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PUBLICATIONS

Researches and Transactions

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St. John Fisher College
3690 East Ave.
Rochester, N.Y. 14618

The Bulletin

Editor, *The Bulletin*
Charles F. Hayes III
Research Division
Rochester Museum & Science
Center
Box 1480, 657 East Avenue
Rochester, N.Y. 14603

Occasional Papers

Assistant Editor, *The Bulletin*
Brian L. Nagel
Research Division
Rochester Museum & Science
Center
Box 1480, 657 East Avenue
Rochester, N.Y. 14603

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COINS AT THE REQUA FARMSTEAD, TARRYTOWN NEW YORK*Hans F. Schaper**Lower Hudson Chapter***INTRODUCTION**

Situated between Broadway and the Hudson River, the site in Tarry town, N. Y., which is at present owned by the General Foods Company, used to be part of a 296 acre farm worked by successive generations of the Requa family.

The first Requa was reported living at that site in 1729 as a tenant farmer of Philipse Manor. After the American Revolution, the Requas became outright owners of the farm until it was sold in the mid-nineteenth century. Much of the Requa history is unknown because documentation is sparse and terms of contracts, mutual obligations or changes in existing conditions were often subject to oral agreements. The archaeological excavations conducted by MALFA under the direction of Louis A. Brennan have been in progress for the past six years, turning up more than sixty coins among many thousands of artifacts.

Coins differ from other objects recovered in a number of aspects:

- a) the date of issue usually appears on one of their faces or is otherwise known.
- b) coins are normally lost-not thrown away because of breakage or wear.
- c) coins are small, carried around and passed from person to person more often than any other item in society.

Most coins excavated at the Requa site are British copper halfpennies or United States cents. They are often in poor condition due to wear or corrosion - rather typical for American colonial sites (Noel Hume 1978:156).

The description of the recovered coins is divided into four segments in chronological order:

- 1) The three decades preceding 1729 - the earliest record of a Requa family member at this site. There are seven coins to consider.
- 2) The eighteenth century occupancy by Requas from 1729 to 1799. A group of 29 coins represents this period.
- 3) The subsequent time span at the farmstead from 1799 to 1853 (when the property was sold) - five decades represented merely by three specimens minted during that period.
- 4) The post Requa era from 1853 to the present. There are 12 American coins which were issued between 1857 and 1899, one French and two Chinese pieces. Another ten U.S. coins date from this century.

HARD CURRENCY OF THE COLONIAL PERIOD

Throughout the eighteenth century British coinage was supplied at irregular intervals to the American colonies and supplemented there by foreign coins-mostly Spanish silver and French currency. The British government minted part of the coinage at its own facilities and procured the remainder from private contractors. Rudimentary technology often caused differences between individual coins of the same batch. Manually operated screwpresses resulted in impressions which were frequently off-center, lopsided or shallow. Tool steels did not stand up too well under the constant pounding, and the coining dies had to be re-engraved frequently.

Technical problems were compounded by lack of control exercised by the responsible government agencies over contracts handled by private firms. The specifications included weight and diameter of halfpennies. Planchets were to be stamped from rolled sheet stock, which possessed better wear characteristics than cast slugs. The work was to be done on the contractor's premises to enable inspectors to check on maintenance of quality.

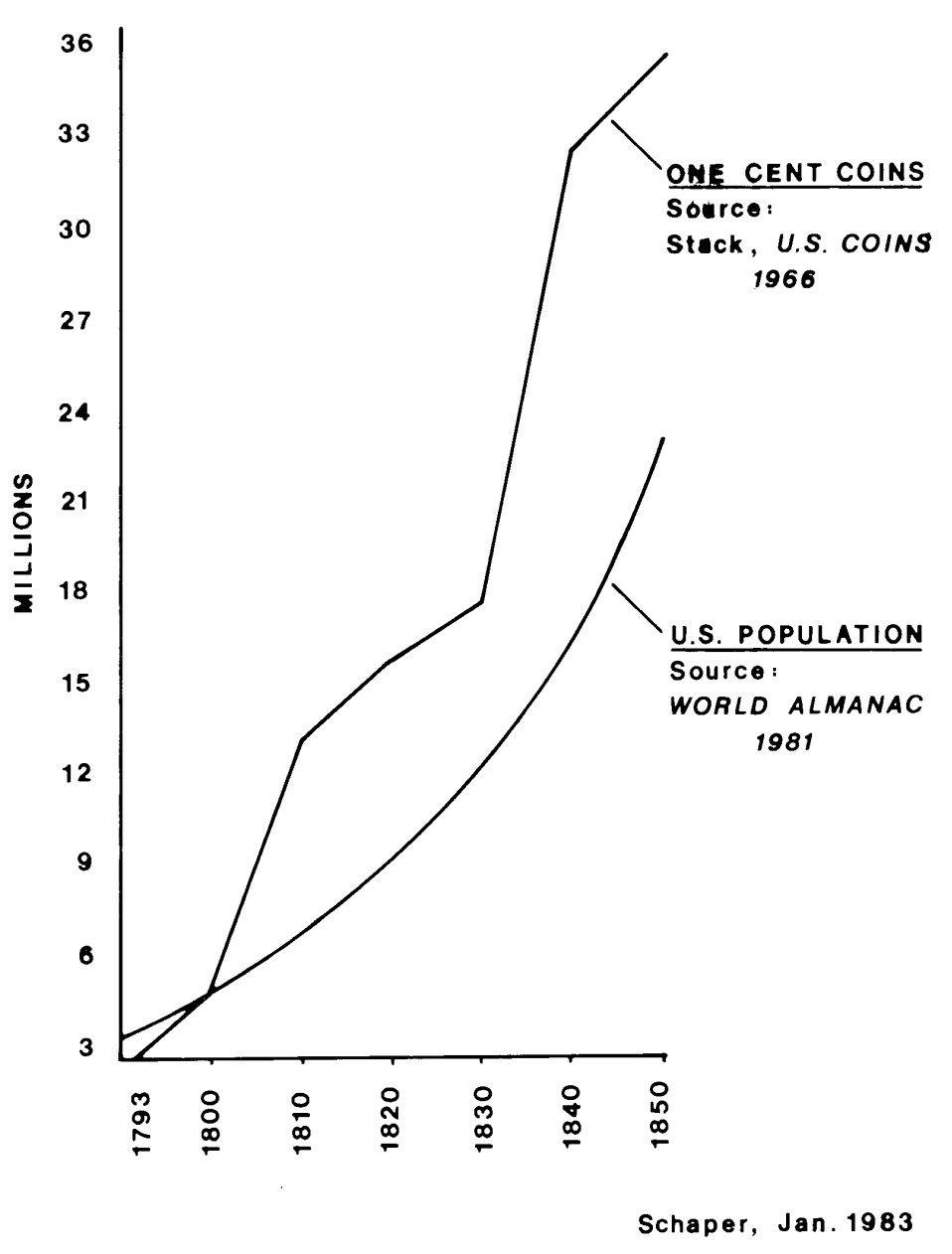
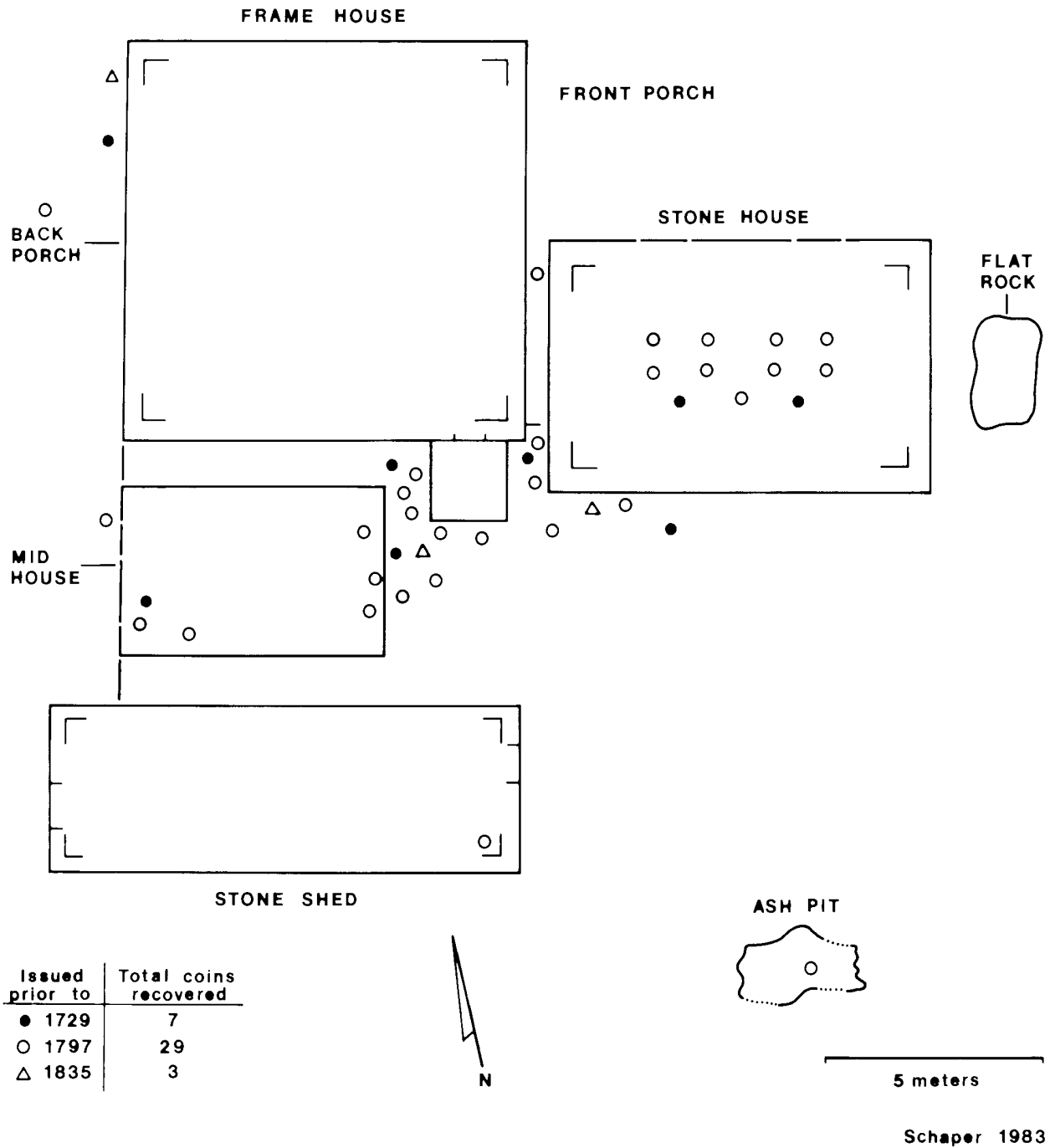


Figure 1. Comparison of coin production and population.

However, many entrepreneurs showed a blatant disregard for the contract conditions - a situation not entirely unfamiliar in the twentieth century world. Thus, cast planchets, inferior but cheaper, were frequently substituted by contractors, and physical dimensions deviated often from specifications. Then again, some work was passed, contrary to agreement, to sub-contractors with low wage labor and mediocre equipment. Since enforcement of government standards was lagging, coins of low quality entered circulation, and the worst were passed on to the colonies.

Counterfeiting was a persistent, if illegal, practice. Some estimates contend that as much as 60% of British copper coin in use by 1775 were forgeries-a considerable number of which turn up at American sites (Noel Hume 1978:162). Due to the poor state of many specimens, we have not yet pinpointed any



specific fakes among the relevant Requa pieces. But, since Peek states "from its very commencement the 1770 issue was steadily melted down and remade into lightweight counterfeits" (Peck 1960:214) the three British coins with the George III portrait will require additional scrutiny.

However, we are not concerned here with ferreting out forgeries, but with life on the Requa farmstead. Coins, genuine or counterfeit, bought knives and nails, dishes and tea, yarn and leather. Coins would pay for the services of a mason, blacksmith or daylaborer.

In 1793 the Philadelphia mint started introducing the first copper cents to provide the young republic with her own hard currency. Still, the legitimacy of the money seemed not to have mattered too

much. "Federal cents and halfcents . . . enjoyed no more prestige than . . . foreign and domestic counterfeits, and miscellaneous tokens, all of which circulated freely, regardless of weight or intrinsic worth" (Taxay 1966:67).

Coin was coin and simpler to use than barter. Foreign currencies moved freely through the American marketplace before and after the Revolution. In fact, Spanish money remained legal tender in the United States until 1857.

COINS-LOST AND FOUND

The year of issue appearing on most coins may help to "date" artifacts and proveniences. But such dates can only be utilized in the context of several limiting factors:

- a) Was the coin put into circulation during that year?
- b) When did the coin arrive in America?
- c) At which date was the coin actually lost?
- d) Where was the coin originally dropped if it lay in disturbed soil?

Obyiously, much of this cannot be readily answered. However, we are dealing with over 30 coins whose dates are rather evenly spaced across the eighteenth century.

In view of the substantial proportion of forgeries, a relevant difference between genuine and counterfeit coins should be noted: legitimate coins - regardless how badly they are executed - carry reliable issue dates. Conversely, the bogus money sports dates which are not verifiable.

However, counterfeiters produced coins which had to be immediately accepted on the open market. Their issue dates are likely to correspond to the reign of the monarch portrayed and not be absurdities. Though some forgers chose issue years during which British mints never struck any coppers, the dates would not deviate enough to offset the general composition of the eighteenth century ages at Requa.

THE QUESTION OF EARLIEST OCCUPANCY

The oldest coins found at the Requa site are four copper halfpennies of the William III series. They were minted in England sometime between 1694 and 1701. The obverse side carries the bust of William III facing to the right. All four coins have this in common: the outlines of the head and hair, two flowing ribbon-ends (ribands), shoulder and breast plate (cuirasse) are identifiable; a few sections of the legends remain; facial features, details and issue date have vanished. All four specimens are underweight and all but one are undersize.

The best preserved coin (1-1) retains shoulder and back of the William III bust. The hair reaching to the coin edge is separating the legend: GVLIELMVS TERTIVS. The reverse side shows traces of the seated Britannia: the letters BR . . . NIA are legible. The diameter varies between 27.5 and 28.0 mm. The weight is 8.75 grams.

The second coin (1-2) shows the rear contour of the head with the two ribbon-ends and partial legend . . . LMS (obv.). All identifying marks at the reverse are obliterated. This piece is also out of round (27.7 to 28.0 mm) and weighs 8.75 g.

The third specimen (1-3) retains two ribbons at the back of the head as well as the partial legend GV . . . (obv.). On the reverse no outlines can be distinguished. The diameter variation lies between 27.5 and 27.8 mm. The weight is 8.25 g.

The fourth coin of the William III group (1-1) preserves only the outline of hair, two ribbon-ends and shoulder. Faint traces of partial legend are visible (obv.). The straight line above the exergue is barely visible, but no trace of the Britannia figure is left (rev.). The size is 18.3 to 28.7 mm diameter, the weight is 7.9 g.

The coins of the George I series bear his bust with breastplate and laurel wreath (obv.). The bust faces to the right. The first halfpenny (2-1) dates from 1718 and belongs to the so-called "dumps" series which is smaller in diameter and thicker than subsequent issues. The other two halfpennies are larger but thinner, though the design (George I profile and Britannia) was identical to the dumps series. One

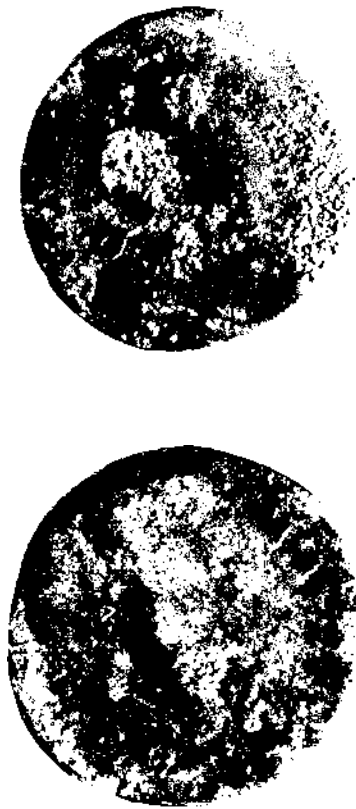


Figure 3. The fourth specimen of the William III halfpenny series (1-4) preserved very little of the bust and no trace of the Britannia figure is left (size 28.3-28.7 mm).

coin (2-1-5) was struck in 1720. The other (2-2) dates from 1724 - the last year of George I coppers. The punch for its obverse side seems to have been off-center, but the reverse side is minted symmetrically. The partial legend . . . GIU above the head is legible. The rim shows signs of tampering - metal was removed by filing or cutting.

The four coins of William III (1694-1701) and three of George I (1718, 1720 and 1724 issues) support the proposition that this site was occupied prior to 1729 (Brennan 1980-1981:40).

There is, of course, no way of ascertaining when or how each specific coin was dropped. The average loss during the nineteenth century took place at the rate of one coin every three years. The four oldest coins (William III) could therefore have slipped out of sight within a twelve-year period following 1696-or all seven coins may have been lost long before 1729.



Figure 1. One of the George I series halfpennies found at the Requa site (2-2), dates from 1725 - the last year of George I coppers (size 27 mm).

One plausible explanation for earlier occupancy would be the leasehold system of the manors. On the one hand, it discouraged people with initiative who could never hope to own the land they cultivated: such persons were attracted instead to the Jerseys and Pennsylvania where freeholds could be obtained. On the other hand, men lacking the wherewithals to acquire land or to move on with their families often became squatters. Much good farmland in New York was occupied in this fashion until the land was sold and the squatters had to vacate the parcels (Reynolds 1928:15-16).

It would no doubt have suited the Lord of the Manor to have every square foot of his land along the eastern banks of the Hudson cleared and utilized instead of permitting the land to lay fallow. In



Figure 5. The earliest of the George III halfpennies recovered at the site; was struck in London in 1769 (size 27 mm).

addition, it would have meant adding a customer to his mills while testing an unknown squatter before the lord and master committed himself to firmer-if oral-agreements.

In view of the Philipse's commercial acumen and common practice in British colonies, other activities cannot ruled out: the smuggling of goods and slaves. The site was a comfortable distance away from Philipse Manor in North Tarrytown with its port and shipping facilities.



Figure 6. A French one-sou, recovered from the site, is dated 1791 (size 29 mm).

THE TRAIL OF THE EIGHTEENTH CENTURY

Halfpenny denominations in copper bearing the likeness of George II (facing left on the obverse side) were issued from 1729 through 1754. During this regent's lengthy reign, two different portraits were used: the "Young Head" was issued until 1739 while the "Old Head" was substituted on issues between 1740 and 1754. Milled edges were added to frustrate tampering.

Nine specimens of the George II period were excavated, all of them affected by corrosion to varying degrees. The oldest of these pieces shows a clear impression of the George II bust (young head) as well as

the legend GEORGIUS II REX (obv.). The reverse side presents the seated Britannia and the 1731 issue date. Two other coins of this series are dated 1735 and 1737. A fourth coin retained the "young head" portrait but the date had rotted away.

Two coins featuring the "old head" of George II are from 1746 and 1749 respectively. Another two specimens retain the "old head" version but not their issue years. One of these items is probably counterfeit: it weighs considerably less than the others.

Corrosion attacked the last coin of the George II group to such an extent that it is unclear whether it represents the "young" or the "old" head.

