

The Kellum Noble House (41HR425)

Harris County, Texas

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(41HR425)**

Harris County, Texas

Wilson W. Crook, III, Editor

Houston Archeological Society

Report No. 28

(2017)

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ISBN 978-1548072469

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Front Cover:

Top: Kellum-Noble House.

Center: HAS members screening dirt (left) in dumpsters in the parking lot at the Kellum-Noble House and (right) at screens along the side of the house.

Bottom (left to right): Domino and marbles, ceramics and glass artifacts, Queen Victoria effigy pipe bowl, prehistoric biface, buttons.

Foreword

The *Houston Archeological Society Report No. 26* is a publication of the Society. Our Mission is to foster enthusiastic interest and active participation in the discovery, documentation, and preservation of cultural resources (prehistoric and historic properties) of the city of Houston, the Houston metropolitan area, and the Upper Texas Gulf Coast Region.

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Acknowledgements

The individuals who participated in the Kellum-Noble House Emergency Salvage Project are too numerous to mention individually, so a collective thank you is extended to the following:

To Ginger Berni, Collections Curator at the Heritage Society, who alerted Linda Gorski to what was being discovered and to Linda for contacting Houston archeologist Dr. Roger Moore, fellow HAS member Louis Aulbach, and then Jeff Durst—our regional archeologist at the Texas Historical Commission, who all agreed that an emergency salvage archeology project should be undertaken. Thanks also to Emily Ardoin, Buildings Curator, who served as our liaison whenever we were on-site.

To Linda Gorski who ram-rodged the project and within a few hours had about 50 volunteers arriving at the site less than forty-eight hours after having been contacted.

To Solid Rock Constructors supervisor Kevin Phillips and his crew, who carefully set aside artifacts as they were found during soil removal from the house interior. The crew excitedly carried their finds directly to the field lab set up at the site.

To the members of the Brazosport, Fort Bend, Houston and Texas Archeological Societies, who traveled from far and wide, bringing with them parents, spouses, and children who were eager to become members of a team who would uncover the hidden treasures of the Kellum-Noble House. It was a joyous group who worked in whatever climate Mother Nature threw at them, be it heat, humidity and hot winds or the cold, wet, blustery weather that invariably followed.

Thanks are also extended to those who participated in lab work at Rice University. A special thank you to my outstanding team: Tracy Connell, Charlie Gordy, and Kristen Josvall who worked with me for many months washing, drying, cataloging and bagging thousands of artifacts. Tracy also served as our official photographer, photographing hundreds of artifacts.

Thanks to the following members of the Houston Archeological Society who researched and authored or co-authored articles for this publication: Louis Aulbach, Tracy Connell, Dub Crook, Larry Golden, Linda Gorski, and Tom Nuckols; your dedication is greatly appreciated.

Thanks to the Board and members of the Houston Archeological Society for underwriting the publication of this very special report that will add to the body of knowledge of historic home sites and the history of Houston during the mid-late 1800's. And last but not least, a very special thank you to my spouse, Pat, who after a very short time seemed totally oblivious to the fact that our living-dining room was covered with boxes, tables, and an incredible array of historic artifacts for a period of almost two years!

Beth Aucoin

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PROJECT HISTORY AND WORK

Linda C. Gorski and Louis F. Aulbach

Introduction

The Kellum-Noble Project was an important Emergency Salvage Archeology project undertaken by the Houston Archeological Society (HAS) at the historic Kellum-Noble House in Sam Houston Park, Houston, Texas, from December 2014 to March 2015. In the process of conducting urgent structural and foundation repairs at this historic house, the oldest brick structure in Houston still on its original foundation, numerous period artifacts were recovered by the contractors from the dirt that was being dug from foundations of the house. The HAS was called in to assess the importance of the recovered artifacts and, at the request of the Texas Historical Commission, the HAS spent three months screening dirt and rescuing 10,357 artifacts that otherwise would have been destined for the landfill. These artifacts have added immeasurably to the historical knowledge of the Kellum-Noble House and the early days of the City of Houston, and they will serve as important additions to future exhibits and displays at The Heritage Society.

History of the Kellum-Noble House

The Kellum-Noble House, an impressive antebellum structure on the banks of Buffalo Bayou in Sam Houston Park, has been open to the public as a house museum since the 1950's. However, the Kellum-Noble property has a history of ownership that predates the founding of Houston. In 1824, John Austin was deeded the two leagues of land that included the tract on which the Kellum-Noble House now stands.

As early as 1837, the banks along this area of Buffalo Bayou were identified as a source of clay for making bricks. When Nathaniel Kelly Kellum arrived in Houston in 1839, he began to purchase town lots, and by 1842, he was advertising high quality bricks for sale from his brickyard near the foot of Lamar Avenue. In a series of land transactions in 1844 and 1845, Kellum put together a tract of about thirteen acres where he established his brick operations and later built his home. Kellum also purchased property

that included eight town lots adjoining his property to the east that he bought from Francis R. Lubbock for \$150. These lots comprised a tract known as the Hospital Lot where Ashbel Smith had established the General Military Hospital for the Republic of Texas in 1837.

In 1847, construction began on Kellum's new brick home which was completed in February of 1848 (Figure 1). The home has the distinction of being the oldest building in Houston still standing on its original foundations, and it is the only building in Sam Houston Park on its original site. Kellum used bricks from his own brickyard and kiln to construct his house. The estimated 35,000 bricks for the building were laid at a cost of \$105. Kellum used a type of brick foundation that was fairly common for the time with walls extending about three feet below the ground level. The result was a solid two-story building that served Kellum and his family well. While living there for just a few years, Kellum continued to operate the brickyard and kiln, as well as a tannery on the property.

Although Kellum and his family lived in their new house for only a few years, they were socially prominent, and were friends with many local political leaders, who often visited their home. In 1849, Kellum moved away from Houston to Grimes County. He gave Benjamin A. Shepherd, a banker and real estate agent, his power of attorney to sell the land and holdings. On January 29, 1851, Shepherd sold the



Figure 1. Historic sepia photograph (ca. 1890) of the Kellum-Noble House. (From the permanent collection of The Heritage Society)

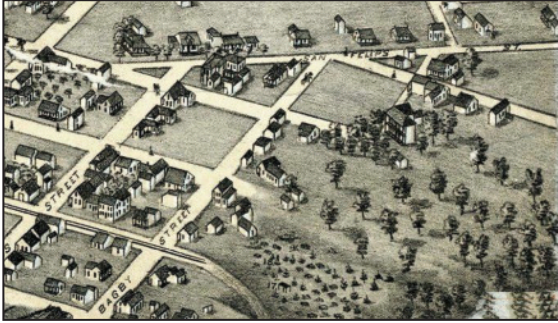


Figure 2. Map of Kellum-Noble House Location (ca. 1873). (Detail from *Bird's Eye View of the City of Houston, Texas, 1873*, Augustus Koch)

Kellum home and the surrounding thirteen acres to Abram and Zerviah Noble. In February of 1851, Mrs. Noble advertised that classes in English, music painting and other subjects would be taught in her home (Figure 2).

In 1865, Abram and Zerviah Noble were divorced, and Zerviah retained possession of the house. Mrs. Noble and her daughter from her first marriage, Catherine A. Kelly, continued to operate the school that played an important educational role in Houston's early history before public education was established. In September, 1872, the local papers reported that Mrs. Noble's school had thirty-six students, and the school had room for a dozen more. Mrs. Noble lived in the house until her death in 1894.

In June, 1899, the City of Houston purchased the Noble home and surrounding property for Houston's first City Park. The bell from the Harriet Lane, a Union gunboat seized in the battle of Galveston, stood in the City Park, and the bell was rung at the opening and closing of the gates each day. The Noble house served a variety of functions, including the Parks Department headquarters and the first Houston Zoo. A Sam Houston Park postcard, ca. 1909 featured the Kellum-Noble House (Figure 3).



Figure 3. Postcard of Sam Houston Park with the Kellum-Noble House and the bell from the Union gunboat Harriet Lane. (From the permanent collection of The Heritage Society)



Figure 4. Photo of Kellum-Noble House as Parks Department headquarters. (Library of Congress, Prints and Photographs Division, HABS, HABS TEX, 101-HOUT, 4-1)

In later years, the house was used for storage by the Parks Department (Figure 4). The structure deteriorated and was scheduled to be demolished in 1954.

A group of concerned citizens created the Harris County Heritage and Conservation Society to save it. In March, 1956, the Heritage Society held dedication ceremonies for the restored Kellum-Noble House. The house was opened as a museum in April, 1958 (Figure 5a-b).

Now, as the oldest known remaining brick building in the city, the Kellum-Noble House sits in its



Figure 5a-b. Modern Kellum-Noble House Museum (5a - front view (top); 5b - side view (bottom)).



Figure 6. Kellum-Noble House with skyscraper in background.

original location surrounded by skyscrapers and highways (Figure 6). Since 1958, it has been open to the public as a house museum operated and maintained by The Heritage Society (THS). Although the house was restored in the mid-1950's and has received consistent maintenance since then, the original foundations have continued to move and deteriorate.

When severe foundation problems became increasingly apparent in the last decade, an extensive set of engineering studies was undertaken. Cracks had appeared in the brick and plaster of the building, and the porch had begun to slope downward toward the house (Figures 7 and 8). Structural engineers engaged by The Heritage Society assessed the extent of the building's foundation problems and devised a comprehensive plan for stabilizing and preserving the



Figure 7. Severely cracked exterior wall on the Kellum-Noble House.



Figure 8. Shored up exterior wall.

building for years to come. And that's where our story of the Houston Archeological Society's (HAS) salvage archeological project begins.

The Emergency Salvage Archeology Project

On December 10, 2014, Linda Gorski, president of the Houston Archeological Society, received a call from Ginger Berni, Collections Curator at the Heritage Society, saying that during the course of renovations on the Kellum-Noble House, the contractors had begun finding ceramics and other artifacts as they removed dirt from the foundations of the house (Figures 9 and 10). She asked if members of HAS could come take a look and render some advice on the age of these artifacts.

Most visitors who have walked through the doors of the Kellum-Noble House, especially during the Heritage Society annual Candlelight Tour, saw a beautiful house museum (Figure 11). The restoration efforts had already begun when we arrived and the interior looked much different on the first day of the HAS project (Figure 12). The first floor of the house had been emptied of its contents, and the floor boards had been removed. Excavation of the dirt below the floorboards had begun, and the dirt was removed to



Figure 9. Broken ceramics found during restoration of the Kellum-Noble House by contractors and stacked on window sill.



Figure 10. Emily Ardoin and Kevin Phillips (Solid Rock Constructors) showing complete ceramic bowl recovered from the Kellum-Noble House.



Figure 11. Dining room furnished for tours of the Kellum-Noble House. (Photo by Annette Boatwright)

dumpsters in the parking lot of the Kellum-Noble House.

Dr. Roger Moore, a Houston archeologist and long-time HAS member who had done several archeological projects around the Kellum-Noble House and in the grounds around The Heritage Society in the past, HAS President Linda Gorski, and HAS Vice President Louis Aulbach showed up to have a look at



Figure 12. Flooring removed and foundations dug down (December 2014).



Figure 13. HAS Vice President Louis Aulbach at dumpster holding discarded ceramic piece.

the dirt that had been placed in the dumpsters. The group had not gotten past the first dumpster load of dirt from the floor foundations before they found the first artifacts. They continued searching through the dumpster, and in less than fifteen minutes had recovered numerous pieces of old glass, ceramics and other items (Figures 13 and 14).

Prompted by the amount of historic material in the dumpster, a call was placed to Jeff Durst, the Harris County regional archeologist at the Texas Historical Commission (THC) in Austin, to decide what needed to be done to prevent these important artifacts from being hauled to the landfill. The THC requested that the Houston Archeological Society conduct an emergency salvage archeology project to screen all the dirt that was in the dumpster, as well as future dumpster loads of dirt that would be removed from the house. I use the term “Emergency Salvage Archeology” because by definition, and unlike traditional survey and excavation, rescue or emergency



Figure 14. Example of artifacts found during the first fifteen minutes at the site (December 2014).



Figure 15. Dumpsters placed side-by-side to facilitate screening operations.

salvage archaeology must be undertaken at speed, ahead of imminent construction or land development. And this was clearly what faced us at the Kellum-Noble project! We received the go-ahead for the project on a Thursday, and by Friday evening, we put out the call for volunteers. On Saturday morning, we had nearly fifty HAS members on site to screen dirt!

Fortunately, Emily Ardoin of The Heritage Society had already instructed the construction workers to place the dirt in dumpsters by the room from which it came. Therefore, as we screened the dirt, we knew exactly from which of the rooms in the house the artifacts were removed. We discovered that if we placed two dumpsters side by side (one full, one empty) the screening of the dirt could be facilitated (Figure 15). We threw dirt from one dumpster to screens set up in the other dumpster. Almost immediately, we started recovering artifacts dating from the very earliest days of Houston's history. The artifacts recovered included bottles, glass, ceramics, coins, marbles, buttons, household items, rare clay pipe bowls and other similar items that are discussed in detail in later sections of this report.

In a procedure that the HAS employs at most of its projects, we set up a field lab to do a quick cleaning



Figure 16. HAS members Beth Aucoin and John Rich at the HAS field lab outside the Kellum-Noble House.



Figure 17. HAS member Sharon Menegaz with The Heritage Society crew, including David Thomas, Ginger Berni and Elizabeth Martin.

and sorting of the artifacts as they come out of the dirt. All items recovered were delivered to the lab area where each item was brushed, separated into groups by the various types of artifacts, and bagged with information related to the day's work (site number, room number, and date), and then, the artifacts were set aside for further processing. Our lab workers, led by Beth Aucoin and Sharon Menegaz, kept the lab running smoothly so that by the end of each day of screening, we could view all of the items that had been recovered from the dirt piles that day (Figures 16 and 17).

In the final days of the project, when all of the dirt that had been placed in the dumpsters had been screened, HAS members moved to tackle the final piles of dirt that had been placed inside the fence of the Kellum-Noble house (Figure 18). The field work portion of the Kellum-Noble project was completed in early March, 2015.

When the emergency screening project was completed, all of the artifacts – 10,357 to be exact – were



Figure 18. Last day of screening in yard of the Kellum-Noble House.



Figure 19. Tracy Connell, Charlie Gordy and Beth Aucoin cataloguing the artifacts recovered from the Kellum-Noble House.

sent to Beth Aucoin's house for further study. She and her team of HAS members including Charlie Gordy and Tracy Connell spent several months processing the artifacts (Figure 19). The artifacts were washed, air dried, counted, analyzed and reconstructed, if possible, to Texas Historical Commission standards. After all of the items were tallied and organized by their room of origin, it was determined that the greatest concentration of artifacts came from Room 2. Of the 10,357 artifacts recovered from the site, 4,160 (40%) came from the Room 2 (Figure 20).

Members of the Houston Archeological Society also researched and reconstructed some of the artifacts at the HAS lab at Rice University (Figures 21 and 22).

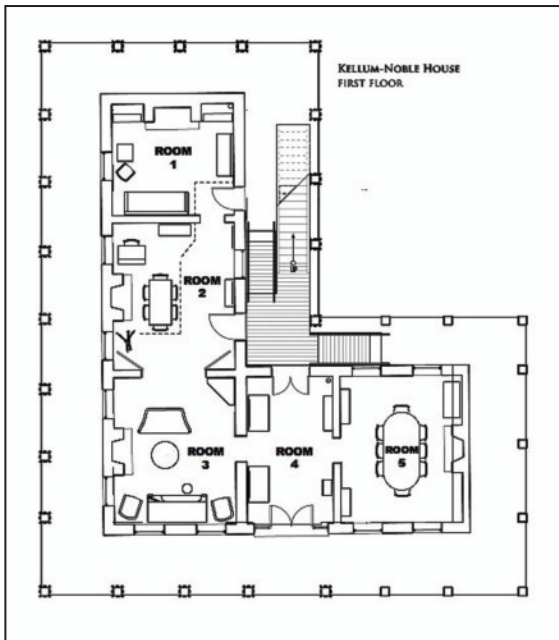


Figure 20. Diagram of rooms at the Kellum-Noble House showing the location of the Room 2.



Figure 21. Emily Ardoin of The Heritage Society reconstructing glass at the HAS lab conducted at Rice University.



Figure 22. Beth Aucoin reconstructing a chamber pot at the HAS lab conducted at Rice University.

In August of 2015, after months of hard work in the lab, Beth Aucoin and her team put together an exhibit that was displayed in the Tea Room at The Heritage Society during a Building Arts Lecture presented by Linda Gorski (Figure 23a-b). This presentation and exhibit highlighted the important work accomplished by the Houston Archeological Society to preserve the history of the Kellum-Noble house through the thousands of artifacts recovered at the site (Figure 24).

How important was the recovery of these artifacts to the renovations of the Kellum-Noble House? Very important! First of all, the pieces of plaster that were recovered from the dumpsters contained early remnants of paint. From those small paint samples, the early colors in the house can be duplicated and, though most of the exact locations and uses are not clear, the colors have been used in the house. Also, since the dirt was removed from the house very systematically and separated into dumpsters by room, the artifacts were indicators of what activities took place in those rooms during historic times. Thanks to an agreement with the Texas Historical Commission,



Figure 24. Beth Aucoin at the exhibit of Kellum-Noble House artifacts at the Tea Room of The Heritage Society.

