late 18th century landfill at Schemmerhorn Row, New York City. The "scratch-blue" sherd at top right is of a later, more debased style, probably dating from ca. 1780 to 1790, and was excavated from a 19th century context at Clermont. The two plate rim sherds at bottom right are both from a ca. 1770-1777 context at Clermont, and are typical of the prevalent saltglazed stoneware plates of that period. The sherd at bottom left is a type of saltglazed stoneware made with a slightly coarse and grayish body that was dipped in a white slip before firing in the saltglaze kiln. Although some of the earliest white saltglazed stoneware was made by this process, examples are found on sites dating through the third quarter of the 18th century, such as at Clermont. This particular sherd, along with the remaining fragments, which are various parts of teapots, came from the site of the World Trade Center.

Figure 15. Sherds of Pearlware (top row), Creamware (middle row), and Whieldon-type wares. Creamware was developed in the 1760's and rather quickly replaced white saltglazed stoneware as the most prevalent ceramic type. It is basically a lead glazed white earthenware that was produced in virtually every conceivable vessel form. In the 1780's and 1790's, what we have come to call pearlware began to overshadow-but not replace creamware. Pearlware was essentially the same lead glazed white earthenware but with a slightly lighter colored body and a small amount of cobalt added to the glaze as a whitening agent. This cobalt often gives a distinctly bluish cast to the glaze especially where it pools or puddles such as at footrings. The same whitened body was apparently also used in producing creamware later in the 18th century resulting in the later creamware being of a slightly lighter color. The production of both pearlware and creamware apparently continued into the 1830's and even beyond. The identification of ware types in the 19th century is complicated by the development of a third white earthenware type, usually referred to as whiteware. This ware seems to have employed an alkaline glaze rather than a lead glaze. It is often difficult to distinguish between pearlware and whiteware because the latter often exhibits a similar bluish cast to the glaze, while the former was gradually whitened more and more so that



Figure 10.



Figure 11.



Figure 12.



Figure 13.



Figure 11.

some pearlwares have practically no bluish color at all. Creamwares also seem to have been gradually refined and can sometimes be confused with whitewares. Because of the taxonomic problems encountered, the identification of ware types in the early 19th century and later becomes of little consequence. In dealing with such wares, the represented vessel forms and decorative motifs are far more important in interpreting the assemblage. Top row: pearlwares, left to right: blue hand painted pearlware saucer, polychrome hand painted sherd, blue shell edged plate sherd, and an undecorated sherd, all from Schermerhorn Row, New York City; last sherd excavated from an early 19th century context behind the Soldiers' Barracks at the British fort, Crown Point. Middle row: creamwares: feather edged plate rim and late overglaze enamel decorated sherd, both from Schermerhorn Row; saucer fragment and rim of large pitcher, both from a ca. 1770 to 1777 context at Clermont. Bottom row: Whieldon-type wares: sherd at left and two right-hand sherds, all probably from a single teapot, excavated from behind the Soldiers' Barracks, Crown Point; second from left, bowl sherd from late 18th century landfill at Old Slip.

Figure 16. Right, example of a Whieldon-type dinner plate dating to ca. 1750 to 1770, which utilizes the same "dot, diaper and basket" border often found on white saltglazed stoneware (such as in Fig. 13). Left a Jackfield-type pitcher which dates to the period ca. 1745 to 1790. Both of these ceramic types are often encountered in archaeological contexts of the second half of the 18th century. They are often represented by teawares and specialized serving vessels such as the Jackfield pitcher, but Whieldon-wares also occur as flatwares, flower pockets, and many other forms. Height of pitcher 5 inches; private collection.

Figure 17. Repaired vessels (see text). Left, a Chinese porcelain bowl with rivet repair, and right, a buff earthenware dish with marbled slip decoration which has a thick black cement along its right edge. Both recovered from a late 18th century landfill at Old Slip, New York City.

Figure 18. Worked "gaming pieces" (see text). Recovered from the Moot site (OND 3); Reginald Bigford Collection; by permission of Dr. Peter Pratt.

Interpretation of Ceramics

But besides demonstrating that at least one of their former owners or users was clumsy, what can shattered ceramic fragments tell us about the people who used them? What can we do with sherds once we encounter them archaeologically? Beyond recording our findings, mapping in and photographing ceramic discoveries, and bringing them back to "the lab" for cleaning, stabilization and perhaps more photography, what then? The trick is to read and correctly interpret what the individual artifacts and their collective assemblages are trying to tell us. Occasionally a vessel will speak directly to us, as in the case of commemorative vessels such as plates with the molded inscription "Success to the King of Prussia and his Forces" which celebrate the Anglo-Prussian alliance during the Seven Years War. Fragments of such plates are occasionally found in New York contexts dating after ca. 1756, thus telling us something about the political sentiments of the day, but such a blatant expression is unusual.

Another example of artifacts screaming at the archaeologist is to be seen in the case of ceramics which have been broken and repaired prior to their ultimate deposition. These are pieces with either esthetic or sentimental value which merited both the expense of repair and retention of the vessel despite its loss of integrity. The Chinese porcelain bowl on the left in Figure 17 shows evidence of repair with a type of iron staple often used to mend ceramics. The buff earthenware sherd has a heavy deposit of hard thick black cement along the edge to the right. A similar type of cement repair was employed on the Rhenish stoneware bottle on the right in Figure 4. I suppose that as archaeologists we can be glad that more people didn't have on hand a stick of the "Indian Glue" that was advertised in New York City in the Royal Gazette of September 15, 1779. The glue was described as:

A very delicate and strong Cement, always ready for use in perfectly mending Ladies Fans, ornamental china, carved works, trinkets, glass and even Basons for common use... It is a most useful article to be always kept ready in a family, as pieces are often lost for want of a proper Cement at hand (Gottesman 1954:100-1).

One has to wonder, however, why repaired pieces come to form part of the archaeological record. If they were at one time worthy of repair, what was it that made them unworthy of retention? Was it the unacceptable appearance of the repair, a second occurrence of clumsiness, or was it the loss of whatever sentimental value the piece may have represented? A repaired vessel is obviously indicative of both personal value and changing values.

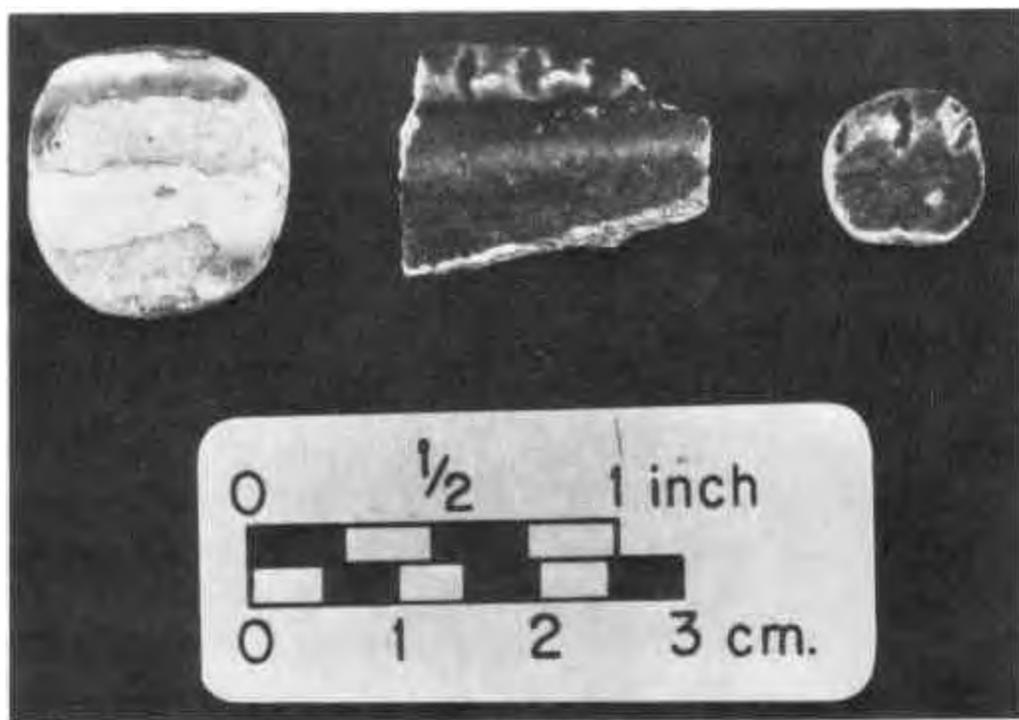


Figure 15.



Figure 16.



Figure 17.

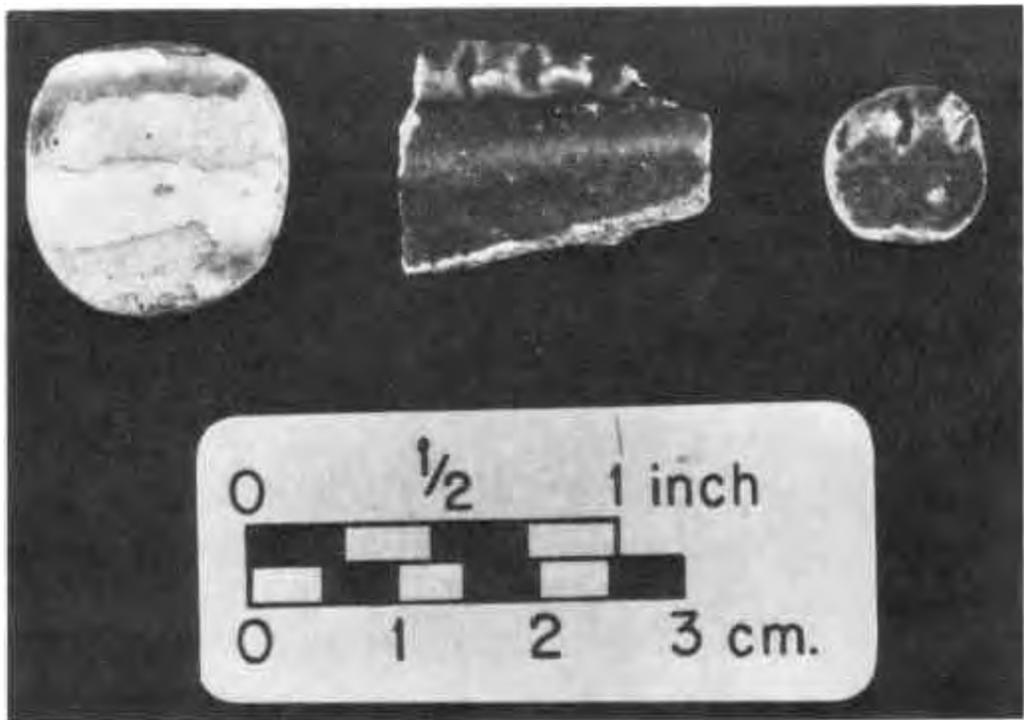


Figure 18.

Occasionally ceramics or ceramic sherds were used for something obviously beyond their intended function. The two "gaming pieces" shown in Figure 18 are from the Moot Site, and were formed by grinding the edges of broken sherds into a nearly round shape. The one on the left is made from a very unusual buff earthenware of European origin and probably dating to about the mid 17th century. That an unaltered fragment of what seems to be the same vessel was also found at the site seems to tell us that the reworking of the "gaming piece" occurred on the site rather than elsewhere, an assertion that could not be offered validly had the unaltered sherd not been encountered.

One of the more common uses of ceramic sherds is as a "terminus post quem" to aid in dating the archaeological context in which they are found (Noel Hume 1969:69-70). We must use logic and caution in dating a context solely on the basis of the artifacts it contains. We generally assume that at least some of the ceramics on a given site (or in any context within it) were broken and deposited very soon after their arrival on that site. But if we find a sherd of a ceramic type which was manufactured over a thirty-year period, it does not necessarily follow that the site dates from the earliest years of the production span of that ceramic. It indicates only that the context dates sometime after the manufacture of that sherd.