The four halfpennies of the George III issues were produced with different coining dies, if not at different facilities. The bust faces to the right (obv.). The earliest coin was struck in London in 1769 for use in Ireland. The reverse side features the harp with crown and the legend HIBERNIA.

The other three halfpennies carry the conventional British design on the reverse: the seated Britannia with lance and shield. One of these specimens dates from 1773. The other two lost their issue year due to corrosion, but they should have been struck prior to 1777 because after that date the mint no longer produced any more coppers (Peck 1960:214).

During the revolutionary period a number of American states proceeded to issue their own currency: four of the unearthed coins are from Connecticut. In the year 1785, the General Assembly of that state granted the authority to produce copper cents to four entrepreneurs (Black Book 1981:40). "This resulted in die engravings slightly differing from each other in execution, at times even with the portrait facing in opposite directions.

The oldest coin dates from 1786 and retains a breast plate, the wreath facing left and the incomplete legend AUCT . . . CONN running clockwise, but barely visible (obv.). The seated Liberty is on the reverse (reminiscent of the Britannia figure) with lance and shield as well as an incomplete legend . . . ITED. Two other Connecticut coins were minted in 1787, both with a bust wearing a wreath, facing left. The fourth specimen (1788) has been double struck. The head did not indent, but the position of the armor suggests that it was facing to the right. A tooth pattern appears on both sides of the coin, somewhat in the middle, instead of at the rim. Even in such condition, the piece was very likely circulated owing to its copper content.

Five copper coins were found with both faces worn or corroded to a point where they can no longer be identified. None of them are cast. As far as can be judged at present by their size and weight, they are half pennies belonging to the eighteenth century and were circulated even in this dilapidated condition. Additional metallurgical tests are possible, but would not contribute much to a better understanding of the Requa site.

The U.S. one-cent piece from 1795 is one of the first issues produced at the Philadelphia mint: the "large" cent category (29 mm diameter). The Liberty bust with cap faces right (obv.). The lettered edge served the same purpose as the reeded edge later: to discourage "clipping"—the removal of coin metal. This specimen is marked by a triangular indentation on the obverse side, probably an imperfection resulting from a minting technology then still in its infancy. The fraction 1/100 appearing on the face of this coin exemplifies the introduction of the decimal system for United States money, which was drafted by Thomas Jefferson for the Continental Congress.

The Spanish silver half real dates from 1746 and possessed approximately the buying power of six halfpence. It was struck in Mexico City where the Spanish government had established the first mint in the New World during the year 1536 in order to supply coins to their colonies in the Western Hemisphere.

The French one-sou piece carries a 1791 date. The bust of Louis XVI faces left and is surrounded by the legend LUDOV, XVI D. GRATIA (obv.). On the reverse side, the fleurs-de-lis is topped by a crown and the date, the legend FRANCAE ET NAVARRAE REX surrounds the royal insignia.

Three coins are listed but not described in the text. They were properly recorded in the field documentation but are missing from the collection.

At least two coins are at present in the hands of a former volunteer and can neither be described nor catalogued. According to oral information, one of these coins is a Spanish silver piece and the other a copper half-penny of the seventeenth century. Both pieces were found in the midhouse locus.

ANOTHER HALF-CENTURY YIELDS ONLY THREE COINS

The earliest coin with a nineteenth century date was issued in 1810-a "large" U.S. one-cent piece. The other large one-cent coin was struck in 1827 and is in fine condition. The Liberty bust with coronet faces left (obv.). The coin has a plain edge, the diameter measures 27.5 mm. The reverse side shows a scratch of recent origin - probably damage caused during excavation.

A "Token" dated 1837, is also well preserved. Such privately coined, but legal metal discs were used as "one-cent" equivalents, although - like most substitute coins - it was slightly smaller (27.0 mm) and lighter than federal currency. The Liberty bust faces left, the issue date and the motto E. PLURIBUS UNUM appear on the obverse. The slogan MILLIONS FOR DEFENSE - NOT ONE CENT FOR TRIBUTE is inscribed on the reverse side. This series is known as "Hard Time Tokens". Produced during the time of Jackson's administration, it circulated during the economic depression of 1837 and the flourishing days of piracy.

The vexing aspect of the coin collection is the fact that these three items are the only ones excavated which date from the six decades between 1797 and 1857. This contrasts sharply with the 31 specimens prior to this period and with the 25 coins of post 1857 vintage.

Was this unexpected gap in sequence the result of coin shortages? But these - like coin gluts - are but short-term fluctuations of available hard currency. Numismatic historians frequently emphasize the "shortages", while ignoring times of adequate supplies.

Yet, as early as 1698, tradesmen petitioned the House of Commons that "they have coined extravagant quantities of copper halfpence and farthings, and pray a stop to the copper coinage" (Peck 1960:167). The House obliged. But in 1755, after they found "excessive quantities of copper in circulation - both genuine and false", London stopped again the issuing of copper coin. Following the American Revolution, business never ceased nor was seriously impaired by any shortages of copper coin. The Philadelphia mint furnished one-cent pieces generally at a faster rate than the population increased during the next six decades (see chart).

The Director of the Mint (Robert Patterson) felt it necessary to write to Thomas Jefferson in 1807: "Small Spanish silver coins are extremely plenty, I believe in most of the commercial towns, and as their nominal and circulation value is considerably above their real intrinsic value, they will neither be sent to the Mint, used in manufacture, nor carried out of the country, but indeed are daily increasing by importation. Small coins of the United States will therefore be less necessary for the sake of change, while foreign small silver continues to be a circulating medium" (Taxay 1966:126).

Thus shortages of coin will have to be ruled out as a valid explanation for the meagre representation of the six decades. Possibly the commercial practices of the Requa farm changed, but we do not know why or how. Apparently, after Glode II died in 1806, the farm was broken into smaller holdings of various family members who moved into specialized operations like dairy and meat producing. But some of the Requa family continued living in the inherited residence, i.e. the Frame House (Brennan 1980:48-49). The answer may still be buried in the earth - possibly only a few meters from present excavations.

THE POST-REQUA PERIOD

After the property was sold to new owners in the mid-nineteenth century, coins seemed to get lost again. Eleven coins were recovered which had been issued during the forty years following the change of ownership and an additional ten coins date from the early part of the current century.

The group starts with two "Flying Eagle" cents dated 1857 and 1858. They are followed by ten "Indian Head" cents with dates from 1859 through 1897. The ash pit yielded a French 10 centime copper piece from 1864 as well as a Chinese brass coin (Ch'ien Lung from Peking). Another Chinese brass coin (Ch'ien Lung from Yunnan) was located within a few meters of a William III piece and the Hard Times Token at the back porch locus of the Frame House. The Chinese coins, both with square holes, were cast during the sexagenary period from 1736 to 1795. But we do not know of any such cash arriving at northeastern American shores before the middle of the nineteenth century, after the local floodgates opened for them during the opium wars and the subsequent expansion of the China trade.

Consequently these two coins appear to be part of the post Requa activity at the site despite their minting date. The Coins of that period contribute little to our knowledge of Requa history except for the striking contrast as a group compared to the mere three specimens which represent the preceding six decades.

CONSIDERING THE SPARSE EVIDENCE

The eighteenth century coins were found during six years of excavating an area of approximately 1000 m² (1/4 acre). Uninterrupted use of the site for two centuries which included periodic building and altering of structures resulted in disturbance and redistribution of the soil.

During the process of earthshifting and backfilling, any group of artifacts tends to be dispersed and spread over an ever-increasing area. Yet, the zones of coin concentration comprise less than 10% of the total area excavated. It may be reasoned, therefore, that the soil which contained coins was not moved too far a distance, nor too often.

The distribution pattern indicated on the map shows coins concentrated in two clusters. The Stone House and its immediate surroundings contained about 30% of the eighteenth century coins. The Mid House and its adjacent area held another 30%. The use of this latter area to the east is unknown, but it is probably that at this end of the building a door led to the outside. The area may also have been under the roof of a wooden structure - an extension of the Mid House long since gone.

The relative ages of the Stone House and the Mid House cannot be specified at this time, but a larger part of the oldest artifacts came from the Stone House.

Both buildings are equidistant from each other and from the Frame House (erected c. 1805). The floor of the Frame House was found devoid of artifacts, but coins were unearthed at its periphery. This condition suggests two possibilities:

1. Prior to the erection of the Frame House a number of coins and other artifacts were most likely contained in the soil within its confines.
2. A fourth structure - as old or older than the Stone House or Mid House - existed at the same spot where now the Frame House stands.

In either case, any soil which contained coins would have been dumped outside of the Frame House during excavation. Its basement level is well below those of the Stone House or Mid House and lies within 70 cm of the bedrock (Raymond 1979).

While it seems tempting to favor the version of all older structure preceding the Frame House at its site, there exists no hard evidence at present to support such a contention.

The recovered coins are all of low denomination. They do not reflect the lifestyle of the Requas which evolved during that century from spartan beginnings as tenant farmers to more prosperous generations later.

What role did coins play in the operation of the farm? Lack of appropriate documentation leaves us to explore the range between total barter and total cash payments.

Early settlers frequently resorted to barter in isolated communities where there was little money and even less to buy: however, this was not the situation at the Requa farm. Their land lay directly between the Albany Post Road (now Broadway) and the busy sloop traffic on the Hudson, coming upriver from New York. It was less than an hour's ride to Yonkers and even closer to Philipseburg Manor.

If the Requas acquired items exclusively through barter, then any coins in their possession very likely have been in a cache - and not lost individually all over the site.

It seems that the first Requa generations had little money to spend and may have services like those of local blacksmiths or laborers helping with tree removal. At the same time however, cash probably served for alms at church services, payment for buttons or other sundry items, and prevailed at taverns and card games.

They may even occasionally have used wampum which served Dutch settlers in their dealings with each other as small coin (although none was found at Requa). "Perhaps the last reference to the use of wampum brings us up to 1693 when ferriage between Brooklyn and New York was eight stivers in wampum or a silver twopence piece for a single passenger" (Speck 1915).

All indications are that at the Requa farmstead, coins were used from the very beginning, although we cannot say for what kind of transactions or how subtle any shift from barter to cash proceeded. The only hint may be contained in the composition of the artifacts, thirteen coppers -i.e., about one-third of the eighteenth century coins -are dated prior to 1740.

It could be of interest also to compare or reflect on the doubtless extensive economic relations with Philipseburg Manor - where, incidentally, less than a dozen coins were recovered from contact surfaces (British and American coins from the eighteenth and nineteenth centuries (Johnson 1982: personal communication).

On the basis of 36 coins whose issue dates spread fairly evenly across the 18th century, we may consider a few premises and their implications:

- a. Statistically, one coin was lost every three years.
- b. Lost coins represent merely a small percentage of circulation. (Not included are coins which were destroyed, altered to serve as buttons or whirligigs, or melted down by counterfeiters.) Each lost piece can be said to represent hundreds of coins changing hands without getting lost. It is likely that besides such cash transactions, there occurred also an unknown number of barter deals. The rate of loss (one coin per three years) does not necessarily mean that the loss occurred 36 months following the issue date - it expresses merely consistency of loss. If a 25-year period following the issue date should be considered a more realistic assessment, it would not change substantially the question of earliest occupation nor the unexplained dearth of Requa coins during the first five decades of the nineteenth century.

SUMMARY

The Requa coins range fairly evenly across the eighteenth century. The period is represented mainly by British half-pennies, supplemented with a few foreign coins like French sou, Spanish silver half real, and Connecticut cents. This corresponds to similar currency assemblages from other Colonial excavations (i.e., Michilimackinac).

The sixty-year "gap" in coin sequence during the first half of the nineteenth century remains to be explained more adequately.

The concentration of coins at two locations (Stone House and Mid House) in approximately 80 square meters of disturbed soil, suggests small transactions near these proveniences during an extended period of time.

The pattern of coin distribution leaves open the question of an older structure which may have preceded the Frame House at its location.

The presence of the seven oldest coins supports strongly the contention (Brennan 1980/1981) that prior to the year 1729 this site may already have been occupied for some time.

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Cover drawing and map enhancements by Patricia Miller.

**REQUA SITE POLYCHROME PEARLWARE:
A STUDY OF BANDING MOTIFS**

*Anthony J. Cerrato, Jr.
Sandra Cerratto*

*Lower Hudson Chapter
Lower Hudson Chapter*

INTRODUCTION

English pearlware, Josiah Wedgwood's "improvement" on creamware or Queensware, was introduced in England about 1780, in the midst of the American Revolution, and is therefore not likely to have been shipped out in great quantities to the rebelling American Colonies until the end of that war. Certainly, it would not have been on the tables and in the cupboards of Patriot families in Westchester County until the British armies retired from New York in 1783 and probably for a few years thereafter, until anti-British feeling had somewhat abated and the former colonists, now citizens of a new nation, had so recovered from the war as to be able to buy imported goods, probably about 1790. Commager (1965 II), in his *"The Oxford History of the American People"* writes thus: "By 1790 a time of easy money had returned. Virginia and the Carolinas had recovered their prewar volume of exports. Crop failure in Europe profited the grain growers of the Middle states. The West Indies trade, mainstay of New England, was now almost normal and new markets had been opened in China, India and Russia".

In our six years of excavation at the historic Requa-Magee site in Tarrytown, New York, one of the tenant farms of Philipseburg Manor during the Colonial Period, we have recovered a considerable quantity of pearlware, both in conventional blue decorations and in the "less popular" polychrome design. The quantity reflects the population of the site as we understand it from Requa family history and documentary evidence during the post-Revolutionary decades. Glode Requa II (Captain Glode) who had been a Philipse tenant farmer before the Revolution and was the owner of the 296 acre tenant farm after 1785 by purchase at the Commissioners of Forfeiture Sale of the State-confiscated Philipseburg Manor, resided there with his wife, his son Samuel and wife, and Samuel's family of eleven children. The first Federal Census of 1790 shows that Glode II owned nine slaves of which two or three were probably domestics. At the time of Glode II's death in 1806 the family genealogy accounts for some twelve persons, excluding domestics, housed in, we believe, two cottages.

One of these, a small stone cottage, possibly two storied, a rod wide and a rod and a half long (about 16 ½ feet by about 26 feet), had been built, we believe, between 1725 and 1730. It is our conjecture that Glode II and his wife lived in this cottage until their death; Glode in 1806, Mrs. Requa about 1810. Samuel meanwhile had built a larger (a rod and a half wide by two rods long, 26 feet by 35 feet) two storied frame cottage within four feet of the original house at an unrecorded date, but it must have been about 1800-1810, the family crowding being what it was during those years. These two structures were, it would seem, solely residential. The domestic work that must have been performed by the women of the family on a farm of this size and prosperity was done, if our interpretation is correct, in another structure very close by.

The farmstead pattern was, then, two buildings, one for sleeping, eating, and social purposes, the other a domestic workshop. At the time the first stone cottage was being occupied by Captain and Mrs. Glode, the workshop consisted of a frame structure built on sills resting on corner piers. This workshop proved to be inconveniently near to the more commodious frame cottage later constructed by Samuel Requa and was consequently removed, and a larger replacement was built on a dry-wall foundation some distance away. Thus, the original farmstead settlement pattern of c. 1725, consisting of a residence and a domestic workshop was repeated, c. 1800-1805 by Samuel Requa, as near as he could to the original building. The cottages and their workshop remained standing, we believe, until about 1860.

By 1853 the Requa farmstead was reduced to 35 acres and was sold to an estate. The cottage originally constructed by Samuel Requa was eventually renovated and occupied by William Magee, the estate gardener. Samuel's domestic workshop, which probably had been frame, was replaced by a stone

structure, partly on the older workshop foundation which then became Magee's greenhouse. The old stone cottage was razed, though its foundation remained intact. Over the next few years, Magee regraded and landscaped the whole of what we call the domiciliary area, which comprised all the above structures and yard or grounds, roughly 100 feet by 100 feet.

To the foregoing background of locus must be added that probably somewhat before and during the Revolution and certainly for three decades afterwards, the Requas were one of the foremost families in the Town of Mt. Pleasant and Tarrytown. Marcius Raymond, a Tarrytown historian, calls them inappropriately but not overzealously "regnant". One Requa was Town Supervisor and another was Town Clerk (the two most powerful town offices), and several others were on various appointed Boards. Requas owned the Tarrytown dock and the general store there, while other Requas owned market sloops and still others farms walling almost 1000 acres.

The first Methodist congregation in Tarrytown was organized by Glode II at his home in 1803, and the lot where the First Methodist Church was built was donated by a Requa. There are five Requa streets in Tarrytown, Ossining and Peekskill, all dating from the early to middle nineteenth century. The Requa-Magee site was the hearth, the "old home place" of this clan, continuously occupied by a direct succession of the founder from c. 1700 to 1853.

The English pearlware recovered from the Requa-Magee site covers the entire period of its use in America, therefore, from 1780 to 1850, through the many changes in style of decoration offered to catch the public fancy. It may well have been the best tableware through that period.

PEARLWARE

The purpose of this report was originally to provide the range of styles and patterns in chronological order as nearly as possible, of the pearlwares found on the Requa site. However, after realizing the diversity of the decorative techniques, motifs and their different methods of application, it became apparent that each of these should be discussed and analyzed independently. Accordingly, the following discussion will deal exclusively with what has come to be known as "polychrome pearlware".

Pearlware evolved, technically, from creamware which was a clear leadglazed earthenware fired at low temperatures with the glaze collecting in the valleys of the footrings and the jointures, taking on a yellow greenish tint. Pearlware, or more properly Pearl White or China Trade as it was to be called, was a further whitened creamware body produced by the use of certain refined clays, to which were added Derbyshire chert, or in some cases a small quantity of limestone. The cream-colored glaze was whitened by mixing in a small amount of cobalt, which imparted to the surface a slightly bluish hue.

Although many Potters had begun experimenting with pearlware from approximately 1765, it was not until c. 1780 that it was actually put into general production. The Treaty of Paris granting the Colonies independence was signed in 1783 and it can be presumed that some time would have elapsed before trade would have fully or extensively resumed with England. The Requas, strong supporters of the Revolution though they were, nevertheless seemed to have begun acquiring pearlware dinnerware as soon as it reached New York. We have found numerous examples of undecorated service, pieces of obvious weight and dimension that would suggest pearlware was in common usage as a general table setting in the Requas household during its maximum population, perhaps replacing creamware.

POLYCHROME

In analyzing decorations we find branching into three distinct modes: polychrome, (multicolored decorated wares generally with floral motifs); blue or green shell edge pearlware; and underglaze blue transfer print wares probably a direct result of the technical advancements of the Industrial Revolution in England in the second half of the eighteenth century. There is little to be found in the literature concerning polychrome pearlware, except perhaps a short mention by Ivor Noel Hume (1970) that it was popular from 1795 to 1835 and was "the vogue among the poorer classes" from 1815 to 1835. G. Bernard Hughes wrote "There was a vogue for polychrome transfers during the 1830s, and, although pictorial examples are now uncommon, they are seldom collected (Hughes 1962).

The reasons for the attribution of use mainly to the poorer classes appears unsupported; the literature has scant, if any references to any reported sites that were occupied by individuals of a particular social position that would warrant such a conclusion. The foregoing references apply to English, but not American provenanced material.