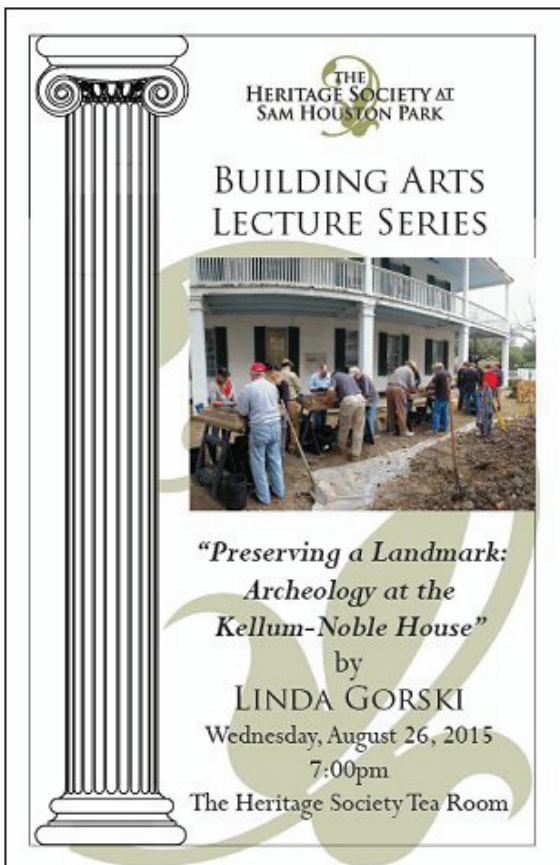


Figure 23a-b. HAS President Linda Gorski presenting at the Building Arts Lecture of The Heritage Society.

all of the artifacts recovered during this project will remain at The Heritage Society and some of the artifacts will be used in exhibits throughout the renovated Kellum-Noble House. In recognition of the amazing work done in saving these parts of history, the Houston Archeological Society received a Certificate of Appreciation from The Heritage Society (Figure 25).



Figure 25. Certificate of Appreciation given to the Houston Archeological Society for its work on saving the historical artifacts and history at the Kellum-Noble House.

THE KELLUM NOBLE HOUSE BIFACE

Wilson W. Crook, III

Introduction

In mid-December, 2014 the Houston Archeological Society (HAS) was asked by the Texas Historical Commission to assist in possible artifact recovery from the historic Kellum Noble House (41HR425) in downtown Houston. On-going renovations aimed at shoring-up the foundation of the house had removed a substantial amount of dirt from below the first floor both inside and outside the house. Over the next two and one-half months, all of this removed material was carefully screened by members of the HAS. This task was completed at the end of February of 2015 with the recovery of literally hundreds of pieces of 19th Century ceramics, marbles, glass ware, buttons, etc. However, amongst the many historic materials recovered, a single large prehistoric biface made from an olive-colored chert was also found.

The biface was recovered on December 13, 2014 from mixed room soils deposited in a large construction dumpster; that dumpster was designated Room NP-CD (No Provenience – Construction Dumpster). It is the only prehistoric artifact recovered from the

salvage excavation at the site. Due to the unique nature of its discovery, it was decided to completely describe the artifact, including ascertaining the chert's trace element geochemistry in order to attempt to determine its provenance. This short paper thus serves to describe the biface and record the results of our analysis on the artifact.

The Kellum Noble Biface

The Kellum Noble House biface (Room NP-CD, Item #53) is a large tear drop-shaped artifact with a rounded base and convex edges which taper to a point (Figures 1 and 2). It is constructed from a fine-grained olive to olive-brown chert (5Y 5/4-4/4 to 2.5Y 4/4). Dimensions are 103.2 x 70.1 mm; maximum thickness is 37.0 mm. A large knot containing a small amount of surface cortex remains on the reverse face (see Figure 2). Several attempts were made by the aboriginal knapper to remove this knot without success leaving the artifact considerably thicker than was originally intended. Microscopic examination (20-60x) of the artifact shows no edge wear or retouch on the lateral edges. Many small hinge flakes were observed on both the obverse and reverse faces making it clear that the biface was not only never used but probably never completed before being discarded.



Figure 1. Obverse Face of the Kellum Noble House Biface, Harris County, Texas.



Figure 2. Reverse Face of the Kellum Noble House Biface, Harris County, Texas.

Table 1. Kellum Noble House Biface Measurements.

Feature	Measurement
Artifact Location	Room NP-CD Item #53 Recovered: 12/13/2014
General Shape	Tear-drop; rounded base with convex edges tapering to tip
Lithic Material	Fine-grained chert
Color	Olive (5Y 5/4-4/4) to Olive-Brown (2.5Y 4/4)
Maximum Length (mm)	103.2
Maximum Width (mm)	70.1
Maximum Thickness (mm)	37
UV Fluorescence	Strong yellow-orange color under both short and long-wave radiation
Edge Wear (20-60x)	None; lateral edges show no wear or retouch; many hinge flakes present over both obverse and reverse faces
Observations	Preform: artifact shaped like Late Prehistoric Covington Biface but is too thick to be finished product

The artifact's physical measurements are listed in Table 1.

Under both short- and long-wave Ultra Violet radiation, the biface fluoresces a strong yellow-orange color, which is characteristic of Edwards chert. As the chert is clearly not of local origin, it was therefore decided to analyze the biface for its trace element geochemistry using X-Ray Fluorescence (XRF) technology in order to see if the provenance of the chert could be ascertained.

X-Ray Fluorescence Analysis and Results

Historically, archeologists have been challenged in sourcing chert due to the combination of the mineral's largely monomineralic character, the destructive nature of many geochemical analytical techniques (wet chemistry, X-Ray powder diffraction, Neutron Activation analysis, etc.), and the complex trace element chemistry of cherts (Gauthier et al. 2012). Cherts are cryptocrystalline rocks that fre-

quently contain sub-microscopic minerals that are difficult to determine in polarized light microscopy, even for experienced sedimentary petrographers. UV fluorescence, both short-wave and long-wave, has historically been used to make some preliminary source determinations. This is especially true for Edwards chert, which has traditionally been identified by its strong yellow to yellow-orange fluorescence under short-wave and particularly long-wave UV radiation (Hoffman et al. 1991; Hillsman 1992). However, other non-Edwards Plateau cherts also fluoresce under UV radiation and thus UV light alone cannot be considered a reliable tool for absolute chert source identification. Moreover, within the Edwards Plateau, UV light alone cannot distinguish amongst the many individual sources of chert. These facts argue strongly that a geochemical analysis remains the best technique available to archeologists for sourcing cherts.

Within the spectrum of geochemical analytical techniques currently available, the best non-destructive

tive methods are X-Ray Fluorescence (XRF) and Laser Ablation analysis (Laser Ablation Inductively Coupled Plasma Mass Spectroscopy or LA-ICP-MS). Of these two techniques, the latter requires access to highly specialized equipment typically not available to most archeologists. Thus XRF would appear to be the ideal choice for non-destructive sourcing. In this regard, archeologists have had considerable success in sourcing obsidians using a basic 7-9 trace element profile (Glasscock et al. 1998; Jenkins et al. 1995; Shackley 2011). However, when the same technique has been applied to the more complex geochemistry present in cherts, XRF analyses have had mixed success (Gautier et al. 2012; Kendall 2010; Luedtke 1978, 1979; Tykot 2004). As a result, Williams and Crook (2013; Crook and Williams 2013) adopted a much larger, multi-element approach based on the techniques developed for Laser Ablation analysis as developed by Speer (2014).

The Kellum Noble House biface was subjected to a trace element geochemical analysis using a portable X-Ray Fluorescence spectrometer (pXRF) in order to attempt to determine its provenance. The analyses were conducted using a Bruker Tracer III-SD handheld energy-dispersive X-Ray Fluorescence spectrometer equipped with a rhodium target X-Ray tube and a silicon drift detector with a resolution of ca. 145 eV FWHM (Full Width at Half Maximum) at 100,000 cps over an area of 10 mm². Data was collected using a suite of Bruker pXRF software and processed running Bruker's empirical calibration software add-on. Sample area on the artifact was carefully selected to specifically avoid any inclusions within the chert and, where possible, only on flat surfaces such as a flake scar to reduce the scattering effects due to surface topography. Analyses were conducted in March, 2015 at the laboratory of the Gault School of Archeological Research located at Texas State University in San Marcos.

The biface was initially measured using operating parameters of 15 keV, 55µA in order to detect major trace elements (calcium, iron, etc.). The unit was operated for 15 seconds live-count time and a total of 10 readings per sample which were then averaged. Intensities were recorded for a suite of 18 light elements. A second analysis was conducted using a higher energy, 40keV, 36.2µA, using a 0.12 mm aluminum / 0.01 mm titanium filter in the X-Ray path, and a 300 second live-count time. Multiple measurements were taken on both the obverse and reverse face of the artifact. Peak intensities for K α and L α peaks were measured for an additional suite of 12 heavier elements. From these two analyses, 22 trace elements were used for the statistical analysis of the chert, from which their peak intensities were calculated as ratios to the Compton peak of rhodium and

converted to parts-per-million (ppm). The suite of elements used in this analysis consisted of calcium, titanium, chromium, manganese, iron, cobalt, nickel, copper, zinc, arsenic, rubidium, strontium, yttrium, zirconium, niobium, molybdenum, tin, antimony, barium, lead, thorium and uranium. All the raw data was processed using a multivariate discriminant analysis ("Fishers Discriminant Analysis") (Fisher 1936; Krzanowski 1977; Friedman 1989; Rencher 1992). This statistical method was utilized as, unlike principle component analysis, it allows data to be analyzed by individual region. By using this type of statistics, a discrete variance in geochemical signatures can be analyzed and compared. A complete table of all raw data collected (in parts-per-million) is presented in Appendix I at the end of this paper.

Provenance analysis of the trace element data collected from the biface was conducted using a 464 sample Edwards Plateau chert data base constructed by Williams and Crook (2013). Only if the artifact fit within a greater than 50 percent probability was it recorded as being statistically connected to a particular Edwards Plateau region (ie. Gault area, Fort Hood Military Reservation, Callahan Divide, Leon Creek, etc.). If the artifact's geochemistry placed it on a canonical plot in between two geochemical signatures (ie. within an area of regional overlap), it would be assigned statistically as general "Edwards chert". As the Gault School of Archeological Research's geologic database currently does not extend outside the Edwards Plateau, any sample whose geochemical signatures did not match any known Edwards region samples in the geologic database would be assigned as "Non-Edwards chert".

Based on the results from the XRF analysis using the analytical methodology described above, the Kellum Noble House biface can be sourced to cherts within the Edwards Plateau, confirming the UV fluorescence results described above. Moreover, its geochemical signature matched cherts from the Callahan Divide region of the northern part of the Edwards Plateau.

Cultural Affiliation

Based on the biface's thickness coupled with the complete lack of any use-wear on its lateral edges, it is likely that the biface represents a preform that was left uncompleted in prehistoric times. Given the artifact's tear-drop shape, it is believed it was intended to be a Covington or possibly a Cleburne Biface as originally described by Jelks (1962) from the Kyle site in Central Texas. Both tools are similar in shape with the Covington Biface typically being thinner. The latter distinction is impossible to ascertain when dealing with an uncompleted preform. Both Coving-

ton and Cleburne Bifaces have been defined as Terminal Archaic to early Late Prehistoric tools, with an estimated age range of ca. A.D. 500 to ca. A.D. 1200 (Jelks 1962; Stephenson, 1970; Prewitt 1981).

The presence of Edwards chert from a number of locations, including the Callahan Divide, on the Gulf Coastal Plain well known (Barrett et al. 2014; Crook 2015). So in and of itself a large biface made from chert from the Callahan Divide is not a unique find.

The outstanding question remains how the biface came to be located underneath the floor of Room NP-CD in the Kellum Noble House. In this regard, two origins are likely: (1) there was a Terminal Archaic to Late Prehistoric occupation in the area where the Kellum Noble House was later located, or (2) some former resident of the house found or otherwise imported the artifact to the site. While the current excavation cannot definitely rule out the possibility of a prehistoric site on the house location, the total lack of other prehistoric artifacts recovered from not only Room NP-CD but the rest of the screening project would lend support to the artifact possibly having been brought in during historic times.

Acknowledgements

The author is indebted to the Gault School of Archeological Research, especially Dr. Tom Williams, for his assistance in conducting the X-Ray Fluorescence analysis discussed herein.

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APPENDIX I
XRF RESULTS – TRACE ELEMENT
GEOCHEMISTRY OF CHERT
BIFACE FROM THE KELLUM
NOBLE HOUSE (41HR425), HARRIS
COUNTY, TEXAS (ppm)

Element	Kellum Noble Biface
Calcium	451
Titanium	20
Chromium	0
Manganese	9
Iron	281
Cobalt	0
Nickel	1
Copper	4
Zinc	0
Arsenic	0
Rubidium	1
Strontium	1
Yttrium	2
Zirconium	3
Niobium	1
Molybdenum	5
Tin	0
Antimony	0
Barium	256
Lead	1
Thorium	1
Uranium	1

BOTTLES

Larry W. Golden and Elizabeth K. Aucoin

During the Kellum-Noble House Project, hundreds of bottle fragments were recovered from screened soils. Only one intact bottle was recovered. This article will document those bottles that were identified using certain characteristics visible on recovered fragments. Identification and approximate date ranges were obtained by comparison of embossing, lip styles, pontil marks and glass color to known historical bottles. The Society for Historical Archeology bottle website (www.sha.org) was used for both identification and to determine the date ranges of the bottles.

Embossed Glass

A clear perfume bottle was the only intact bottle recovered and was found in Room 3, the parlor, by the construction crew. This small rectangular bottle has embossed letters on one side that read C.H. SELICK and below that NEW YORK (Figure 1). This bottle measures 2 ¼ inches tall and dates to the 1920s-1930s. Note that this bottle does not date to the time of occupation of the house by either the Kellum or the Noble families.

A broken but partially restored bottle is shown in Figure 2. The bottle is a dark, bluish-green-colored, round tapered-style bottle with a blob top and improved pontil. Letters remaining on the partially mended bottle read ASTER/WORKS/Y. An intact example would read: LANCASTER/GLASS WORKS/N.Y. The embossing dates this bottle from



Figure 2. Lancaster Glass Works Bottle.

1852-1861; at that time, the glass works was owned by Reed, Shinn & Co. Lancaster Glass Works was founded in 1849 and closed in 1910. The glass works produced the empty bottles and shipped them to bottlers (www.sodasandbeers.com).

A fragment of an aqua bottle marked BOTTLED AT/WOOTAN WELLS, T. was found (Figure 3). Intact, the round Hutchinson style aqua bottle would have read WOOTAN WELLS MINERAL WATER/BOTTLED AT/WOOTAN WELLS, TEX. /BY WOOTAN WELLS CO. This bottle would have contained a product identified as “a blood purifier / tonic (meaning the mineral water), diuretic/laxative and appetizer” with a heel mark of I.G.CO. Illinois Glass Company would have been the bottle manufacturer (www.hutchbook.com). In 1880, Francis Woot-



Figure 1. Perfume Bottle.



Figure 3. Wootan Wells Mineral Bottle Fragment.



Figure 4. Mexican Mustang Liniment Bottle Fragment.

an formed a partnership with T. D. Wade to bottle the water and market the property as a health resort (1880-1906). For more information on Wootan Wells, see “WOOTAN WELLS, TX” (<http://www.tshaonline.org/handbook/online/articles/hvw69>).

Figure 4 shows a Mexican Mustang Liniment Bottle Fragment. In the early 1850s, this Victorian wonder medicine was made of mostly crude petroleum oil. The bottle was made in St. Louis (not Mexico) by Dr. A. G. Bragg and later by the Lyon Manufacturing Co., New York.

Two rectangular aqua bottle fragments marked YORK on one narrow side and NO or ON on the other side (----ON'S) and on the opposite side HAIR were found (Figure 5). The base fragment has an open pontil scar. These two fragments were recovered from construction dumpster soil. Four additional side panel fragments, recovered later from Room 2, are also embossed: one fragment with an O; one with PAR, one with N and one with YON S. All these fragments are probably from the same bottle but they do not cross mend.

“Lyon’s Kathairon for the Hair” was among the many 19th Century hair potions competing for the attention of the American consumer. Although Lyon’s product was retrieved from the wreck of the SS Republic...all (were) empty. Its popularity nonethe-



Figure 5. Lyon’s Kathairon Hair Product Bottle Fragment.

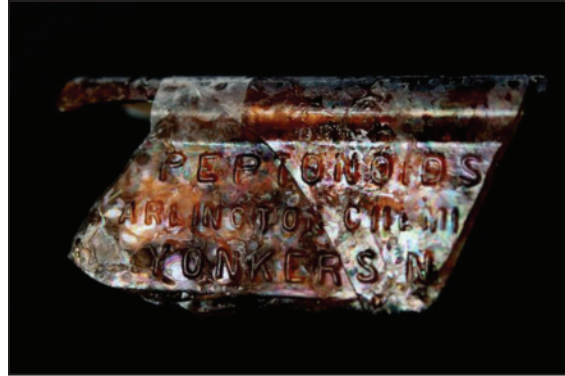


Figure 6. Peptonoids Bottle Fragments.

less appears to have been immense as noted by bold advertising claims of 1856 and 1857 declaring that nearly a million bottles of Kathairon had sold over the years. ‘No one desiring a fine head of hair should fail to use it,’ claimed ads endorsing Lyon’s Kathairon as a cure for baldness and gray hair. ‘...The cargo of bottled Kathairon shipped aboard the Republic in 1865 had been prepared by wholesale druggist Demas Barnes, who had amassed a great fortune through his patent medicine empire” (Odyssey Marine Exploration 2016).

Figure 6 shows a brown glass bottle panel, recovered from Room 5, which is embossed with PEP? and underneath, ARLINGTON, and beneath that YONKERS, N. This panel cross-mends with another fragment recovered from Room 3 (Parlor). This side or front panel (recovered from Room 3 (Hallway) has embossed letters ? O N O I D S; next line below the N, ? C H E M I; next line below the CN are the letters S N. This bottle would have had a cork top and the product within the bottle was an extract of beef, milk and wheat. The first use of the product was July 1, 1882 with a trademark filing date of January 1, 1920; the trademark expired on November 3, 1992.

Six fragments of cobalt blue bottle glass were found. One fragment embossed with (Bromo) Sel(tzer) with the number 14 embossed on the base was recovered. Embossed letters also include (EM)ERSON DRUG (C)O. which was located in Baltimore, Md. The Maryland Glass Corporation, originally by Emerson Drug Co., produced these bottles. This bottle would have been about 2 5/8” tall; the number 14 on the base is a mold number (1890s-1907) (Figure 7). No maker’s mark is on the base. After 1907, an M also appeared on the base.

Other Fragments

Seven octagonal aqua bottle fragments were recovered: two partial bases (one with a pontil scar) plus five additional fragments; most of the fragments



2.6"/6.5 cm tall

Figure 7. Example of Bromo-Seltzer Bottle.

cross-mend. There is an arched window design on the side panel (Figure 8). This miniature bottle would have held pickles.