Ceramic sherds and vessels should be examined for evidence of wear that can help in identifying how they were used. We would expect that plates would show wear on their reverse from lying flat on a table, but when we observe concentrated abrasion of the edge of a plate perhaps combined with a local wear concentration on the footring 180° opposite the worn rim, we see evidence that the plate was stored (and probably displayed) in an upright position, thus performing a decorative purpose as well as being a functional eating utensil. Tiny nicks and scratches in the surface of some types of tableware (most notable creamware and pearlware) can often be identified and attributed to knives, forks, and spoons, each of which leaves a characteristic mark. The extent and type of use marks found on various vessels can tell us a good deal about how those vessels functioned (Griffiths 1979).

When dealing with an assemblage of ceramic sherds, an analysis of the represented vessel forms for the various types of wares can be very helpful in understanding the roles fulfilled by those wares. Also, as an aid in identifying areas within a site where specific activities occurred, simple plot plans of the site showing the horizontal distribution and concentrations of specific ceramic artifact types can be very helpful. For example, if we take the findings from test pits excavated on a grid system surrounding an early house site and plot out the number of sherds dating to the late 17th century, and contrast that distribution to one of sherds manufactured fifty to a hundred years later, we should begin to see changes in how the area around the house was used at various times. Even on sites which have been extensively disturbed, horizontal distribution analysis has been shown to be effective (Goring 1978a:41-3, 59-66).

A slightly more complicated technique for determining a mean date for a ceramic assemblage has been developed by Stanley South (South 1972). The Mean Ceramic Date Formula simply determines the average age of all the dateable ceramics in a given assemblage. South tested his ceramic date formula on a number of well documented 18th century sites occupied for a known period of time and found that the mean ceramic dates were remarkably close to the documented mean occupation dates. While the technique seems to work best on sites dating within the seventeenth and eighteenth centuries, it can also be applied to nineteenth century assemblages. The mean ceramic date can imply an approximate mean occupation date on sites where there is insufficient written documentation. Differences between a known date of occupation and the ceramic date offer opportunities for explanation. If, for instance, we were to excavate the site of a residence occupied by a family of slaves or tenant farmers, we might find that the ceramic assemblage was comprised of hand-me-downs and thus would date noticeably earlier than the actual period of occupation.

Another simple technique for interpreting a ceramic assemblage is the construction of bar graphs summarizing the compositions of the assemblage by ceramic type for a given site or for individual contexts within a site. At Sir William Johnson's Home, Johnson Hall, New York State's Division for Historic Preservation conducted archaeological testing in 1976 in areas where new sidewalks and subsurface electrical line installations were proposed (Goring 1978b). The ceramic assemblage, when studied via a ceramic sherd distribution graph, reveals some interesting aspects of the collection, especially when contrasted with extant documentation.

Looking at the ceramic sherd distribution graph (Fig. 19), we notice that there is more creamware than anything else. In fact creamware comprises almost 50% of the entire assemblage, while less than 4% is porcelain. The very small percentage of porcelain is surprising given the known wealth of Sir William Johnson. We would expect that his wealth would have been reflected by a higher percentage of porcelain. In checking the inventory made of his estate upon his death in 1774, it was discovered that his house contained 104 pieces of creamware ("Queensware"), 58 pieces of "blue china" (porcelain). 22 pieces of "Burnt china", and 2 delftware teapots. The

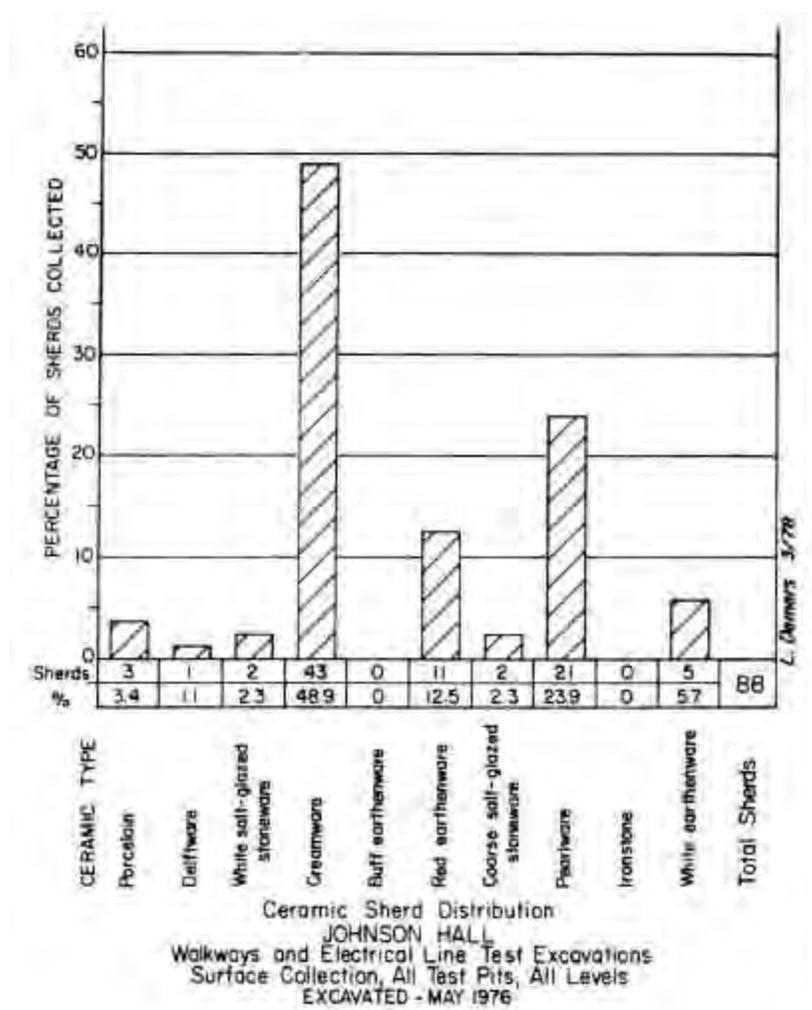


Figure 19.

"Burnt china" reference is one of those problems of nomenclature that we encounter in inventories. It may or may not represent porcelain. But even discounting the "Burnt china" the 1774 inventory shows a creamware to porcelain ratio of 2:1 while the archaeological ratio is 14:1. While it appears that Sir William did indeed possess a very large proportion of porcelain, it apparently was not being used as much or in the same way as his creamware. That creamware was probably a more utilitarian ware is also suggested by the fact that all but one of the creamware items in the inventory are located in the "Butlers room, Kitchen &c" and these areas do not include any porcelain. Fifty-four pieces of the "blue china" (along with all of the "burnt china" and "2 Delf Teapots") are listed, however, among the "artic^s, in y^e white parlour Closset." (Goring 1978b: 25-7).

Thus it appears, from a study of both documentary and archaeological sources, that although Sir William Johnson owned a great deal of porcelain, his household was probably using creamware for day to day use while the porcelain was used either on special occasions or for special functions such as tea drinking. This assertion might have been suggested from purely archaeological evidence if only Johnson Hall had been destroyed in a cataclysmic fire that would have resulted in depositing all of Sir William's ceramics into the archaeological record.

Fortunately Johnson Hall did not burn to the ground and the building is still preserved and rooted to its site. But on the east side of the Hudson River below Germantown, the site of Robert Livingston's home, Clermont, was not so fortunate. The original home was constructed about 1730 and was destroyed when burned by the British in

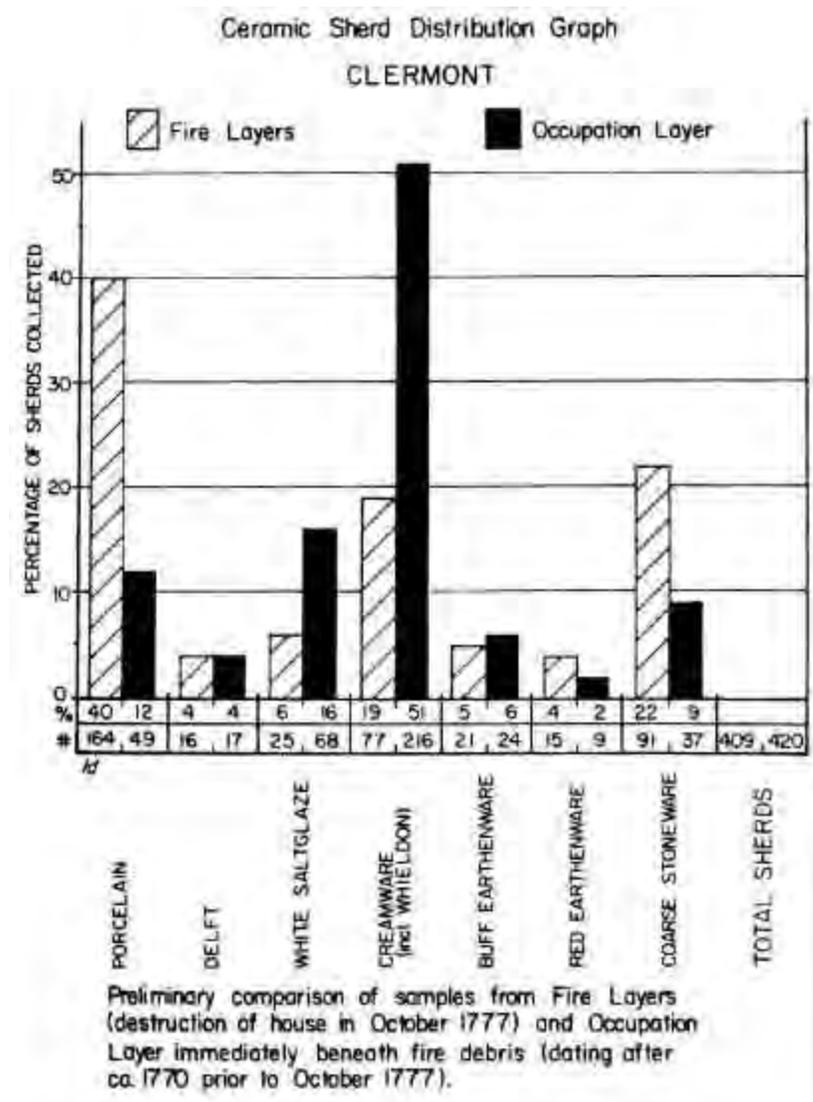


Figure 20.

October of 1777. The house was then rebuilt, apparently on the surviving foundations of the original home, beginning in 1778. The debris from the fire, including the ceramics in the house at the time it was burned, was dumped just west of the building on the steep hillside sloping down to the river. This same area had been used for trash disposal before the fire. For the past few seasons, New York State's Division for Historic Preservation has been conducting an archaeological rescue excavation in this area where a new heating and cooling plant for the house is to be installed. Of special significance to this discussion on ceramics are the layers representing the destruction of the house and its contents and the layer which represents occupation of the site in the period immediately prior to the fire. A preliminary analysis of samples from these contexts reveals differences in possession and use of ceramics similar to what was found and what was hypothesized at Johnson Hall.

In the occupation layer, dating between 1770 and 1777, and represented by the solid bars on the graph (Fig. 2) creamware comprises just over 50% of the sample, while only 9% is porcelain. The inventories of both the first and second Robert Livingston's, both of whom died in 1775 have apparently not survived, but the sample from the 1777 fire layers, represented by the crosshatched bars, shows that in the house at the time of the fire there was twice as much porcelain as creamware, porcelain comprising 40% of this sample, while creamware forms only 19%.

This is only one of many possible comparisons that are facilitated by ceramic sherd distribution graphs. It should be remembered that no single interpretive technique in itself comprises anything close to a complete study. The more techniques that are employed and correlated for any single site or in comparisons between sites, using both documentary and archaeological resources, the more we stand to gain in understanding the way of life of the people who lived there.