Our excavations have revealed that the Requas used a considerable amount of polychrome pearlware and, to date, we have definitely identified 94 vessels by shape, of which 51 fall into 20 completely identifiable patterns, some quite elaborate in their design. Eight of these vessels are represented by basal sherds only and cannot be classified in accordance with the banding criteria herinafter mentioned. Additionally, there are 51 separate vessels which cannot specifically be classified by shape, but which recognizably fall into the polychrome decorative technique. Not counted were two vessels, probably cups, without any design visible on their bases and which are not necessarily attributable to polychrome pearlware, but whose appearance would indicate such an attribution. Also not counted were three vessels, all bowls, which were identified by bases exhibiting a single brown hand without evidence of any design whatsoever. It has not been possible to calculate the percentage of Polychrome pearlware vessels in relationship to the total number of pearlware vessels as the reconstruction work has not been completed. However my initial observations of the sherds recovered indicate that it would greatly exceed the blue and green edge ware, yet represent only a small percentage in comparison to the underglazed blue transfer pearlwares. I realize that such generalizations are of little value to the researcher but additional work is necessary before the percentages can be refined.

Although pearlware can be placed chronologically by the evolution of its principal design modes (e.g. underglazed blue hand-painted, blue and green edge, underglaze polychrome, etc.), it would appear that they are so nearly contemporaneous as to render them of little value as specific time markers. This is not to suggest that the finding of polychrome pearlware as well, would preclude the inference of a terminus post quem for its occupation; it merely is one factor to be considered by the investigator and should not be determinative.

The following report deals with polychrome pearlware as further classified and delineated by the designs found thereon and more particularly by a specifically attributable decorative technique known as "banding" herein classified as simple, compound or complex. The reason for this method of classification, at least as applied to the wares found on the Requa site, becomes apparent from examination of the sherds: there is not one identifiable rim that does not exhibit banding of one type or another. Although examples of banding are also found on underglazed blue transfer print wares, there seems to have been a tendency away from this convention in certain patterns such as the Chinese House Willow and pictorial designs.

For purposes of this paper, the aforementioned handings are defined as follows:

Simple Banding - any vessel which exhibits at its rim, either interior or exterior, or both, a single circumferential band *above* which no design is found. Many examples of Simple Banding may show a design *below* the banding or on the surface of the vessels opposite to that on which the banding is found. (See Patterns 3, 6, 8-9, 12-14).

Compound Banding-the distinction between this and Simple Banding is that two or more parallel circumferential bands are found on either interior or exterior rims with no design above or between the bands. Some vessels may exhibit a single band on one rim and a compound hand on the other, in which case it would be classified Compound. Designs are often found below the compound banding or on the opposite surface (See Patterns 6, 19-21).

Complex Banding -Vessels of this type all exhibit a design which has banding, either simple or compound, both above and below so that the design is sandwiched between the two. (See Patterns 1-2, 4-5, 7, 10-11, 15, 17-18.)

Most of the vessels which will be described hereafter appear to be representative of a tea service and comprise mainly tea bowls (cups), saucers or slop bowls, regular bowls, or small pitchers.

SIMPLE BANDING

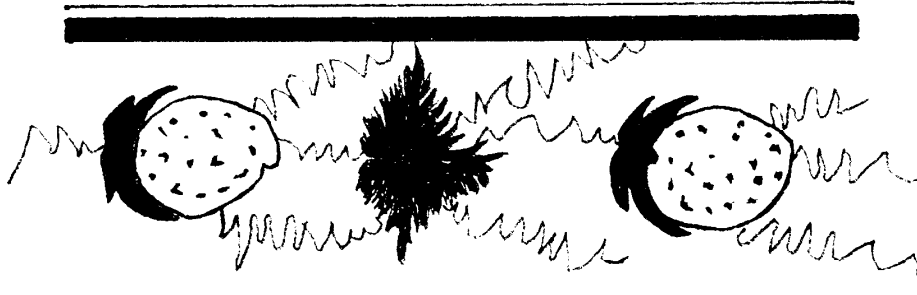
Pattern Number	Shape Vessel (#)	Size (Diameter)	Decorative Technique	Pattern Description
3.	(1) Saucer	5" rim	Hand Painted Underglaze design on interior surface only—flower on interior base	"Sunflower"—yellow Body—dark brown halex; blue petals—3 small green leaves at terminals of flower—Broad green scymator shaped leaf between flowers; undulating orange corkscrew pattern passing through leaf and flower.
	(2) Cup	4" rim 2" foot ring	design on exterior surface, single brown band on interior rim—flower on interior base	
	(3) Cup	3" rim 2" foot ring	Same as (2)	
	(4) Saucer	5" rim 3" foot ring	design on interior surface, base not visible	
	(5) Saucer	5" rim 3" foot ring	design on interior surface	
	(6) Saucer	3" ring	design on interior surface, flower on interior base	



6.	(1) Cup	3" rim	Hand Painted Underglaze design on exterior surface with flowers on interior base; single brown band on interior and exterior rim	On exterior surface are diagonally juxtaposed rows of flowers, each having a brown stem, 2 green leaves and 3 round blue buds.
	(2) Cup	3" rim	Design on exterior surface, compound brown band on interior rim—single band on exterior rim	



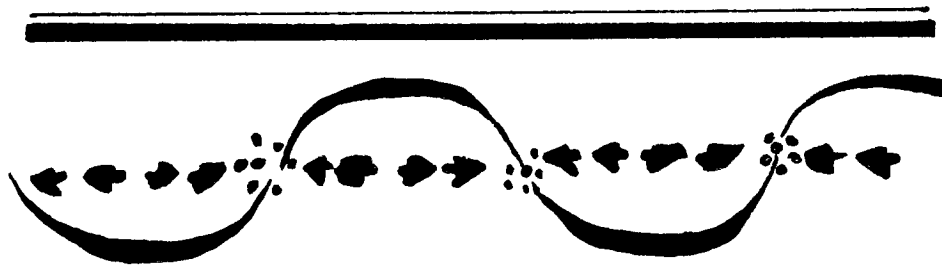
8. (1) Saucer 3" foot ring 5" rim Hand Painted Underglaze Design on interior surface only— exterior rim plain Alternating strawberries (orange/brown) with green leaves above and brown leaves below, 4 green leaves on stem of each berry; vines or creepers emanating from berry in corkscrew pattern.
- (2) Saucer 5" rim Same as (1) Design on exterior surface; brown band on interior surface
- (3) Cup 3" rim Same as (3)
- (4) Cup 4" rim Same as (3)
- (5) Cup 4" rim Same as (3)



9. (1) Saucer 3" foot ring 5" rim Hand Painted Underglaze Interior design—Exterior rim plain (highly crazed with evidence of salt glaze) Alternating flower motif along interior surface brown stem with two 3-petaled blue flowers, green leaves and yellow and red flower.



12. (1) Saucer 5" rim 3" foot ring Design on interior surface of plate Center of base has one central blue flower with two smaller orange flowers below and two smaller blue flowers above with 4 similar flowers counter-clockwise around it; interior rim below band has small green triangulate leaves with one orange flower intermittently placed; blue ribbon shaped band passes above and below band of leaves.
- (2) Cup 3" rim Design on interior and exterior surface brown band on interior and exterior rims
- (3) Not identifiable Not measurable Design and banding on interior surface
- (4) Saucer 6" rim Design and banding on interior surface



13. (1) Saucer 6" rim Hand Painted Underglaze Design on interior of vessel only—exterior of vessel plain Repetitive pattern of single stemflower with 3 orange leaves, 2 brown-green leaves and a blue flower and yellow flower opposite each stem.
- (2) Not identifiable Not measurable Design visible on exterior surface only



14. (1) Cup 4" rim Hand Painted Underglaze Design on exterior surface—band on interior rim
- (2) Saucer 6" rim 3" footring Design on interior surface with flower on interior base—exterior plain

Large yellow flowers with 2 leaves below and 2 thin bi-leaved orange flowers below the leaves. A light brown stem or line bisects the flowers and leaves or as to leave mirror images.





SIMPLE BANDING
DESIGNS INCOMPLETE

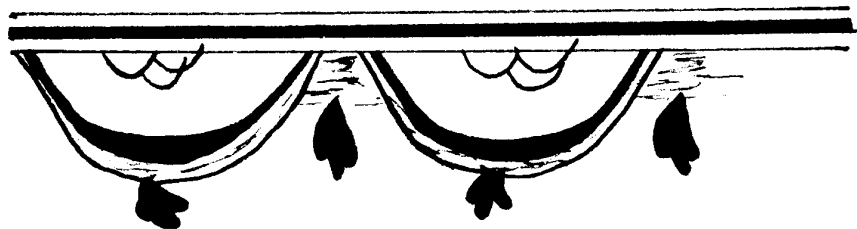
Pattern Number	Shape	Size Diameter	Decorative Technique	Design Location
A	Saucer	6" rim	Transfer	Design on Interior - Exterior Plain
B	Saucer	3" foot ring 6" rim	Transfer	Design on Interior - Exterior Plain
C	Saucer	5" rim	Transfer	Design on Interior - Exterior Plain
H:	Cup	2" foot ring 3" rim	Transfer	Design on Exterior - Interior Band
F	Cup	3" rim	Transfer	Design on Exterior - Interior Band
G	Bowl	3" foot ring 6" rim	Transfer	Design on Exterior - Interior Band
H	Cup with Handle	3" rim	Transfer	Design on Exterior - Interior Plain
I	Pitcher	2" rim	Transfer	Design on Exterior - Interior Plain
K	Cup	3" rim	Transfer	Design on Exterior - Interior Band
L	Cup	3" rim	Hand Painted	Design on Exterior - Interior Band
O	Cup	3" rim	Transfer	Design on Exterior - Interior Band
P	Saucer	6" rim	Hand Painted	Design on Interior - Exterior Band
Q	Cup	3" rim	Hand Painted	Design on Interior - Exterior Band
R	Cup	2" foot ring 3" rim	Hand Painted	Design on Exterior - Interior Band

- S Contains 23 rim sherds evidencing designs that are incomplete and not identifiable as specific vessels.
- T Contains (4) rim sherds, without designs, that are banded on interior and exterior runs and not indentifiable as specific vessels.
- U Contains (2) rim sherds, without design, that are banded on exterior only and not indentifiable as specific vessels. Additionally, there are vessles with no apparent design which are simply banded in brown on the interior rim, the exterior rim being plain. Of the ten vessels, eight exhibit 5" rims and are probably slop bowls or saucers; one exhibits a 3" rim and is probably a cup; and the last is insufficiently large to measure accurately.

COMPOUND BANDING

Pattern Number	Shape Vessel (#)	Size (Diameter)	Decorative Technique	Pattern Description
6.	(3)	6" rim	Hand Painted Underglaze Design on interior surface— exterior rim plain.	See #6, ob. cit.
19.	(1) Bowl	6" rim	Design on exterior surface— compound banding on interior surface	Interior compound band dark brown above and thinner light brown below—exterior sur- face has a wide dark brown band with a narrow blue band at rims and below band. Clockwise on brown band are 3-branched oak leaves with 2 blue dots between leaves.
				
20.	(1) Saucer	3" foot ring 5" rim	Hand Painted Underglaze Banding on interior rim, de- sign on interior surface only— exterior plain	Wide brown band—narrow brown band under— Wandering vine with green leaves and blue and orange flowers along interior surface with single floral sprig on in- terior of base.
	(2) Cup	3" rim	Compound banding on in- terior rim—Single band on exterior rim and design on ex- terior surface	
				

21. (1) Saucer 6" rim Hand Painted Underglaze Design on interior surface only—exterior plain Compound band at rim—repeating design of deep yellow semi-circular band with interior brown band—interior of these bands has 3 small semi-circular orange rings touching brown band at rim—between repeating pattern is a square wash of blue with trifurcate green leaf extending downward.
- (2) Saucer 4" rim Design on interior surface only—exterior plain
- (3) Cup Not Measurable Design on exterior surface—single brown band on interior surface
- (4) Saucer 4" rim Design on interior surface only
- (5) Cup 3" rim Design on interior surface only



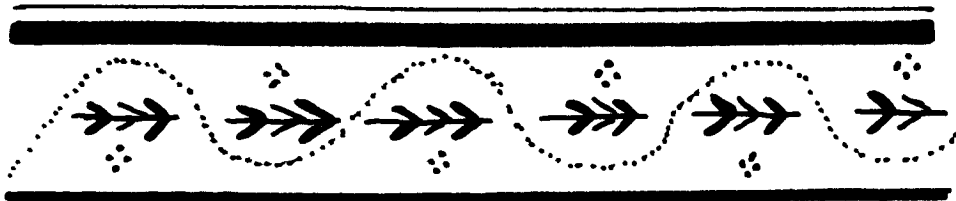
COMPLEX BANDING

Pattern Number	Shape Vessel (#)	Size (Diameter)	Decorative Technique	Pattern Description
I	(1) Saucer	6" rim 3" foot ring	Hand Painted Underglaze Design on interior only	"Cornflower"—single brown stem, 2 broad green leaves with small blue flower; each flower separated at mid point by four short brown strokes and at base by orange and brown semi-circular lines—brown band above flower and orange band below flower which is supplanted by brown short connecting semi-circular lines having a blue colored circle in center and orange colored circle at end of each line
	(2) Cup	3" rim	Design on exterior surface— simple brown band on interior rim	

- (3) Bowl 3" foot ring 6" rim Design on interior only
- (4) Cup 3" rim Design on exterior surface—brown band on interior
- (5) Cup 4" rim Design on exterior surface—brown band on interior
- (6) Bowl 6" rim Design on exterior surface—brown band on interior
- (7) Pitcher 2½" rim Design on exterior surface only
- (8) Not identifiable Not measureable Design on exterior surface only



- 2. (1) Cup 3" rim Hand Painted Underglaze Design on exterior surface—single brown band on interior rim
Brown band above semi-circular pattern of consecutive blue dots with 3 brown arrows alternating with high and low points of blue dots through center of design; 4 brown dots alternating above or below arrows; thinner brown band below design



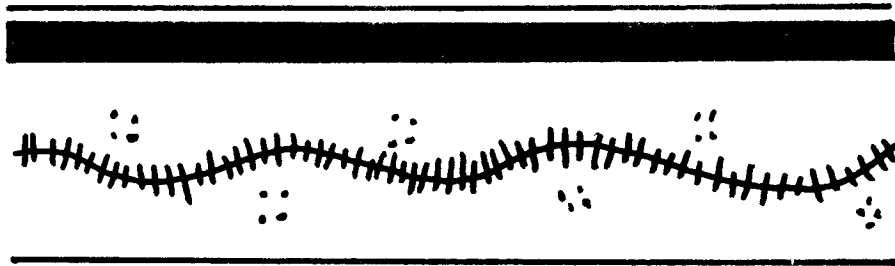
- 4. (1) Cup 3" rim 2" foot ring Hand Painted Underglaze Design on exterior surface only—single yellow-brown band on interior rim
Yellow/brown band at rim, wide pale yellow band below; on center of body is a single flower with brown stem (2) broad green leaves and a 6 petaled flower alternating blue (6) and orange (3)
- (2) Saucer 4" rim Design on interior only
- (3) Saucer 4"-5" rim Design on interior only



5. (1) Bowl 6" rim

Hand Painted Underglaze
Design on exterior surface—
brown band on interior rim

Yellow band outlined above and below in brown—below band is single undulating brown line with short parallel stroke lines; 4 brown dots alternating above and below undulating lines. Brown band below design.



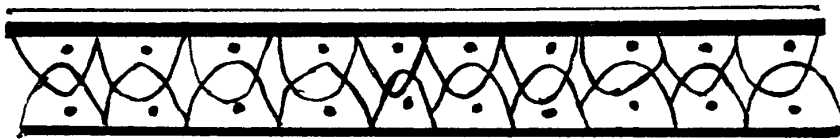
7. (1) Saucer 6" rim
3" foot rim

Hand Painted Underglaze

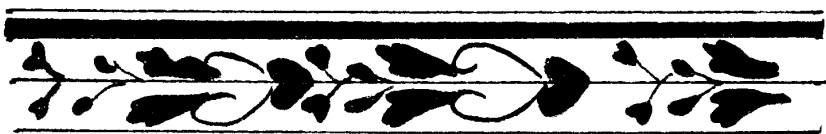
Parallel light brown and yellow bands at rim; alternating oak leaves on horizontal plane (green above and brown below divided by light brown thin band; leaves separated by two blue 3-petaled flowers—same compound bands below design; below bands are semi-circular interlocking brown bands with blue tear drop flower and very small orange leaf



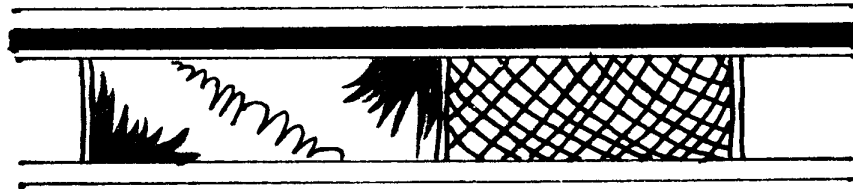
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| 10. | (1) Cup | 3" rim | Hand Painted Underglaze design on exterior surface—single brown band on interior rim | Parallel light brown bands connected by consecutive semi-circular bands which are interlocking—each having a blue dot—leafy motif below bottom band consisting of 2 broad green leaves separated by a blue petal |
| | (2) Cup | 3" rim | Design visible on exterior surface only | |
| | (3) | Not identifiable | Not Measurable | Design visible on interior surface only |
| | (4) Saucer | 6" rim | Design on interior surface only | |
| | (5) Saucer | 6" rim | Design on interior surface only | |



- | | | | | |
|-----|-------------|---------------------|---|--|
| 11. | (1) Pitcher | 5" Height
3" rim | Hand Painted Underglaze design on exterior surface only | Wide dark brown band at rim and 2 equidistant parallel bands, lighter brown in color and equidistant from one another—around central band equally above and below it are alternating "tails" with 3 brown "leaves," a blue bud and an orange flower, then a yellow-green unidentifiable kidney shaped form—center of body has an orange band with a blue caster on a multi-leaved stem all in dark brown |
|-----|-------------|---------------------|---|--|

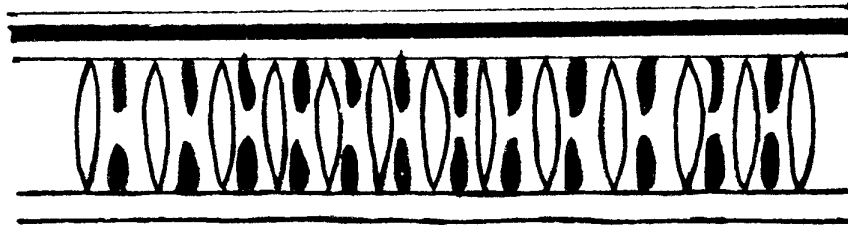


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|-----|---------|----------------------------------|---|--|
| 15. | (1) Cup | 3" rim | Hand Painted Underglaze
Design on exterior surface—
simple band on interior rim | Double brown band on exterior-
or rim: "2-paralleled" repeat-
ing decoration around cup be-
low top banding and above
similar double banding One
band is yellow interior with
criss crossing diagonal lines in
brown: 2nd panel is white
with upper right corner in
blue starburst: lower left in
orange starburst and center
diagonally cut by brown
"corkscrew" line |
| | (2) | Not Measur-
identifiable able | Design on exterior surface—
simple band on interior rim | |
| | (3) Cup | 3" rim | Design on exterior surface—
simple band on interior rim | |
| | (4) Cup | 3" rim | Design on exterior surface—
simple band or interior rim | |
| | (5) | 5" rim | Design on interior only—no
banding on exterior | |
| | (6) | 5" rim | Design on interior only—no
banding on exterior | |



- | | | | | |
|-----|---------|----------------------------------|--|---|
| 17. | (1) Cup | 3"-4" rim | Hand Painted Underglaze

Design on exterior surface
only—single brown band on
interior rim | 2 brown parallel lines with
yellow band at rim and ap-
proximately 1 " below rim—
between bands are repeating
convexo-convex forms sepa-
rated by stalagmitic and
stalactitic opposing solid tear-
drops |
| | (2) | Not Measur-
identifiable able | Design on interior surface—
exterior plain | |



18. (1) Not identifiable Not Measurable Hand Painted Underglaze Wide brown band below rim; blue band 1/2" below brown band—yellow interlocking semicircular lines connecting bands



SIMPLE BANDING—RIMS

Vessel	Unidentifiable	Cups	Saucers	Bowls	Pitchers	Plates
(7) Design Complete	2	9	12	—	—	—
Design Incomplete	23	8	4	1	1	—
Design Missing	6	1	8	—	—	—
Totals	31	18	24	1	1	0

COMPOUND BANDING—RIMS

Vessel	Unidentifiable	Cups	Saucers	Bowls	Pitchers	Plates
(3) Design Complete	0	3	5	1	—	—
Design Incomplete	3	5	2	—	—	2
Design Missing	7	—	—	—	—	—
Totals	10	8	7	1	0	2

COMPLEX BANDING—RIMS

Vessel	Unidentifiable	Cups	Saucers	Bowls	Pitchers	Plates
(10) Design Complete	5	11	6	5	2	—
Design Incomplete	—	—	—	—	—	—
Design Missing	—	—	—	—	—	—
Totals	5	11	6	5	2	0

Totals (132)	46	37	37	7	3	2
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As can be seen from the identifiable vessels excavated from this site, tea wares comprised the total assemblage with the possible exception of two plates which are classified by their decorative technique as polychrome pearlware but have no parallel in design with the other patterns described above. Characteristically, these cups and saucers are identified by an almost uniform dimension in both the

rim, which averages 3 inches for cups and 6 inches for saucers, and the decoration which is found on the exterior surfaces of cups, bowls and pitchers and on the interior- surfaces of plates and saucers. Simple or compound bands are generally found on the opposite rim, whether interior or exterior, of the decorated surface, and only occasionally will such rim be plain. This decorative application was short-lived, 1795-1817 (Noel Hume 1970) and underglaze blue transfer printed wares became very popular. The general design or modification was the omission of the banding technique with more emphasis on a Chinese motif and even later on the use of historical views on plates or general tablewares. Except for this brief (approximately 20 year) time space, it seems that society was content with monochromatic wares such as blue or green edgemocha, underglaze blue or annular. Designs became more intricate and themes more complex reflecting obviously the sense of the general populace.