Multiple aqua shards were removed from Room 2 by the construction crew. The mended base and side panel are from a Cathedral (gothic) pickle jar (Figure 9). The base measures over 12 cm across and shows the ferrous oxide residue of an improved iron pontil. The size of this jar is typical of a West Willington Glass Works (CT, 1814-1872) jar which was famous for producing larger cathedral pickle jars. (<http://www.glassmuseum.org/glassworks6.htm>). However, similar jars were made at other northeast factories and date ca 1840s-1850 (<https://sha.org/bottle/food.htm#Gothicsauce>).

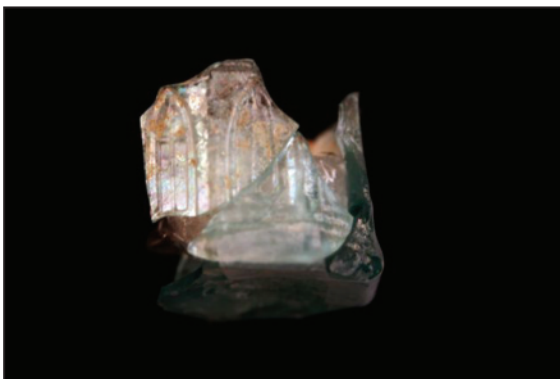


Figure 8. Miniature Cathedral Pickle Bottle Fragments.

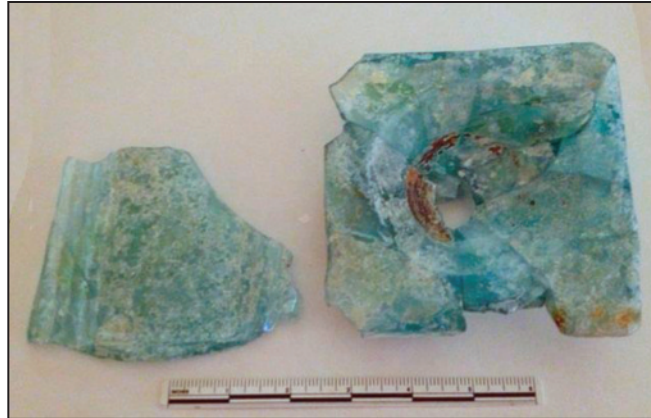


Figure 9. Large Pickle Jar Fragments.

Figure 10 shows three aqua bottle fragments: two cross-mended fragments have the embossed letters R? S A P? while the other has embossed letters S A ?; this sherd has obvious bubbles in the glass. These fragments are possibly from two different bottles, but both may be SARSPARILLA BOTTLES. Sarsaparilla was considered a liver and kidney medicine. IF this bottle fragment could be definitively identified as coming from a Carroll's Soda & Sarsaparilla bottle, the original bottle would measure 7 3/8" tall and have been blown in a post-bottom mold (most likely) with an applied blob finish (top), and would lack a pontil scar. It would likely date from the 1860s-mid 1870s. (www.sha.org/bottle/Typing/medicine/medicinal).

This dark green bottle once held liquor or spirits (Figure 11). On the base is an embossed circle, and within that circle is embossed POWELL & Co. BRISTOL; there is a raised dot between & and Co.. "Bases formed within molds were identified by a mold seam line ..., by basal embossing, or by the presence of one or three raised dots (or malemons) on the indented basal surface." "It is probable that the 'POWELL & Co. BRISTOL' embossment refers to a British glass manufactory operated by Powell prior to incorporating the Powell, Ricketts, and Filer

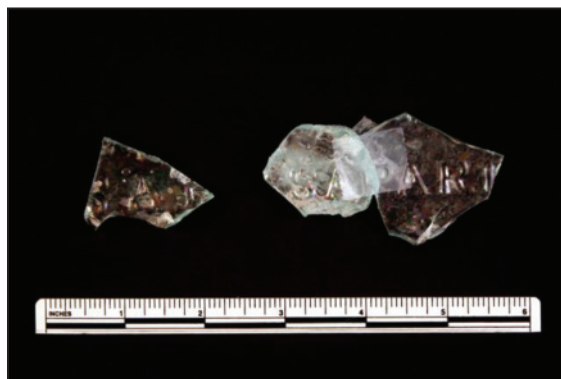


Figure 10. Sarsaparilla Soda Bottle Fragments.



Figure 11. Liquor Bottle Base.

firm in 1853 (McDougall 1990:3-4). The diameter of this base measures 3.5 inches. The color of this base is so dark that it is commonly referred to as 'black'. The date of this artifact is pre-1853.

Other bottle fragments recovered but not pictured include: An aqua bottle base with A C B Co. spaced evenly around the interior section of the base with the A at a 12 o'clock position, C at 3 o'clock, B at 6 o'clock, at Co at the 9 o'clock position. Possibly Aire & Calder Bottle Co., ca. 1860-1920.

A clear, thin bottle base, with a diameter of 1", marked M c C (William McCully and Company, Pittsburgh, Pennsylvania; circa 1841-1909).

A clear glass bottle base with an embossed letter and numbers, placed at cardinal directions: B in a circle at 12 o'clock; 88 at 3 o'clock; 47 at 6 o'clock; and 13 at 9 o'clock position. There is embossing around the base edge.

A total of twenty-one olive green bottle fragments were recovered. Several groups of fragments cross-mend, but only one fragment has embossed letters PATE. No identification was possible due to the limited number of fragments with letters.

Olive green bottle fragments (3), but only one has an embossed T. These fragments contain small bubbles. No identification was possible.

One round aqua bottle glass fragment embossed vertically with ENT; no identification was possible.

One aqua bottle glass fragment, possibly a front panel, embossed with ?TAN; no identification was possible.

Three aqua bottle base fragments: one round 2 1/2" diameter containing bubbles; one rectangular with



Figure 12. Example of an Opium Bottle.

bubbles in the glass; and one rectangular with an open pontil scar (this fragment has embossed letters ? above a B on a small portion of a side panel).

Five aqua bottle glass fragments with one fragment embossed with (W) I N ? or ? N I (M). No identification was possible.

Three clear glass bottle fragments, two of which have embossed letters I N ? plus ? H E then N (E) ?. No identification was possible.

Nine brown bottle glass fragments, two of which cross-mend with a script U and X and lines beneath; no identification was possible.

Two clear bottle glass fragments with embossed letters: one with 4/? and one with two letters with an embossed panel. No identification was possible.

Additional Glass Fragments

Three Amethyst Bottle Fragments were recovered including one partial top/body fragment with a visible mold seam plus two other pieces (one with a mold seam). These fragments do not cross mend but are possibly from a pill bottle or contained a homeopathic preparation (www.sha.org).

An Opium Bottle Fragment whose top, neck and shoulder are broken was recovered from the brick rubble layer of Room 5. This bottle was identified on-site by Dr. Roger Moore of Moore Archeological Consulting. Co., Inc. An example of a complete opium bottle is pictured below (Figure 12). An opium bottle, Dr. McMunn Opium Elixir-Antique CIVIL WAR-drugstore-opium-poison-bottle was found on E-Bay (www.ebay.com) after a general website search for opium bottles.

Pictured below are five bottle tops with tapered necks (Figure 13). The two clear bottle fragments on the left side have side-mold seams with tooled crown tops. This type of bottle was patented in 1892 and is typical of bottles used for sodas and beer; however, these two necks post-date the Kellum-Noble occupational period.



Figure 13. Bottle Tops with Taper Necks.

Also pictured are three aqua bottle tops; again with tapered necks (see Figure 13, right three bottle tops). These bottles all exhibit patina on their surfaces, but the two on the right are more heavily patinated. The first bottle has an applied double collar dating this bottle to 1840-1870. The second and third bottles pictured have applied taper lips. The date range for these two bottles is also 1840-1870 but their usage is undetermined.

Pictured below are five bottle bases, all of which have open pontil scars and have a date range of the 1850s-1870s (Figure 14). A more accurate term for open pontil marks or scars is “glass-tipped or blow-pipe” pontil scars (www.sha.org/bottle/glossary.htm).

Two multi-sided bases are pictured below (Figure 15). The aqua bottle base, seen on the left, is 12-sided with an open pontil scar and made of thin glass. Twelve-sided bottles were a “common configuration for utility medicinal bottles of the era (1850s-1860s)”. The bottle may have contained liniment. The clear base is much smaller and its original contents are unknown (www.sha.org/bottle/medicinal.htm#EarlyMedicinalBottles).

An Olive Green Bottle Base with a kick-up or push-up base was recovered from Room 2 by the construction crew (Figure 16). This type of pontil base is typical of a “Bordeaux” (Claret) style wine

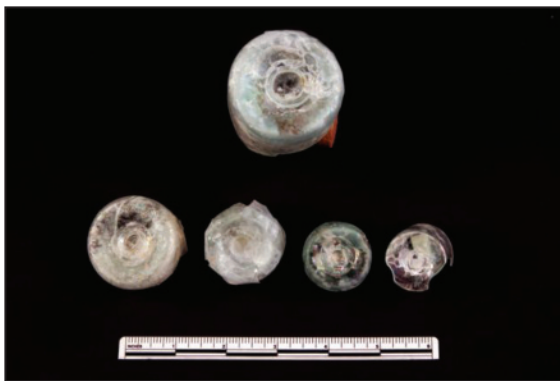


Figure 14. Five Bases with Pontil Scars.

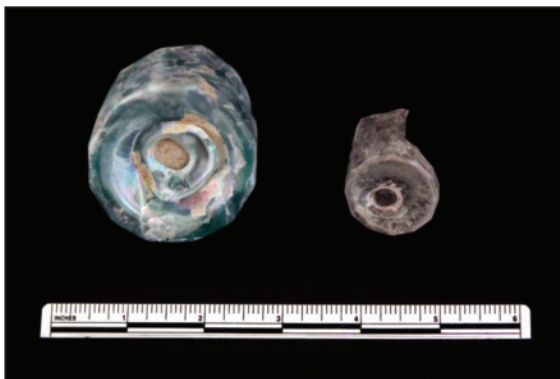


Figure 15. Two Multi-sided Bases with Pontil Scars.



Figure 16. Wine Bottle Base with Kick-up Base.

bottle. The base pictured is made up of four cross-mended sherds and measures 8cm in diameter. One other sherd, a top and neck section, was found in the same location and is typical of the “Bordeaux” style wine bottle (www.sha.org/bottle/glossary.htm).

Stoneware Bottle Artifacts

A total of seventeen stoneware artifacts representing partial bases and wall sherds of bottles were recovered from Rooms 2, 5, and a Pedestrian Survey where artifacts were apparently tossed by someone traversing the area outside the fence. The artifacts were identified as whole and partial bases, wall sherds, and a bottle neck fragment. The sherds were buff, brown, or buff and brown on the exterior and most had buff interiors with only two sherds having a brown interior and exterior. Concentric rings were visible on some of the base interiors and on one of the wall sherds. The bases recovered were flat. It's possible that a few of the fragments recovered are from a ginger beer bottle; but, because there are so few fragments—none of which cross-mend—it is impossible to definitely identify those fragments as being part of a ginger beer bottle. Examples of the stoneware artifacts recovered can be seen in Figures 17a and b and 18a and b.

Discussion

While the assemblage of artifacts presented in this article represents a wide array of bottle goods that were used by the Kellum and/or Noble families, it does not account for literally hundreds of fragments that remain and have simply been identified by the color and count of those fragments. The artifacts identified herein do provide some insight into those individuals who occupied the Kellum-Noble home. Examining the dates of those items that could safely

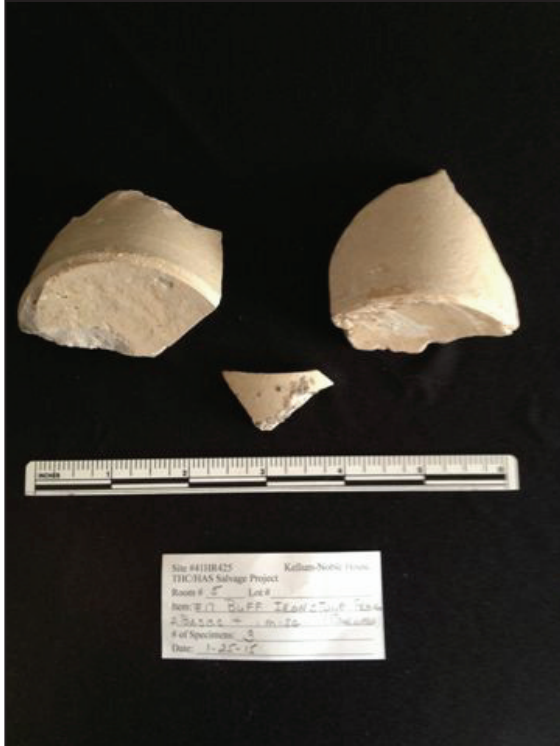


Figure 17a. Stoneware Bases.



Figure 17b. Interior of Stoneware Bases.

be dated, it appears that most of the items were utilized by the Noble household over a period of 40+ years, since the dates range primarily from the 1850s to the late 1890s.

Someone, probably Mr. Noble, used a hair preparation hoping to arrest thinning hair or baldness. Either Mrs. Noble or her daughter might have used the mineral water or Bromo-Seltzer after spending a hectic day in the classroom, particularly if the day was typical of Houston weather: rainy or hot and humid or cold and stormy. Today, the Peptonoid would be replaced by a multi-vitamin. Apparently someone in the family liked pickles, as fragments from two different sizes of glass pickle bottles were recovered. We also know that lovely glass fragments from a possible condiment dish are documented later in the glass section of this report. Liniment, sarsaparilla, and even opium were not uncommon items to be found in more affluent households of the era. Those same households, most likely, would have had at least a small supply of wine and spirits. As reported earlier in this report, Sam Houston was known to visit the house when the Kellum's were in residence and it is known that the General did enjoy 'spirits' and may have had an after dinner drink or two. It is not known whether Sam Houston ever visited the home while it was owned by the Noble family. The Noble household appears much like any number of households in present-day America doesn't it?

References

Artifact Description: Lyon's Kathairon Hair Product Bottle

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Hutchison Bottles, www.hutchbook.com. Accessed May 9, 2017.

McDougall, Dennis P.

1990 The Bottles of the Hoff Store Site. *Society for Historical Archaeology*, Special Publication No. 7. Ronald L. Michael, Editor. Braum-Brumfield, Inc. Ann Arbor, Michigan. www.sha.org/publications. Accessed 2015 and 5/10/17.



Figure 18a. Assemblage of Room 2 Artifacts.



Figure 18b. Interior of Room 2 Artifacts.

Opium Bottle

2017 Dr. McNunn Opium Exilir-antique CIVIL-WAR-Drugstore-Pharmacy-Opium-Poison-Bottle. www.ebay.com. Accessed 5/2/17.

Society for Historical Archaeology

2017 Historic Glass Bottle Identification & Information Website, Klamath Falls, Oregon. <https://sha.org/bottle/>. Accessed various dates 2016 - 5/3/17.

2017 Pontil Scars.

www.sha.org/bottle/glossary.htm. Accessed 5/2/17.

2017 Push-up or Kick-up Base.

www.sha.org/bottle/glossary.htm. Accessed 7/13/15 and 5/2/17.

2017 www.sha.org/bottle/medicinal.htm. Accessed 5/2/17.

n.d. Soda and Beer Bottles of North America. Lancaster Glass Works.

<http://www.sodasnadbeers.com/SABShowBottle.aspx?Bottle=50045AB&FirmNumber=50045>. Accessed various dates between 2016 and 5/9/17.

BUTTONS

Elizabeth K. Aucoin

Introduction

A total of 114 buttons of all types were recovered during the Kellum-Noble House Emergency Salvage Archeology Project. During the screening process, buttons were recovered from room-dedicated piles of soil, as well as from a construction dumpster filled with mixed room soils and designated simply NP-CD (No Provenience-Construction Dumpster). Distribution of the buttons included: NP-CD (No Provenience-Construction Dumpster) (38); Room 1 - Office (4); Room 2 - Music Room (41); Room 3 - Parlor (17); Room 4 - Hall (5); and Room 5 - Dining Room (9) (Figure 1). The seven categories or types of buttons included China, Bone, Metal (cuprous), Shell--also called Mother-of-Pearl or MOP, Wood, Rubber, and Fancy--one of which is china while the other appears to be glass.

Types of Buttons Recovered and Where They Were Found

The buttons recovered were placed into six standard categories or types, plus one special category included by the author. The types of buttons, their concentration and their respective locations are listed below.

China: The largest concentration of china buttons was recovered from the Music Room-Room 2 (24), followed by NP-CD (12); Rooms 1 and 3 (4 each); and Rooms 4 and 5 (1 each). The total number of china buttons recovered was 46.

Bone: A total of 12 bone buttons were recovered from the following locations: NP-CD (7); Room 2 (3); followed by Rooms 1 and 5 (1 each); no bone buttons were recovered from Rooms 3 and 4.

Metal: Twelve metal (cuprous) buttons were recovered; some of which were in good condition while others recovered displayed varying degrees of corrosion: NP-CD (4); Room 2 (3); Room 3 includes one possible button or tack head; Rooms 1 and 5 (1 each); none were found in Room 4.

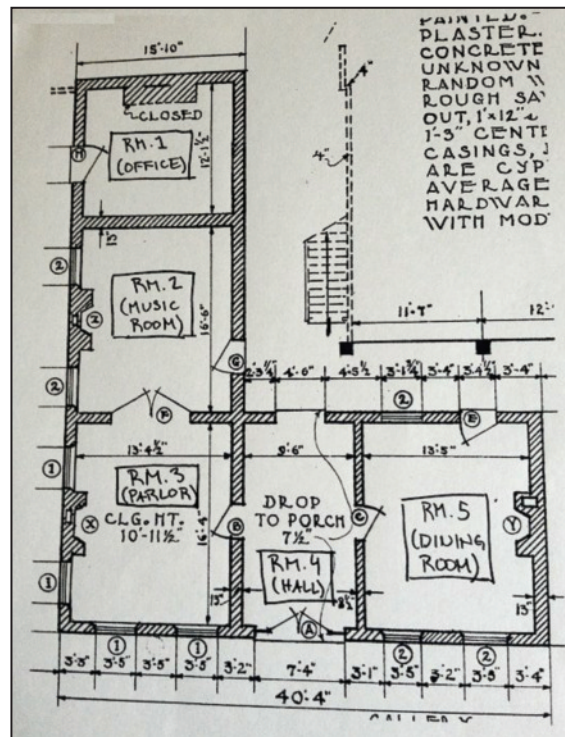


Figure 1. Kellum-Noble House Floor Plan.