I have thus far cited problems with almost all of the documentary sources of ceramic data, and rather unjustly treated the archaeological ceramic assemblage as sacrosanct and inviolate, free of problems. Actually, of all the sources the archaeological data is probably the hardest to employ effectively. The fact that the archaeological data is literally buried, rather than reposing in an air conditioned library, makes getting to the data quite difficult and costly. What is even more frustrating is ultimately locating and trying to employ archaeological reports on other excavations that do not include accurate identifications and/or quantifications of the artifacts encountered. No matter how much or how little interpretation is attempted by the writer of an archaeological report, the omission of such raw and basic data makes it impossible for such a report to be of use to anyone who has need of such interpretive information. Only by accurately identifying and quantifying the material recovered from the various contexts encountered in any excavation can we even begin to draw out those subtle inferences about the people whose debris we have recovered. After all, the discovery and study of Judge Sewall's chamber pot, and its associated deposits, can probably tell us more about the Judge than he ever thought of telling us about himself, or at least more than he told us about his chamber pot.

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HISTORIC CERAMICS FROM THE ENGELBERT SITE: AN EVALUATION OF ARTIFACTS FROM A SALVAGE OPERATION

Charles Semowich

Triple Cities Chapter

Introduction

The Engelbert site became known in 1967 when a gravel knoll, which was being removed for the construction of Route 17, revealed prehistoric artifacts. It is located in the Town of Nichols, Tioga County, New York near the Susquehanna River. Excavations were conducted during 1967 and 1968. The project was directed by Dr. William D. Lipe of the Anthropology Department, S.U.N.Y. Binghamton, with Dolores Elliott as full-time field supervisor. The work was done by students of S.U.N.Y. -Binghamton, Triple Cities Chapter of the New York State Archaeological Association, and by members of the community. Funds were provided by the Tioga County Historical Society, The New York State Museum, the National Geographic Society, The S.U.N.Y. -Binghamton Research Foundation and the Graduate School at S.U.N.Y. -Binghamton.

The knoll on which the site was located was the result of glacier deposits about 12,000-15,000 years ago. It consisted of sand, gravel and cobbles with most of the material a coarse gravel and was a flat-topped hill, with an elevation of 20-30 feet above the flood plain. The top was about 400 by 400 ft. in area. Archaeological remains occurred over the entire area (Elliott 1970:1).

The site was first occupied during the late Archaic with only projectile points and stone tools found as evidence of that occupation. It was also occupied during the Woodland stage, i.e. middle to late Owasco (1500-130 A.D.) early prehistoric Iroquois (c. 1300-1400 A.D.) and historic Susquehannock (late 1500's), (Stewart 1973:1 and Dunbar 1974:1) Approximately 135 Woodland burials and nearly 600 pit features were excavated (Elliott 1970:1). Tradition indicates that during the 19th Century there was a structure on the site which later was destroyed. The site was at one time ploughed and used for grazing of farm animals (Ford 1980).

Because of the imminence of construction, salvage methods were used in digging the site, using a bulldozer to scrape the surface of 1 to 1.5 ft. of very dark midden. This was done in order to reveal subterranean pre-historic features. The midden layer was shoved into piles where it was examined and the artifacts removed. Most of the historic pottery was located in this manner. It should be mentioned that although the main concern of the excavation was in the pre-historic aspects of the site, the workers did understand the importance of historic material and gathered these items for future study.

Historic Component

However, what we are here concerned with is the historic component and the information that can be obtained by using historic ceramics. There were three sections of the knoll that contained significant historic items. On the first day of excavation, near features 155-169, a dark soil area, about 30 by 6 in., conjectured to be a house foundation, was encountered. Feature 426, possibly a small out-building foundation and excavated feature 757, possibly a latrine, were also located. Except for the last mentioned feature and isolated sherds in the pre-historic features, the ceramics obtained were not identified as to location or depth. Without this information, we must use the actual objects, combined with historic records, for information about the occupation of the site. Obviously, only certain qualified observations will be possible within this context.

The following are some of the historical data turned up by research. The title search revealed that the property was purchased from Robert Hooper in 1791 by Caleb Wright. Wright left the property in his will to his grandson, James Wright who, in July of 1819, sold it to Dr. Gamaliel H. Barstow. Dr. Barstow sold it (220 acres) to Parley Johnson, Jr. in April 1854. In 1883, the property was deeded to his son, John E. Johnson who owned it until his death in 1920. The property then went to Susan B. Barton in 1923. Richard Engelbert purchased it in 1953. Most of the site is now owned by the Town of Nichols while a portion is owned by Mrs. Florence Ford (Tioga County Clerks Office). None of the deeds mention the structure or structures that were located on the knoll.



Figure 1. Creamware, Variation of Wedgwood's Tea Party Design, C. 1775.



Figure 2. Creamware, late 18th century to early 19th century, the right one is numbered: Eng Fs 0-2-39.



Figure 3. Banded ware, a chamber pot; early 19th century, clockwise from left, Eng FS 0-2-27, Eng FS 1-2-28, Eng FS 0-2-59, Eng FS 0-2-29, Eng FS 0-2-26.

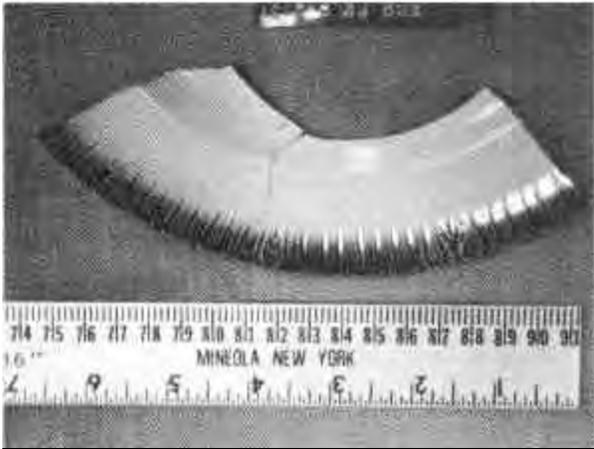


Figure 4. Shell edge pearlware, early 19th century, Eng FS 0-2-37.



Figure 6. Four pieces of lead-glazed redware 18th or 19th century.

5



Figure 5. Blue decorated pearlware cover, Early 19th century.



Figure 7. Part of the Clementson ironstone willow pattern set, c. 1850s.

Caleb Wright died in 1818 (Cafferty Chart) and was buried on the farm in that year (Gray 1887:316). One source clearly states that he was buried in the historic cemetery on the Engelbert knoll (Cafferty Chart). There is no headstone for Wright in the cemetery. However, the two remaining stones date from 1851 and 1852. This places the span of use of the cemetery at ca. 1818-1852. Parley Johnson died in 1886 and is buried elsewhere (Heverly 1915:179). The cemetery was about 100' from the main foundation located during the excavation. It was called "Wright Burying Ground" in the 1854 deed.

The Geil map (Geil 1855) shows Parley Johnson as the owner of a house located some distance from the road. The same house appears on the Beers 1869 Atlas (Beers, Ellis and Soule 1869). There is located today a house near the road which, according to a descendent of one of the Johnsons, was a carriage house or barn of the



Figure 8. The mark on the Clementson plates.

contemporary main house on the knoll (Ford 1980). When the main house (the site under discussion) burned, according to report, the carriage house was remodeled into a residence (Ford 1980). Tradition states that this house was operated as an inn, although certainly not during the ownership of the Johnsons, who were farmers (Child, 1872). Although one source suggests that the foundation located on the site was the foundation to Platt's tavern (Everett 1974:38), this seems very unlikely since the Platt homestead was a mile up the river (Gay 188:275) and since Platt built a new tavern after the earlier one was destroyed probably on the site of the first. The newer tavern was located in the village of Nichols and was built in 1818. The Engelbert site did have a structure well past the 1818 date but if the structure was an inn the most likely time for it to have operated as an inn would have been while the property was owned by Barstow. Since Barstow lived in the village and not on the homestead (Gay 1887:298-9) he may have leased the structure to someone else for use as a tavern. It will be noted that the information from both oral history and historic documents is very sketchy. It is possible that additional information may be located in newspapers but a search of the un-indexed papers would take a tremendous amount of time and may still yield no information.

The Ceramics

One of the tools needed to evaluate the historic ceramics from a salvage operation is the record of the relative incidence of a particular ceramic type. Ceramics may be classified by body-type or by decoration-type. For this discussion, it was decided to classify by both methods. The first problem in the calculation of the relative incidence of ceramics types is the question of how the number of sherds reflects the number of vessels. It was felt that it would be possible to make an estimate of the number of vessels because of the wide variety of wares located on the site. Only about 20% of the sherds could not be definitely assigned to individual vessels. Thus, by presenting data on both the number of sherds and the probable number of vessels, a more complete presentation of the information would emerge.

In Table 1 16 pottery types are listed. Along with the type is a set of dates that was felt to be the most likely span during which the type was manufactured and popularly in use. The country of origin is also noted, as well as the estimated number of vessels, number of sherds and the percentage of the total number of sherds that are from the particular ceramic type. From the data presented, it is shown that only 19% of the vessels or 19.5% of the number of sherds are of American origin, with the remainder of English manufacture. All lead-glazed red earthenware was included in the American Groups because it was being made in this country during the 18th and 19th centuries, though some of these wares could have been imported from England.

ENGELBERT HISTORIC CERAMICS

| ceramics | possible # of vessels | # of shards | % of total Sherds |
|----------------------------------------------------------------|-----------------------|-------------|-------------------|
| 1. Creamware with black transfer decorations. Eng. c. 1775 | 2 | 3 | 1% |
| 2. Creamware, Eng. 1775-1810 | 12 | 28 | 8.3% |
| 3. Creamware, decorated, Eng. 1790-1820 | 3 | 4 | 1.2% |
| 4. Pearlware, free-hand decoration, English, 1800-1825 | 3 | 3 | 1% |
| 5. Earthenware, blue transfer, English, 1800-1820 | 2 | 2 | 1% |
| 6. Earthenware, redware, lead-glazed, American, 1800-1850 | 8 | 12 | 3.5% |
| 7. Pearlware, Shell or feather edge, English, 1810-1845 | 6 | 7 | 2.1% |
| 8. Pearlware Banded Ware English, 1815-1845 | 8 | 14 | 4.2% |
| 9. Earthenware, Banded ware, English, 1825-45 | 6 | 10 | 2.9% |
| 10. Ironstone, plain, English 1835-1880 | 8 | 20 | 5.9% |
| 11. Earthenware or ironstone sprig decorated, English, 1835-50 | 4 | 19 | 5.6% |
| 12. Stoneware, salt-glazed, American, 1840-1880 | 12 | 18 | 5.4% |
| 13. Stoneware, slip-glazed American, 1840-1880 | 1 | 5 | 1.4% |
| 14. Earthenware, transferware, English, 1840-1860 | 5 | 11 | 3.2% |
| 15. Ironstone with transfer. English, 1845-1860 | 1 | 2 | .5% |
| 16. Flow Blue, Clementson set, English, 1845 to 1870 | 20 | 177 | 52.8% |
| totals | 101 | 335 | 100 |

TABLE 1

The ceramics could have been manufactured over a 100 year period ca. 1770s to 1870s. No early 18th century wares such as white salt-glazed stoneware or delftware were found. The absence of these indicate that there was no historic occupation during the first three quarters of the 18th century. If occupation began late in the 18th century, as the author believes, the occupants did not bring with them these earlier wares. It seems fair to suggest that even in the wilderness which would have been the state of Nichols in the 18th century, people were style and fashion conscious. Only two pieces from this site can safely be assigned to the 18th century as the date of manufacture. These are black transfer creamware including a variant of Wedgwood's Tea Party pattern, c. 1775 (Towner 1957: Plate 95b). Other wares that were made contemporaneous with the excavated pieces such as porcelains (Chinese, French or English), figurines, lusters and expensive table wares were not among the recovered sherds. All of the collected items were utilitarian in nature.

Most of the creamware was plain and was apparently mostly from plates, although there was one bowl. With a total of 35 sherds of creamware, probable dates of manufacture 1775-1820, a significant amount of creamware use is indicated, as well as the suggestion of occupation during at latter part of this period.

Three kinds of pearlware, free hand-decorated, shell-edge and banded ware were recovered. The free-hand decorated ware was in the smallest amount and would have probably been the earliest of the three. Some very fine and colorful banded ware pieces (1815-1845) were found, including two chamberpots.