A certain amount of controversy exists in the literature as to the exact period of time when polychrome pearlware was introduced into the marketplace and came into vogue as generally affordable. Certainly it was contemporaneous with common creamwares as well as blue painted and transfer printed wares. Miller, in his exhaustive analysis of economic scaling of ceramics, has plotted, through the use of price fixing lists representative of the period from 1796 until 1862, the relative value of different decorated types, using as a base, plain cream-colored vessels. The changing cost ratios are an excellent socio-economic indicator, that, when applied to the assemblages that are recovered from the site, will provide a fairly accurate gauge of the popularity of a particular decorative technique, as well as the relative economic position of the household that used the ware. The fact that, to date, we have uncovered and identified 145 vessels is a significant indicator that, at least for the Requa household, which certainly enjoyed a select economic position in the community, polychrome pearlware was not a "fad" or novelty or relegated to the poorer classes as some might have use believe. The literature is conspicuously bare of any evidence to support such a theory. On the contrary, although the lifespan of this banding decorative technique may have been brief, there is nothing to substantiate the premise that it caught the fancy of none but the more economically deprived.

Miller concluded that nothing seems to indicate that the ware types of nineteenth century ceramics are related to status with the exception of porcelain. The price lists of 1836 to 1838 disclosed that there is no price difference between blue painted and polychrome wares, especially in the tea bowls and saucers, both falling into a price category which is almost twice that of creamware and half that of transfer printed wares, which by 1795 were becoming a common form of decorated tableware. Only further research and investigation will provide the information needed to shed light on our inquiries.

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REQUA SITE SCRATCH BLUE WHITE SALTGLAZE STONWARE*Dawn Fallon McMahon**Lower Hudson Chapter*

The Requa-Magee site, Tarrytown, New York, which has been under excavation for the past eight years by the historical archaeology section of MALFA (Museum and Laboratory for Archaeology) has produced a full range of imported English eighteenth century ceramics (Brennan 1982). Among which, the ware known as scratch blue saltglaze is highly diagnostic of mid to late eighteenth century occupation. It came on the scene in England about 1745 and there is every reason to believe that it appeared almost immediately at the Requa Farm, a tenancy on the Philipse Manor proprietary estate established c. 1650.

Frederick Philipse I (anglicization of Vredrick Flypsen), founder, proprietor and from 1693 to 1702, Lord of the Manor of Philipsburg initiated his development of the manor by building, grain and saw mills and a dock at the mouth of the little Pocantico River in 1685-1696, his so-called Upper Mills. Timber and grain produced by the tenants of the manor were loaded at the dock for shipment abroad and goods from abroad were unloaded there for sale to Philipsburg families. Even with an Atlantic crossing time of ten weeks to six months Philipse's merchant vessels (he owned or leased a fleet that often numbered 10 ships) could supply Philipseburg; residents as quickly as goods were distributed in England. Frederick I's great grandson, Col. Frederick (III) leased out the Upper Mills about 1753-4 to a miller who was not an overseas trader and the dock apparently ceased to be used as a port of call.

Given these circumstances, it seems likely that the collection of scratch blue saltglaze stoneware dates from 1745-1750. The Requa women, as our total eighteenth century ceramics assemblage shows, kept up with the changing ceramics of that "glorious age" of English potting innovations. They had been buying white saltglaze (first on the market about 1720) and it follows that scratch blue, which is a cobalt blue decorated version of white saltglaze, would have been acquired as soon as it appeared at the Upper Mills. Our "Scratch blue" pieces are tea service items. Since the Requa women possessed a Wedgwood green teapot, several Whieldon clouded ware pieces (1750-1760) Jackfield and engine-turned tea pots (c. 1750 and later) as well as creamware (1765 and later), the acquisition of the scratch blue saltglaze stoneware teaware seems circumstantially dated within the 1745-1752 period. Aside from its chronological position at the Requa Farmstead, scratch blue is of genuine interest as an expression of a long tradition in folk decoration.

The elements comprising scratch blue white saltglaze stoneware: clay or marl, calcined flint, clay slip, patterns of primitive floral or stylized geometric designs, and incised designs filled with cobalt blue pigment, have all occurred in ceramic development at one time or another prior to the birth of "scratch blue." Scratch blue white saltglaze stoneware was produced in the same manner as its parent ware, white saltglaze stoneware. Prior to the firing stage and its name implies, primitive, geometric and floral type designs were etched into the leather hard clay with a sharp, pointed tool or tools to create specific design elements (a nail has been suggested by some), and the interstices filled with cobalt blue. This new development of etched design and colored saltglaze produced a ware novel to the eighteenth century which was widely successful for two reasons: (1) It fulfilled the need for an intermediate class of ware (a general purpose tableware) that was less expensive than porcelain yet sturdier than delftware and more attractive for display purposes than the regular all white saltglaze stoneware and the crude earthenwares, and (2) All pre-existing elements known thus far in ware development to eighteenth century potters were combined through experimentation to create a genuinely new ceramic.

Prior to the eighteenth century, wares usually encountered in modest homesteads consisted of the heavy stonewares and earthenwares. These were cumbersome and bulky, but well suited to daily use in household functions. The potter strove to brighten these utilitarian, commonplace vessels, of which Rhenish stonewares and sgraffito slipwares were probably the most ambitious attempts at decorative improvements.

At the other end of the ceramic spectrum, Chinese porcelain, the paragon of ceramics, with its pleasant decorative qualities and often artistic value, was limited in circulation and available only to the upper classes who could afford it. As the English market for porcelain expanded toward the late seventeenth century and into the middle of the eighteenth century, the general public came in contact

with, and had greater exposure to, this rare and alien ware. Consequently, a demand, if not for the real thing, at least something similar to it, was created. For many, though, porcelain remained beyond their means. The common folk of the day had to settle for the next best thing, tin-enamelled ware or delftware as it is more commonly known. Delftware, considered a premium ware in England since 1567, was the alternative to stoneware and earthenware, and was more affordable than porcelain. Delftware may have fit the pocket book where porcelain was beyond it, but it had its shortcomings. The flaking of the glaze on thinly potted vessels such as teacups and the corroding of the glaze when lead contained within the glaze came in contact with any liquids of high acid content, prompted potters to seek a more durable ware. One that would supply the need for both the practical and the decorative. Once the need had been identified by the changing demands of the marketplace, the eighteenth century potter set to the task of experimentation. Whether success was conscious or accidental is hard to say, on available information; possibly it was a little of both, a case of serendipity. However, it is known that new bodies and techniques were explored.

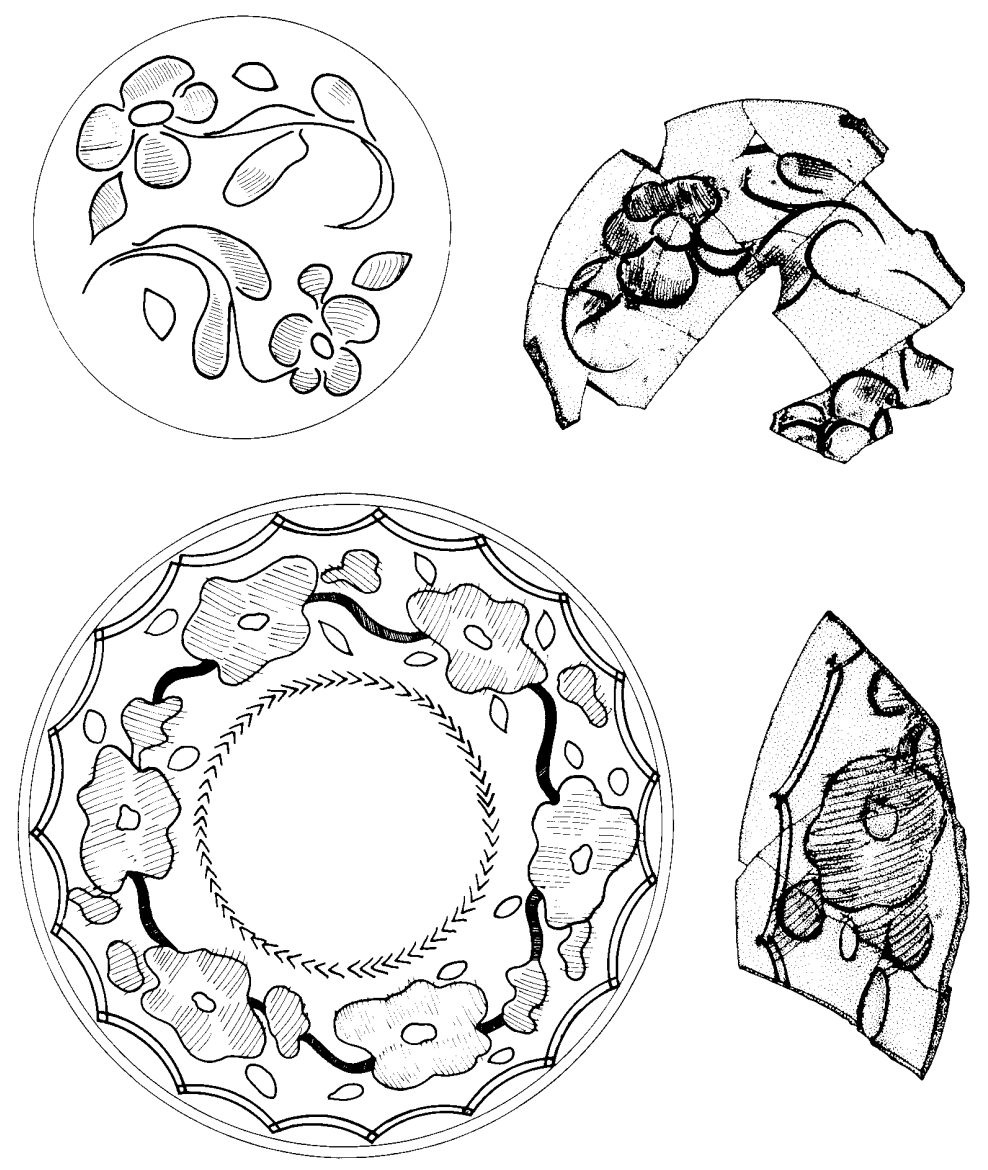
The key to progress in any evolving process is experimentation and the adoption of the procedures found to work through trial and error. The emergence of scratch blue may be directly related to a sequence of precursory wares: porcelain, sgraffito slipware, delftware and white saltglaze. Elements common to these wares were borrowed or imitated and incorporated to achieve an entirely new ware distinct from all other wares used during the eighteenth century.

According to Noel Hume (1970), "the earliest dated mug with incised decoration filled with iron oxide (scratch brown saltglaze) was almost certainly the work of a sgraffito slipware decorator, suggesting; the nature of the Potter's principal occupation at the time he turned this hand to the new ware." It is likely that such situations occurred frequently within the potting industry. The very nature of the scratch technique would require the skill of someone working a medium similar to that used to work sgraffito slipware. The vessels recovered from the Requa site, conjectured reconstructions #3, #5, #9 and #14, are characteristically "sgraffito looking" in appearance when compared to actual sgraffito slipware designs. Based upon the number of vessels recovered, and vessels documented, it seems that these designs were not as popular as were the floral motifs, reconstructions #1, #2, #4, #8, #6, #10 and #15 possibly because geometric designs were by this time (mid eighteenth century) considered "passe." As Watkins (1978) has stated concerning sgraffito slipware, "it was essentially a product of seventeenth century tastes." Chinese porcelain set the trend in design popularity and the floral motifs peculiar to scratch blue were in keeping with the contemporary blue and white floral tradition of Chinese porcelain.

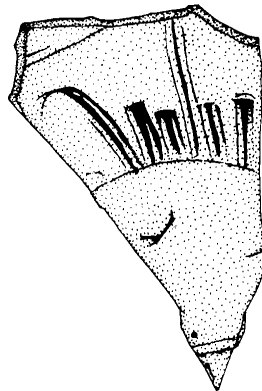
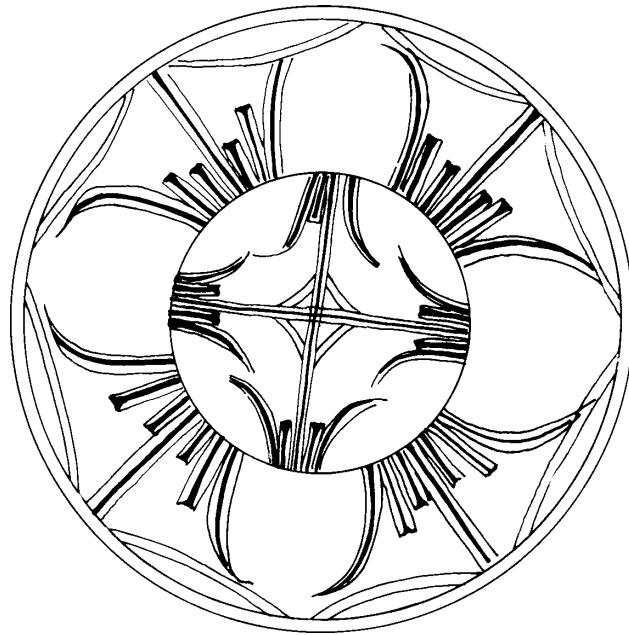
It is interesting to note that the appearance of the first, earliest recorded scratch decorated vessel, a dated mug, depicts a bird surrounded by scroll-work. It bears the date 1723. It is reasonable to assume that eighteenth century potters, in particular scratch blue saltglaze artisans, were close students of their predecessors' achievements, as were seventeenth century potters of Chinese potters' works. The designs frequently encountered on seventeenth century English delftware "chargers" (a medieval term to denote meat platters) were primitive florals of a basic daisy design combined with Wan Li border imitations, pin-wheel-Wan Li combination, Tulip Wan Li combination, floral-Italianate style and pomegranate and leaf design. In addition to these designs, it was common practice to create geometric variations of these themes. Such designs were not as busy, were more stylized and were very simplistic in their renderings. By the mid-eighteenth century, the basket-of-flowers motif was popular and indirectly borrowed from the vase-on-table design seen on late Ming porcelain (Noel Hume 1977). It is interesting to note that this design, as it relates to the floral motifs of scratch-blue saltglaze, is the element of the flower design itself. This simple flower is similar in feeling to the type of simple, primitive flower rendered on scratch blue tea bowls of the same period. In regard to seventeenth century delftware and sgraffito slipware, when the visual effects of both styles are perceived holistically and then viewed with the visual effect of scratch-blue designs, the overall primitive, stylistic, geometric and floral motif qualities appear throughout the three wares, although the individual design elements that comprise the overall effect may differ from vessel to vessel. It is as though scratch-blue designs were a hybrid of those two styles, at times appearing similar, yet achieving an individuality all their own. (The above is based on personal observation of documented, photographed material.) As Noel Hume has stated in his article, "The Rise and Fall of English White Saltglaze," "the development of this ware marked the advent of a new body and a new design capability that was subsequently reflected in other

REQUA INVENTORY - SCRATCH BLUE WHITE SALTGLAZE STONEWARE

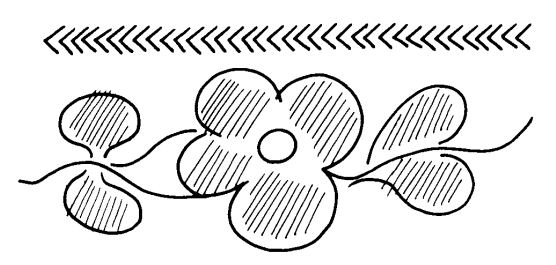
To date, 15 vessels have been identified. These vessels were once equipage items belonging to various tea sets. The accompanying illustrations are conjectures of the complete design based upon excavated sherds. Dimensions of these vessels have been derived through the use of a method developed to measure the curvature of sherd rims. All illustrations with the exception of the tea bowls and teapot, represent the top view of the interior of the vessel, in order to display pattern reproduction. In regard to the tea bowls and the teapot, the exterior pattern of the vessel is depicted.