Shell: Buttons made from different types of marine shells having an iridescent interior are also called Mother-of-Pearl or MOP. A total of 35 shell buttons were recovered during the screening process: NP-CD (12); Room 3 (9); Room 2 (8); Room 4 (3); Room 5 (2); and Room 1 (1).

Wood: Buttons made of wood totaled five. Room 5 yielded three buttons, one of which was a single-hole blank, while two buttons were recovered from Room 2. No wood buttons were recovered from NP-CD or Rooms 1, 3, and 4.

Rubber: Two hard rubber buttons were recovered; one each from Rooms 2 and 3. The Room 2 button is marked N.R.C.° GOODYEAR P=T.1851., while the Room 3 button reads N.R.C.° and GOODYEAR'S P=T but no date. Both are two-hole, sew-through buttons. Neither of these buttons matches the



Figure 2. Fancy Black Buttons.

two rubber buttons recovered from the Elizabeth Powell site (Pollan and Pollan 2007).

Fancy: Screened soil from Room 2 contained one Fancy Black Victorian china button with a gilt paisley pattern and a cut-out self shank while Room 4 yielded one Black Decorated Glass button with an applied metal loop (Figure 2).

It should be noted that due to time constraints and the muddy condition of the soil remaining in one construction dumpster, the contents of that dumpster were not screened prior to its being taken to a landfill location.

Analysis and Identification by Location and Catalog Number

Analysis and identification of buttons can be greatly facilitated by the use of a comparative collection from the same era. Fortunately, an assemblage of buttons recovered during excavations at the Elizabeth Powell site in Fort Bend County, Texas was available for use as a comparative collection. That collection was utilized and aided the author in the analysis and identification of buttons recovered from the Kellum-Noble House in downtown Houston. Documentation of the buttons from the Powell site was published by the Houston Archeological Society in December 2007 (Pollan and Pollan 2007:5-18). Two figures from the Pollan and Pollan article were used while analyzing the buttons recovered from the Kellum-Noble house site. The Button Standardization graphic (Figure 3) provided button sizes and their applications. The Button Terminology and Profile graphic (Figure 4), developed by Earles et al. (1996) for the Old Velasco (41BO125) site report, assisted greatly in the identification of the styles of the buttons recovered.

BUTTON STANDARDIZATION		
Standard Conversions		
40 Lignes	=	1 inch (25.4 mm)
32 Lignes	=	¾ inch (19.05 mm)
20 Lignes	=	½ inch (12.7 mm)
12 Lignes	=	¼ inch (6.35 mm)
Applications		
Shirts	}	10 – 20 Lignes
Dress		
Vest	}	24 – 36 Lignes
Jacket		
Coat		

Figure 3. Button Standardization and Standard Conversions, Graphic by Sandra D. Pollan 2007. ©Houston Archeological Society. Originally printed in Aucoin et al. 2007, *The Elizabeth Powell Site, (41FB269) Fort Bend County, Texas.*

A total of 38 buttons were recovered from the construction dumpster classified as NP-CD (No Provenience-Construction Dumpster). Buttons found during the screening process are identified by location and artifact number.

NPCD #10, China and Glass, N=12: Ten china buttons including three with a pie crust edge, one with a brown stripe around two edges, six plain buttons, plus two glass buttons, one of which was broken while the other was a clam broth button. Sizes ranged from 10-17mm; all were four-hole buttons and all were of the sew-through type.

NPCD #11, Bone, N=7: Four complete four-hole plus two broken four-hole buttons, and one five-hole (all sew-through types) were recovered. Button sizes range from 14-17mm. The five-hole button dates from the 1750-1830 period (Pollan 2007:6; Earles et al 1996:246).

NPCD #12, Shell/Mother-of-Pearl, N=15: Seven four-hole, three two-hole, three dome-shaped two-hole, two of which are missing the lower edge, and two slightly convex grey-brown with applied metal

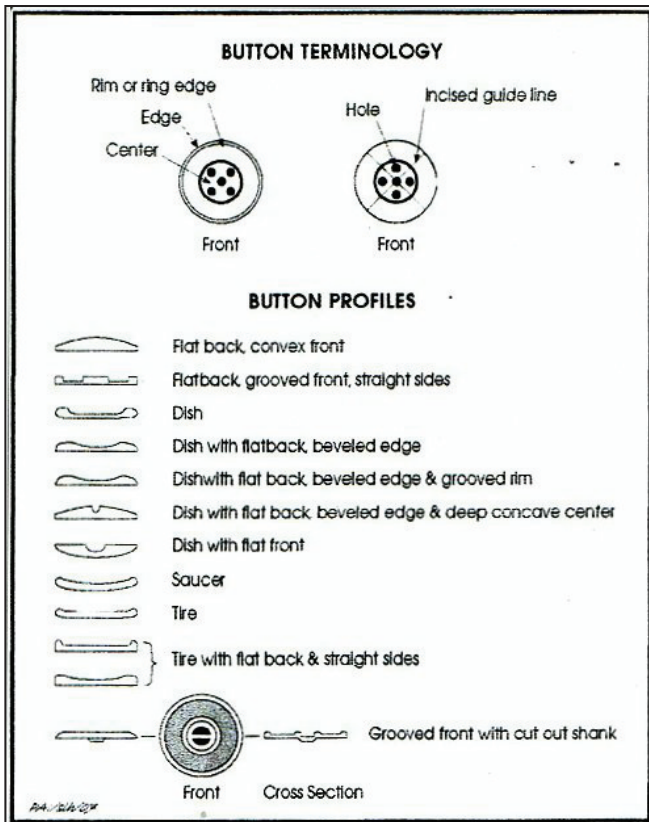


Figure 4. Button Terminology and Profiles, © Prewitt and Associates Inc. Reproduced here with permission. Originally Printed in Earles et al. 1996, *Testing and Data Recovery at the Townsite of Old Velasco (41BO125)*.

loops, one of which is broken. Size range was 8-17mm; the largest being those two with metal loops.

NPCD #13, Metal (Cuprous), N=4: Three of the four buttons are metal while the fourth one that was originally identified as metal is actually black glass. The rim or edge of the glass button is decorated, as well as an interior linear decoration adjacent to a 4mm square center that may have once held a glass, colored



Figure 5. Metal Buttons. Gilt with Cupid and Lyre and Incised Floral Motif.

stone. The obverse (front) of this 16mm two-piece button is slightly convex and has an applied wire loop. There are no markings on this button. The three metal buttons include one two-piece, 16mm plain civilian button with an applied wire loop and two decorated buttons. One of the decorated buttons recovered is a two-piece, 15mm gilt button decorated with a beaded ring edge with a molded center depicting an angel or cupid holding a lyre; its applied shank and wire loop are bent (Figure 5). The final button is a two-piece, 22mm, flat button with an applied wire loop. The front of the button is decorated with an elaborately incised floral and single butterfly motif.

Room 1, China, Shell/Mother-of-Pearl, Metal and Bone, N=4: Catalog #15, one 11mm dish-shape, four-hole sew-through china; Catalog #16, one 10mm flat back four-hole sew-through Shell/Mother-of-Pearl; Catalog #17, one 16mm flat metal two-hole sew-through decorated with beaded dots around the holes; and Catalog #21, one 18mm convex front bone button with a broken self-shank.

Room 2, China, Bone, Rubber, Metal, Wood and Shell, N=43: Catalog #8, five four-hole 10-11mm dish back buttons with beveled sides and one 10mm two-hole white china (flat back and convex front with drill marks visible on both sides); Catalog

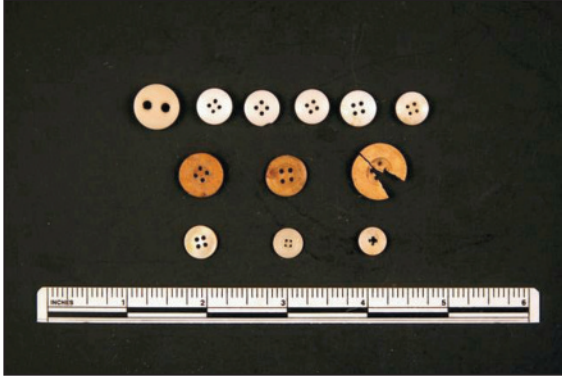


Figure 6. Room 2 Button Assemblage.

#9, three shell or Mother-of-Pearl buttons—one 10mm and two 9mm four-hole sew-through type, all flat back with grooved front and straight edge. Catalog #10, two complete four-hole bone buttons plus two four-hole fragments (dish back with beveled edge) (Figure 6). Size range was 12-17mm. Catalog #11, one 19mm two-hole ring-edge, dish-shaped with flat front and convex back, black rubber button marked **N.R.C.° GOODYEAR P=T.1851.**, encircling the back edges (Figures 7a and 7b). “Collectors call hard rubber buttons ‘Goodyear buttons’”. Charles Goodyear held the patent [for the hard-rubber process] but did not make any buttons.” (Cienna 2012: 1). The ‘Goodyear’ buttons recovered from the Kellum-Noble House were actually made by the Novelty Rubber Company. Catalog #68, four complete and 1 fragment two-hole Shell/Mother-of-Pearl buttons ranging in size from 8-17mm; the 17mm button has incised lines around the top and one 8mm is decorated with a sunburst-type motif. Catalog #69 contains 17 items, 16 of which are sew-through types: 15 with four holes, including one 10mm tire shape blue-grey calico (Figure 8), one collar stud (Ing and Hart 1987:168-169), and one two-hole button. Cata-

log #70: two wood buttons: one 16mm five-hole dish with a flat back and grooved front with beveled edge (1750-1830) and one 21mm flat back, convex front, ring edged with a single hole. Catalog #71: two china buttons; one 12mm aqua ball with missing metal loop and one 11mm white muffin with flat back—probably had a metal loop which is missing/not visible. Catalog #72: two three-piece with metal loops. One 9mm dome shape with 5mm wide concave center, either decorated or that once had a glass stone, and one 16mm dome shape with possible shield design on the front and letters on the reverse; heavy corrosion is present on both buttons. Catalog #73: one fancy, black Victorian with a gilt paisley pattern on the front measuring 19mm long x 9mm wide with beveled edges and cutout shank (see Figure 2). Catalog #100: one 17mm tire-shaped, four-hole sew-through metal button with heavy corrosion.

These types of mass-produced porcelain-china buttons came to market in 1840 and were introduced by Englishman Richard Prosser. Production of the new china buttons began at the pottery Mintons Ltd. in England where Minton made Prosser buttons from 1840 to 1846 or 1848. To make calico buttons, calico patterns were transferred to porcelain buttons from freshly inked paper laid on top of glazed buttons, which then made a second trip through the kiln. The paper burned away and the ink was fired onto the button. These buttons were not meant to match the calico fabrics but rather to complement them. These colorful, utilitarian buttons were commonly used on everyday clothing of the Victorian era. They became universal during the middle and late 1800s closing men’s shirts as well as women’s blouses, dresses, and children’s clothing. ‘Chinas’ sold for as little as 2 cents per dozen for decorated types.” (White 2010:1-4)



Figures 7a. Goodyear Rubber Buttons 1851 and Undated.

Figure 7b. Reverse of Figure 7a Buttons.

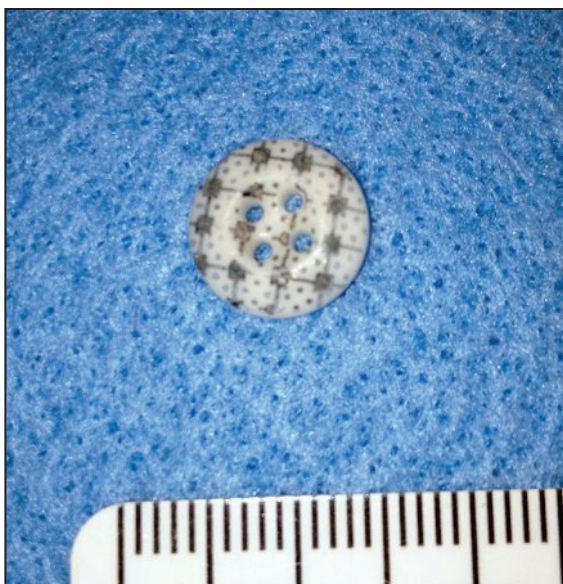


Figure 8. Blue-grey Calico China Button.

Room 3, China, Rubber, Metal and Shell/Mother-of-Pearl, N=17: Catalog #9: two thirds of one china, dish-shape with flat front, 12mm four-hole sew-through; one 9mm x 9mm china collar stud (Ing and Hart 1987: 168-169); one 11mm, two-hole Shell/Mother-of-Pearl with an incised guide line; and one 15mm two-hole black rubber button with convex front and flat back with back mark **N.R.C.**^o **GOODYEAR'S P=T** circling the back edge, but no date shown (Novelty Rubber Co 1851-1872) (see Figure 7).

Catalog #15: six Shell/Mother-of-Pearl: one 8mm grey four-hole in numerous pieces; one 8mm and one 12mm 4-hole flat back with guide line; three two-hole flat back with edge ring and one and one-half with guide line—10-12mm diameter; one 15mm saucer with copper pin through the center and one 13mm flat back with metal shank and concretions; two china four-hole sew-through—one 8 mm and one 11mm dish with slight convex back and beveled edged and one 8mm; and one three-piece metal with push-on back in two pieces and heavy corrosion, and one convex top/broken pin (button or tack?).

Room 4, China, Glass and Shell/Mother-of-Pearl, N=5: Catalog #2: one 11mm half-muffin with some red color remaining and corroded applied loop; one 1mm decorated black glass with wire loop; and three two-hole Shell/Mother-of-Pearl—one 1mm grey with guide line, one 10mm with guide line and one 13mm with guide line.

Room 5, Shell/Mother-of-Pearl, Bone, Wood and Metal, N=9: Catalog #10: one 7mm four-hole Shell/Mother-of-Pearl with incised six-pointed star

motif on the front; Catalog #26: one 5mm wood center-hole blank and one 18mm flat wood four-hole sew-through with guide line. Catalog #52: one 7mm Shell/Mother-of-Pearl four-hole sew-through with broken center; one 17mm four-hole dish-shape wood; three-fourths of a corroded metal button, possibly originally a three-part with applied loop. Catalog #72: one 9mm two-hole Shell/Mother-of-Pearl with guide line; one 18mm four-hole wood fragment and one 17mm four-hole disintegrating metal button.

Summary

One hundred and fourteen buttons, ranging from the smallest—a sunburst motif 8mm two-hole Mother-of-Pearl button—to the largest—a 17mm grey Mother-of-Pearl and a 19mm hard rubber Goodyear button (patented in 1851), are indicative of the range of buttons recovered. From utilitarian to elegant, plain wood and bone to a blue-grey calico and a fancy black china with a gilt paisley motif, the buttons provide insight into the types of garments to which they were affixed.

The assemblage of buttons, recovered during the Kellum-Noble House Emergency Salvage Archeology Project, provide a glimpse into the lives of the socially prominent individuals who occupied an elegant brick home during the late 1840s to 1894. The house was completed by Nathaniel Kelly Kellum in February 1848 and sold to Abram and Zervia Noble in January 1851. In February of that year, Mrs. Noble advertised classes in English, music, painting and other subjects to be taught in her home. After Zervia and Abram were divorced in 1865, she retained possession of the house. The primary occupants then were Mrs. Zervia Noble, who with the help of her daughter, continued to operate her school. In 1872, the school had 36 students with room for a dozen more. Mrs. Noble lived in the house until her death in 1894. In June 1899, the City of Houston purchased the home and surrounding property and created the first city park (Gorski 2015).

Perhaps a young school girl lost the calico button while learning to read or during a piano lesson and a young boy lost a button while practicing writing his letters upon a slate tablet or playing a game of marbles with other male students. Perhaps Mrs. Noble lost the paisley button after returning home from an evening out with friends. One can only speculate on how those buttons came to rest upon and in the soil removed from beneath the floors of the Kellum-Noble house.

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CERAMICS

Elizabeth K. Aucoin

Introduction

This paper documents the ceramic artifacts recovered during the soil screening process at the Kellum-Noble House. In addition to the description of the ceramics recovered, further information such as pattern identification, maker's name and location, and as much other pertinent information as possible is also provided. Very few whole items were recovered; most of the ceramic artifacts were fragments (sherds), some of which have been partially reconstructed using opaque, removable tape so that their patterns would be more complete and their original dimensions could be determined.

Decorated China

Within this group, the china will have an edge or a border decoration but no scene frame or central scene.

Bone China

"Bone China is a hybrid hard-paste porcelain containing bone ash. The initial development of bone china is attributed to Josiah Spode, who introduced it around 1800...the quality, as much as form or decoration, varied from factory to factory; some tended, after about 1820, toward brilliant colour, lavish gilding, and overcrowded design; others produced tasteful, simply ornamented tableware. Since much early bone china was issued unmarked, it is often difficult to attribute the pieces." (Birks 2003a).

Bone paste (or bone china) was so called because its principal ingredient was made of an ash made from calcified animal bones. Bone paste is stronger than soft paste porcelain, and the manufacturing process is also less expensive. The Spode, Worcester, and Wedgwood factories introduced bone china in England during the latter part of the 1700s and early 1800s. England is still the center for this type of production although manufacturing processes have been modernized (Gaston 2002:9).

Within this group are four items made of bone china, all bearing the same decoration, an embossed

or molded grape sprig and vine motif over-painted in light blue, and attributable to William A. Adderley (Figure 1). The pattern is *Chelsea Grape*. "Molded motifs do show chronological patterning...Broadly speaking, up until the 1870s, potters produced wares with detailed molding or sharp angles. After this period, the use of molded motifs decreased or disappeared and vessel lines became simpler" (Wetherbee 1996:10)

Saucer: One reconstructed partial saucer, comprised of three rims with bases, was recovered. The plate is decorated with an embossed grape sprig and vine motif over-painted in light blue. The plate has a twelve-sided edge with decoration scattered slightly below the edge. The plate edge diameter is circa 6" with a base edge diameter of 3 1/2". There is no maker's mark on this item, but it can be attributed to William A. Adderley with a date summary of 1876-1905.