In continuing our discussion of English manufactured ceramics, it is important to point out that there was considerable amount of ironstone, of coarse earthenware, sprig-decorated earthenware, blue transfer earthenware and willowware pattern earthenware. Of the transfer ware, only two pieces of the early period, 1800-20 were recovered, while slightly more of the later, 1840-60 period, were present.

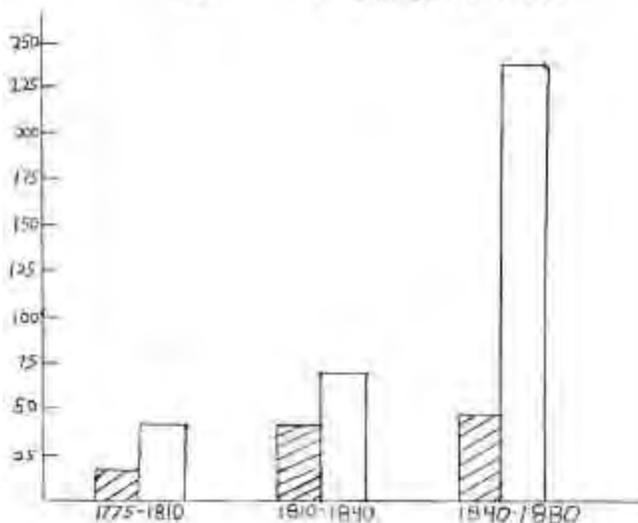
The largest number of sherds come from what appears to have been a large set of blue willow ware. The set was made by Clementson and Son, England, 1839 to 1871 (Little 1969:55). It had must likely been made during the mid-1850s. No explanation comes to mind to explain the large number pieces of this service. There has been the suggestion that this set would have been appropriate for an inn, but the Johnsons, who lived on the site during the 1850s onward were farmers. Perhaps the entire set was broken when a shelf fell or in a similar accident. The American ware is chiefly lead glazed redware although even some of this could have been of English manufacture, and vessels of salt-glazed stoneware, particularly jugs and crocks. Some of the redware shows evidence of yellow-slip decoration. One piece of mottled brown Rockingham glazed ware that is sometimes associated with Bennington was recovered. Of the stoneware, two sherds had an orange slip glaze of unusual color. They are possibly reduction fired Albany slip glazed or possibly of German in origin.

For frequency of ceramics by date, please refer to Graph 1 in which the data collected in Table 1 are condensed by date into three time periods. Based on the information presented, it can be seen that there is a gradual increase in the actual number of sherds. The large increase in the 1840-1880 period is due to the Clementson set. Graph 2 also shows that there is a greater percentage of later than early wares. The percentage in this chart gives, in my opinion, the best indication of the differences in the frequency of ceramics during the periods represented. Perhaps, as expected, only about 10% of the ceramics located were made prior to 1810. Although some authors have stated that ceramics have an average life term before they are discarded, the variables involved made any assignment to the number of years that a piece of pottery was used extremely risky. However, the combined cumulative use of ceramics and the frequency of ceramics that were popular during a particular period should give a more reliable chronology for a site than the span of usefulness. The information shown shows an occupation for a period from the late 18th century until the 1880s.

Although the Engelbert project was a salvage operation, certain conclusions can be drawn from the study of the artifacts. These include the fact that the inhabitants of this site preferred English imported ceramics for their table ware over indigenous American ware. Further, the residents could not afford or were not interested in the fine high-styled porcelains that were made contemporaneously with the collected pieces. The ceramics excavated were wares for every day use rather than display. By the mid century, American potteries were producing pottery in significant amounts but the site residents still preferred English wares. It can be shown from this information that the probable dates of the structure on this site ranges from the late 18th century until after 1869. The earlier date is based on recorded deeds plus the ceramics. The historical sources give no clue as to the date of the construction of the structures on the site but the 18th century date is plausible because of the ceramics. Since in 1910 the foundations were still evident, the main dwelling must have been destroyed during the following 40 years period. There were no ceramics finds for the late 19th century.

The purpose of this study was to determine what kind of information can be obtained from a salvage ceramics collection. The collection, by itself, would present very little information but when combined with historical documentation and oral history some conclusions are possible. The results of this study add a great deal to our understanding of the occupation of this site when previously all that was available were five boxes of sherds.

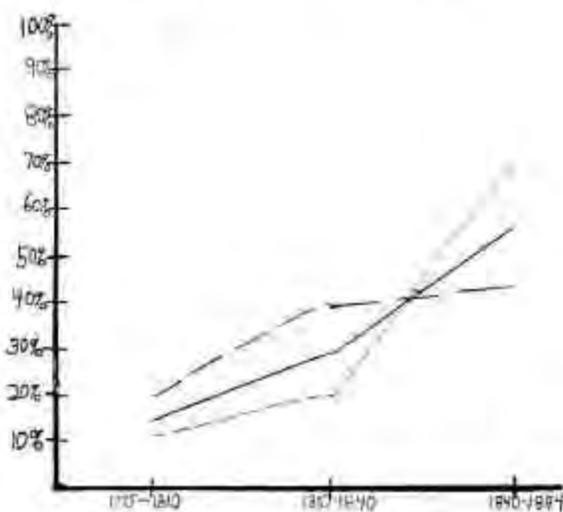
Graph 1
 CERAMICS BY DATE
 OF MANUFACTURE



▨ = Approx. No. of Vessels

□ = No. of sherds

PERCENTAGES



--- Percent of Total Number Vessels

— Percent of Total Number of Sherds

— Average of the Two Percentages

Acknowledgments

The author is extremely grateful for the kind assistance given in this research by Char Bartow and Dolores Elliott. Without their help and professionalism, this paper could not have been completed.

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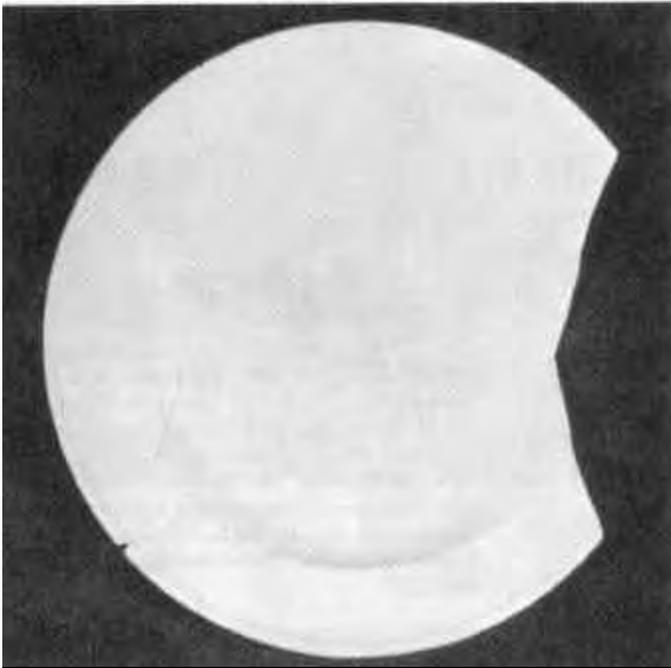
CERAMICS FOUND ON ARCHAEOLOGICAL SITES IN WESTERN NEW YORK STATE

Daniel M. Barber, Curator Historical Archaeology
Rochester Museum & Science Center

Morgan Chapter

Introduction

That region of western New York State bounded on the east by Canandaigua and on the west by Batavia is generally known as the Genesee Country. Opened for settlement by immigrants from New England, Pennsylvania and eastern New York State permanent villages were established in the region in the early 1790's.



UNDECORATED CREAMWARE PLATE

Unmarked and maker unknown. Rim is beaded in the fashion of pewter. 6 1/2 " in diameter. Plain creamware of this type was very popular on Western New York State sites from 1790 through 1815. This particular piece is archaeological.



POLYCHROME PEARLWARE

Marked 'E. Wood & Sons'. This mark was used between 1818-1819. The design is characterized by a specific palette of each color namely yellow ochre, brown umber, pea green, yellow orange and black. The motifs are floral in nature, relatively small, with ample vines and sweeping, but carefully placed strokes. This ware generally dates from the first quarter of the 19th century. RMSC catalogue number is MC 1520.

BLUE DASH STAFFORDSHIRE

**STATES DESIGN**

The "States Design" borders. Between approximately 1820 and 1834 James and Ralph Clews produced a dark blue transfer printed design consisting of a border with the names of fifteen states in loops of ribbon, separated by stars etc. The central motif varied. In this case we have a three storied building with an observatory to the right. This plate 10" in diameter and the RMSC catalogue number is RM 2877.

**LAFAYETTE AT WASHINGTON'S TOMB**

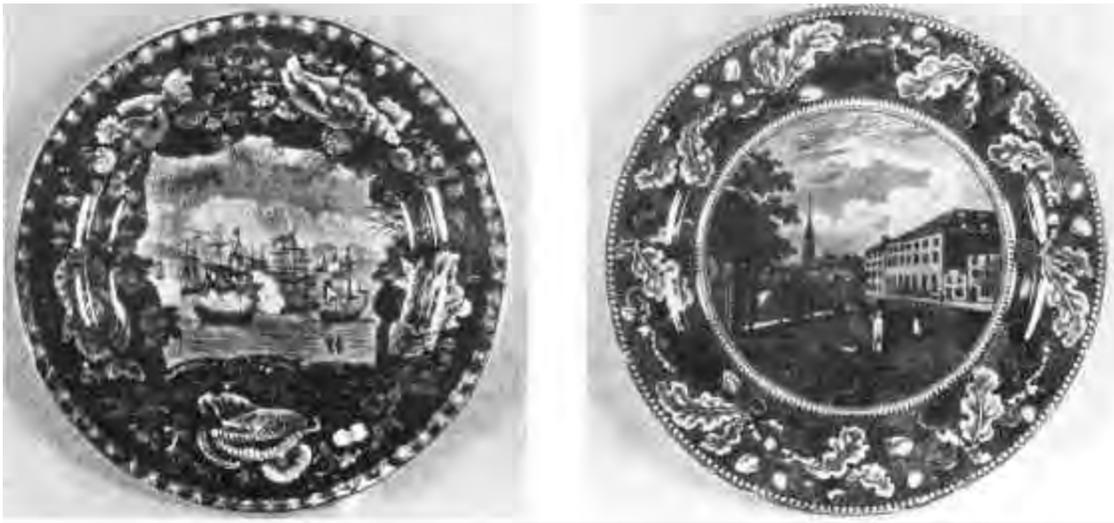
Unmarked but attributed to Enoch Wood & Sons, Burslem, England. The design was released sometime between 1826 and 1834. The transfer print is dark blue on a pearlware body. The plate is 10" in diameter. RMSC catalogue number is MC 323

BLUE DASH STAFFORDSHIRE



BOSTON HARBOR

Unmarked and maker unknown. It is possible that J. Rogers and Son of Longport, England was the manufacturer but no one is certain. The design is dark blue transfer printed on a pearlware body. The archaeological context is 1825 to 1830. The RMSC catalogue number is MC 1810.



COMMODORE MACDONOUGH'S VICTORY

Made by Enoch Wood & Sons. Marked 'E. Wood & Sons/ Burslem (England) Warranted? Semi-China'. Mark used from 1820-1846. Dark blue transfer printing on pearlware with shells decorating the border. Diameter 8 1/2" Archaeological context 1820-1830. RMSC Collection #MC 347.

PARK THEATER, NEW YORK

Although this piece is unmarked the pattern is attributed to 'Ralph Stevenson & Williams'. Pieces are sometimes marked 'R.S.W.' 'or R.S.&W.' Ralph Stevenson's pottery was located in Cobridge, England. The estimated date for this pattern is between 1828 and 1829. The design is a dark blue transfer print on pearlware with an acorn and oak leaf border. This plate is 10" in diameter.

BLUE DASH STAFFORDSHIRE



LA GRANGE, THE RESIDENCE OF
THE MARQUIS LAFAYETTE

Made by Enoch Wood & Sons. This plate, marked "Wood" is ten inches in diameter and its design is transfer printed in dark blue. The border is flowers and grapes. Archaeological context is from 1825-1830 although the firm's dates are from 1820-1846. RMSC's collection number is MC324.