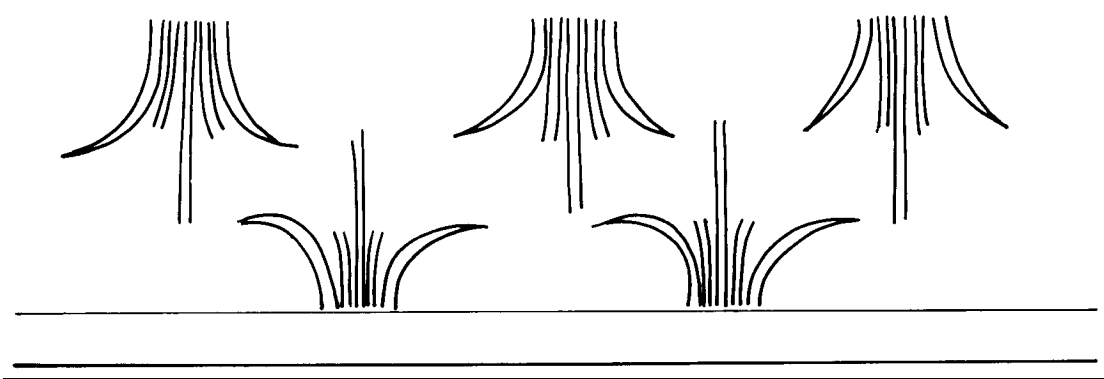
- Vessel #1: BOWL- This vessel measures 6" in diameter and has a body thickness of $\frac{1}{4}$ ". The etched design is a simple, primitive flower and leaf motif comprised of "globular" type flowers. A chevron (rouletted) border circumscribes the interior base of the vessel. The background color of this vessel is pearl gray.
- Vessel #2: SAUCER - This vessel measures 3 $\frac{3}{4}$ " in diameter and has a body thickness of $\frac{1}{4}$ ". The etched design is a simple, primitive flower and leaf motif, however, there is more definition to the flower element than the flower element exhibited in vessel #1. The background color of the vessel is pale blue gray.



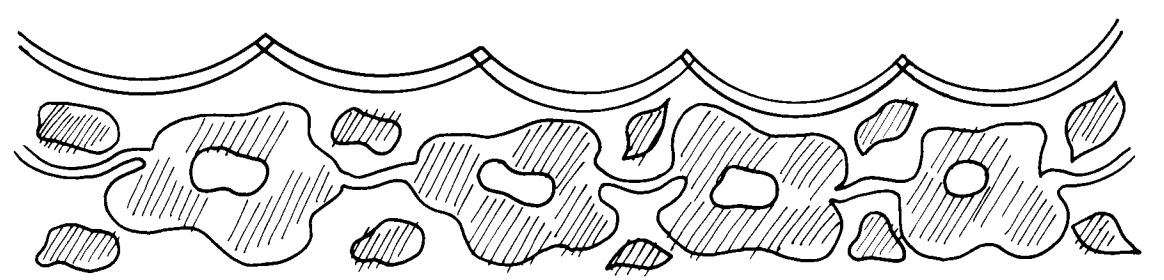
Vessel #3: SAUCER - This vessel measures 3 3/4" in diameter and has a body thickness of an 1/8". Here, the primitioo flower motifs have given way to a highly stylized, abstract reed presentation. The background color of the vessel is ivory.



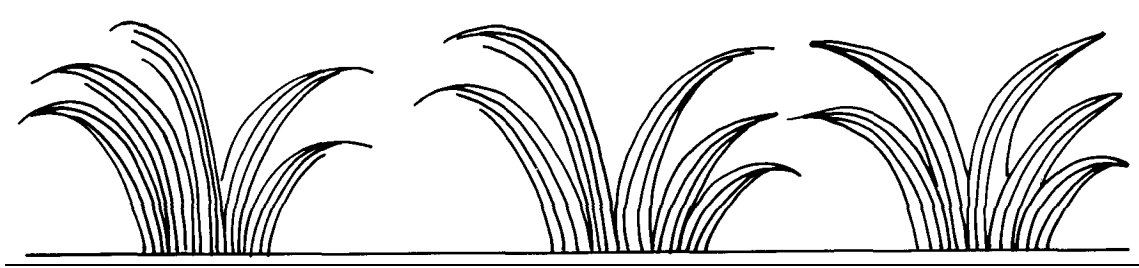
Vessel #4: TEA BOWL - This vessel measure 3" in diameter, 9.4" in circumference and has a body thickness of an 1/8". In addition to the common, primitive flower and leaf pattern a chevron rouletted design circumscribes the exterior rim of the vessel.



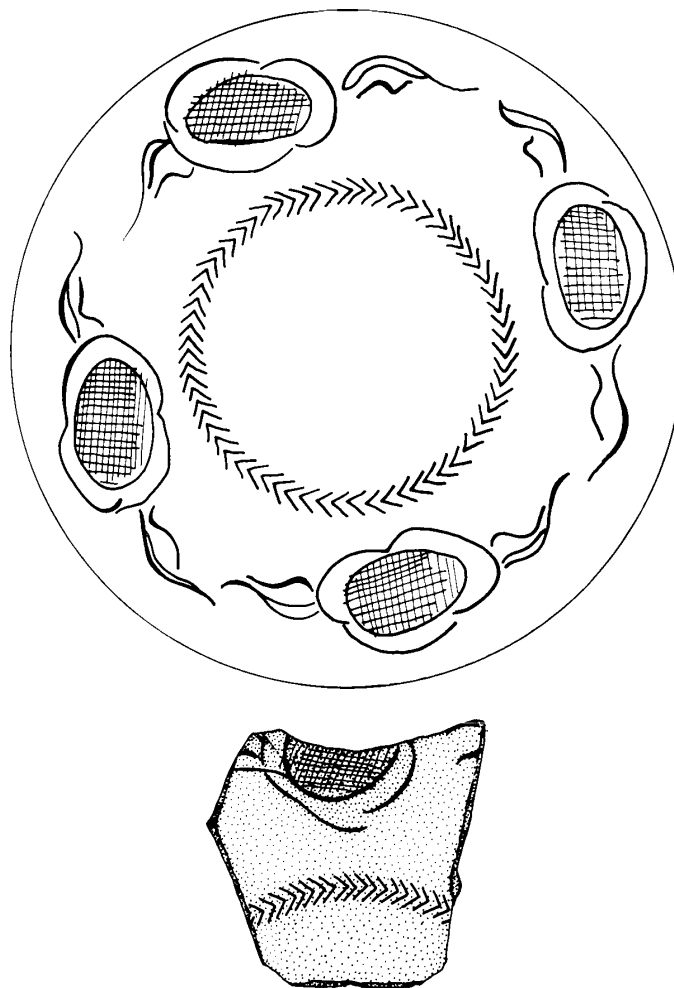
- Vessel #5: TEA BOWL - This vessel measures 3" in diameter, 9.4" in circumference and an 1/8" in body thickness. The etched design portrayed on this vessel is a repetitive and alternating, stylized reed element. There is a heavy concentration of cobalt blue within the incised lines creating the appearance of a scratch black design. The background color of this vessel is ivory. The contrast of a "black" etched design against an ivory background represents a deviation from the common etched blue against a pearl gray or pale blue background normally encountered.



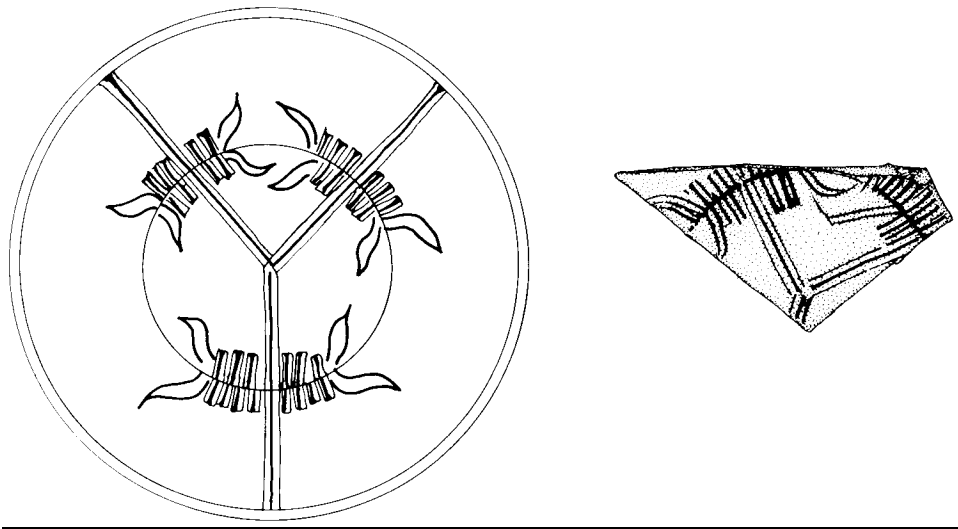
- Vessel #6: TEA BOWL - This vessel measures 3" in diameter, 9.4" in circumference and has a body thickness of an 1/8". In addition to the typical, primitive floral motif on the exterior of the vessel there is scalloping along the outside rim of the bowl. The background color of this vessel is pearl gray.



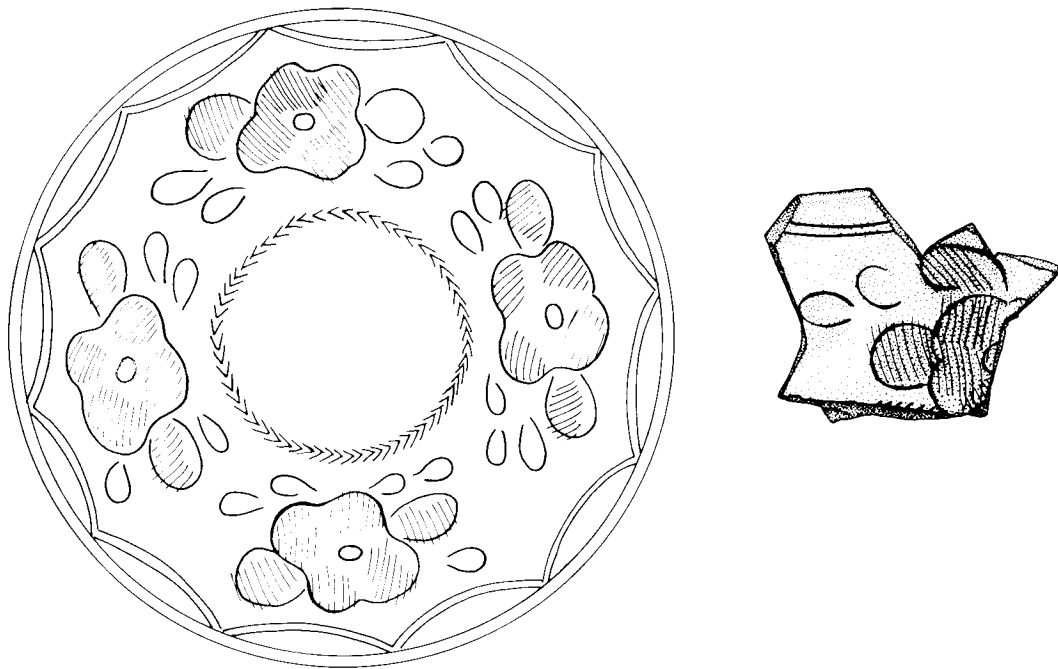
Vessel #7: TEA BOWL – This vessel measures 3" in diameter, 9.4" in circumference and has a body thickness of an 1/8". This repetitive reed pattern is less stylized than other reed patterns portrayed. The background color of this is a pale pearl gray.



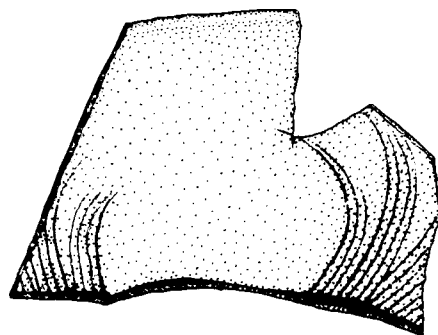
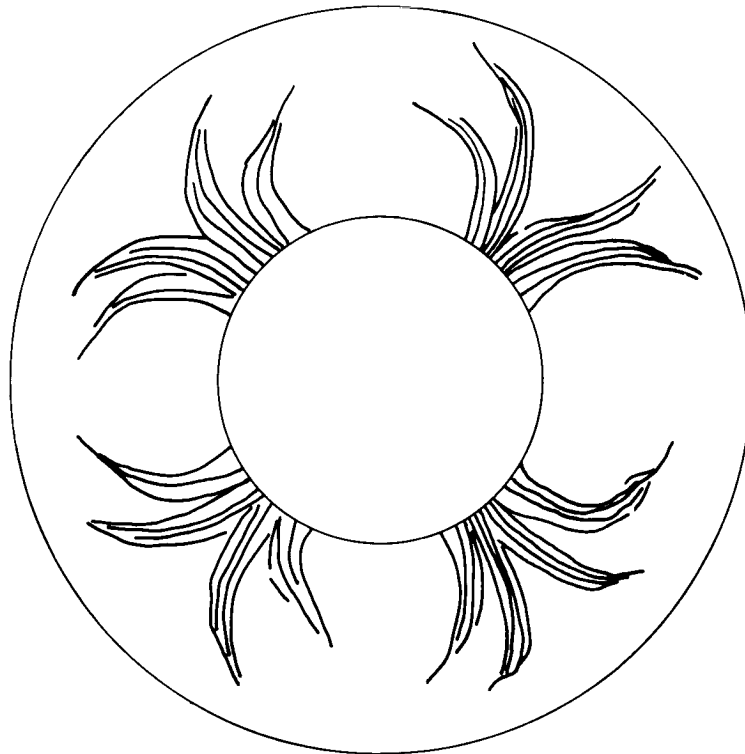
Vessel #8: SAUCER - This vessel measures 4" in diameter and 1/8" in body thickness. The usual repetitive primitive flower type design, however the center of each flower element is cross-hatched. A chevron border runs along the interior base of the vessel.



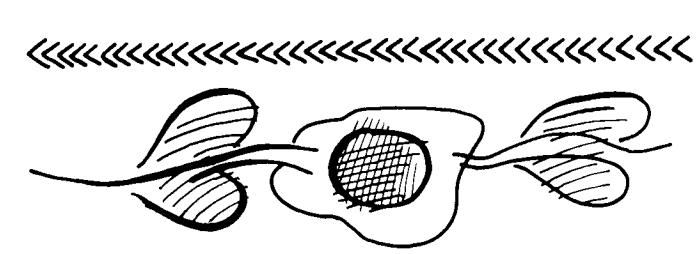
Vessel #9: SAUCER - This vessel measures 4" in diameter, and a body thickness of an 1/4". The design illustrated here is a variation of the stylized reed pattern. Each pattern segment is intersected by a radius which is part of the stylized design. A "Y" shape is formed by these radii creating a very unique design presentation. The background color of this vessel is ivory.



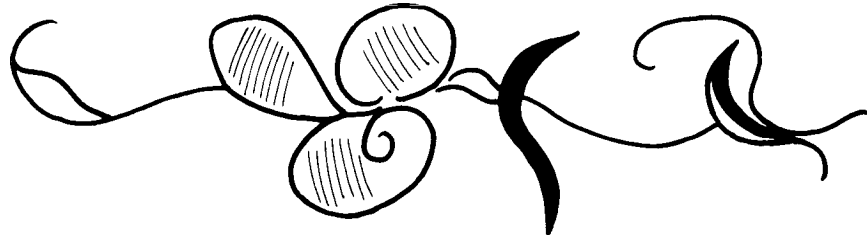
Vessel #10: SLOP BOWL - This vessel measures 5" in diameter, and a body thickness of an 1/8". Typical "globular" flower and leaf motif, chevron border around interior base and scalloping along interior rim of the vessel. The background color of this vessel is pale blue.



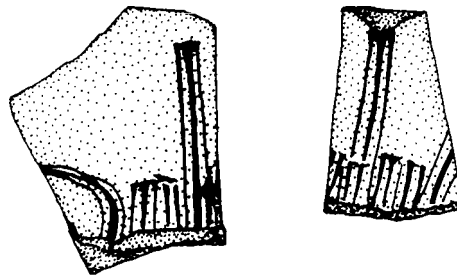
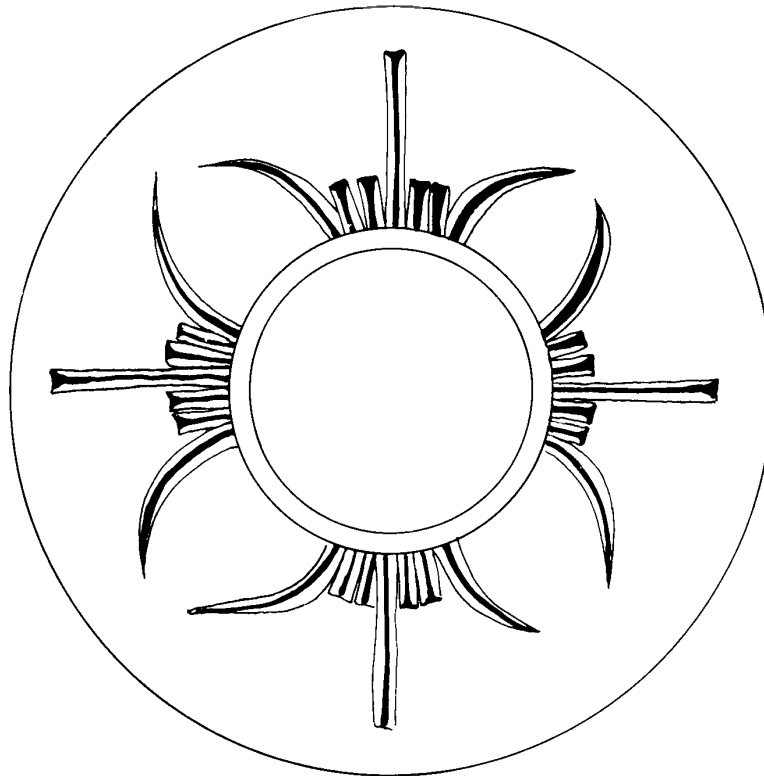
Vessel #11: SAUCER - This vessel measures 4" in diameter and has a body thickness of 1/8". The design is a simple, repetitive reed element. The background color is a pale pearl gray.



Vessel #12: TEA BOWL - The diameter of this vessel is 3", circumference 9.4" and body thickness of 1/8". In addition to the primitive flower and leaf motif, around the exterior of the vessel there is scalloping on the interior rim of the vessel. The background color is a pale pearl gray.



Vessel #13: TEA BOWL - This vessel measures 3" in diameter, and a body thickness of an 1/4". The design is a variation of the flower and leaf motif - a tendril enclosing in a leaf formation. The background color of this vessel is pearl gray.



Vessel #14: SAUCER - This vessel measures 4 1/2" in diameter and has a body thickness of 1/4". The pattern is a stylized, repeating reed element and the incised lines are filled with a heavy concentration of cobalt blue similar to vessel #5. The background color is gray.



Vessel #15: TEA POT - The dimensions of this vessel are not discernable since we are in possession of the spout and an attached, small section of the bowl. The design, based on what is observable, appears to be similar to a scratch blue pitcher design represented in Audrey Noel Hume's POTTERY AND PORCELAIN IN COLONIAL WILLIAMSBURG'S ARCHAEOLOGICAL COLLECTIONS (1969:18, Figure 15). A flower motif containing leaf and tendril type interstices.