Cup Plate: One reconstructed partial cup plate, comprised of three rims with bases, was recovered. The embossed decoration matches the above described saucer. This cup plate is circa 6" in diameter with a base edge diameter of 3 1/8". There are no

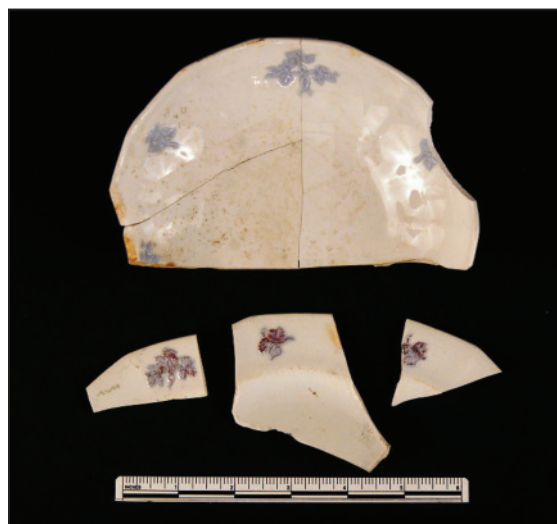


Figure 1. Bone China.

maker's marks on this item. Two additional rims, one with a base edge, were recovered but do not cross mend with this cup plate.

Small Bowl: One reconstructed partial bowl, once again comprised of three rims with bases, bears the same embossed decoration as the cup plate and saucer mentioned above. This item's diameter is also circa 6" with a base diameter of about 3 1/2".

Three additional *Chelsea Grape* rim sherds were also recovered, one with a base edge. These three sherds, while having the same embossed light blue grape sprig and vine motif, are different in one aspect: a copper luster is present on the decoration. Size of this item is indeterminate.

Edge Patterns

"The border pattern is a strip decoration composed of a floral or geometric design confined at one edge by a string design, referred to as the edge pattern (think of a string of beads) (Pollan et al., 1996:11). "Minimally decorated patterns – requiring low level of expertise: edged, sponge-decorated, and dipped – cheapest decorated wares available." (Shelton 2015).

Feather Edge: Within this group are four partially reconstructed plates, rims from two additional plates, and one large rim fragment from a platter. All are blue; no other colors were recovered.

Three plates with impressed rounded edge rims plus two rim sherds with rounded edge rims are dated



Figure 2. Feather Edge Plates.

to the 1840s-1850s. The two rim sherds do not cross mend with the three plates. One plate sherd with a shell rim with symmetrical scallops and straight impressed lines is dated c 1800-1830s; possibly Adams. One rounded edge platter sherd with painted rather than an impressed edge design dates to the 1860s (Shelton 2015). The fourth reconstructed plate has a rounded edge with an incised line about 1/4" from the rim edge (fourth plate shown in Figure 2 below). The impressed lines are directly beneath the incised line and the blue color is very regular in its application. The design on this plate does not match the designs on the other three plates. No date has been found for this particular plate, but an identical plate is housed at the Jefferson Patterson Park and Museum, State Museum of Archaeology in Maryland and pictured on page 5 of an essay on White Granite (aka White Ironstone). There are no maker's marks on any of the items described in this section.

An interesting article, *Reclaiming the Bounty* by Nigel Erskine, was located in the archives of *Archaeology*, the magazine. The *HMS Bounty* was burned in June 1790 by mutineers off the coast of Pitcairn Island in the South Pacific. Among items found by a group of Australian archeologists with The Pitcairn Project were "a variety of ceramics [that included Chinese export ware, **blue feather edge**, and assorted transfer-printed wares] were collected from cliffs below Adamstown, the settlement founded by the mutineers" (Erskine 1999). While it is unknown who manufactured the feather edge plates recovered from the Kellum Noble house and shown in Figure 2, it has been documented that blue feather edge plates were made by Davenport and imported into the South via Henderson & Gaines, New Orleans (Walshall 2013:299).

Exotic White Soup Cup or Bowl and Matching Plate

These two artifacts are outliers; they are as different from the typical historic ceramics as day is from night. Both items have blue spatter on the cup rim exterior and the plate rim. The pattern then becomes almost abstract on the white background and the field crew named the artifacts 'Matisse' so what was found was readily identifiable by all. There are no maker's marks on the cup; the plate has four impressed dots that combined resemble a clover leaf. No information has been found on either the maker or the pattern; date is indeterminate due to lack of information.

Cup: The cup has a brink of carination (Pollan et al., 1996:8) with an out-flaring rim or lip with a 1 3/4" blue spatter area that extends below the rim on the exterior of the cup. The diameter of the cup is circa



Figure 3. Exotic Cup and Saucer.

4"; the base rim or footing measures about $1\frac{3}{4}$ " and the height of the cup is $2\frac{1}{2}$ ". On the bottom interior of the cup is a green motif that matches the tree leaves on the exterior. The exterior design on the cup matches the center design on the saucer. It does not appear to have had a handle. The background color of the cup is white. The shape of this cup is known as London Shape (Blake and Freeman 1998:13).

Saucer: The saucer's blue spatter area extends $1\frac{3}{8}$ " from the rim toward the center scene or design. The center scene has stylized trees with thin trunks and branches with a vertical, rectangular-shaped building fronted by a bright green grassy area. Line drawings of birds appear above the building on both the cup and the saucer. The saucer's diameter is 6" with a footing diameter of $3\frac{1}{8}$ ". Both the cup and the saucer are shown in Figure 3.



Figure 4. Davenport Flow Blue.

Flow Blue: "Flow Blue is a modified type of transfer decoration in which certain chemicals are added to the glazing compound so that the ink will flow somewhat during the final firing and thus blur the transferware pattern. It was marketed beginning about 1835 and was quite popular during the Victorian era" (Gregg 2014:10; Williams 1988). Four partially reconstructed items are documented below and are shown in Figures 4 and 5.

Cup: The cup's interior and exterior is decorated in an elaborate dark blue floral motif upon a lighter blue background. The cup has an out-flaring lip that creates an estimated diameter of $3\frac{1}{2}$ "-4", it is $2\frac{1}{2}$ " high with a base measurement of circa 2". Two handle fragments were placed on the cup; the handle was probably a simple loop. A printed maker's mark, DAVENPORT, is present on the cup base. No other marks are present. The reconstructed cup contains 16 fragments, all of which were recovered from Room 2.

Saucer: The design of this item is identical to the above cup. Another partially reconstructed item, it contains eight rim sherds plus two additional wall sherds that cross mend to lower edges of the rim. The saucer's diameter is circa 6" and the vessel is $7/8$ " high. The entire center section of the saucer is missing so there is no corresponding base rim present nor any sort of identification on its underside. Based upon the identical design of this saucer to the above cup plate, this item was determined to be Davenport.

Cup Plate: This partially reconstructed item is made up of seven fragments, all recovered from Room 2. The plate's floral motif is finely defined in varying shades of blue and a gold or copper luster is visible



Figure 5. Reverse Side of Davenport Flow Blue.

on some of the leaves. The edge pattern is a simplified scroll, while the border pattern is comprised of flowers, leaves and vines. The central scene is also comprised of flowers and vines. The plate is approximately 6" in diameter with a base diameter of 3". In the center of the exterior base is a wreath-like oval cartouche with a scripted capital 'M' and a small 'a'. DAVENPORT, in a curved pattern, is printed directly below the lower edge of the cartouche.

Partial Base: This partial base, made up of eight sherds, including three base rims, measures 3 1/8" in diameter and is 1/8" thick. The center floral motif has a possible lotus blossom with vining stems and leaves. A partial wreath-like oval cartouche with a scripted capital 'M' is shown. Directly beneath the cartouche is the maker's name DAVEN[PORT]. Within the cartouche to the right side of the 'M' is a partial anchor with DAVENPO[RT] printed, rather than impressed, curving above the anchor with an impressed 'I' above it. The 'I' may refer to the month of the year of manufacture; the 'I' may translate to the month of July (Snyder 1997:Table 2). Due to the thickness of the sherds, this base is probably part of either a plate or a platter. With the exception of one sherd recovered from Room 4 (Hall), all the sherds were recovered from Room 2 (Music Room) during the screening process, while one sherd was recovered from Room 2 by the construction crew and brought directly to the field lab for processing.

While the four items described above have been determined to be made by Davenport, I believe the pattern is *Madras* circa 1845. To view a picture of a mug, please visit

<http://www.blueandwhite.com/museum.asp>.

Transfer-Printed Wares

Transfer-printed ware, or transferware, is made by transferring a pattern engraved on a copper plate, via ink and special tissue paper, to a partially fired item of pottery, and then applying glazing compound and completing the firing. In this manner an intricate pattern on the pottery can be obtained which is also protected by glaze. The pattern was applied in several pieces because of the three-dimensional nature of the pottery vessel surface.

Prior to about 1828, almost all transferware was blue in color, because cobalt compounds were all that had been found to withstand the heat of the final (glost) oven. About 1828, however, a number of other coloring compounds were discovered, and red, green, purple, brown, and black transferware vessels were produced. Later, some multichrome transfer vessels were produced, but these were uncommon. One type of transferware was what is called deep blue. It is



Figure 6. Black Transfer Ware.

characterized by a very dark blue color. Deep blue was popular from about 1818 to 1828, whereas lighter blues continued on to about 1850 (Gregg 2015:5).

The transferware fragments in this section represent eight colors and those colors will be presented alphabetically. Blue is the predominant color present in the transferware recovered from the Kellum-Noble house, although other colors were also found including black, dark blue, deep blue, brown, light green, mulberry and red. An artifact with multiple shades of blue will simply be called blue; other blues will be characterized as light blue or deep blue. There were no multichrome transferware artifacts recovered during the screening project.

Black: Two sherds were recovered; one has a pattern only on the outside of the sherd-determined by the curvature of the sherd, while the second sherd is patterned on both the interior and exterior surfaces. The first sherd, measuring about 5/8" x 3/4", has a scroll-like motif in black and a medium gray; the reverse side is white. The second sherd measures roughly 1/2" x 7/8". The front has a chevron-like motif and some sort of fruit with leaves directly beneath the chevron. The reverse side has two parallel lines beneath which is a parallel chevron motif (Figure 6).

Blue: The predominant color of transfer ware recovered at the Kellum-Noble house.

Pagoda: This partially reconstructed plate with various shades of blue has a scalloped rim below which there is a dark blue and a lighter blue edge pattern. The border pattern has a floral and butterfly motif, while the central view is comprised primarily of flowers, fruits and birds with pagodas of different types in the background. There are no marks on the plate (Figure 7). The maker is probably Enoch Wood & Sons (1818-1846), but the importer is unknown. Based on the mean beginning production date of ca. 1829 for red printing and the end production date for the maker, the summary date is ca. 1829-1846. Blue was the only color recovered at the Kellum-Noble house, but red was the only color recovered from Quintana (Blake et al., 1998:90). Brown Pagoda is



Figure 7. Blue Pagoda Pattern.

pictured in *Romantic Staffordshire Ceramics* (Snyder 1997:106).

Napier: This small blue sherd, measuring circa $\frac{1}{2}$ " wide x $\frac{3}{4}$ " high, has an oriental woman shaded by an umbrella on the front of the fragment (Figure 8). The curved reverse side has a dark blue small floral motif. The manufacturer was John & George Alcock, circa 1839-46 (Snyder 1997:33). This pattern was named for British General Sir Charles Napier who was the conqueror of Scinde (Sindh) Province of India, today a province in Pakistan. The Alcock pottery was located in Colbridge, Stoke-on-Trent, England.

Texian Campaign: One sherd, probably from a plate and measuring $1 \frac{1}{4}$ " wide x 1" high, was recovered. The interior of the fragment has a light blue foliage or plant design, while the reverse has a printed two-toned blue cartouche with TEXIAN CAMPAIGNE at its center (Figure 9). Below the letters are darker blue leaves and a partial flower; the lower edge of the cartouche is missing. No initials are present. The printed backstamp closely resembles the cartouche shown in "#6, $7 \frac{1}{2}$ " Texian Plate w/ "J.B." Mark" illustrated in a recent Transferware Collectors Club article: "From 1821 to 1834, James Beech of Lion Works, Sandyford, Tunstall, Staffordshire was in partnership with Abraham Lowndes. After Lowndes retired, Beech continued in his sole name until 1844, using the initials J.B. as a backstamp" (Palmer et al., 2008:8). The maker of the sherd under discussion has not yet been determined. If it is found that James Beech was the maker, the dates of production would be ca. 1838-1845.



Figure 8. Blue Napier Pattern.

Unidentified: One blue cup rim fragment measuring $\frac{7}{8}$ " wide x $\frac{3}{4}$ " high was recovered. The cup's exterior pattern is indiscernible while the white interior has concentric blue lines overlain with white twining leaves outlined in blue.

Unidentified Cup: This lovely paneled cup, with an out flaring lip, has a delicately printed partial handle and is decorated on both its exterior and interior surfaces. The exterior background design has a three-turreted building on a river bank with a stone bridge crossing the river and flanked by trees and other foliage (Figure 10). The foreground features a fallen tree, behind which are three people: a male and a female standing before a seated figure. The base of the cup is missing.



Figure 9. Texian Campaign.



Figure 10. Unidentified Cup Exterior.



Figure 11. Unidentified Cup Interior.

The interior design of the cup, which starts at the top edge of the rim, is decorated with vertical blue lines, scrolls and two different shaped cartouches and ends 1 ¼" below the rim with two lines beneath which is a line of scrolls. While the pattern has not been definitively identified, primarily due to not having found a cup for comparison, the pattern on this cup may be *Rhone Scenery* by T. J. & J. Mayer, ca. 1843-1855 (Figure 11).

Dark Blue: One small sherd with a dark blue floral, perhaps a passion flower, and leaf motif. Its triangular shape measures ¾" x 1" and has a partial, but unidentifiable, back stamp in blue on the reverse side.

Deep Blue: This unidentified single deep blue fragment is probably from a platter. It measures 1 ¾"

wide x 3 ¼" high x ¼" thickness. The top of the fragment shows a structure's windows with foliage beneath, a lighter blue undetermined section, and more foliage toward the bottom edge (Figure 12). The manufacturer is unknown, but "Deep blue was popular from about 1818-1828, whereas lighter blues continued on to about 1850" (Gregg 2014:5).

Red: This fragmented vessel may be a bowl or a piece of hollow ware. The exterior shape is undulating, interspersed with smaller scallops. There is an edge pattern on the two rims that were recovered. The border has trailing leafy vines and the central scene depicts a woman leaning against her horse. A worker, holding some sort of long implement, is also shown in the foreground while a cottage and other buildings are shown in the background (Figure 13). The curvature of this vessel measures circa 5 ½". One large sherd from the same vessel has a cluster of grapes with leaves against a trellis-like background.

A partial red 6" saucer, designated BAS #119, is part of the Brazosport Archeological Society ceramic collection and is featured in the Old Velasco Townsite report where it is stated that the maker and importer are unknown and indicates a summary date of circa 1828-1880 (Pollan et al., 1996:110).

Miscellaneous Fragments: Fifteen miscellaneous small fragments in varying colors were recovered: nine blue, one black, two brown, two green and one mulberry. The fragments and the designs are very



Figure 12. Unidentified Deep Blue Fragment.

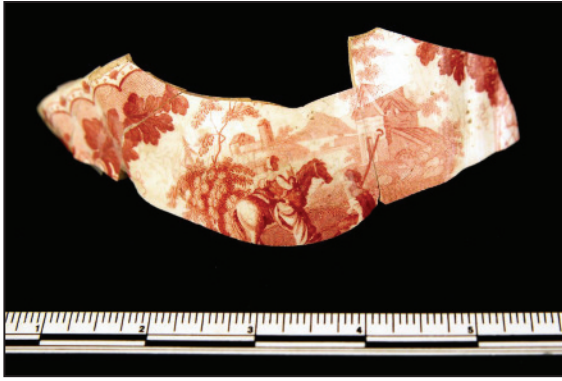


Figure 13. Red Transfer Ware Vessel.

small and cannot be attributed to any of the above documented items.

Undecorated White Ware

“White Granite (aka White Ironstone) is a durable stone china most commonly known as white ironstone.” (Diagnostic Artifacts of Maryland: n.d.). White ironstone was made in England’s Staffordshire district where numerous potters plied their trade. One of those potters, T. J. & J. Mayer, exhibited some of their white ironstone at the Great Exhibition of 1851, held outside London. Today we occasionally locate a T. J. & J. Mayer stamp on white ironstone that, with the words ‘1851 Prize Medal’ reminds us that the humble potters exhibited, too.

White ironstone made in England and purchased in America, was most popular in the United States between 1840 and 1870, but was sold less extensively after 1900. Beautiful in its simplicity and well adapted to the American way of life, this white ware has been absorbed along with the culture and language of England (Wetherbee 1985:6). In addition to Wetherbee’s publication, an excellent resource for the identification of vessel forms is the Township of Old Velasco report (Pollan et al. 1996).

Cups: No complete white ironstone cups were recovered. While a number of cup base fragments were recovered, more often than not, the fragments did not match much less cross mend with other fragments to provide even a partial reconstruction.

Figure 14 shows a partially reconstructed Pearl Ware cup that contains four fragments and has a brink or carination about 7/8” above the base (Pollan et al., 1996:8). The rim diameter is 3 7/8”, the foot ring diameter measures 2 1/8”, while the base measures 1 3/4”. The cup measures 2 1/2” high and has a 1 7/8” center. There are no maker’s marks on this cup.

Pearl Ware Cup Base: This base is complete but no fragments were found that matched or cross

mended with the item. The foot ring measures 1 7/8” while the base measures 1 5/8”. The center diameter measures circa 1 3/4”. No maker’s mark, but there is what looks like the number 3 stamped in black. The shape or height of this item cannot be determined.

Ironstone Cup Base: Three-fourths of this reconstructed cup base was cross mended. Its shape resembles item six in Figure 3 in the Old Velasco Townsite report and may have had a handle (Pollan et al., 1996:8). The base foot ring measures 2” with a base diameter of 1 5/8”. There are no maker’s marks on this item.