ERIE CANAL INSCRIPTION,
DE WITT CLINTON EULOGY

Unmarked and maker presently unknown. Dark blue transfer printed design. Plate is 8 1/2" dia. Archaeological context is 1825-1830. RMSC catalogue #MC 321.



DON QUIXOTE AND SANCHO PANZA

One of a series of views entitled "Don Quixote" made by James and Ralph Clews of Cobridge England from about 1820 to 1834. This piece is unmarked however. The design is dark blue transfer print on pearlware. The plate is 6 3/4" in diameter and the catalogue number for RMSC is MC 349.



LANDING OF GEN. LAFAYETTE AT CASTLE
GARDEN NEW YORK, AUGUST 1824

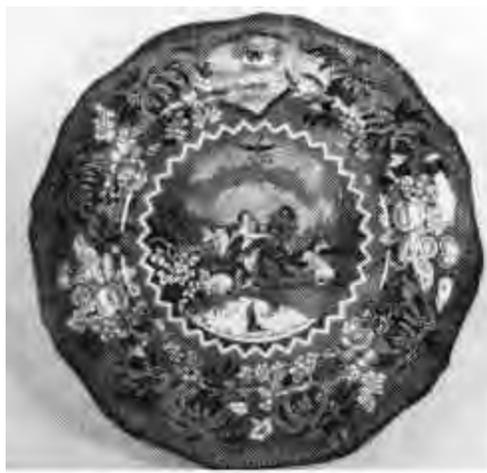
Made by James and Ralph Clews of Cobridge England sometime between 1824 and 1834. The design is transfer printed in a deep blue upon a pearlware base. On the reverse is an impressed crown within a circle which states "Clews Warranted Staffordshire". The plate is 10" in diameter. This pattern was very popular in Western New York State between 1824 and 1830. The catalogue number of this piece is RMSC #MC 310.

LIGHT TONED STAFFORDSHIRE



THE SEASONS

Marked "Adams". William Adams & Sons manufactured this pattern in Tunstall, England sometime between 1830 and 1840. The design is a light pink transfer print on a white ware body. This plate is 9 3/8" in diameter. The RMSC catalogue number is MC 281.



MILLENIUM

Unmarked. Among the many putters to whom this pattern is attributed Ralph Stevenson & Sun of Cobridge, England (1832-1835) is one. This particular plate is a brown transfer on a white earthenware body. Colors of other examples include pink, purple, light blue and black. At times the body of the ware approximates ironstone. The border is decorated in fruits, flowers and Masonic emblems. Archaeological context is 1835-1840. RMSC collection number is MC 1171.



TYROLEN

Pattern by William Ridgway & Co. of Hanley, England. This piece is marked 'W.R.&Co.' and indicates the inclusive dates of 1839-1854. This sample has light blue transfer printing on a white earthenware body, flower and lattice border and is 10 1/8" in diameter. The archaeological context is 1835-1840. RMSC collection number is MC 334.

LIGHT TONED STAFFORDSHIRE



CANOVA PATTERN

This small plate is marked 'T. Mayer/Stoke-upon-Trent', a mark which was used from c. 1826-1838. This example is a light blue transfer print on pearl or white earthenware. Other examples are known to exist in pink, and green and purple. The above example is 6 1/4" in diameter and has an archaeological context of 1835-1840. The RMSC collection number is MC 1633.



CALEDONIA PATTERN

Made by William Adams & Sons at Tunstall, England between 1830 and 1840. The design is transfer printed on whiteware. The center is pink and the outer design pea green. The plate is 9 3/8" in diameter and its RMSC catalogue number is MC: 282.

LIGHT BLUE IRONSTONE



COLUMBIA

This saucer is marked 'W. Adams & Sons (William Adams & Sons)', a mark used from 1819-1864. Light blue transfer printing on an ironstone body; a vine flower border. Diameter of piece is 5 3/4". The archaeological context is 1840-1855. RMSC collection # is MC 359.



GENEVA

The maker was John Wedge Wood of Burslem and Tunstall England (1841-1860). This example is impressed 'J. Wedgwood/Ironstone' and also has a Design Registration Mark indicating a date of March 17, 1847 for registration in the London Patent Office. This 9 3/8" ironstone plate is transfer printed in light blue. The RMSC collection number is MC 2062.

MONOCHROME PAINTED WARE



PEARLWARE CUP

Unmarked, maker unknown. The handleless cup is hand painted in blue. The design is characteristically floral and executed with bold, sweeping strokes typical of the period 1830 to 1840 when it was more economical to utilize transfer printed patterns. This piece is 3 3/4" in diameter and its catalogue number is MC 863.



FLOW BLUE: HONG KONG

Flow Blue Ironstone. No makers marks exist on this example, however, it is known that many English potters were involved in the manufacture of this ware. The decoration was applied by transfer printing, usually in a very deep blue (but sometimes in purple), which was then allowed to diffuse beyond the edges of the design elements. Even white background areas took on a glistening pearl tone. Archaeological evidence indicates that "flow blue" designs in the oriental patterns were very popular about 1845.



COTTAGE WARE

Unmarked. maker unknown. Design of the ware is handpainted and floral in nature. The colors are characteristically bright green, and pink with black lines for stem, and borders. The style is hold but not quite sweeping. There is a tendency for the flowers and leaves to be stylized indicating rapid execution. This pattern or design dates about 1830-1840. RMSC catalogue number is MC 1476.

BANDED WARE



BANDED WARE PITCHER

Unmarked, maker unknown Colored bands on pearlware body. Archaeological context is 1820-1840.



BANDED CREAMWARE PITCHER EARTHWORM DESIGN

Unmarked, maker unknown. The 'worm' pattern in this case is in brown, blue and white on a pumpkin color band. This pattern is 6 1/4" high and dates between 1820 and 1830. The RMSC catalogue number is MC 308.

MOCHA WARE



MOCHA CREAMER

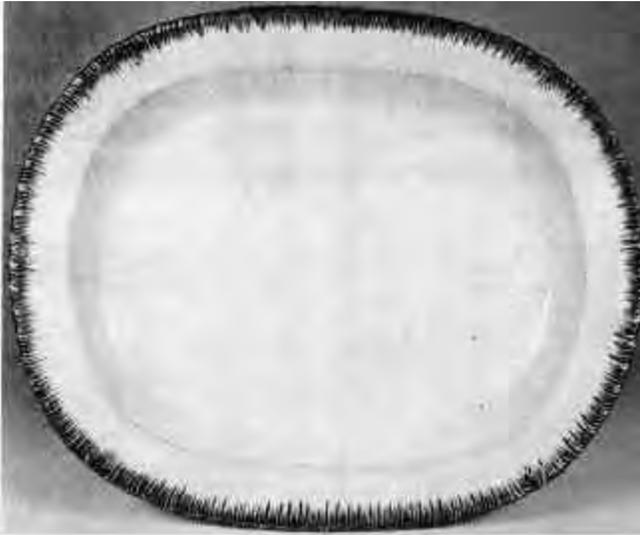
Unmarked. maker unknown. Straw colored upper and lower bands; white band in center with a light blur dendritic pattern. Heavy bodied ware, possibly ironstone and/or earthenware. Archaeological context is 1845-1855. RMSC; catalogue number is 379.



BANDED PEARLWARE PITCHER MOSS DESIGN

Unmarked and maker unknown. Commonly called Mocha the 5 3/4" high pitcher has a black dendritic design executed on a tan colored band. Blue bands ring the top and bottom. Contrary to popular belief this design is not always old and continued to be made up until a few years ago in England. This piece, however, because of its shape dates to the period c. 1820-1825. The RMSC catalogue number is MC 979

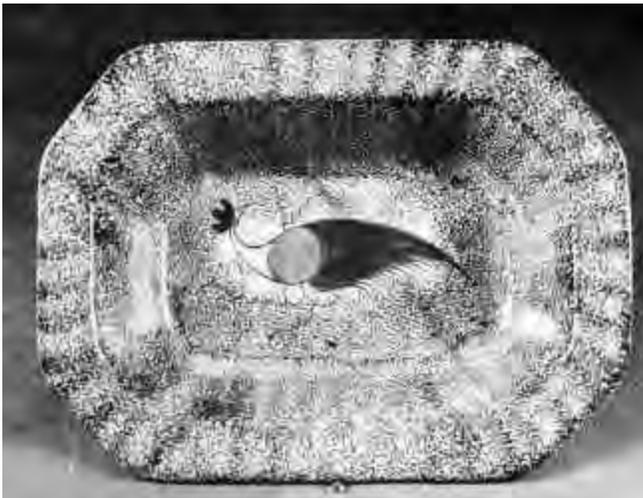
PEARLWARE: SHELLEDGE



SHELL EDGED PLATTER

Unmarked, maker unknown. Archaeological specimens often possess the mark of James & Ralph Clews of Cobridge England and also of W. Davenport & Co., Longport, England. This was one of the most widely used and distributed of the English ceramic types of the 19th Century. The basic design was used from approximately 1790 to 1890 with changes of course in the delicacy of the molding and the material of the body. About seventy-five percent of the total archaeological examples from a particular site from the first half of the 19th century are likely to be in blue, the remaining in green. This particular design dates about 1825. It is 11" long and its RMSC catalogue number is MC 255.

SPATTERWARE



PEAFOWL DESIGN

Marked "Adams". This is probably the mark of William Adams & Sons used from 1829 to 1865. The archaeological context for this particular design and shape on ironstone is 1845-1850, although early 19th century pieces have been found on a pearlware base. This serving dish is 8 1/2" long and has the RMSC catalogue number 737.



SPRIG-WARE PITCHER

Unmarked. Handpainted sprigs of flowers on white, earthenware body. Note: Most museum examples are of a porcelain or semi-porcelain body. Characteristic colors: bright green leaves, bright red flowers, occasionally a dull blue flower, black stems and line borders. Decorative elements tend to be relatively small and delicate and are generally widely scattered over the surface of the piece. This sample is 4" tall. Archaeological context is 1835-1840.



WILLOW

Unmarked, probably of English origin. This standardized "willow" pattern was first used about 1810 and continues to be used on some ceramics even today. The earliest versions are transfer prints on pearlware while later ones are on ironstone. This 9" diameter plate is ironstone and dates c. 1845-1855. This pattern is usually in blue but sometimes found in other colors such as brown. RMSC collection number is MC 1452.



ALPHABET

Manufactured by and marked 'J. & G. Meakin' of Hanley, England circa 1855. This 7" plate has a raised alphabet circumscribing the rim. In the center is a black transfer printed scene illustrating a religious subject or one of Franklin's maxims. The design is over-glaze painted in red, green, yellow ochre and blue. The body is white ware or ironstone. The archaeological context is c. 1855-60. The RMSC catalogue number is MC 487.

CHINESE EXPORT PORCELAIN



CHINESE EXPORT SAUCER

Overglaze sepia decoration. Sometimes black is used. This porcelain is slightly grey in background color and, true to its nature, translucent. Archaeological context is c.1804-1810. Catalogue number MC 1595.



CHINESE EXPORT PORCELAIN

(Canton Style). Straight-line border type design. This piece is unmarked. This handpainted blue on white serving dish is 9 5/8 " x 6 5/8" and was made sometime between 1820 and 1850. The popularity of the ware seems to be within this period of time; however it was made through the 20th century. RMSC collection # MC 1261.

From the very beginnings of settlement English ceramics and Chinese porcelains were available to anyone who could buy or barter for them. Up through the opening of the Erie Canal country stores offered a wide selection of English earthenwares imported through the Lake Ontario/St. Lawrence River trade system. After the opening Of the Eric Canal direct trade with the east coast improved both the quality and quantity of imported ceramics.

Little has been done in western New York State to document the historical aspects of the ceramic trade. Archaeologists, however, have had a head start. The first historic period sites were excavated in the early 1960's. Thousands of English earthenware sherds were uncovered and the process of identification began. The work of historical analysis of this great body of ceramics has been continuing for over 20 years now.