*The exact function of this bowl is not known – it may have been a slop bowl for discarded tea leaves, however, the dimensions seem too large for this purpose. It was common practice at that time to include a bowl of nuts or fruit 'while partaking of tea' (Roth 1961). This purpose seems more appropriate when the dimensions of this vessel are taken into consideration.

wares." (Noel Hume 1978) Saltglaze stoneware's origins lie deep in the Rhineland River Valley. A great deal of uncertainty exists regarding the exact date of introduction of the salt-glazing technique into Germany. Some sources indicate the introduction of salt-glazing to Germany occurred during the fifteenth century, whereas other sources state that the exact date has not been determined and falls somewhere between the twelfth and fifteenth centuries. According to Mountford (1971), "salt-glazed stoneware was manufactured as early as the fifteenth century, if not earlier; but it was not until the late 17th century that the potters of North Staffordshire, in the area known as Stoke-on-Trent, began their experiments which led to the purely English type of salt-glaze stoneware." The salt-glazing technique and stoneware body were perfected in Staffordshire though the ware's primary area of introduction was located at Fulham, outside London. In 1671 John Dwight was granted a patent for the manufacture of saltglaze stoneware. Mountford believes that the saltglazing process was already practised in Staffordshire prior to John Dwight's Patent and that he is not necessarily its sole innovator. It is Mountford's opinion that:

Before the expiration of the initial patent (a second patent granted in 1684), salt-glazed stoneware was made elsewhere: and I see no reason to dispute the evidence given by John Hearne during the 1693 lawsuit that in about 1673 he, as well as the younger Simon Wollters, had made stoneware for Mr. Killigrew, of Chelsea and also that a Mr. Sands had later hired him to make the same type of stoneware.

Mountford further comments:

That at least six Staffordshire potters were charged with manufacturing stoneware in defiance of the Dwight monopoly (some of the other names in the proceedings suggest the possibility of Staffordshire origin). At what date this ware was first made outside London it is impossible to deduce from the lawsuits, where our sole guide is the cryptic statement "for several years past." This vague description is, however, sufficient to allow us to reach one conclusion—namely, before the Elers brothers migrated to Staffordshire, salt glazed stoneware was already being made by indigenous potters.

Noel Hume (1978) writes the following regarding white saltglaze stoneware:

There is archaeological evidence that three different types of white saltglaze were reaching the American colonies in the 1720s, the cheapest of them having only a dipped white slip, or engobe, over a gray to buff body . . . Next to the engobe-covered ware in refinement was a rather coarse off-white ware, flecked with small black particles and coated with a thick saltglaze which generally lacked the fine surface pitting associated with the more lightly glazed ware common in the mid-eighteenth century. This last represents the third category reaching America prior to 1730.

After about 1730 the dipped ware seems to have been reserved for coarse tavern mugs and occasionally for pitchers.

Thus it would appear that the coarse ware was not a consciously different class of white salt glaze but merely an interim product manufactured while potters were experimenting with body component proportions, with the time and quantity of salting, and with kiln temperatures.

Most researchers accept Simeon Shaw's crediting for the addition of ground calcined flint to the body by John Astbury in 1720 as the true beginning of the refined white salt glaze. "However, Shaw's 1720 seems reasonable enough (for the beginning of true white saltglaze) particularly in view of the fact that in 1726 Thomas Benson of Staffordshire secured the first known patent for the grinding of flint.

Based on the foregoing information, the following can be summarized in the development of scratch blue saltglaze:

- 1) Porcelain, especially porcelains manufactured during the Sung and Ming dynasties, provided European and subsequently, English potters with a palette of designs, design techniques, potting techniques and colors to choose from. These elements were re-distributed and reflected on other wares, particularly those wares manufactured to simulate porcelain.
- 2) The sgraffito and incising techniques were ubiquitous in their use throughout ceramic history. The sgraffito technique was a favorite among German potters well into the seventeenth century. There existed a great deal of trade between England and Germany from the fifteenth century through the seventeenth century. It is conceivable that there was strong German influence upon the development of true English sgraffito ware similar to the development of saltglaze, both preceded the development of scratch-brown and scratch-blue in England. The sgraffito techniques on predecessor

earthenware produced primitive type designs. Sgraffito slipware succumbed in popularity to delftware, a finer article that possessed highly marketable qualities due to its "likeness to porcelain". As a result of sgraffito slipware's waning popularity, sgraffito artisans sought employment in another aspect of the potting industry then germinating in England, i.e., the manufacture of saltglaze stoneware. Skills learned by sgraffito artisans, or artisans apprenticed to sgraffito craftsmen were applied to this new ware.

- 3) Delftware had come the closest to imitating porcelain's design motifs. Delftware potters extensively copied Chinese design motifs and created variations of these designs as well. The body of this ware was, however, inferior in durability and the need for a superior body (a new technology) was desirable. Saltglaze stoneware fulfilled that need, but it could not be easily color decorated though its potential for design was evident.
- 4) At about the time saltglaze was coming into its own (c. 1720), delftware had declined in popularity. As with sgraffito slipware artisans, delftware artisans sought employment in this new development of the potting industry, and by doing so, brought to saltglaze stoneware a background of ideas and skills, especially in the creation of designs and the use of the color, cobalt blue. Here, the potential for a blending of ideas and the cultivation of new ideas amongst the various potting disciplines must have existed.
- 5) According to Noel Hume and Mountford, the conception of white saltglaze began in the late seventeenth century. "These all seem to have been more or less gray-bodied with surfaces whitened by engobes though some are said to have neared porcelain in aspect" (Brennan 1982). Between the years 1710 and 1776 there existed three phases of the white saltglaze period: 1) the dipped type, 2) the coarse type, 3) the refined type.
- 6) At some point between the coarse type phase and the refined type phase of white saltglaze, scratch-brown and scratch-blue appeared (1720 & 1745) respectively. The first attempt to produce scratched designs on a saltglaze body have been documented as early as 1723. The lines were at first filled with brown iron oxide. According to Noel Hume, (1970) "such examples were invariably early", predating 'scratch blue' and are attributable to the 1720s and 1730s. Brown iron oxide is a difficult color to work with and scratch-brown had little aesthetic appeal-paving the way for scratch blue.
- 7) The scratch blue technique appeared c. 1740 and lasted in popularity well into the 1780s. The white saltglaze body had been perfected during this period so as to be thinly potted yet durable. It achieved very nearly the attributes of porcelain. The designs, as much as possible in this medium, were meant to imitate the design motifs of porcelain and delft. Not only did there exist a continuum in ware development which culminated in the introduction of scratch blue, saltglaze, but there existed a continuum in design development as well. As noted previously, two pattern styles were inherent in scratch blue saltglaze: The primitive floral and leaf design (sometimes a bird or animal were incorporated in these designs) and the stylistic geometric type of design. The former design reflects elements attributable to porcelain and delft design motifs and the latter design reflects elements attributable to sgraffito and delft, geometric design variations. It is possible that the sgraffito and delft, geometric design variation pre-dated the more uniform primitive floral and leaf motif. The primitive floral and leaf motif probably replaced the geometric variation because, at that time, 1740, it was fashionably in demand.

Sherd illustrations and graphic enhancement by Patricia Miller

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SHEEP PEN SITE, ERIE CANAL VILLAGE, NEW YORK

Ellis E. McDowell-Loudan
Gary L. Loudan

SUNY Cortland, Beauchamp, Chenango, Triple Cities
Beauchamp, Chenango, Triple Cities

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

INTRODUCTION

In June, 1982, Mary Reynolds, Acting Curator of Erie Canal Village, Rome, New York, contacted the writers about planned modifications of a portion of the Erie Canal Village where no archaeological inspections had occurred. Her purpose was to determine whether it would be possible to obtain a volunteered study of that area immediately.

The request was an outgrowth of the writers' concern about location of the site of historic Fort Bull which had led to archaeological excavation in 1980 and 1981 at the Village, utilizing the SUNY Cortland Archaeological Field School as a volunteered research team. Top priority for testing had been given to locations being considered by the Rome Historical and Tourism Commission and Village personnel for placement of a Victorian house which had been donated to the Village. At that time, the house had been dismantled and was stored while a suitable site was selected. All parties involved wanted to make certain that the chosen location had not been the site of Fort Bull I and/or that it did not contain cultural information, in the form of artifacts or features, relevant to the Fort.

Hagerty (1971), Cleland and Stone (1966), and Hansen and Davis (n.d.) had undertaken archaeological work previously. After the writers' 1981 field season, Cathleen Bair's analysis of the historic ceramics, Gilbert Hagerty's study of a brass button and some musket balls found during excavation, and general analysis of all features recorded by the writer's research, and others mentioned, it was concluded that the area excavated did not reveal any definitive evidence of Fort Bull I.

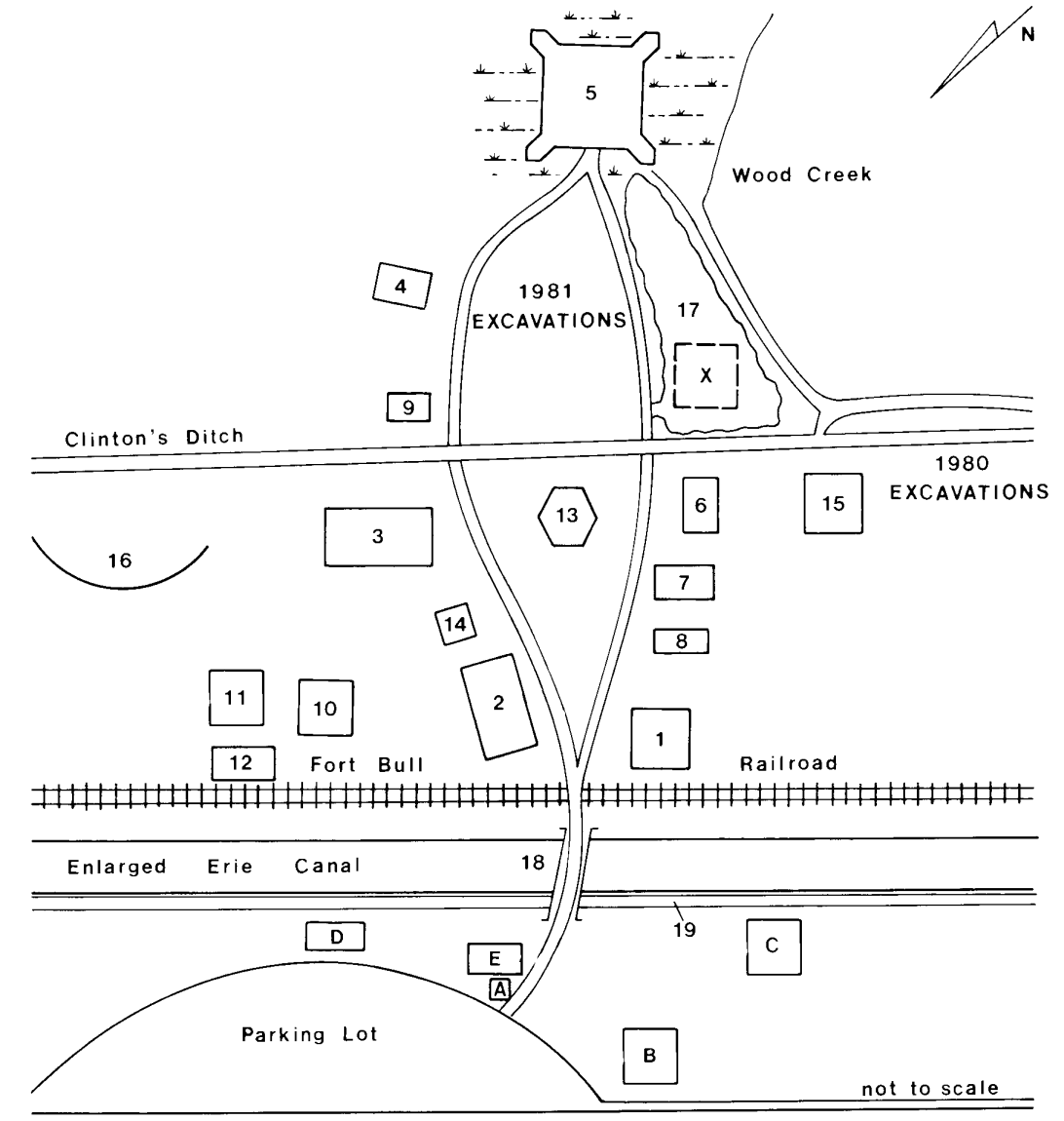
Conferences with personnel from Erie Canal Village and correspondence with the Rome Historical and Tourism Commission transmitted these conclusions and an evaluation of the most and least likely places to look for the fort next, with recommendations for additional subsurface testing in locations where the Victorian house might be placed.

After a lull of several months, the June, 1982 telephone call occurred. Not only had a new area been chosen for the Victorian house, but architects had been on the site, the exact placement for it had been surveyed and staked ready for excavation for a partial basement and footers. The excavation for these was scheduled within the next two or three days.

Although the SUNY Cortland's Archaeological Field School 1982 project was at the Roberson Museum in Binghamton, in affiliation with that of SUNY Binghamton, it seemed vital to devote some time to endangered sites where earlier research interests had focused. Any check before site destruction seemed better than none.

THE SHEEP PEN SITE

Due to these startling revisions in the planned relocation of the Victorian house at Erie Canal Village, Rome, Oneida County, New York, the SUNY Cortland Archaeology Field School undertook a two-day emergency reconnaissance and salvage project within an area of the reconstructed village referred to as "the sheep pen" (sheepfold on Map 1). It had been the plan, as discussed with Village personnel earlier in the year, to locate the house in an open "island" of land between Clinton's Ditch and the site of Wood Creek Fort, as marked by the DAR Historic Marker (Map 1).



Routes 49 and 46

- | | | |
|----------------------|-------------------------------------|--|
| A. Ticket Booth | 1. Erie Canal Museum | 10. Livery Stable |
| B. Orientation Bldg. | 2. Bennett's Tavern | 11. Blacksmith Shop |
| C. Comfort Station | 3. Harden Museum | 12. Fort Bull Station |
| D. Snack Bar | 4. Church - Meetinghouse | 13. Bandstand |
| E. Gift Shop | 5. Fort Bull
IDAR Monument | 14. Ice House |
| | 6. Settler's House | 15. Barn |
| X. Sheep Pen Site | 7. Crosby House | 16. Amphitheatre |
| | 8. Miss Farmer's
Ladies' Apparel | 17. Sheep Pen/
Victorian House Site |
| | 9. Wood Creek School | 18. Barge ana Landing |
| | | 19. Towpath |

Figure 1. Map extracted from the Erie Canal Village brochure. #5 is the location of the DAR Historic Monument to Fort Bull I.

Unexpectedly, the space available in the chosen location was judged to be too small, due to the presence of an early 1900s brick-lined sewer paralleling Clinton's Ditch. An abrupt change of plans took place, surveying and landscaping procedures were started, and the new house location was staked out within the sheep pen, without consultation with archaeologists. Concern over this omission led Village personnel to notify the writers and to urge them to come to check the new site for the house before excavations for the house foundation took place.

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

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

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

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

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

Excavations and controlled collections occurred in twenty different locations, consisting of 16 test pits (3 foot squares) and 4 other loci resulting from the scraping operations. DeAngelo's trench monitoring may be located, along with these other testing areas, on map 2.

PRELIMINARY ANALYSIS

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

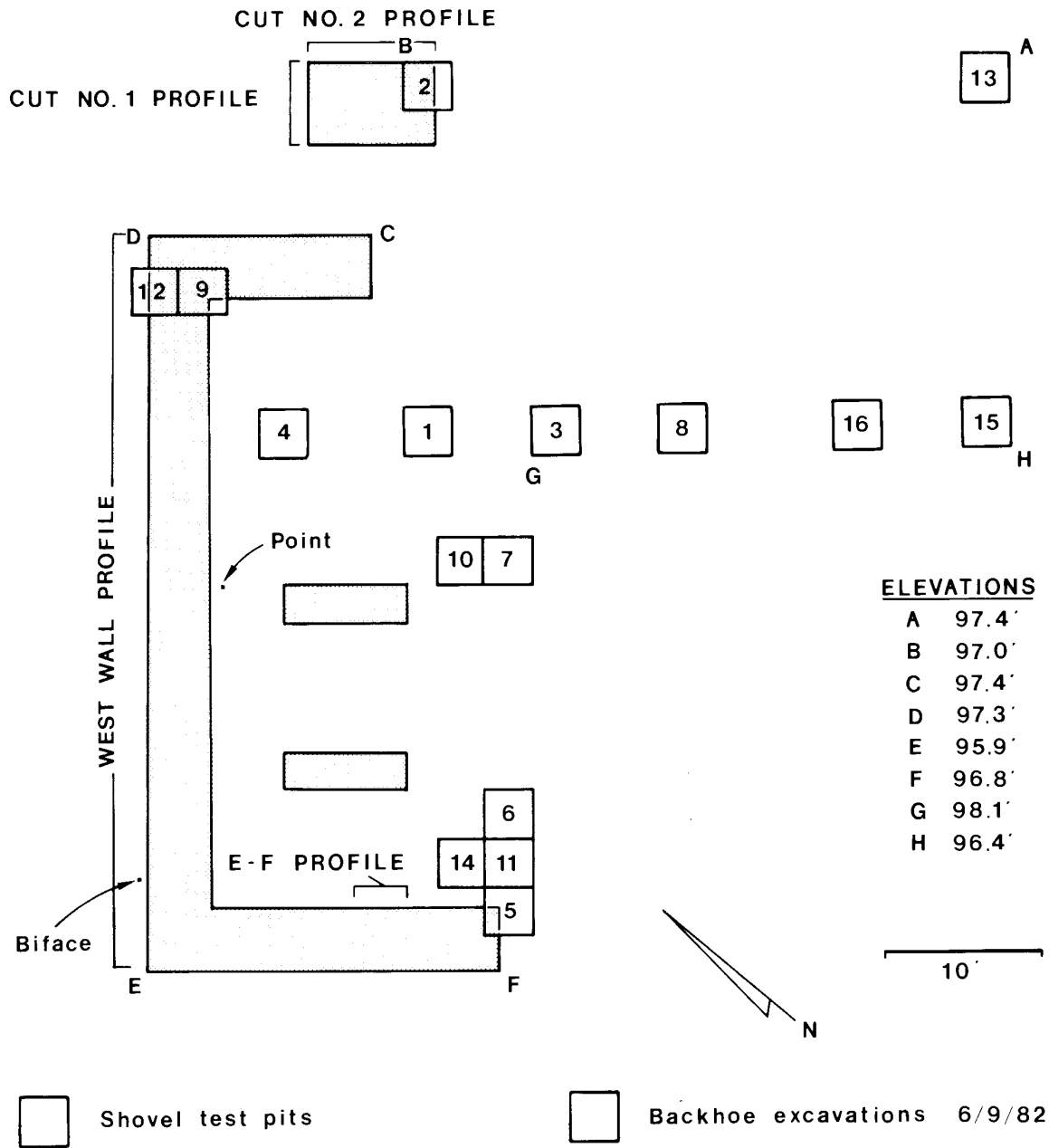


Figure 2. Erie Canal Village Sheep Pen Site.

Figure2. Erie Canal Village Sheep Pen Site.

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



Figure 3. Facing north from Sheep Pen Site toward enlarged Erie Canal. Right background building is #2, Bennett's Tavern.



Figure 4. Facing south from #8, Miss Farmer's Ladies' Apparel. Sheep Pen site, location of the Victorian house, is in left background (under construction).

food-processing with steam was occurring in and near locus #3 where the trench was encountered. Locus #3 was also where the majority of flint projectile points and other worked objects were found (14 projectile points, 26 worked or utilized pieces of flint, and 1 core). The numbers and distributions of materials are shown in the table.

Scattered in the uppermost portions of the topsoil, were slivers of clear (7 fragments) or green (37 fragments) glass, 35 diverse fragments of rusty metal, tiny brick bits, kaolin pipe fragments, and 2 tiny china fragments, the historic component. It would appear that these reflect scant human activity in the



Figure 5. SUNY Cortland student, Kathy Kaswuma (left) and Donna Lico (right) inspecting scraped area within Sheep Pen Site (photographed by Gary Loudan).