Ironstone Cup Base (NPCD #71): Approximately three-fourths of this base is complete and portions of the side wall are intact, but no fragments were found that matched or cross mended. Its shape resembles item one in Figure 3 on page 8 of the Pollan et al 1996 report. The foot ring measures 1 3/4”, the base diameter measures 1 1/2” and the base itself is 5/16” thick at its center. A small, lower portion of a handle is intact. Slightly beneath the handle are two slightly curved areas that would have circled the section above the foot ring of the cup. There are no marks of any kind on this item. This particular artifact matches the saucer described below.

Saucers: Most of the larger saucer fragments were recovered by the construction crew working within the Kellum-Noble house whose foundation was being stabilized. The crew brought those items directly to the on-site field lab for processing.

Ironstone Saucer: The curved areas above the base on the exterior of this ironstone saucer match NPCD #71, the ironstone cup base mentioned above. The saucer has an out-flaring rim measuring 6” in diameter while the interior ring upon which the cup



Figure 14. Pearl Ware Cup.

would have rested measures $1\frac{3}{4}$ ". The height of the saucer measures $\frac{3}{4}$ " and the base measures $3\frac{1}{4}$ ". The saucer may have had an impressed maker's mark, but unfortunately the center base fragments are missing so no identification is possible.

Ironstone Saucer: Three rims, including one with a base fragment, and one basal fragment comprise this partially reconstructed saucer with a rim diameter of 6", a base diameter of $2\frac{3}{4}$ " and a height of 1". The diameter of the center section, upon which a cup would rest, measures $3\frac{1}{4}$ ". Three impressed dots and a partial impressed "I" or "l" is parallel, starting above the last two dots and is visible on the reverse side of this saucer. No other marks are visible.

Ironstone Saucer: One-half of this unmarked ironstone saucer was recovered. Its rim diameter is $6\frac{1}{2}$ " and the base diameter is 3". Approximately one-half of a second ironstone saucer was also recovered from the same location. It also is unmarked, has a rim diameter of $5\frac{3}{8}$ " but its height is approximately $\frac{3}{4}$ ".

Ironstone Saucer: Two rims with base fragments that cross mend were recovered. No markings are visible. It does not cross mend with any other fragments that were found. No measurements were taken.

Pearl Ware Saucer: One rim with base fragment, measuring $2\frac{5}{16}$ " x $2\frac{9}{16}$ ". No markings.

Pearl Ware Saucer: This almost completely reconstructed saucer missing one rim fragment has an eight segment molded motif that terminates in an octagonal shape at the center area on which a cup

would have rested. The rim is 6" in diameter, while the foot ring measures 4". There are no maker marks on this item (Figure 15, Right).

Ironstone Saucer: One large out flaring rim with base fragment equals approximately $\frac{1}{3}$ rd of the saucer. Estimated rim diameter of 6". Four line impressed mark with all names centered over one another: 1st line MADDOCK; 2nd line PATENT; 3rd line IRONSTONE; 4th line CHINA. No other marks are present (Figure 15, Left).

Ironstone Saucer and Cup: The cross mended saucer is made up of three rims, each with a partial base. The interior of this item has a slightly curved segmented design that begins about $\frac{1}{4}$ " below the rim and terminates at the $2\frac{1}{4}$ " circular depression where a cup would have rested. The saucer's rim diameter is 6" with a base footing measuring $3\frac{1}{2}$ ". The base has a four line impressed mark with all names centered over one another: 1st line shows only a portion of one letter due to a break; 2nd line S A[L]COC[K]; 3rd line HILL POTTER[Y]; 4th line BU[RSLEM]. The 2nd line probably continued to read & CO. Samuel Alcock & Co was a "Manufacturer of porcelain, parian, and earthenware at Cobridge and Burslem" (Birks 2003b).

Ironstone Cup: A matching cup fragment (broken vertically) has an out flaring 'London' shape circular rim measuring about $3\frac{5}{8}$ ". On the exterior, one-half inch beneath the rim, the cup becomes octagonal with a slightly circular upper pattern that terminates at the missing base. A small portion of the



Figure 15.
Saucers: Maddock Mark
and Pearl Ware.



Figure 16.
S. Alcock Saucer & Cup.

handle is present where it was fixed to the cup but the rest of the handle is missing (Figure 16).

Cup Plates: No ironstone cup plate fragments were identified.

Bowls: Two large Pearl Ware rim fragments that cross mended and have the slightly out flaring 'London' shape, with a brink or carination circa $2 \frac{5}{16}$ " below the rim, are the only items recovered that indicate that this was a bowl. The estimated diameter of the bowl is 6" with an estimated height of approximately $3 \frac{1}{2}$ " (Figure 17). One other carinated fragment measuring $2 \frac{1}{2}$ " wide x $1 \frac{1}{8}$ " high was recovered and is probably part of this vessel but it does not cross mend with either of the other two fragments.

Handle: One ironstone "C" shaped handle, made up of three cross mended fragments was recovered. Visible on the end of two of the fragments is the place



Figure 17. Partial Pearl Ware Bowl.

where the handle would have been attached to an unknown vessel. The handle is $\frac{3}{4}$ " wide by $2 \frac{1}{16}$ " high.

Plates: One partially reconstructed plate made up of eight fragments including four rims, two base and two additional fragments, is the only recognizable plate other than the feather edge plates documented above. This plate is made up of two 2" segmented and two $1 \frac{5}{8}$ " segmented rim sections. The foot ring of the plate is an estimated 6". The diameter of the plate is undetermined, there are no maker's marks on the base, and the actual shape of the plate is also undetermined.

Platters: One ironstone platter segment, comprised of one rim and two base fragments, was recovered (Figure 18). The rim has clipped edges with a raised section along the edge and was probably octagon shaped. It has an impressed mark on the reverse: PORCELAIN ALCOCK AND CO. HILL POTTERY BURSLEM [ca. 1839-59].



Figure 18. Alcock and Company Platter Fragment.



Figure 19. Ironstone Platter Rims.

One ironstone platter rim with base rim was also recovered. The octagon shaped rim is segmented and features scallops beneath each segmented section. The platter base is $\frac{1}{4}$ " thick and has a partial printed maker's mark featuring a rearing unicorn facing a crown (?) above a sharp-cornered shield (Figure 19).

One ironstone platter fragment was recovered; the rim is segmented and has a deep scallop shape. Beneath each segment the scallop is repeated. No marks are present (Figure 19).

One Pearl Ware platter segment, comprised of three segmented rim fragments, was recovered. The center section is missing, so no maker's marks; however, on the reverse side of the largest rim segment are three raised dots that form a triangle (Figure 19).

One ironstone partial platter base comprised of three large segments with base rims; base is $\frac{1}{4}$ " thick; no marks are present.

One ironstone partial platter or very heavy plate, partially reconstructed with four plain rims--three of which have a base rim segment, and one large $2\frac{1}{2}$ " x 5 " x $\frac{1}{2}$ " thick fragment with a black printed back stamp (Figure 20). The mark features a crowned segmented shield flanked on the left by a rampant lion and on the right by a rearing unicorn, both of which are standing on a curlicue. Starting beneath the lion and the left segment of the curlicue is stamped IRONSTONE; centered beneath that are several unreadable letters followed by ED and probably more letters that would continue beyond the broken edge. The rim diameter of this artifact is $9\frac{1}{4}$ " x 6 " from rim to edge of center break x $\frac{3}{8}$ " thick. All but one of the fragments were recovered by the construction crew from Room 1, the Office, while the other fragment was recovered by screening soil from the construction dumpster. The manufacturer is possibly Livesley Powell & Co., Hanley, Stoke-on-Trent (1851-1866) (WICA Auction 2008:13; Birks 2003e).

One ironstone clipped edge rim with three fragments, possibly 10-12 sided, and measuring approximately 7 " was recovered during screening of construction dumpster soil (Figure 21). The rim is segmented and a second section of segments creates a step-down effect, while one additional area suggests a third segmented section. The type of vessel displaying a rim of this sort is unknown.

Figure 20.
Partial Ironstone Platter.





Figure 21. Segmented Rim-Unidentified Vessel.

Miscellaneous Fragments with Maker's Mark

The following ceramic fragments were recovered but don't match or cross mend with any of the artifacts documented up to this point:

One cross mended white ironstone fragment with a partial impressed black back mark (no crown) was recovered by the construction crew in Room 1, the Office, from beneath the fireplace. TRA[DE MARK] is centered above the wreath with an animal at its center and the following three lines are beneath the seated animal: T. & R. BO[OTE], ROYAL PAT[ENT] followed beneath by IRONSTO[NE] (Figure 22). Research confirmed this T. & R. Boote back mark is pre-1890, but it may be as early as ca. 1842 (Birks 2003c).

A second white base fragment with a partial impressed black back mark was also recovered. This fragment may be from a saucer and its back stamp shows what appears to be a partial plumed cap beneath which there is a scroll and printed within the

scroll is PORCELAIN. The maker is unidentified (Figure 22).

The third item is comprised of two small white fragments, each measuring circa 5/8" wide x 1" high; one has a medium blue-gray printed mark. The mark is somewhat obscured and only partial letters are present: [B]ONE CHINA with [LA]UGHLIN beneath. This mark has been identified by Houston Archeological Society member, Bob Sewell, as an American Eagle fighting with a British Lion. The maker of the vessel would be Homer Laughlin, an American potter. According to Joanne Jasper, in 1871 Homer Laughlin and his brother Shakespeare started their first pottery, consisting of two kilns, in East Liverpool, Ohio (Jasper 1993). The following year, the Laughlin brothers received a \$5,000 prize that was raised by the townspeople of East Liverpool as a reward to the first potter to produce white ware pottery. In the late 1870s Homer purchased his brother's share of the business and then, in the late 1890s, Homer sold the business and moved to California.

These two sherds would have a date summary of 1872 to the late 1890s (Jasper 1993: 8). The vessel to which these two fragments belong is unknown.

One section of a plain curved base or rim was recovered. The underside of the rim is rather poorly glazed but bears an impressed mark: a curving JOHN MADDOCK & SON; centered beneath the name is a row of four small dots or dashes, and centered beneath those is BURSLEM. While the type of vessel is unknown, the date summary is circa 1855-1870 (Birks



Figure 22.
Miscellaneous Maker's
Marks.



Figure 23. John Maddock & Son Rim.

2005). Blue chalk was rubbed across the impressed mark to make it more visible in the photograph.

Seven celadon-green porcelain fragments, hand-painted with a delicate floral and insect pattern, were recovered during the screening process. Two fragments cross mend, while no match could be found for the remaining five. The cross mended fragments have a green back stamp: a rectangle with LIMOGES stamped inside is superimposed upon two circles - the interior circle displaying a spoke motif. Inside the first circle, BASSETT appears above LIMOGES, while AUSTRIA appears below that name. "Limoges and Bassett, Austria c. late 1800s to 1914, just before World War I. George Bassett was a New York importer who imported already decorated wares from Limoges and Austria during those years" (Gaston 2003:247).

Miscellaneous Artifact Assemblage

The following artifact assemblage represents what are, I believe, to be some of the most interesting ceramic items recovered during the Kellum-Noble House project.

Teapot Lid and Handle

This lovely ironstone teapot lid has been reconstructed with six fragments, all of which were recovered in Room 1 (Office) by the construction crew and brought directly to the on-site lab for processing. The bell-shaped lid measuring 3 ½" at the lower edge is topped by an unidentified finial and is adorned with a single branch of embossed leaves that wraps around the lid beneath the finial. There is a 1/8" hole near the top of the lid that would allow steam to be vented. The lower edge of the lid curves upward where a small curved ridge encircles the lid. The interior edge, that would fit into the top of the teapot, measures 2 ¾" at its widest point. The finish has some crackling

on its slightly bluish-gray and brightly glazed finish. Two fragments are missing; otherwise, the lid is complete.

The matching robust handle is made up of three pieces and matches the above lid in its exterior color, bright glaze, crackling, and bright white clay matrix. The handle is adorned with a molded acanthus leaf motif along its vertical length and on the two segments where the handle would have been attached to the pot. The two smaller segments measure circa 1 ½" to 2", while the longest segment of the handle measures about 5". The two larger handle fragments were recovered from Room 2 (Music Room) by the construction crew, while the smaller fragment was recovered by volunteers screening soil from Room 2. Unfortunately, there are no maker's marks on either the lid or the handle so the manufacturer of the lovely lid and accompanying handle is unknown; consequently, no date can be estimated. The color of these two items is bluish-gray rather than the usual white of ironstone ware (Figure 24).

I believe the pattern to be *Winding Vine* by T. & R. Boote, a pattern registered in 1861 (Wetherbee 1985:89). In addition to the Wetherbee sketch, this pattern was also featured on Holly Lane Antiques (2015). The color of the covered dish, a bluish-gray, with a vining pattern and molded acanthus leaf on the handle matches the design on the teapot lid and handle. However, it is entirely possible that another manufacturer produced the teapot, but who that might have been is currently unknown.

An interesting note was discovered in the description of a white ironstone china plate that was recovered by Odyssey Marine Exploration from the



Figure 24. Teapot Lid & Handle.



Figure 25. Ironstone Lid and Jar.

Jacksonville “Blue China” shipwreck that was located off the coast of Florida. “William Turner of the Lane End potteries at Longton, Stoke-on-Trent, is said to have achieved the first successful manufacture of stone china and obtained a patent in 1800. Others soon followed, including Josiah Spode’s stone china introduced c. 1813, who also called his bluish gray wares ‘new stone’, as well as the stone china produced by John Davenport’s Longport pottery c. 1815 or before. However, the more common term ‘ironstone’ applied to these hard white stonewares derived from the products produced that Charles James Mason marketed as ‘Mason’s Patent Ironstone China’, from 1813” (Odyssey Marine Exploration 2011).

Small Ironstone Jar and Lid

The second item(s) in this assemblage are a small ironstone jar and matching lid. The seven fragments that make up this small jar were recovered from Room 2. The jar measures 1 ½” in diameter and 1 3/8” high and is missing a few fragments. The lid, also from Room 2, was reconstructed using three fragments. The lid is missing its small finial. This small jar probably held some sort of ointment; how it was sealed and who made it is unknown. According to the Society for Historical Archaeology, Historic Bottle Identification website, “Not all medicine products came in glass bottles, of course. The small (1 3/8” tall) ceramic, English ointment pot or jar pictured above... [was good for various ailments and problems] ... This interesting item was found in a Civil War era context in the Midwest” (Historic Bottle Website-Medicinal Bottles: n.d.: 4). While the rim of the two jars is different, the size of the Kellum-Noble jar and the one pictured is very similar - note that both are

the same height and white ceramic. The date for the Kellum-Noble jar and lid would then be mid-1860s.

Ironstone Chamber Pot

The third item is an undecorated ironstone chamber pot that has been partially reconstructed (about 95%) using numerous fragments recovered primarily from the construction dumpster soil and three large fragments recovered by the construction crew from Room 5 (Dining Room). The pot has a flat rim with a rounded edge whose exterior diameter measures 8” to 8 1/8” with the mouth of the pot measuring circa 7 ¼”. The interior depth of the pot is roughly 4 ½” while its exterior is 4 ¾” high. The base footing shows evidence of wear and is 4 5/8” wide and its interior base rim measures 4 ¼” wide. The pot still has a very nice glaze and the exterior has almost no crazing

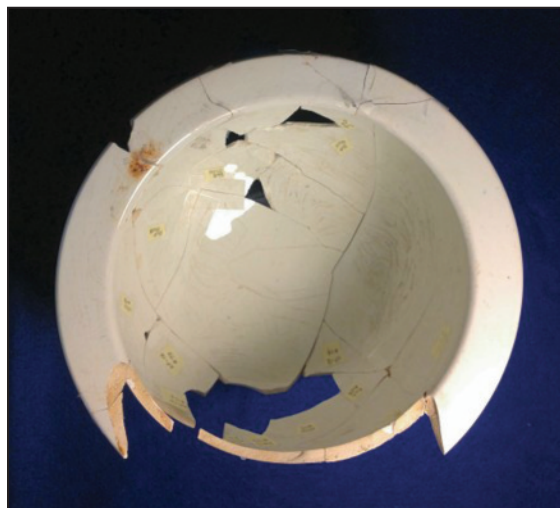


Figure 26. Ironstone Chamber Pot.



Figure 27. Oval Bowl Interior.



Figure 28. Oval Bowl Maker's Mark.

while the interior shows minimal wear. The side of the pot where a handle would have been attached is incomplete. There are no maker marks on this item so the manufacturer is unknown and no date can be assigned (Figure 26).

In a paper written by Ellen Gerth (Gerth 2011:Table 1, 3, 25, 27), the date for five English Type 4C white ironstone china chamber pots, recovered from the 'Blue China' shipwreck, is ca. 1850-60. The sizes of the pots differed slightly and each had an "extruded handle with a leaf terminal and a standing foot ring. No tally or maker's marks are visible on any of the chamber pots (Fig. 63)". In Figure 63 on page 25 of the article, a picture of one of the pots with a height of 12.5cm closely resembles the design of our circa 5" high pot. Most chamber pots probably had a lid; however, there are no wear marks to indicate that this pot had a lid and there was no indication that the Type 4C chamber pot mentioned in the Gerth article had a lid.

Oval Bowl

This small, plain oval bowl measuring 6 ½" long x 4 ¾" wide is complete after cross mending two large rims, each with its own partial base. There is heavy crazing on the interior and the exterior of the larger of the two fragments. Less crazing appears on the smaller fragment, both on its interior and its exterior, but it has a small crack on the rim that extends into the bowl's interior (Figure 27). On the base is an impressed and black stamped maker's mark: a crown resting atop a circular shield with quadrants; circling the quadrants is the phrase HONI SOIT QUI MAL Y PENSE, (Shame on him who thinks evil of it [the motto of the Order of the Garter].). A reclining lion with a small crown atop its head is on the left side of the shield, while the right side features a resting unicorn facing the shield. A banner beneath the

lion-shield-unicorn has a printed motto: DIEU ET MON DROIT (God and My Right). Beneath the banner is a grassy section under which are three curved and centered lines reading: 1st line STONE CHINA, 2nd line in larger print, PINDER BOURNE & C^o, 3rd line BURSLEM. Pinder, Bourne & Co. were manufacturers of earthen ware at Nile Street, Burslem, C. 1862-1882. The partners were Thomas Shadford Pinder and Joseph Harvey Bourne. The works was taken over and continued by Doulton & Co in 1882 (Birks 2003d, 2003e, 2003f) (Figure 28).