What is presented here is not, nor is it intended to be, a definitive report on ceramics found on archaeological sites in western New York. It is rather, a vignette about the various designs, patterns, decorative techniques and ceramic pastes encountered in 20 years of digging on 19th century domestic, farm and tavern sites. It is neither exhaustive in terms of patterns, designs or types nor necessarily complete in terms of the historical data already known. In some cases little is known historically about specific types; dates are based upon archaeological context in such cases.

The author in this article is simply sharing some of the information he has gained over the last two decades with those to whom the subject is new and alluring. The author, although not strictly classifying the ceramics in question simply groups them into fifteen categories for reference purposes. For each category I have illustrated and described at least one example:

| <i>Category</i> | <i>Illustration(s)</i> |
|--------------------------------|------------------------|
| A. Plain Creamware | 1. |
| B. Polychrome Pearlware | 2. |
| C. Dark Blue "Staffordshire" | 3. through 12 |
| D. Light-toned "Staffordshire" | 13 through 17. |
| E. Light blue Ironstone | 18 through 21. |
| F. Flow Blue | 21. |
| G. Monochrome painted wares | 22. |
| H. Cottage wares | 23. |
| I. Banded wares | 24 through 27. |
| J. Shell edged wares | 28. |
| K. Spatterware | 29. |
| L. Willow ware | 30. |
| M. Alphabet plates | 31. |
| N. Spring wares | 32. |
| O. Chinese Export Wares | 33. through 34. |

Most pieces illustrated are whole historic examples from the Rochester Museum & Science Center's collection but parallel the design, pattern, etc. actual archaeological fragments. In some cases the actual archaeological pieces are themselves illustrated.

Photo credit to Rochester Museum and Science Service, East Ave., Rochester, New York.

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**ARGUMENT FROM CERAMIC SEQUENCE FOR
EARLY 18TH CENTURY SETTLEMENT OF THE
REQUA SITE, TARRYTOWN, NEW YORK**

Louis A. Brennan, NYSAAF

Lower Hudson Chapter

The first and basic task in analysis and interpretation faced by a field archaeologist is the fitting of his site and its material culture into a time scheme. In prehistoric archaeology this is done, as often as possible, by typologies of artifacts temporally fixed by radiocarbon dated associations. In historical archaeology the date-fixing function of C-14 dating is usually replaced by historical record which, among other information, can supply, with some annual precision, the bracket dates of the manufacture of artifacts, their styles and varieties. By and large, the artifact class with the styles and varieties most useful in establishing historical chronology for the 17th, 18th and 19th centuries in the Northeast is ceramics. Over this span, from colonial through Victorian times, perhaps 90 per cent of the ceramics used in the Northeast were English imports or simple American made earthenware and stoneware of English tradition. Further, as it happens, the 150 years between the last quarter of the 17th century and the end of the first quarter of the 19th century were a period of continuous, often rapid, innovation in the English potting industry, with the benefit to the archaeologist of the introduction of date-fixing new wares and variations almost decade by decade. The archaeologist is blessed in direct proportion to the number of these wares and variations, hence the tightness of the sequence, that his site yields for him. Call us especially blessed, then, for our Requa site, which began as a tenant farm of colonial Philipsburg Manor and was occupied by the same family until 1853, has yielded a veritable text book ceramic sequence, except for certain wares used in statuary and decorative art pieces which are rarely found in America in any event.

This sequence affords us one line of argument in our attack on the Requa chronological problem, the date of the beginning occupation of the site about which there is an uncertainty of some three decades. What is being presented here is how we are using the matching data of the parallel sequences of the ceramics recovered and the historical record in that argument.

Frederick Philipse I, patented in 1692 as Lord of the Manor of Philipsburg, a territory of about 92,000 acres lying between the Hudson and the Bronx Rivers and extending along the Hudson from the northern tip of Manhattan to the mouth of the Croton River, began the development of this vast holding in 1682-85 by constructing at the mouth of the Pocantico River a grain mill, a saw mill, a dock and a church. This complex, called the Upper Mills (the Lower Mills was at Yonkers) was the hub of a well planned economic system designed (1) to attract tenant farmers to a region that had the reputation of being too rugged to farm and (2) to make the tenants self-sustaining and prosperous as soon as possible, since rents were scaled to a farm's productivity.

Well before the founding of the Upper Mills Philipse had become, through the Indian trade (he manufactured wampum on a large scale) and overseas commerce (legitimate, smuggling and partnership with pirates) the richest man in New York and probably the colonies; and to this affluence he added substantially by marrying two rich widows; in succession, of course. The owner of a fleet of 10 ocean-going vessels, he traded coastwise, with the West Indies, with Africa (he was a slave trader), with England and despite the interdicting Navigation Laws, with Holland. For a merchant and business man as canny as Philipse the founding of the Upper Mills was inevitable. The timber felled on his tenant farms and the grain grown there were processed at the Upper Mills (the grist mill had two stones, one for wheat and one for corn, with a third, for barley, having been added in 1705), were loaded at the Upper Mills dock and were then shipped to New York and to foreign ports. On the return trip from abroad the cargoes were those commodities wanted in the colonies, slaves, rum, Indian trade goods and the household necessities and luxuries that were marketable in America. Given a voyage turnaround time of six months, the residents of Philipsburg were in as close touch with what was available in England as were the English themselves, an important factor in the chronological interpretation of Requa material culture, especially the ceramics.

As would be expected the first Philipsburg farms to attract tenants were those fronting on the Hudson in the vicinity of the Upper Mills. Though Frederick I, who died in 1702, and his son an heir to the Upper Mills, Adolph, did not give written leases, from one source or another we know the names as of 1705 of every tenant along the whole Hudson shoreline, from Spuyten Duyvil to the Croton River mouth, except for the site we are excavating, the 296 acre farm that we know was occupied by Glode Requa I by 1729. But this date establishes only that Glode

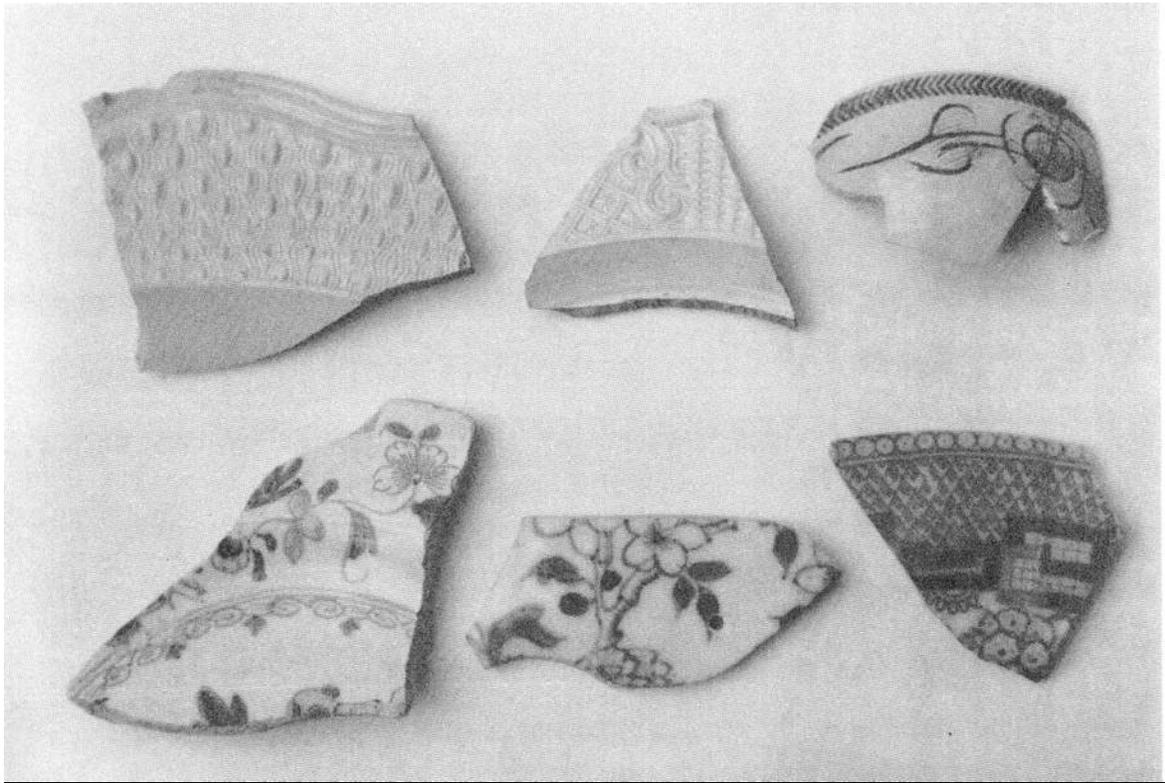


Plate 1. Requa site ceramics, 18th century, from top, left to right: barley pattern plate, white salt-glaze; dot, diaper and basket pattern, white salt-glaze plate; scratch blue salt-glaze cup; blue delft (Ivor Noel Hume suggests possible Dublin origin) plate; sherd from same blue delft plate; Chinese export porcelain, possibly willow pattern.

I and his family were in residence there at that time, not when they came, and establishes it indirectly. James, the fifth child of Glode I, was married at the Old Dutch Church of Sleepy Hollow and the records of the marriage state that he was born in 1729 and the place of his birth was Tarrytown. In juxtaposition to this matter of record is another, the route of the Albany Post Road, according to the verbal description given in the Road Commissioners Book of Westchester, as it existed in 1723. This description takes the road alignment from present Peekskill to Kingsbridge, across both the Van Cortlandt and Philipse Manors, naming the tenant farmers of every field crossed for the whole 20 miles of its traverse of Philipsburg—with one exception, where the record says only that the road passed through a stretch of woodland. This stretch lies between the field of Gerret Van Weert and the field of Wolfert Eckert (which later became Washington Irving's seat of Sunnyside) and it is the stretch occupied at sometime by Glode Requa I. On the face of it, these two dates set the limits within which Glode Requa I and his family of three or four children made their debut in Philipsburg by 1729 but not earlier than 1723. But my sentiments are otherwise.

That this fine 296 acre farm (by size in the upper ten percent of Philipsburg leaseholds), only a mile and a quarter from the Upper Mills, that the Requas cultivated in obvious prosperity for three generations and sold off profitably in the fourth, should have gone begging for a tenant for 40 years after the founding of the Upper Mills and 35 to 25 years after all other properties in the vicinity had been taken up is an anomaly that cannot go unquestioned. The Eckert place was settled before 1691, the Van Weert place by 1690. Why was the farm between them vacant until circa 1725?