Figure 6. Trench for Victorian House foundation (photographed by Gordon DeAngelo).

immediate area, and are the expected kind of scatter in areas where farm activity - cattle and sheep grazing, for example - occurred.

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

The nature, quantities, and variety of the artifactual materials suggest temporary site usage, probably on more than one occasion, with at least one occupation including a relatively large

steam-cooking event. Tool manufacture and repair occurred here, too, with what appears to have been the discard of exhausted tools or broken ones, in a refuse pit near the steaming pit.

As the site is located within a pen which had contained sheep as part of the atmosphere for the Erie Canal Village, and since the area was part of a cattle and pig farm prior to its use for sheep, the scatter of historic materials may reflect the scant human usage, except indirectly for livestock maintenance, one might predict in such areas. In contrast, there were hundreds of pieces of broken crockery, glass, and metal found in the 1981 excavations in the "island" where dumping had been concentrated and the old barn foundation was located (see Figure 1).

From what can be determined from Mary Reynolds and Clarence Brainerd, it appears that the Sheep Pen Site has not been plowed or modified extensively for the past twenty or thirty years. Gilbert Hagerty's old (some of them undated) photographs support this view as well. We did not note evidence of plowing during our testing, either. The topsoil seemed to reflect the natural development of moist pasturage land. The shallow locations of concentrations of flint debitage, the presence of the rock-filled trench, immediately beneath the sod, and the apparent clustering of materials throughout the site, seem to point to relatively undisturbed (by plowing) soils.

DISCUSSION

It had been the hope that this strategically-located prehistoric site, with its discrete activity areas illustrating camping, toolmaking, and cooking-heating by pre-European groups, would warrant further archaeological study and incorporation into Erie Canal Village's portrayal of human heritage. For a site within a center for historical study to be destroyed without this consideration seemed shortsighted. The writers were told that the only thing which would stop the Victorian house project would be clear evidence of Fort Bull I on the site itself. Although two musket balls were found no other Revolutionary War vintage, or 1750s materials were found. What was located was too early to interest the decision-makers it appears.

From the viewpoint of a theme at the Village, our latest contributions to the understanding of what occurred near Wood Creek prior to 1800 is of interest. Throughout prehistoric as well as historic times, waterways have been significant for travel, subsistence, and rendezvous. Erie Canal Village was constructed to tell part of the story of early historic travel, trade, and settlement, along Clinton's Ditch, the Erie Canal, and the Barge Canal. For increased time depth to the displays at the Village, Fort Bull (Hagerty 1971) is commemorated with a DAR marker located on the site of a slightly later fort, Fort Wood Creek. Efforts are made, within the museum exhibits at the Village, to tell the story of the Oneida Carry and its trials and tribulations resulting from competition for land, wealth, power, of European groups and their varied Native American allies or enemies. Travel, trade, competition, changing land use, engineering skills, settlement patterns, are all stressed as are the changes in the artifacts which reflect these developments. Why, then, is it any less important and any less significant to portray the earlier usage of the Wood Creek/Oneida Carry sites as they were exploited long before Europeans began to do so? Certainly, those who visited Erie Canal Village were excited by the historic and prehistoric evidence our field school crews were finding in both 1980 (searching for part of the original Clinton's Ditch) and 1981 (attempting to find evidence of Fort Bull I) as we made our test excavations and described what we were doing to visiting school tours and other visitors. The children in school tours, a large number from 5th grades and other classes which have units in archaeology and New York State Indians, were fascinated by our work, some even returned with their families on other days to get progress reports. Their teachers were pleased to have an opportunity to illustrate things discussed in classes, something which the Village could incorporate into their fine display system without extensive changes in current practices.

To have located a discrete prehistoric campsite, overlooking the creek, adjacent to the known fort, and beyond the current extent of the (later) Village buildings, was an event which might have provided a new tourist attraction based upon the previous theme of the Village and expanding upon it. Setting a relocated Victorian house on the spot seems much less advantageous and informative. The house is some distance away from the reconstructed Erie Canal itself, which the House is supposed to have overlooked in its original siting. By the time Victorian houses were the style, the Erie Canal had undergone extensive

changes, expansions, and modifications, and was about to be replaced with the Barge Canal System (Wyld 1967:13-15). To provide a chronological sequence of displays around the Village, placement of the Victorian house in a location more distant from the earliest displays might have been appropriate. Then, one might have moved from the modern areas near the parking lot, through the set of "canal-time" buildings, including the Victorian House (perhaps behind the earlier buildings), to the site(s) of the forts, and the earlier Indian camps, providing a range of human heritage which encompasses prehistoric and historic groups and their interactions. We were saddened that there was no opportunity to contribute this type of expanded perspective.

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Map Enhancements by Patricia Miller

**MINUTES OF THE 68TH ANNUAL MEETING
NEW YORK STATE ARCHAEOLOGICAL ASSOCIATION FOR 1984
HOLIDAY INN, MIDDLETOWN NY 10940
APRIL 13, 14, 15, 1984**

EXECUTIVE COMMITTEE MEETING

The meeting of the Executive Committee of the New York State Archaeological Association was held on Friday, April 13, 1984 at the Holiday Inn of Middletown, New York. President Charles E. Gillette called the meeting to order at 8:00 P.M. After a brief opening address, the secretary was directed to call the roll. The following voting members, including state officers, chapter presidents and secretaries or their alternates were present:

President: Charles H. Gillette

Vice-President: Gordon C. DeAngelo

Secretary: John H. McCashion

Treasurer: Carolyn O. Weatherwax

Auringer-Seelye Chapter:

President: Virginia Stiles (alternate)

Secretary: Gloria Miller (alternate)

William Beauchawp Chapter:

President: Gordon DeAngelo (alternate)

Secretary: Dr. Peter P. Pratt (alternate)

Chenango Chapter:

President: Gary Elliott

Secretary: Earla Burton

Frederick M. Houghton Chapter:

President: Dr. Jonah Margulis

Secretary: Dr. Vivian Cody

Incorporated Long Island Chapter:

President: William E. Golder (alternate)

Secretary: David Elliston (alternate)

Incorporated Orange County Chapter:

President: Thomas Brannan

Secretary: William F. Ehlers

Lewis Henry Morgan Chapter:

President: Father John R. Lee

Secretary: Charles F. Hayes III (alternate)

Louis A. Brennan Chapter:

President: Dr. Al Vegutsky

Secretary: Peg Brennan

Metropolitan Chapter:

President:

Secretary:

Mid-Hudson Chapter-:

President: Al Wanzer (alternate)

Secretary:

Triple Cities Chapter:

President: Richard Jackson

Secretary: Dolores Elliott

Upper Susquehanna Chapter:

President: Helen Gutierrez

Secretary: Ruth Wakeman

Van Epps-Hartley Chapter:

President: Don Rumrill (alternate)

Secretary: Kingston Larner, MD

Committee Chairpersons

1. Awards and Fellowships	Dr. Peter P. Pratt
2. Chapters and memberships	Gloria Miller
3. Constitution	Charles E. Gillette
4. Finance	Mandalay D. Grems
5. Legislative	Paul Huey
6. Nominating	Richard Bennett
7. Local Program	Lewis A. Dumont
8. NYSAA/NYAC Liaison	Dolores Elliott
9. Public Archaeology	Dolores F. Elliott
10. Publications	Reverend John R. Lee
11. NYSAA Editor	Charles F. Hayes III

Roll call having been taken and the required quorum (11) being present, the next order of business called for the reading of the previous executive committee minutes from the 1983 NYSAA annual meeting at Glens Falls, New York. Since these had been previously printed and mailed to the executive committee between August 16 and 19, 1983, Don Rumrill made the motion to suspend the reading of the minutes and accept them as printed. Dr. Kingston Larner seconded the motion which went to the floor and was accepted unanimously. The executive committee then proceeded to the next order of business.

Report of the Officers

President: Charles E. Gillette reported, "Once again I can report that the New York State Archaeological Association is in good shape as will be shown by the report of the Secretary. This is due in great part to the faithful service of my fellow officers. I think that you will agree that as before they have done a stunning job and I commend them for it.

At this time I want to express my appreciation for the work that has been expended on this convocation. Lew Dumont has assembled a fine program as we shall see as it unfolds. To the members of the Incorporated Orange County Chapter go our thanks for arranging these fine accommodations. I trust that all have found them comfortable.

I have found Gordon DeAngelo to be a willing and cooperative Vice-President and I am pleased and gratified to turn the President's gavel over to him. I am confident that he will be a conscientious and efficient chairman." Report accepted as read.

Vice-President: Gordon C. DeAngelo reported that there was no need to assume the responsibilities of the President during the past year but now he was ready to accept the responsibility on a full time basis for the next two. He thanked Charles Gillette for his kind remarks. Report accepted as given.

Secretary: John H. McCashion read the shortened Secretary's report.

"The Secretary can certainly state that this fiscal Year (April 1983-April 1984) has been very quiet and routine: business as usual one might say. All correspondence that reached this office was answered immediately. 280 pieces were mailed and 155 received. The first large secretarial mailing included the flyers for the 50th ESAF meeting which was held at Salem, Massachusetts. Sixty-six NYSAA members attended this very historic meeting including the President, Vice-President, Secretary, Editor and FSAF Representative. Also included in this mailing was a three page newsletter and the entire product was mailed between 8/16/83 and 8/19/83. Since there had been a question about receipt of the awards from the Glens Falls meeting these were sent out with this mailing to the Beauchamp, Chenango, Long Island and Van EppsHartley Chapters. On December 2, 1983, the *First Call for Papers* arrived from Bill Ehlers. These, a brief newsletter and the 1984 yellow membership cards were dispatched to the secretaries on 12/12/83. Phone calls were made to assure that the material reached its destination. Additional *First Calls* were sent to ESAF, SHA, Pennsylvania and interested individuals on 1/9/84. Since this was an election year, Richard Bennett, nominating committee chairman, prepared the ballot which he sent. Recut and reproduced, these were distributed with the registrations and final notices to all concerned between 2/7/84 and 2/12/84. Random phone calls were made to assure arrival of the material. Again we had an increase in membership. FY 1982 totalled 700 memberships or 887 total members. FY 1983 totalled 742 memberships or 997 total members. Available membership data over the years was computed and reflects the vicissitudes of the chapters and association as noted in the enclosed printouts. A greater degree of accuracy could have been achieved if the missing years (1966, 1967, 1968, 1969, 1970, 1976, 1977 and 1978) were located in time. A search of the records would be helpful next year. Expenses for this office for fiscal year 1983 (April, 1983 to April 1984) which included mailings xeroxing, supplies and telephone calls was \$120.00 well under the promised projection at Glen Falls. Residual funds will be diverted to a better quality membership card. Since there was no need to raise the dues due to our healthy nature the bottom line makes NYSAA one of the best investments in the Northeast. This report was printed and included in the chapter packets. The motion to accept the report as amended was made by Dr. Kingston Lerner; seconded by Donald Rumrill. The amended portion was made by Gloria Miller to the 1983 member and membership totals. Amended report accepted unanimously.

Treasurer: Carolyn Weatherwax read the treasurer's report which again indicated that the Association was in good financial health. The report in its entirety was to be attached to the executive committee minutes. Dr. Lerner brought up a point of inquiry concerning the balance inequity. Treasurer Weatherwax pointed out that the publications sales were down from last Year but there was also a \$60.00 credit from the ESAF

dues due to an error in the membership totals. All outstanding bills were paid except one small bill for \$55.00 from Rochester. Therefore, there was no need for extra income. President Gillette suggested that a motion be made to accept the Treasurer's report as printed. Bert Wingerson made the motion and Dolores Elliott made the second and the floor passed it unanimously, 8:14 P.M.

April 4, 1984
NEW YORK STATE ARCHAEOLOGICAL ASSOCIATION
REPORT OF THE TREASURER

<i>Adirondack Trust Co.</i>			4/4/84
4/1/83			
MMDA #7922385	\$10,427.53	Int. 4/1/83-3/1/84	\$827.99
NOW #2945406	2,653.01	" " "	85.62
(Ck. Acc't.)			
TOTAL ASSETS			\$13,283.83

CASH RECEIPTS '83-'84		DISBURSEMENTS '83-'84	
Dues	4,761.50	1983 ESAF dues (151.00-60.00 Cr)	91.00
Publication Sales	338.08	Bulletin #85-87	5,352.15
Int. NOW Acc't (#2945406)	85.62	Storage Neg. Flats	66.00
		Secretarial exp.	120.00
		RMSC (1/1-6/30/83) Handling, etc.	155.75
		Membership Award	25.00
TOTAL	\$5,185.20	TOTAL	\$5,809.90

Total Receipts 1983-84	\$5,185.20
Bal. Ck. Acc't 4/10/83	2,653.01
TOTAL	\$7,838.21
Disbursements 1983-84	5,809.90
Bal. Ck. Acc't 4/4/84	\$2,028.31

Committee Reports

Awards and Fellowships: Dr. Peter P. Pratt reported that the awards and fellowship committee had met and the presentations would be deferred until the banquet. Accepted; deferred.

Chapter and Memberships: Gloria Miller reported that there had been a minor membership increase over last fiscal year. FY 1982 totalled 700 memberships or 887 total members. FY 1983 totalled 742 memberships or 997 total members. The award for the chapter with the greatest percentage increase would be deferred until the banquet. Treasurer Weatherwax brought up a point of clarification concerning the membership increase affecting the monetary balance. The inequity occurs due to the difference in the fiscal year of the chapters vs. the Association. Even though the membership increased, for example, the final balances could also be affected by a decrease in chapter donations and the decrease in publication sales. Dolores Elliott inquired if the fiscal years could not be brought in-line. President Gillette ran a discussion which ended with a quote from our constitution which stated that the fiscal year of the Association must begin on April 1st. We could, however, propose a change. Another discussion arose with points from Al Wanzer and Kingston Lerner and others demonstrating the virtue of maintaining the status quo. President Gillette asked if there was any other discussion concerning the fiscal situation and there being none the issue was concluded.

Constiumtion: Charles Gillette reported that he was still in the process of examining the Constitution for worn-out and archaic phrasing. If anyone suggested changes they were welcome to contact him. Report accepted.

Finance: In the absence of Mandalay D. Grems, Secretary McCashion reported that he had met with Ms. Grems and that the Treasurer's records had been reviewed and all was in order. Report accepted as given.

Legislative: Paul Huey gave his usual excellent report which is herein reproduced: State Level: *Religious Properties Rill:* "Preservationists are deeply concerned about the Religious Properties Bill currently being considered in New York State. This bill has also drawn national attention. The bill would remove religious properties from the provisions of local preservation laws. The bill numbers are S. 6684-A and A. 7942-A. The primary sponsors are Senator John Flynn and Assemblyman Daniel Walsh. On February 8 a joint Senate/Assembly hearing on the bill was held in Albany. Over 120 people, including Jackie Onassis, testified, and over 75% were opposed to the bill. It is expected the legislature will focus attention on the bill very soon, and cards and letters to legislators are needed now. It is especially important to contact legislators from outside New York City, stressing how this law would be harmful to preservation efforts in local situations. Religious sites are certainly an important mid central part of the history of many, small New York State communities as well as urban areas, and this bill, if passed into law, would mean that archaeological sites on land or on property wrred by religious institutions as well as the archaeological evidence around historic religious structures would not be protected by local preservation laws.

Federal Level: *Certification of Local Government:*

Archaeologists in New York State should be aware that under Federal law the states have been directed to provide a means for local governments to be certified to receive grants of money to conduct projects to identify, evaluate, nominate and protect a community's cultural resources. New York State has drafted procedures for the certification of local governments to carry out preservation work and receive funds. These written procedures can be obtained from the SHPO, New York State Office of Parks, Recreation and Historic Preservation, Agency Building #1, Albany, NY 12238. Comments were to be received by March 7, 1984. The draft procedures would require a local preservation ordnance and the establishment of a local historic preservation review commission the members of which must include archaeologists, historians, architects, planners, and/or historic preservationists. The draft procedures also emphasize the importance of preserving historic structures, specifically. More information on the status of certification can be obtained Im writing or calling tho office of the SHPO at (518) 474-0479. *Historic Shipwrecks Bill:* The Federal shipwreck preservation bill is an issue that is currently moving ahead. Congress is now giving its attention to a different bill. The new bill is HR 3194. The companion bill is S 1504. It has been introduced, and hearings have been held. There has been no further action. The new bill would remove shipwrecks from Admiralty Law jurisdiction. The old bill was HR 132, and the House Merchant Marine Committee is trying to develop a compromise that does not go as far- as the old bill. They are suggesting removal of shipwrecks from under Admiralty Law but to continue protection under Federal law. Federal title to a shipwreck would eventually be transferred to the State, unless the shipwreck was on Federal property. The issue is very complex and undecided. Treasure hunters have done an excellent job in making their position known to the Committee staff. Letters in favor of the protection uf shipwrecks as archaeological sites should be sent to: Representative Walter Jones, Chairman, Committee on Merchant Marine and Fisheries, US House of Representatives, Washington, DC 20515, and Senator Malcolm Wallop, Chairman, Subcommittee on Public Lands and Reserved Waters, US Senate, Washington, DC 20510. Ruth Goltser of the National Trust for Historic Preservation has provided helpful information on this issue and is watching it carefully. She can be reached at (202) 673-4254. *Historic Preservation Funding:* The situation this year for continuation of historic preservation funding is just as serious as last year. The situation is perhaps even more serious. The administration has once again recommended "zero" funding for preservation programs in fiscal year 1985. October 4 this year is the target date for Congress to adjourn, and this puts extra pressure on us. The House Interior Appropriations subcommittee is considering an appropriation of \$4.5 million for the National Trust, \$23 million for State Historic Preservation Offices (an increase over last year of \$1.5 million), and \$25 million for development grants which are badly needed. These are very small sums in the Federal budget, but our congressmen need to know of your support for continuation of

historic preservation programs. Letters can be written to New York State Congressmen listed in the Summer 1983 issue of the *Bulletin and Journal*, and to Representative Joint Seiberling of the House Interior and Insular Affairs Subcommittee on National Parks." Report accepted as given and as before reproduced herein.

Nominating: Richard Liennett reported that he had received the ballots from the Secretary. He and Monte Bennett would count them and report the results at the General Business meeting, Saturday morning, April 14th. Report accepted as given.

NYSAA/NYAC: Dolores Elliott reported that there was no need for a formal report to be given at this time and there was no pressing problems to be discussed. Report accepted as given.

Program: In the absence of Lewis Dumont, Charlie Gillette reported basically what had been given in the President's report. Report accepted as given.

Public Archaeology: Dolores Elliott reported that the travelling exhibition was being considered which would travel from library to library. Report accepted as given.

Publications: Father John Lee reported that the publications for the NYAA *Bulletin and Journal* were in good shape and he redirected to Charles Hayes for a more complete report.