Inkwell

The final item is an absolutely pristine, brown glazed ironstone inkwell. Beautiful in its simplicity, this item has one incised line around the top edge of the vessel. The base measures 2 ¼" in diameter, has



Figure 29. Inkwell.



Figure 30. Sprig Pattern Clusters.

a ½” mouth opening and measures 2 ¾” high. The absence of ink stains on the interior and the mouth opening of this vessel indicate that it was never used. There are no maker’s marks but is dated to the 1850s-1880s era (Figure 29).

Hand-Painted Ceramics

The hand-painted ceramic fragments recovered during the soil screening process consisted of cups with different types of rims, a saucer rim with partial base, wall sherds, and two very large, thick rims that are probably from a soup tureen lid. The motifs ranged from very delicate to bolder, but all were of the sprig pattern variety and all the decorations were of the underglaze type. There were no maker’s marks found on any of these fine-line ceramic fragments. According to Shelton, all styles of hand-painted wares were popular during the period 1840-1860 (Shelton 2015).



Figure 31. Shallow Bowl Fragments.



Figure 32. Various Sprig Patterns.

Sprig Pattern

One Pearl Ware ‘London’ shape cluster is made up of seven sherds. Four rims and one wall sherd have a maroon flower on a sprig of bright green leaves, while two sherds in this cluster are plain white. Three additional interior decorated sherds were recovered but do not cross mend with this vessel. A second Pearl Ware ‘London’ shape cluster includes two rims (one decorated) and one plain wall sherd; one additional decorated wall sherd was recovered but does not cross mend here. The two clusters of this shallow bowl or cup do not cross mend, so these are most likely the remnants of two vessels having identical characteristics and decoration. The estimated diameter of each cluster is 4 ½” to 5”; each cluster is about 2” high as neither group has a base (Figure 30).

One of two large rim sherds from a shallow bowl with a diameter of about 6” is decorated with a single dusty rose flower and mossy green leaves. Two additional rims were recovered, one of which cross mends with the two larger fragments and one of which is plain but burned. All the rims are decorated with a single black line placed 1/16th below the rim on the bowl’s interior surface (Figure 31).

Five additional sprig pattern rims were also recovered: one with blue buds and leaves; a saucer rim with a partial base with blue dots and leaves; one out flaring rim with blue bud and green leaves; a saucer rim with three blue flowers and bright green leaves; and one out flaring rim with a delicate sprig of blue with red flowers and bright green leaves. This last rim matches the large rim mentioned directly below (Figure 32).

One large rim with an estimated 10 inch diameter has a sprig of blue with red flowers and mossy green leaves. One additional plain rim was recovered; it matches the decorated rim but the two rims do not cross mend. The maximum thickness of these rims is



Figure 33. Thick Lid Fragments.

one-half inch and they may be part of a soup tureen lid (Figure 33).

Yellow Ware

“Yellow ware is a type of pottery with a yellow-to-buff colored body. The body is usually fairly thick, as in stoneware. However, yellow ware vessels are not vitrified, so a glaze is required for use with liquids. Yellow ware vessels are generally utilitarian: bowls, jugs, pitchers, mugs, chamber pots, and the like” (Gregg 2014:12).

Yellow ware fragments recovered during the screening process totaled only nine items: three rims, one partial base and five wall sherds - two of which had a brown stripe. None of the nine fragments from three different locations cross mended.

Stone Ware

“Stonewares or stoneware, [is] technically the second major classification of pottery. Stonewares are not fired to a state of translucency, however, and thus are opaque” (Gaston 2002:11). The analysis of any stoneware fragments recovered is being handled in a different chapter as those artifacts may be associated with ginger beer bottles and will be listed in that chapter.

Summary

The range of ceramic artifacts recovered during an emergency archeological salvage project at the Kellum-Noble house ranged from plain white dinner ware to an exotic patterned cup and saucer; from beautiful transfer ware to elaborate flow blue items; to utilitarian items such as a chamber pot and an ink well. While the dinner plates were of the blue feather edge pattern, the platters tended to be plain white as were almost all the cup and saucer fragments. Saucers and platters were circular, octagon, and even ten to

twelve sided. The dinner ware was an eclectic assortment of different shapes, sizes and patterns.

It is possible that the more elaborate transfer ware patterns were used as complementary patterns to set a more elaborate table. Some of the items may have been used primarily for afternoon or after dinner tea. Whatever the case may be, it seems evident that the individuals who owned and used these ceramic items appreciated the finer things in life and could afford to surround themselves with more than just the basic items needed to maintain a house hold.

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CHILDREN'S ARTIFACTS

Elizabeth K. Aucoin

Introduction

In addition to the marbles used by boys who would have attended classes held by Mrs. Noble and documented elsewhere in this report, two different types of artifacts used by children were recovered at the Kellum-Noble house. Those items are writing artifacts - slate and slate pencils - used by both boys and girls, and miniature tea set items that would have been used by little girls while playing with their dolls and having a pretend tea party.

Writing Slate and Slate Pencils

Webster's New Twentieth Century Dictionary defines slate as a 'kind of hard, fine-grained rock that cleaves (splits) naturally into thin, smooth-surfaced layers' (1983). The color of slate varies from dark gray to bluish gray, to dark bluish or dark purplish gray. Pieces of this material can be used as a writing surface, while softer pieces of slate were fashioned into thin, cylindrical pointed writing implements (pencils) for use on writing slates.

The Early Office Museum website indicates that during "the second half of the 19th and early 20th century, pencils cut from solid pieces of softer grades of slate or soap-stone were used by school children to write on tables cut from harder grades of slate" (Aucoin 2014: 4-5).

Historical documents relate that in February 1851, Mrs. Zerviah Noble advertised that she would hold classes in English, music, painting and other subjects in her home. Mrs. Noble, assisted by her daughter,

ran her school. In 1872, the school had 36 students with room for a dozen more (Gorski 2015). Items typically used for teaching children to write were recovered during the soil-screening process. Among the items recovered was one complete slate pencil and 13 pencil fragments, five of which were obviously used in the writing exercises, as well as flat slate used as a writing tablet (Figure 1). The complete pencil is very smooth and heavier than the combined weights of the fragments and may have been a 'store-bought' pencil, while the pencil fragments appear to have been from home-made pencils as they are faceted rather than round and of a lighter weight.

There were a total of six flat pieces of slate recovered that are suitable for use as a writing surface, as well as two pieces that were not smooth enough to be used for that purpose. Two thin flat slate fragments measuring 1 1/8" x 1 1/2" and 1 1/4" x 1 5/8" have parallel lines incised on both surfaces, but one is of particular interest in that in addition to the incised lines it also shows three letters, F, O and Q, scratched onto one side (Figure 2). The final piece of rougher slate has a somewhat smooth notch on one side; this piece may have been used to smooth or round the slate pencils.

The writing artifacts documented above provide tangible evidence that Mrs. Noble did indeed conduct school classes in her home.



Figure 1. Slate Pencil and Slate Fragment.

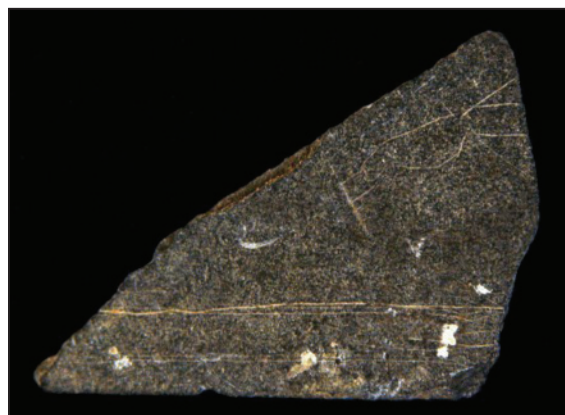


Figure 2. Slate with Incised Lines and Letters.

Miniature Tea Set Artifacts

“Tableware or toys? There lies the ambiguity of the doll’s tea-set. It belongs to the world of toys but the art of making it is irrevocably linked to the skills required in handling its material, whether it is copper, pewter, tin, silver, faience or porcelain...The first records of tea-sets as toys for children appeared in the sixteenth century. They were made in pewter and copper, and came from Germany...Until the end of the first half of the nineteenth century, France turned to Germany for many of its sales of toys” (Decker n.d.).

During analysis, six artifacts were identifiable as items from a child’s or doll’s tea-set: two small pewter plates plus four porcelain items that included a teapot lid, a small saucer and two thin saucer fragments. One small pewter plate measuring 2 1/8” diameter is decorated with an elaborately embossed scroll and floral motif over its entire surface. The second plate is 1 5/8” in diameter with a simple wreath-like design with a small flower at its center. This plate is slightly bent. Both plates have some corrosion present on their surfaces (Figure 3).

The two porcelain items recovered are a 1 3/4” plain white saucer and a 7/8” white teapot lid with a nine spoke design topped by a tiny finial. Both items are in excellent condition, free of chips and cracks. Two additional thin saucer fragments were also recovered. These artifacts are shown below in Figure 4.

The pewter items date to circa 1860s and were probably made in Germany. The porcelain items are of a similar date but may have been made in France or England. Play tea sets would have been perfect fun for little girls and their dolls at a pretend tea party.

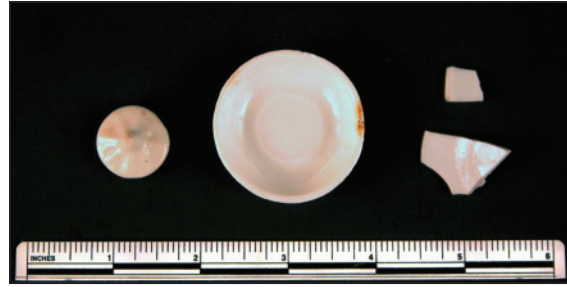


Figure 4. Porcelain Tea Pot Lid, Saucer and Fragments.

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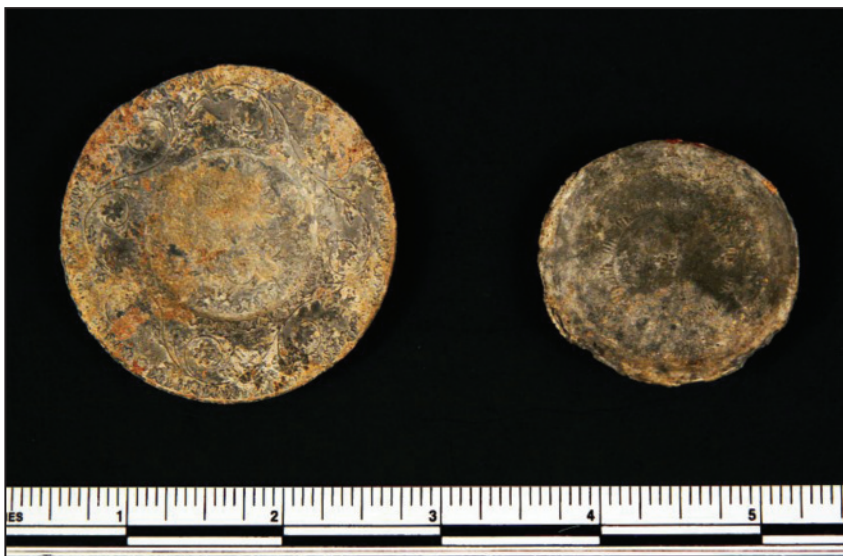


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Pewter Tea Set Plates.

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EARLY AMERICAN PATTERN AND OTHER FLINT GLASS

Elizabeth K. Aucoin

Introduction

You may have heard of Early American Pattern Glass called by its acronym, EAPG, or perhaps “pattern molded, pressed glass” or just “pattern glass.” It’s all the same. It reflects a period of American glass history between 1850 and 1910. It is the period of producing glass during America’s Industrial Revolution, giving jobs to workers and craftsmen and giving affordable glass to our people.

Pattern glass falls into two periods of American glassmaking, the flint period ranged from 1850-1862 or the start of the Civil War when lead was needed to make munitions. The non-flint period ranged from the mid-1860s to 1910. Lime was used to replace the lead in the glass resulting in a lighter weight, less sparkling glass and no resonance. A third, earlier period falls between 1830-1850 and is called the Lacy Period. This was flint glass characterized by finely spaced stippling (little dots) surrounded by designs (American Pattern Glass 1995).

Glass Artifacts Recovered

During the soil screening process undertaken at the Kellum-Noble House site in mid-December 2014 through late February 2015, a total of 56 sherds of



Figure 1. Clear Diamond Point Relish Dish.

patterned or decorated clear glass were recovered. Twenty-six of those sherds were a diamond-point pattern with 20 of those being clear while the remaining six were amber-colored glass. The diamond point pattern glass artifacts were probably made by the Sandwich Glass Works, Sandwich, Massachusetts between 1825-1888. The Sandwich Glass Works copied English and Irish cut-glass patterns. The remaining 30 sherds were clear glass with varying patterns or design motifs.

Clear Diamond Point Relish Dish

A total of 20 sherds, including seven rims and one partial base, of diamond-point pattern glass were recovered. Four rims and three body sherds cross-mend on one section, while three rims and five body sherds cross-mend on a second section. Of the remaining five sherds, four do not cross-mend and there is one partial clear base fragment. The diamond points cover the entire exterior surface before displaying a smooth clear rim with clipped corners. If complete, this dish would measure approximately 8.5” Long x 6” Wide x 2” Deep and probably had a clear bottom or base (Figure 1).

Amber Diamond Point Dish

Six shreds, including four rims, one base sherd and one small fragment, all cross mend and comprise this partial 7.5” diameter shallow dish or plate. The diamond pattern is smaller than the clear relish dish mentioned above. The dish has a graceful out-flaring



Figure 2. Amber Diamond Point Dish.

shape from the patterned base and ends in with a plain edge rim, with possibly 12-sides (Figure 2).

Lacy Period Glass

Lacy Period Glass is flint glass and its patterns are quite elaborate and finely spaced, often with stippling and its plates have a serrated edge. A total of 11 fragments were recovered. Analysis determined that four different patterns are represented by the 11 shreds, three of which have been identified with the fourth remaining unidentified.

George Washington Pattern: One rim and one interior plate sherd were recovered. This particular plate was a centennial plate commemorating the 100th anniversary of the birth of George Washington born on February 22, 1732. The plate has a saw-tooth edge with an elaborate scroll and floral motif below the edge. The base of the plate is adorned with acorns and oak leaves with a silhouette of Washington enclosed within the center and surrounded by a circle; a portion of Washington's name is visible along the interior edge of the circle (Figure 3). If complete, this small plate would have been about 6" in diameter. The plate was manufactured by the Boston & Sandwich Company, circa 1832 (Estate Sale Store). Six rim sherds with a scrolled and saw-toothed edge were also recovered. The rims match the George Washing-



Figure 3. Washington Centennial Plate Fragments.



Figure 4. Crossed Swords Dish Fragment.

ton Centennial Birthday Plate and are probably a part of a plate, but one cannot state that with absolute certainty.

Crossed Swords Pattern: One center base fragment was recovered. The fragment has a Maltese cross at the center with two sword hilts around the upper portion of the cross with the sword blades extending adjacent to the lower edge of the cross (Figure 4). "The Maltese cross on the Lacy dish or plate clearly represents (Queen) Victoria's coronation crown, and the two crossed swords, her two swords of state" (The Cullet: Spring 2014, pp. 2-3).

This plate would have had a scalloped and saw-toothed edge, below which there is fine stippling, stars, hearts, leaves and two scrolled cartouches. One of these plates was on display in the Museum Collection at the Smithsonian Institution. This plate is attributed to the Boston & Sandwich Glass Company 1830-1845.

Acorn Scrolls Pattern: One saw-tooth rim sherd was recovered. On a complete 6" plate, the section between the rim and the base would be filled with curved scrolls. The center section has a single five-point star at the top, a scroll directly opposite, and the other two sections display acorns and oak leaves (Figure 5). The plate would have had a trefoil design at its center. The plate was manufactured by the Boston & Sandwich Glass Company during the 1840s- the 1850s (Pipedreamers Antiques & Collectibles 2014; (American Pattern Glass 1995).



Figure 5. Acorn Scrolls Plate Fragment.

Observation of Washington Centennial and Acorn Scrolls Patterns

More than a bit of confusion was experienced when analysis of pictures of these two plate patterns was undertaken. Both patterns have a saw-tooth rim with elaborate scrolls beneath the rim and whose edges encompass a floral motif. Further analysis determined that the circular pattern adjacent to the rim bases are identical - each displays a single five-point star at the apex followed on each side by acorns, oak leaves, and more acorns meeting in an identical scroll at the base between those two groupings. Each plate has a circular center: the Washington Plate center displays the profile of George Washington surrounded by his name, while the Acorn Scrolls Pattern plate has a trefoil design within a circle at its center.

Both items were manufactured by the Boston & Sandwich Company with an Acorn Scrolls dating of 1800s, while the Washington plate is circa 1832. While no definitive information was located, one can hypothesize that the Acorn Scrolls motif may have been used for the Washington plate and that the center trefoil design was simply replaced by the Washington profile and wording. Consequently, the Acorn Scrolls plate fragment shown in Figure 5 above is also shown in Figure 3 of the Washington Centennial Plate.

Unidentified Pattern: A single sherd displaying a stylized snowflake motif was recovered. It is flat, measures $\frac{3}{4}$ " x $1\frac{1}{4}$ ", and is probably from the bottom of a plate (Figure 6). No other information is available at this time.

Pattern Glass Goblets, Stems and Bases

Pattern glass goblets were used and marketed as water goblets in the Victorian era. The average size of a goblet is $6\frac{1}{2}$ " wide and 3" in diameter (at the bowl's base). This varies depending on the pattern. Stems are usually, round, paneled or tapered. Some may have a part of a pattern on them; many have a bulb, knob or ball at the base, others have rings at the top, middle or base. Bases average 3" in diameter (American Pattern Glass 1995).

The eight identifiable stems and bases are listed below by room or location and catalog number followed by a brief description. These artifacts are of heavy-weight glass and, as such, are flint glass. No pontil marks, rough or polished, are visible on any of the bases. An example of the goblet stems and bases found at the Kellum-Noble House is shown in Figure 7.

NPCD #97: One mid-section paneled stem fragment (lateral break) and 1 knob stem fragment.