I have done a long analysis, 40 pages long, too long even to be condensed here, of all the historical references to the Requas, including an excellent genealogy by the Rev. Amos Requa which details the family lineage from the flight in 1681 of the first known Requa (whose French name was Equier) from persecution in France to 1890, the date of publication. My firm conclusion is that Glode Requa I, who was born in 1700, came on the farm in 1720 as, I presume, a newlywed, since his first child was born in 1721. Rather more speculative, but wholly plausible

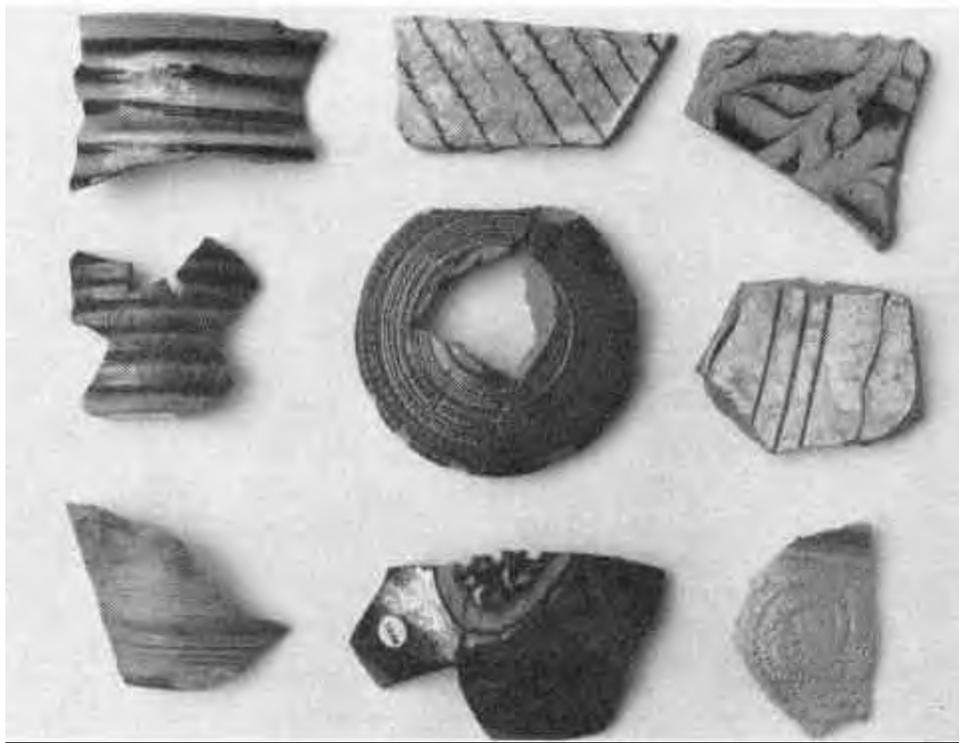


Plate 2. Requa site ceramics, 18th century, from top, left to right: top line, three examples of English yellow slipware; English brown mottled ware; teapot lid, engine-turned fine redware; Sgraffito, English or Pennsylvanian; brown English salt-glaze stoneware; Jackfield type tea pot; sherd of "Blumenkubel" (flower pot) in thin gray salt-glaze stoneware, possibly Hohn.

is the settlement of the farm in 1700 by his father, Gabriel, the first Requa to set foot in America, when he was 22 years old and a new father. In both cases we have the situation of a recent bridegroom with a beginning family to support and needing a place to settle down for life and the Philipses needing strong, willing and farm-wise tenants. Since the Philipses kept scanty records, and some of these have been lost or destroyed and those that still exist have been winnowed through and the few Requa references extracted no new documentation can be expected on the initial occupation on the Requa farm. If a case can be made for an early 18th century settlement it will have to be by the archaeological evidence, of which ceramics provide one of the most time sensitive classes of artifacts.

Those who have done work in the archaeology of colonial America are aware of the method he calls it a tool devised by Stanley South to draw chronological conclusions from site-recovered ceramics. South takes the median date of the span of a ware's or style's manufacture as a kind of C-14 date and by averaging the median dates for all the wares and datable styles yielded by the site he arrives at a number that constitutes a single annual date in the site's history. South confesses that he does not know on what principle this procedure works but in the several instances where it was tested it provided very satisfactory results, that is, the dates arrived at by his calculations were verifiable by documentation. In South's own words, "The extent of the usefulness of the tools presented here is yet to be determined, but we have found them useful".

For the Requa site the South tools have no practical value. With the single exception of Glode I's wife we know the names of every Requa who lived on the farm from 1720 to 1853, their dates of birth and of departure by marriage or decease. And we know the composition at least of the family of William McGee who was the gardener on the estate of John Terry, purchaser of the property in the late 1850's, from 1860 to the early 1920's. The house was not actually abandoned until 1958, but the occupation evidence for the period between 1920 and 1960 is so slight as to amount to no occupation at all. The time scheme for the Requa site is not, then, a matter of uncertainty except, as aforesaid, for the first quarter of the 18th century.

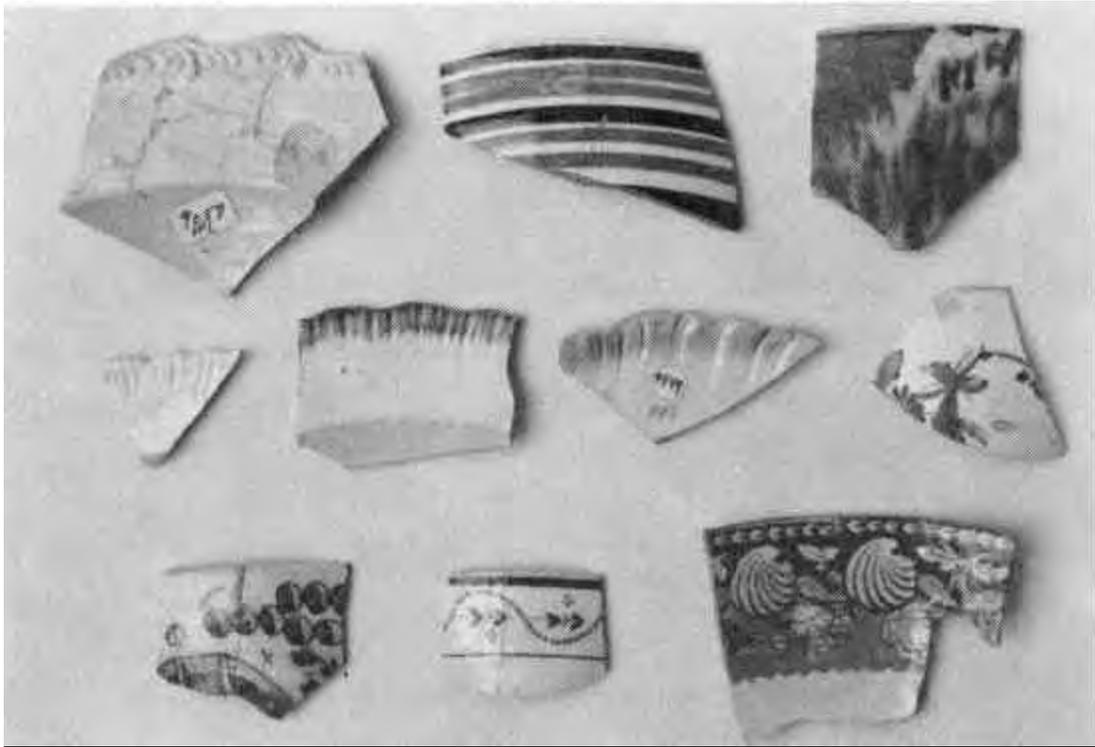


Plate 3. Requa site ceramics, 18th century, from top, left to right: feather-cage creamware plate; annular creamware bowl; clouded (Whieldon) ware bowl; plain shell edge creamware plate; blue shell edge pearlware; polychrome hand painted creamware; polychrome hand painted pearlware; polychrome hand painted pearlware; blue transfer pearlware.

Let me dispose, first of all, of the notion that the stratigraphic or seriation provenience of our artifact recoveries at Requa can be used to fix any part of the time scheme. Two buildings were standing on the site when we began excavation three years ago; a 28 ft. by 33 ft. gambrel-roofed two story frame cottage, now in ruins, with a full dry stone walled basement some 7ft. in depth; and, about 35 ft. to the south of this a stone outbuilding with a slanting shed roof, about 16 ft. by 35 ft. that had last been used as a garage, before that as a potting shed and greenhouse and before that, if there was a before that, probably as an ancillary household building. The stone shed has no basement but its stone wall foundation had been laid in trenches, about 2 ft. below surface on the south side and about 3 ft. on the north side.

During this past summer (1980) we uncovered, some 10 in. below present surface, between the cottage and the stone shed, the outline of a structure that appears to fill much of the space between the cottage and the stone shed and is of the same dimensions as the cottage. Instead of stone foundation walls, this structure rested only on a line of stones to level and support the sills.

In addition, during this past fall we encountered and excavated to the earthen cellar floor the stone foundation walls of a small cottage about 16 ft. wide by 25 ft. long. (All these buildings seem to have dimensions based on the rod length of 16 1/2 ft.) The cottage was either fully or partially stone walled since, when it was demolished, the stone was used to refill the cellar hole. The basement floor is about 4 ft. below present surface which we believe to have been about 1 ft. above the surface at the time it was occupied. Either the floor of the cottage was bare earth or the first floor was well above the contemporary surface, if the basement was to have been entered without crouching.

All of these structures are located within an area of about 100 ft. by 100 ft. Consider, then, how much dirt moving had gone on during the estimated 90 to 100 years when this construction of four buildings, all excavated underneath, took place, with two of the under-structure excavations having been re-filled. Now add to this the excavation for a cellar stair-way for the frame cottage, the later removal of two brick chimneys from the frame

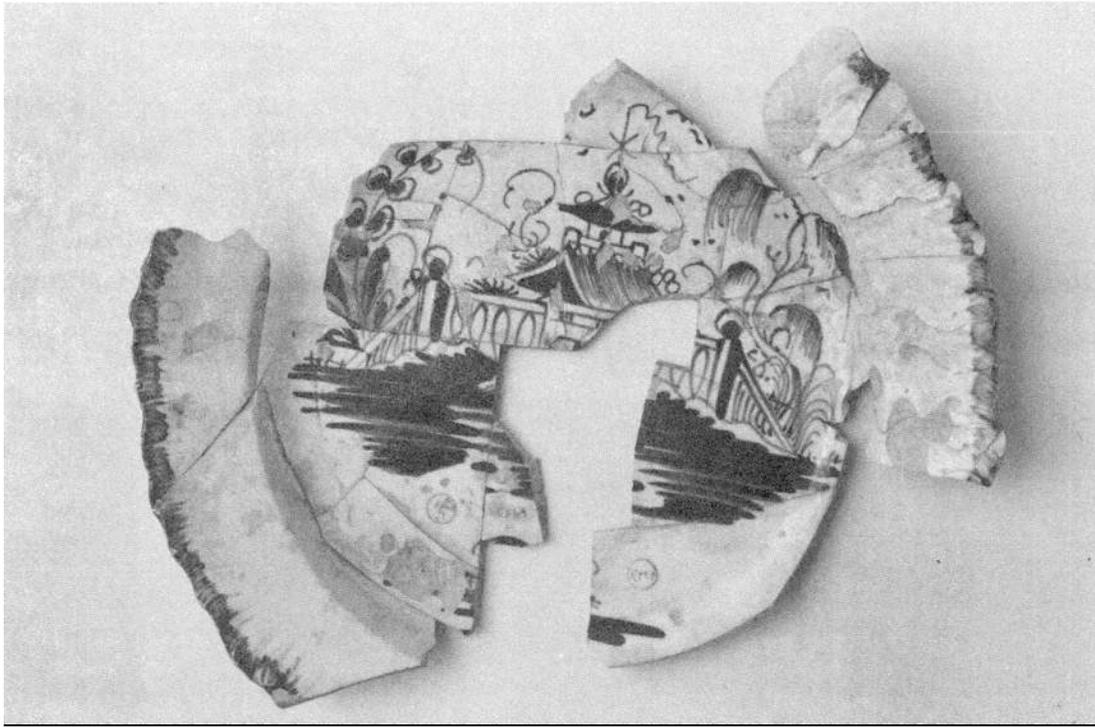


Plate 4. Requa site ceramics, 18th century: blue shell edge plate, hand painted "Chinese house" design.

cottage. the installation of three water lines (one the supply line into the frame cottage, the other two lines in the same trench, but at different times, to the stone shed), the installation of a waste line, the installation of a roof drain to a cistern, and the digging of the cistern. By the 1920's, when the gardener McGee died and alteration, remodeling and modernization ceased there is little possibility that any stratigraphic order by which seriation of artifacts could be determined persisted anywhere within the approximately 100 ft. by 100 ft. areas where we have excavated and from which we have taken more than 5,000 recorded items not counting broken window glass fragments. rusty nails, brick and subsistence bone.