NYSAA Editor: Editor Hayes reiterated Father Lee's statement that the publications were in fine order and that there were enough papers for at least two more issues. He reported that he expected more in short order. There was a discussion on having the publications submitted camera ready and Secretary McCracken (Pennsylvania) suggested that it might be necessary to define camera ready to the non-professionals who were interested in having a manuscript published. Editor Hayes requested that the Secretary submit the executive committee minutes by May 15 to include in the Fall Bulletin. As chairman of the publications committee Father Lee brought up a point concerning individual chapter bulletins being published and being available. His committee would like to become a clearing house for information in regards to what is being published independently by chapter and what is available. Editor Hayes reported a four point proposal to change the *Bulletin and Journal* format:

1. Reduce the number of issues published yearly to two but retain the same number of pages.
2. Use one color only for the Bulletin cover-a light sandy brown.
3. Change the archeology logo to read archaeology.
4. List the awards of the Association on the back page rather than the inside front cover. There was little discussion on these four points. Brian Nagel did ask for camera ready graphics. He states that two *Bulletins and Journals* published cost about \$4000. Father Lee discussed the recording of data and Charles Hayes once again reminded the Secretary that he would like the executive committee minutes by May 15 to include in the fall issue. This statement concluded the committee reports and the NYSAA editors report was accepted as given.

Old Business

The first order of "old business" opened with a statement by President Gillette concerning last year's post card campaign. Was it a success? The Secretary replied by stating that the best indicator was the March issue of the SHA Newsletter which had not been received by the Secretary. Since no one had any individual letters from their legislators present, no determination could be made. Dolores Elliott stated that any form of letter writing campaign was positive and made the motion that we once again reinstitute the post card campaign. Bill Golder seconded the motion which passed unanimously. The Secretary ran down the list of bills pending and stated that he already had the post cards which would be made available along with a list of the bills and their sponsors.

The second order of old business began with a statement from Bill Golder inquiring the whereabouts of the award for Margarete Sepenoski. The Secretary stated that all the Long Island awards had been sent to Dave Detrich on 8/19/83. However, the matter would be resolved expeditiously.

The third order of "old business" began with a statement by President Gillette concerning Resolution 83-1, Memorial Volume of Louis A. Brennan. A letter was read from Herb Kraft regretting that due to his heavy workload he was unable to handle the project at this time. Bert Willerson stated that this was definitely the case but that Herb was expected to be here and the matter could be discussed personally. Bert suggested that if he was unable to handle the Memorial Volume that the matter should be deferred to the publications committee to be resolved. This matter was tabled until a meeting with Herb Kraft could be arranged.

The fourth order of "old business" was the report given by President Thomas Brannan of the hosting Incomp Orange County Chapter. He stated that the cooperation between the chapter and the inn was superb and that if there were any problems with the accomodations he was to be contacted immediately.

The fifth and last order of "old husiness" contained a statement made by President Gillette concerning changes to be made to the constitution or by-laws. None were forthcoming during the required period nor had the President the opportunity to closely examine the documents for ineffectual or worn out phrases. There was no discussion and "old business " was concluded.

New Business

New business opened with a discussion of a new North American Indian book, *How to Collect North American Indian Artifacts*, recently published by Robert F. Brand, 1029 Lake Lane, Pennsburg, Pennsylvania. Some of us had received flyers but the book had not been submitted for review by the author. The Honorable Secretary of the Pennsylvania Society was contacted to endeavor to learn more about the book and the author. No information was forthcoming from either NYSAA or SPA. It was therefore decided that we would not recommend the book until it was submitted to us for proper review.

The next discussion under "new business" revolved around the distribution of the *Bulletin and Journal* to the respective chapters. The Secretary stated that in numerous phone calls he had been advised that the chapters were not getting their proper allotment from Rochester. Charles Hayes was asked how he kept track of the increase or decrease in chapter memberships. Editor Hayes replied that it was from the chapters directly by secretary or treasurer, or from the Treasurer of the Association. The Secretary brought up the point that all membership lists and checks are to be sent to the Secretary as ordered by the constitution. A discussion continued between Bert Wingerson, Charles Hayes and Earla Burton to resolve the problem. Dolores Elliott who had started to make the motion was asked to restate it. The motion was made that the NYSAA Secretary send duplicate copies of the membership lists to Editor Hayes at the Rochester Museum as well as Gloria Miller, Chapter and Memberships committee head. Bert Wingerson made the second and the motion passed unanimously. It was duly noted by all that the Freedom of Privacy act was to be respected in any event.

The third order of "new business" revolved around the rules governing the membership race between chapters. President Gillette opened the discussion. The award is given to the chapter with the largest *percentage* of gain during the fiscal year. Bill Golder remarked how many members had been recruited by the Incorporated Long island Chapter. He would be satisfied with a plaque rather than the monetary award. Gloria Miller made the motion to do away with the present award system. She proposed that a certificate be issued to the chapter with the total increase and another to the chapter with the largest percentage of increase. These calculations would be determined by chapter fiscal year or January to January. Earla Burton seconded the motion which passed unanimously.

Our next order of "new business" arose from a letter received by the Secretary from Ty Tanner, Beauchamp Chapter, concerning the tax exempt number which could be used by the respective chapters to exclude paying taxes on the interest. The discussion opened with statements from Carolyn Weatherwax and Richard McCracken. It was decided that the chapters could use the tax-exempt number 146030818 and the matter was concluded.

President Al Vegotsky continued "new business" with the statement that their executive committee had met to change the name of the Lower Hudson Chapter to the Louis A. Brennan chapter. This met with resounding applause and no discussion was necessary.

The next point under "new business" concerning the condition of the NYSAA library. Basically, stated Geary Zern, there was no policy governing the library and some of the material in it was extraneous, non-applicable and could be sold. He suggested that a library committee be established to straighten it out. This measure first had to be examined reported on and was taken under advisement. A final point was made concerning the demise of Kraus reprints which ought to be investigated and was deferred to the publications committee to do so.

The final point under "new business" was the hosting of the 69th Annual Meeting. The Secretary reminded Bill Golder of his offer made at the Glens Falls meeting. He was "let off the hook" due to the

previous gerrymandering procedure established at the Buffalo Annual Meeting: West, Center, East, West, and Center East. West was defined as Morgan, Houghton, Beauchamp and Chenango chapters: Center was defined as Van Epps, Triple Cities, Upper Susquehanna and Auringer-Seeley, East was defined as Mid-Hudson, Orange County, Louis A. Brennan, Long Island and Metropolitan. As there were no volunteers, the matter was deferred to the wine and cheese party or thereafter.

Good and Welfare

Bill Golder opened this section by presenting an impassioned plea for the good and welfare of the Incorporated Long Island Chapter and the Long Island Museum at Southold. After presenting his case well, a lively discussion involving Kingston Lerner, President Gillette and others offered various solutions to their multiplicity of problems. Following this, various announcements were made on upcoming meetings. Richard McCracken reminded us that ESAF was intended to be the clearing house for future meeting dates to prevent future conflicts. The Secretary stated that he had notified Roger Moeller.

President Gillette entertained a motion to adjourn. Kingston Lerner made the motion and Richard Jackson seconded and the 1984 NYSAA executive committee concluded its business at 10:33 P.M.

General Business Meeting

At 8:15 P.M., April 14, 1984, the general business meeting of the New York State Archaeological Association was called to order by President Gillette. The Secretary reported that a quorum was present. The first order of business was the reading of the minutes Secretary reported the 1983 NYSAA Annual Meeting at Glens Falls. Since these had been printed and distributed President Gillette called for a motion to accept them as printed. Elizabeth Dumont made the motion and it was seconded by Monte Bennett.

President Gillette inquired of the Secretary whether there was any outstanding matters to be discussed under "old business" from last night's executive committee meeting. The Secretary stated that there was nothing outstanding and the President moved to "new business." The first order under "new business" was the reinstatement of the post card campaign. Those interested in writing their legislators could pick up a post card along with the numbers of the various bills at the registration desk or from the Secretary. It was stated that the cards should be taken home and mailed from there as this would be the most effective means of influence.

The next order under "new business" was Resolution 83-1, the publishing of the memorial volume in tribute to the memory of Louis A. Brennan. President Gillette offered two directions. Since Herb Kraft was quite busy we could wait until he was free or redirect it to the publications committee and seek a new editor. There was no discussion at this time and the matter was left open.

President Gillette asked Richard Bennett, Nominating Committee Chairman, if the ballots had been counted. Mr. Bennett signified in the affirmative and gave the following results:

PRESIDENT: (112)	Gordon C. DeAngelo Box 121 Oran, New York 13125 (315) 682-9212
VICE PRESIDENT: (112)	Charles E. Gillette 95 Osborne Road Albany, New York 12205 (518) 459-7247
SECRETARY: (109)	John H. McCashion 84 Lockrow Avenue Albany, New York 12205 (518) 459-4209

TREASURER: Carolyn Weatherwax
(112) RD#4-Box 192
Gansevoort, New York 12831
(918) 581-1827

ESAF REPRESENTATIVE: Robert Wingerson
(112) 60 Pinesbridge Road
Ossining, New York 10562
(914) 941-2873

A total of 114 ballots had been cast. Peter Pratt and Charles Hayes received one vote each for President and one vote each for Vice-President. Leslie Shaw received two votes for Treasurer. Bill and Betty Elders received two votes each for Secretary and Gwyneth Gillette received one vote for Secretary. Bill Elders received ton votes for ESAF Representative. With the results in, President Gillette stated that the new President would be inaugurated at the banquet.

The question of hosting the annual meeting was brought to the fore. There had been no volunteers but a question came from the floor to define which chapters belonged to WEST, CENTER, EAST. The list was submitted by Gwyneth Gillette and read as follows:

WEST: Houghton, Morgan, Beauchamp and Upper Susquehanna.

CENTER: Auringer-Seelye, Van Epps-Hartley, Chenango and Triple Cities.

EAST: Long Island, Mid-Hudson, Orange County, Metropolitan and Louis A. Brennan.

President Gillette stated that he would entertain a motion from the floor to adopt this segment of the gerrymander as a permanent part of the minutes. Richard Bennett made the motion and Bill Golder seconded it and it passed unanimously.

President Gillette asked if there was any more business to be discussed by the membership and as there was none, Richard Bennett made a motion to recess which was seconded by Dolores Elliott and the general business meeting was turned over to Harold Jonas who gave the excellent welcoming address at 8:54 A.M.

Awards Presentations

Deferred until the banquet, the awards presentations were made by the chairman of the Awards and Fellowships committee, Dr. Peter P. Pratt who began by offering the following RESOLUTION 84-1: THAT, NYSAA extend its appreciation and thanks to all the members of the Incorporated Orange County Chapter for their superb management of the 1984 Annual Meeting. Special thanks are due to the following people, Lew Dumont, Dr. Steve Koppers, Bill Ehlers, Betty Ehlers, Ray Decker, Pat Clyne, George Walers, Barry Kass, Doris Hansen, John and Helen Tolsky, Anne and Bert Feldman, and Tom Brannan.

1. 1983 Membership Award: Louis A. Brennan Chapter
2. Meritorious Service Award:
 - A. Richard Bark-Lewis Henry Morgan Chapter
 - B. Honorable Barber Conable-Lewis Henry Morgan Chapter
 - C. Dr. William Engelbrecht-Frederick M. Houghton Chapter
 - D. Dolores Lalock-Frederick M. Houghton Chapter
 - E. Joseph Kurzenknabe-Triple Cities Chapter
3. Certificate of Merit:
 - A. Beth Wellman-Van Epps-Hartley Chapter
 - B. Gwyneth Gillette-Van Epps-Hartley Chapter
4. Royal Order of the Tusk: William F. (Elephant Bill) Ehlers, Inc. Orange County.

Respectfully submitted,

John H. McCashion
Secretary, NYSAA

PROGRAM
SIXTY-EIGHTH ANNUAL MEETING
NEW YORK STATE ARCHAEOLOGICAL ASSOCIATION

April 13, 14, 15, 1984
 Holiday Inn
 Middletown, N.Y.

Host: Incorporated Orange County Chapter

FRIDAY, APRIL 13, 1984

4:00- Registration
 9:00 P.M.
 7:00 P.M. Standing Committee Meetings
 7:30 P.M. Executive Committee Meeting
 9:30 P.M. Wine and Cheese Party

SATLRUAY, APRIL 14, 1981

8:00 A.M. Registration
 8:30 A.M. Business Meeting
 9:Op A.M. Welcoming Address
 Harold J. Jonas
 Inc. Orange County Chapter

MORNING SESSION

Chair-Edward J. Lenik, Director
 The Archaeological Research Lahoratory,
 Van Ripe-Hopper Museum, Wayne, New Jersey
 Inc. Orange County Chapter

9:15 A.M. *An Iroquois Birdstone and Broad Bladed Point Tradition*
 George R. Hamell
 Senior Museum Exhibits Planner in Anthropology
 New York State Museum, Albany

9:35 A.M. *Factors Maintaining Low Population Density among the Prehistoric Iroquois*
 Dr. William Engelbrecht, Chairman
 Department of Anthropology, SUNY College at Buffalo
 F. M. Houghton Chapter

9:55 A.M. *The Orient Mortuary Cult: A Cross-Cultural Interpretation*
 John Strong, Professor of History
 Southampton College, Long Island University

10:20 A.M. Coffee & Danish
 10:35 A.M. *Is Archaeology Forever?*
 Dr. Ellis E. McDowell-Loudan
 SUNY College at Cortland
 Wm. Beauchamp, Triple Cities and Chenango Chapters

- 10:55 A.M. *The Owasco-Iroquois Transition in the Genesee*
Mary Ann Niemczycki
F. M. Houghton Chapter
- 11:15: A.M. *Delaware Indian Mythology*
Kathleen L. Ehrhardt
Montclair State College, Upper Montclair, N.J.
The Archaeological Research Laboratory,
Van Riper-Hopper Museum
- 11:35 A.M. *Rhyolite, A Temporal Diagnostic*
Edward Curtin
Public Archaeology Facility, SUNY at Binghamton
Triple Cities Chapter
- 11:55 A.M. *Excavations at Two Prehistoric Iroquois Lakeside Sites:
The McNab Site CZA 14, Cazenovia Lake, N.Y.
The Conway Site SYR 12-4, Oneida Lake. N.Y.*
Thomas P. Weinman, Fellow NYSAA
Wm. Beauchamp Chapter
- 12:30 P.M. Lunch-Place of your choice
- AFTERNOON SESSION
Chair-Roberta Wingerson
Cultural Resource Surveys Inc.
Lower Hudson Chapter, MALFA
- 2:00 P.M. *The Requa Site: A Preliminary Faunal Report*
Roberta Wingerson
Lower Hudson Chapter, MALFA
- 2:20 P.M. *Requa Site Scratch Blue Saltglazed Stoneware*
Dawn Fallon
Lower Hudson Chapter, MALFA
- 2:40 P.M. *Requa Site Polychrome Pearlware: A Study of Banding Motifs*
Anthony J. Cerrato, Jr.
Lower Hudson Chapter, MALFA
- 3:00 P.M. *Medicinal Bottles from the Requa Site and Their Significance*
Dr. Allen Vegotsky, President
Lower Hudson Chapter, MALFA
- 3:20 P.M. *Archaeological Survey of the 1793 New Windsor Cantonment*
Charles Fisher, Scientist-Archaeologist
Bureau of Historic Sites
N.Y. State Parks & Recreation and Historic Preservation
- 3:40 P.M. *A Synthetic Interpretation of an Industrial Complex:
A Case Study of the O'Neal-Forshee Iron Mining Settlement*
Edward L. Bell
Department of Archaeology, Boston University
Inc. Orange County Chapter

- 4:00 P.M. *Glass Trade Beads from Central New York*
 Monte Bennett
 Chenango Chapter
- 6:30 P.M. Cocktail Hour-Cash Bar
- 7:30 P.M. *Invocation by The Reverend David Monroe*

BANQUET

Master of Ceremonies:
 Charles E. Gillette, President NYSAA

Presentation of Awards:
 Dr. Peter P. Pratt, and Gloria Miller

Keynote Address: *"The Paleo-Indian and Early Archaic at Dutchess Quarry Caves"*
 Dr. John (Steve) Kopper, Dept. of Anthropology
 C. W. Post College, Long Island University

Favors: Courtesy of American Silk Label Company,
 Unionville, New York

 SUNDAY, APRIL 15, 1984

MORNING SESSION

- Chair-Thomas F. Brannan, President Inc. Orange County Chapter
- 9:10 A.M. *Mills Along the Tsatsawassa*
 Philip Lord, Senior Scientist (Archaeology)
 N.Y. State Department of Education, Albany, N.Y.
- 9:30 P.M. *How Historical Societies and Archaeologists Can Work Together for the Betterment the Community.*
 Ben DuBose, President
 Canarsie Historical Society, Brooklyn, N.Y.
- 9:50 A.M. *Excavations at the Mohonk Rockshelter*
 Dr. Leonard Eisenberg
 Dept. of Anthropology, SUNY at New Paltz, N.Y.
- 10:10 A.M. *Prehistoric Life at Apsawa: The Rockshelter in Ecological Perspective*
 Edward J. Lenik, Director, The Archaeological Research Laboratory,
 Van Riper-Hopper Museum
- 10:30 A.M. Coffee
- 10:45 A.M. *As Above So Below*
 Jay McMahon
 Lower Hudson Chapter, MALFA

11:05 A.M. *Possible Pre-Historic Stone Calendars and Directional Monuments in the Ramapos, Kittatinnies, and Hudson Highlands*
John H. Bradner
Inc. Orange County Chapter

SUNDAN AFTERNOON TOURS

1:00 P.M. *Tour of the Sugar Loaf Mastadon at Orange County Community College Tour of Dutchess Quarry Caves*
Maps available at the registration desk
You will need hiking shoes and field clothes

ANOTHER REASON WHY ARCHAEOLOGISTS SHOULD WORK
CLOSELY WITH HISTORICAL SOCIETIES: THERE IS MONEY
AVAILABLE FROM THE U.S. GOVERNMENT FOR
COLLABORATIVE PROJECTS.

Ben DuBose

Metropolitan Chapter Canarsie Historical Society

It was my pleasure to present a paper on the above subject at our 1984 Conference. Now, for your information, I pass on the following:

The National Endowment for the Humanities is an independent agency of the federal government created in 1965 to promote scholarship, understanding and appreciation of the humanities. Within their Division of General Programs is a sub-division specializing in projects directed toward assisting museums and historical societies. Most museums are aware of these funding sources, but few historical societies are. Museums have staff members who take advantage of these grants while historical societies seldom realize they exist. It might be to your benefit to check the new additions and seek out your local historical society to find out if they can use your assistance in a funded project. These projects include:

Documentation Grants

Up to \$25,000 over a period of up to two years is available to conduct inventories and documentation of previously undocumented or inadequately catalogued permanent collections. Evaluation in the form of a final report that outlines plans for the use of the collection in interpretive humanities projects is required, and the possibility does exist for a grant renewal in this area.

Planning for Computerized Documentation

Up to \$5,000 over a period of up to six months, can allow one or two experienced professionals with broad knowledge of computerized collections management techniques, and of museums, to *ADVISE* a historical society on its needs. This funding may also be used to explore development of compatible procedures among institutions with similar collections in a region, or throughout the nation.

Conservation Survey and Analysis

Up to \$10,000, for a period of up to one year, can allow historical societies to develop condition and treatment reports for objects in a defined body and to determine priorities for treatment.

Conservation Treatment for Objects in a Permanent Collection

Up to \$40,000, for a period of up to two years, can provide historical societies the opportunity to provide conservation treatment for an object or objects in their personal collections. Of course, the object must be highly significant to the humanities and would be irretrievably lost if not conserved immediately.

The next deadline for applications is April 29, 1985 for projects beginning between January and June 1986. For further information write National Endowment for the Humanities, Washington, D.C. 20506, or call 202-786-0284.