But even had the Requa site afforded a usable stratigraphy the seriation results would hardly have been of significant value. At least four generations of Requas (five if Gabriel was the original tenant) had lived within the site precincts. Glode I had eight children; Glode II had nine; Samuel, his son and successor on the site, had 12 (though one died in childhood) and three of Samuel's unmarried offspring resided in the frame cottage until the property was sold in 1853. No formula that I know of would predict the chronology of breakage, discard and loss of material as these successive and continuous households went about their rounds within and between whatever structures were being occupied domestically at the time. The ceramics, for instance, were certainly retained from generation to generation, with breakage accidental, therefore random. Were there periods of frequent breakage, when the children were young? Was it the custom to carry table ware and coarser kitchen ware from one structure to another, increasing the probability of accident? Interestingly enough the most numerous style of ceramics we have recovered is annular or banded pearlware (we have upwards of 90 different patterns, by color, width of bands, number of bands etc, in polychrome pearlware alone) which is, by date of manufacture, late 18th and early 19th century, when Samuel's brood was in all stages of growing up. But it was also a period of affluence for the Requas which began shortly after the Revolution (Glode II, according to the 1790 census, owned 9 slaves, the most of any slave-owner in Westchester) and lasted into the 1820's at least; which means that Samuel's family was able to replace the relatively expensive pearlware when broken, and they certainly broke a great deal of it. Because the site was occupied by one family lineage for from 130 to 150 years what we find is only what was lost or

discarded during that time; we certainly could not say when items were lost or discarded and even less could we ascertain, from the fact that we found them, what we really want to know, which is when they were acquired.

What we need, in answering the question about the beginning decade of Requa farm occupancy is a strategy for fixing, within a decade, the time of acquisition of, to stay within the terms of this paper, ceramic wares and styles. The Requa sequence of ceramics, matched with the decade by decade sequence of innovation in English ceramics manufacture from the late 17th to the early 19th century suggest a strategy. It is an adaptation of the familiar axiom that things equal to the same thing are equal to each other re-stated thus: matching elements in parallel sequences are synchronous. Obvious, yes; truistic, yes; until adapted to our strategy thus: the date of the introduction of a ware or style in ceramics in England was, within a year or so, the date of its appearance in Philipsburg. It has already been pointed out that Philipsburg was in immediate commercial contact with England as a market of supply. What we now have to do is report that the Requa site has yielded all the major wares and styles and many of the minor ones, introduced in England during the late 17th century-early 19th century period of our concern.

Quantitatively these wares and styles have been recovered in numbers and kinds of vessels commensurate with the period of their introductory popularity and the size of the Requa family group. The significance of numbers and kinds is that new wares and styles were acquired in quantities appropriate for household use, not as single pieces for decorative, prestige or novelty reasons. By the period of introductory popularity is meant that each new ware began to supplant, on its introduction, the previously most popular ware and continued to gain in market sales until the next innovation in ceramics. There is nothing of divine revelation about this; it is the history of styles, nowhere more apparent than in women's clothes. What is relevant about it here is that the Requa women followed the English styles in ceramics as faithfully and as sensitively as they probably followed the styles in dress.

This instant reflection of stylistic change may not have been the whim of Requa women, but of another woman, Frederick Phillipse I's widow Catherine. After her husband's death in 1702 she undertook to raise her grandson, Frederick II, whose father had died before Frederick I. She chose to take the child to England where he was given an English education and the upbringing of an English landed gentleman. Catherine was a highly regarded lady and we may surmise that she, residing in England, had considerable influence on what was exported to Philipsburg on Phillipse vessels for the feminine population of her home manor.

The point to be taken is that our Requa ceramic sequence is a photo-copy of the English ceramic developmental sequence and we are justified in concluding that matching elements in these parallel sequences are synchronous. When the wares that were being made in England during the first decades of the 18th century turn up at the Requa site they should be of contemporary date. Thus we have an argument by evidence and inference for the proposition that that Requa farm was first occupied in 1700 or soon after, if we have ceramic elements for the early decades of the 1700's. And we do.

Although they are stories for another day the sequences in coinage and white clay pipes corroborate so early a date for the Requa farm settlement and are in decade-by-decade order. The coinage sequence begins with three William III (1689-1702) half-pennies, followed by coins minted during the reign of George I (1714-1727); (no copper coins were minted during the reign of Queen Anne 1702-14) by George II (1727-1760) and by George III (1760-1820) and then by U.S. government specie. At the moment we have five pipe stem fragments of 7/64 in. bore, upwards of 100 of 6/64 in., upwards of 1000 of 5/64 in. and perhaps 800 of 4/64 in. bore. The 7/64 in. bores are generally regarded as of wholly 17th century provenience, with the 6/64 in. bores spanning the late 17th and early 18th (1695-1710) centuries and the 5/64 in bores ranging from 1710-1750. But it must be remembered that from 1700, if that is the date of the initial settlement, to about 1720 there was only one pipe smoker, Garbriel, in residence; and from 1720 to about 1745 Glode I was the only pipe smoker, his eldest son, Glode II, having been born in 1727. Nevertheless the most numerous pipe bowls with identifiable makers marks are those of Robert Tippet, with the scratched RT initials and cartouche, which were being made from 1695 to about 1725. Clay pipes being fragile and short-lived our Tippet collection places a pipe smoker on the Requa site within the first 20 years of the 18th century.

To show that the ceramic sequence does the same we have to review it in reverse, from late to early, with our target the early 1700's. When the Requa place was sold out of the family in 1853 the household was down to two older bachelors, the spinster sister who had been the housekeeper having died less than two years earlier. For this period, by the potters marks, we have English white ware, and perhaps some American pieces, but not many of either; so that we assume that the pearlware we have found in such abundance was bought when new table ware was needed as long as it was available, which was to about 1830. The pearlware innovation occurred in England during the American Revolution, when it would not have been imported into Philipsburg, and certainly not bought

by the Requas who were ardent patriots and whose address, during the dangerous years of the war in Westchester was in the Manor of Cortlandt. We can draw the line on the first acquisition of pearlware by the Requas at no earlier than 1785, after the Revolution was over.

Although Josiah Wedgwood, according to G. Bernard Hughes, developed the glaze that gave creamware its name in 1760, and he issued his famous creamware called Queensware in 1767, Ivor Noel Hume states that the first creamware piece he has authenticated in Williamsburg dates at 1769. The abundance of creamware found at Requa (we have at present 25 different plate rim patterns alone, including the Queens and the Royal pattern, hollow ware and great quantities of small sherds) hints strongly that the Requas set their table with creamware from 1765, perhaps even from 1760. The creamware body, however, dates from about 1740 and was, according to both Hughes and Hume, the white salt-glaze body fired at a lower earthenware temperature. Among the styles that were made on this body were the Whieldon-Wedgwood clouded wares and cauliflower ware, of which we have samples from the Requa excavation.

The usual ceramic ware of the period, 1760 to 1750, was, however, scratch blue salt glaze, a decorative style of white salt glaze developed in 1750. We have this in both flatware and hollowware, through the sherds we have seem to indicate it was preferred for tea service. The teapots were of Jackfield and engine-turned wares, dating from 1750, of which we have a goodly representation among our recovered sherds.

White salt glaze, a development from salt glazed stoneware made thin enough for table ware, came on the market in 1720 and very quickly supplanted the much more friable English delft. It was, however, not easy to embellish with colored glazes, enameling or painting and the three decades between its innovation and the scratch blue technique of decorating were devoted by potters to a search for ways to relieve its whiteness. Hughes says "Its fine texture permitted a vigorous design and clear-cut relief ornament calculated to appeal to a public long dominated by the silversmith". The designs imitative of contemporary silverware were executed by the use of molds. Designs in enameling and painting were not achieved until about 1750 when Littler's blue, a slip, and scratch blue were introduced and two Dutchmen began to enamel white salt-glaze in "bright colors". We have recovered no Littler's blue so far and only a few pieces of color decorated white-salt-glaze; from which we infer that the decorative design most preferred by the Requa women, or perhaps the only such design imported into Philipsburg in any quantity was scratch blue. What we do have is a goodly collection of the plain ware and some of the impressed ware with some of the plain ware in a gray tone, which was the hue of the earliest white salt-glaze.

We have now paralleled the Requa and the English developmental sequences to 1720. The Requa women acquired each new ware or style as it came on the market, with perhaps an interval of a year or two after its introduction to allow for a need to replace; the quantities of each ware recovered indicates that the previously favored ware was replaced almost totally within a short time. They did not cling conservatively to one favored ware as they might have: white salt-glaze was manufactured until 1780, and creamware and pearlware until 1830. In this paralleling of sequences we have accounted for all our important fine table wares (no review of the coarse table wares and utilitarian kitchen wares will be attempted here) with the exception of our collection of English delft. The one time slot left for it is the years before 1720. The delft we have seems to have come from about 25 different vessels and include 5 of polychrome as well as the conventional blue painted delft. It is true that delft was manufactured also to about 1830, and for some special uses, such as apothecary jars and pill slabs, was made all during the 19th century and into the 20th. But this is background information and is not pertinent to the Requa site where the ceramic preferences are well established from 1720 forward.

To accompany the delft for the pre-1720 period we have three or four sherds of Bellarmine, three or four sherds of Hohr stoneware, several sherds of English brown stoneware and some sgraffito, through some of this may be Pennsylvanian.

That the ceramics for the pre-1720 period should be scant at Requa is what could be expected. If Gabriel and Jeanne were the original settlers they came to the farm as poor as church mice, having spent the previous decade as hands working out their board and keep for another tenant farmer. Gabriel had come, by tradition from a wealthy Huguenot family and we may surmise that he was trying to rise in the world again, and therefore might have been expected to allow Jeanne, his wife, a few "good things" for the house, but he could not have afforded much that did not contribute directly to his struggle.

There is one final ware recovered at the site that may, or may not, fit into the pre-1720 time slot and into Jeanne's "good things"-Chinese export porcelain. This ware was very expensive in England until 1700 when a sudden increase in the number of ships in the China trade made it cheaper and more available, as ship masters brought back porcelains by the barrel, often as ballast or to fill out the cargo. The influx was in the common underglaze blue patterns and these certainly reached Philipsburg in some numbers. In our collections the vessels

represented seem to be tea cups and saucers. It seems reasonable that Jeanne Requa had her tea service of a few pieces in Chinese porcelain and used her few pieces of delft to dress up her table on occasion.

Not to make surmises like this is to ignore the human beings, especially the women, who ran the households of domestic sites, of which Requa is a pure example. Domestic relations, whether a dominant husband supports his wife or indulges her in her aspirations, how the household is managed and how the children are disciplined influence decisively the material culture left behind for the archaeologist to recover. When the axiom of the synchronicity of matching elements in parallel sequences is applied and refined by this principle we believe we have justification for placing the initial settlement of the Requa site in the first decade of the 18th century.

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CLASSIFICATION AND ECONOMIC SCALING OF 19TH CENTURY CERAMICS

George L. Miller

(The following is the abstract of the paper delivered by Miller at the ceramics session. A most important contribution, it has been published in full in *Historical Archaeology*, Vol. 14, 1980, California State College, California, Pennsylvania 15419, Ronald L. Michael, editor).

Archaeological classification of ceramics is an outgrowth of the study of material from 17th and 18th century sites and as such they reflect the classification system in use during those centuries. By the 19th century the range of wares available was greatly reduced due to the success of the English ceramic industry which displaced many fine ware types such as white salt-glazed stoneware and tin-glazed earthenware, pearlware, whiteware, and the stone chinas. By the 19th century classification of these wares by potters, merchants, and people who used them was by how they were decorated (i.e., painted, edged, dipped, printed etc.) rather than the ware types as defined by archaeologists. Using a classification based on decoration will achieve two things: an ability to integrate archaeological data with historical data and establishment of a more consistent classification system than is now possible using ware types.

The second part of this paper generates a set of index values from price lists, bills of lading, and account books which can be used to study the expenditures made on cups, plates, and bowls from archaeological assemblages from the first half of the 19th century. Expenditure patterns from five sites are discussed.

MERITORIOUS SERVICE AWARDS IN NEW YORK STATE

The following were recipients of Meritorious Service Certificates at the 1981 annual meeting at Norwich: Robert Hawkins, Dr. Kingston Lerner, Carolyn Weather-wax, Herbert Kraft, Monte and Richard Bennett, John and Fran McCashion, Charles and Gwen Gillette, Elizabeth and Lewis Dumont, Roberta Wingerson.