Room 1 #26: One paneled stem fragment (lateral break) that cross-mends with NPCD #97 paneled stem.

Room 2 #158: One paneled stem fragment.

Room 4 #20: One unidentified stem fragment.

Room 1CC #6: One paneled stem fragment above an octagon design on a 3" diameter base and 1 paneled stem fragment above a hexagonal design on a 3" diameter base.



Figure 6. Unidentified Lacey Period Fragment.



Figure 7. Examples of Goblet Stems and Bases.

Room 1 BFP #34: Two clear bases, 3 1/8" diameter, with a ribbed candy stem below a hexagonal? section and is partly visible at the base of the goblet bowl. Heights are circa 2 1/2"-3".

Room 1 BFP #35: One 3.25" circular base with a 10-sided (decagon) design; no stem present.

Room 1 BFP #37: One large circular goblet bowl fragment; Leaf & Dart Pattern; fine stippling visible; made by Richards & Hartley, Circa 1891. (American Pattern Glass 1995)

The artifacts from Room 1CC and Room 1 BFP (Below Fire Place) were recovered by members of the construction crew and were personally brought to the on-site lab for processing.

Flint Glass Bar Tumblers

Numerous fragments of flint glass tumblers were recovered; all of which have a 'frosted' glass appearance. The following items were most readily identifiable and some have been partially reconstructed. The size, weight, and design of the tumblers are most often associated with bar ware. No complete tumblers were recovered. An example is shown in Figure 8 below.

NPCD #20: 1 octagonal base plus 2 octagonal base fragments with partial sides cross-mend; the base diameter is 2 5/16th inches and the total height is 3 1/2". The sides of the vessel have an arch pattern.

NPCD #94: Included is one hexagonal base fragment measuring 2 1/2" in diameter plus three wall sherds that cross-mend and have a large arch pattern.

Room 2 #43: Seven rims and miscellaneous fragments with an arch pattern are probably part of a tumbler.

Room 2 #46: Included are two half base fragments that cross-mend creating a hexagonal base with a diameter of 2".

Room 2 #157: Two base fragments that cross-mend create a nine-sided (nonagon) base with a 2 1/2" diameter.

Room 5 #20: One base fragment cross-mends with one base fragment from NPCD #94 creating a 2 1/2" diameter, seven-sided (heptagon) base.

Room 1CC #12: One partial tumbler with a 2 5/16th inch octagonal base and measuring 5" high was recovered by the construction crew.

"The sample of fluted/paneled bar tumblers represents the more common pressed glasswares produced in great quantities in the 19th Century and is almost identical to today's common "rock" glass. The Site BA02 examples are relatively squat and taper gradually outward from the base towards the top" (Gerth and Lindsey 2011:1, 36-37). This type of bar ware was recovered from the Blue China shipwreck. The Blue China was an East Coast schooner based in New York and sank in September 1854. In 2005, the



Figure 8. Flint Glass Bar Tumbler.

wrecked schooner was located off the east coast of Florida

Miscellaneous Glass Artifacts

Additional numerous flint glass fragments were recovered during the screening process. Some of those items include a small partial salt cellar or cosmetics jar; a large knife rest fragment (mid-late 1800s) measuring 3 ½" in length by a knife-resting section of 1 ¼" - one bulbous end, measuring circa 2" - of the dumbbell-shaped item is missing; two small perfume applicators missing their finial - one of which is ¼" diameter x 1 1/16th inches long with tiny gold wires attached at the top; two partial glass stoppers; and one partially reconstructed wine glass - lovingly reconstructed by Emily Ardoin, Buildings Curator of The Heritage Society, during a Houston Archeological Society lab session held at Rice University. The wine glass bowl has a slightly out-flaring rim with a diameter of circa 3" and a wide arch pattern on the bowl; the bowl is set upon a hexagonal bowl base of circa 2 ¼" (Figure 9). The top of the partial hexagonal paneled stem terminates in a circular pattern. While the glass lacks resonance due to its fragmented state, the weight of the bowl, its arch pattern and the stem pattern indicate that it is flint glass, circa 1850-1862.

Several pieces of heavy 'frosted' glass, with rolled and out-flaring rims, were recovered from two different locations. Five fragments from one location have two sets of two fragments that cross-mend, while the fragments from the second location do not cross-mend with any of the other fragments. The rolled rims all have the same characteristics and are from the same vessel - possibly a vase, but they do not cross-mend. There are many other non-bottle glass fragments that were recovered, some of which have



Figure 9. Partial Wine Glass.

patterns, but no definite cross-mends of those fragments from different locations has been established.

Summary

The glass artifacts discussed and pictured within this chapter represent those items deemed the most significant glass pieces recovered during the screening process at the Kellum-Noble House. It should be mentioned that they represent only a small portion of the hundreds of clear glass artifacts that were ultimately recovered and simply remain identified as glass fragments. The dates of the artifacts herein place them in the 1800s through the late 1890s and include the time frame during which the Noble family occupied the house and its environs. The elaborately designed pieces recovered reflect the elegant lifestyle of prominent individuals of the time and the period in which the Kellum and Noble families were residing in the home.

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MARBLES

Larry W. Golden

Introduction

This paper documents the assemblage of marbles recovered during an emergency salvage project at a historic house located in downtown Houston, Texas. A total of 35 marbles or “marble like” items (items used as marbles) were found during the screening process at the Kellum-Noble House Emergency Salvage Archeology Project. Room 2 of the house provided a total of 18 marbles, while 9 marbles were recovered from NP-CD (no provenience-construction dumpster); Rooms 1, 3, 4 and 5 also produced a few marbles. A total of 32 true marbles were recovered from the project which included: 1 slag glass; 11 Chinas; 5 Benningtons; and 15 limestone marbles. Three additional “Marble like” items were recovered including two glass spheres: one aqua molded and the other clear, cracked in half and badly deteriorated, and one clay sphere of unknown origin.

Slag Glass Marbles

This type of marble is American-made and commonly referred to as “transitional”; the link between entirely hand-made and partially hand-made/machine made. Slag marbles typically have one pontil of varying types. The Navarre Glass Marble and Specialty Company produced slag marbles between 1897 until 1902. M. F. Christensen and Son began operations in 1901, inventing the first marble machine and were competing with the handmade foreign imports.

All slag-type marbles are made of a single color transparent glass with a translucent or opaque white swirl mixed in. The two most common types of production were by gathering molten glass on the end of a punty and then rounding off a single marble or allowing it to drip off the end and then rounded by machine. Later transitionals were made by a stream of glass from a furnace which was sheared and then rolled; both methods were not complete in their rotations and left single pontils. The most common type slag marble has either a swirl or a looping pattern with white runs in a band or bands over the top of the marble and back to the pole; some exhibit a “9” pattern when viewed from one end (Block 1996:

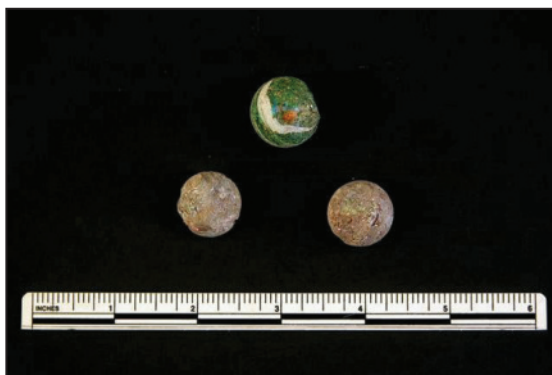


Figure 1. Slag Glass Marble & Broken Sphere Halves.

73-75). The slag glass marble recovered from the Kellum-Noble House as well as some broken halves are shown in Figure 1.

China Marbles

Imported from Germany, this white highly fired kaolin/feldspar marble could be purchased glazed, unglazed, decorated or undecorated (Carskadden & Gartley 1990:14-15). The clay was pushed through pipes, cut into small pieces as it came out, and placed into plaster of paris molds with long narrow, oval grooves. These molds were put through a rapid rotary motion where they were formed into spheres and then dried. After drying, they were decorated, glazed or neither, and then fired; some were cold decorated (Baumann 1970:32-33). Chinas have been found in datable archeological sites from circa 1846-1910. For this paper, Carskadden and Gartley’s descriptions and dating have been used. Date ranges are “Early Period” (1846-1870), “Middle Period” (1870-1890), and “Late Period” (1890-1910).

All decorated Chinas from the Kellum-Noble House site date from the Early Period, which is typically an unglazed marble. China marbles were not always used as games pieces. During the Civil War, a Confederate crew member George Gift reported that during a battle between the Confederate vessel “Arkansas” and the Union vessels “Essex” and “Queen-of-the-West”, “the Essex used, in one of her guns that day, projectiles that were probably never used before,



Figure 2: Lined China and Bull's Eye China Marble.

to-wit, marbles that boys used for playing. We picked up a hundred unbroken ones on our forecastle. There were "white allies", "chinas", and some glass marbles" (Gartley and Carskadden 1998:98).

Lined China Marbles

These marbles have intersecting sets of narrow parallel lines, consisting of three sets of intersecting lines, with the most common color combination being red, green and black. The two-set pattern has intersecting lines which leaves four open areas which are typically filled with sprays of leaves or chains (Figure 2, first three marbles).

Bull's-Eye China Marble

Solid Eye: this type marble has a "solid eye", a large dot that forms the center of the eye surrounded by one or two narrow concentric rings and is considered to be the rarest bull's eye (Figure 2, fourth marble).

Spiral China Marbles

These marbles commonly occur as a diametrically opposed pair, separated by a band of leaves. Excess



Figure 3: Spiral China Marbles.



Figure 4: Cheap China Marbles.

paint on the brush causes the lines in the innermost portion of the spiral to be wider, giving the effect of a doughnut style bull's-eye (Figure 3).

Cheap China Marbles

Cheap Chinas ("white allies or cheapies") were made from low fired kaolin clay, typically unglazed with a chalky texture and porous (Figure 4).

Bennington Marbles

These marbles acquired their name from collectors as a result of the spotty, runny glazes which were similar to the wares produced at the Bennington, Vermont potteries during the 1800's.

Bennington's were imported from Germany and are made from a low density clay. The marbles were shaped by hand, glazed and then fired (Baumann 1970:28-32). Benningtons were produced in many colors, with the three most common being blue, brown and "fancy". Easily recognizable by their spots or "eyes" which are made by the glazing process as the marbles were just stacked and not separated. "Fancy" was a combination of the blue and brown glazes (producing green), lightly applied and mixed which allowed portions of the clay to show through (Baumann 1970: 28-32). Examples recovered from the Kellum-Noble House are shown in Figure 5.

These marbles are found in sizes ranging from 1cm to 5cm. An intact box containing 100 marbles produced a mix of 75 brown, 20 blue and 5 "fancy" (Grist 1992: 34). Numerous intact boxes marked "Made in Germany" and "Agates-Imitation/Made in Germany" (Block 1996:63) date the boxes after the British Merchandise Marks Act of 1887. Benningtons were produced during the last three decades of the nineteenth century and the first decade of the twentieth century (Gartley and Carskadden 1998:135).

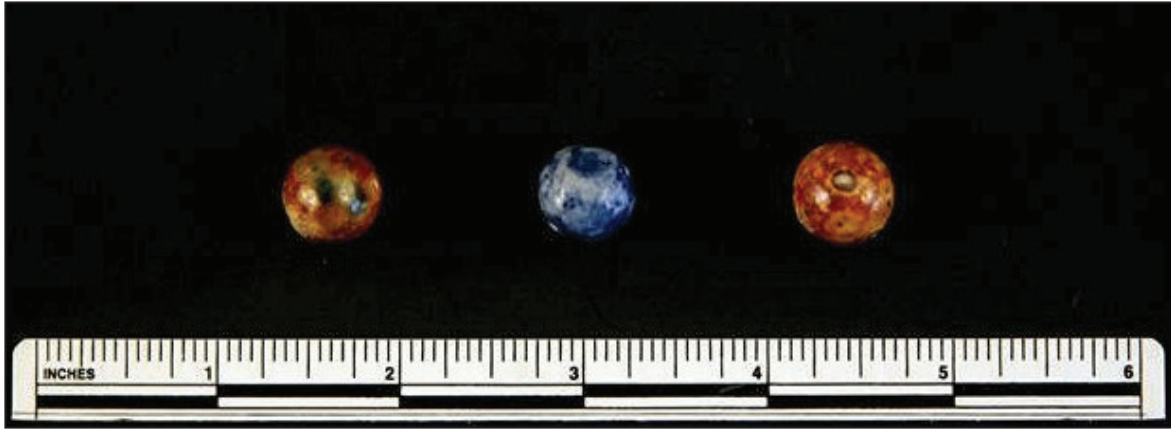


Figure 5: Bennington Marbles.

Limestone Marbles

Imported from Germany in large quantities, production and exports to America peaked during the mid to late 1800's. This peak was short lived as technology to produce clay, china and glass marbles grew. The Saxony and Thüringen areas of Germany had the largest concentrations of marble mills. These extremely labor intensive mills could produce up to 60,000 marbles per week. The limestone was mined in large plates and then cut into approximately 1" cubes before being taken to the water driven mills; an average miner could cut several thousand cubes per week. Mills would then grind, polish and in later years dye them (Baumann 1970:19-22).

Limestone marbles have been found in dateable sites in Amsterdam as early as 1575, and in excavations in New Orleans they out-number other marbles more than two to one in the 1794-1840 deposits at Cabildo Prison; in the 1830-1840 context at Derby House, only limestone marbles were found. Besides being made for the toy trade, the British Navy was the largest purchaser of limestone marbles, using them as canister shot as early as the late 17th century as it was believed the shattering of the marbles caused more damage to a ship's rigging.

In 1804, Sonneberg business commissioner Johann George Otto wrote: *"In peace time far fewer (marbles) were needed. Already the price of these wares, which had considerably increased, has fallen back. The English have already filled their warehouses with these military necessities, and the sea power of the other European realms is now, at least, still helpless as far as rivaling England, and it has thus become, that for the present, the latest powers can hardly be counted upon for an imposing market"* (Gartley and Carskadden 1998:95-99).

Advertisements can be found for these marbles being sold in bags of 1,000 as late as World War I. In 1927 there were three known mills remaining. Sizes of these marbles typically range from 1cm-2.5cm. Examples recovered from the Kellum-Noble House are shown in Figure 6.

Conclusion

In conclusion, it appears that marbles could have been played during the early years (1850's) of the Kellum-Noble house until the early 1900's when the property surrounding the house became Houston's first City Park. The obvious missing item is the complete lack of German glass swirl marbles (1870's

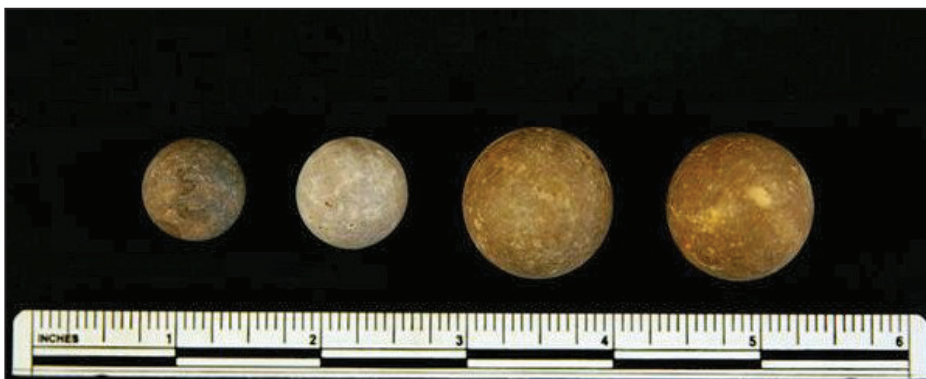


Figure 6:
Limestone Marbles.

– 1900's). All marbles recovered from the Kellum-Noble house were imported from Germany, with the one exception being the single American-made slag glass marble. The date ranges for the recovered marbles are as follows:

Chinas ca. 1840's - 1870's
 Limestone ca. 1840's - 1900's
 Bennington's ca. 1870's – 1900's
 Slag ca. 1900's

Historic documents indicate that Mrs. Noble, with assistance from her daughter Catherine Kelly, conducted a school in their home. It is entirely possible that some of the boys who were students of Mrs. Noble enjoyed playing with these marbles during breaks between their lessons. This paper documents the assemblage of marbles recovered during the salvage project and provides additional information about the mid-to-late 1800's activities taking place at this historic home located in downtown Houston.

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METAL ARTIFACTS

Charles L. Gordy

Introduction

For purposes of description and analysis, the metal artifacts recovered from the Kellum-Noble home site were organized into groups according to probable use. A table setting forth a comprehensive inventory of metal artifacts categorized by functional groups, type artifact, catalogue number, recovery location by room, quantity recovered, statistical details, and commentary is included at the end of this paper (Appendix I).

Metal artifacts recovered from the Kellum-Noble house generally fell into the functional groups of (1) architecture, (2) activities, (3) furniture, (4) kitchen, (5) miscellaneous, and (6) personal. A total of 1,291 artifacts made of metal were recovered from the Kellum-Noble home site. The percentages recovered were allocated as per each functional group and are noted in the Table 1.

Since all the artifacts were recovered from totally disturbed deposits, descriptions are limited to general categories with special attention given to individual objects which may have a more interesting relevance to the occupation of the Kellum-Noble home site. Metal buttons, coins, toys, gun parts and munitions have been excluded as they are addressed with their respective paper in this volume.

Table 1. Overview of Metal Artifact Groups

Group	Number of Artifacts	Percent (%) of Metal Artifacts Recovered
Architecture	1,067	83%
Activities	7	<1%
Furniture	13	<1%
Kitchen	7	<1%
Miscellaneous	192	15%
Personal	5	<1%
TOTAL	1,291	100%

Architecture Group

Included in the Architectural Group are all general building hardware metal materials which would ordinarily pertain to the construction, maintenance, repair, or remodeling of any physical structures on the property. General purpose hardware that may serve in a variety of other uses is addressed in the miscellaneous group (See Appendix I). The following room acronym NP-CD simply means No Provenience – Construction Dumpster.

The greatest number of artifacts in the architectural group was nails and spikes. As noted on Table 1, 83% of all metal artifacts recovered from the site fell into the Architecture Group. In that group, 686 (64%) artifacts were nails which were mostly fragmented and heavily corroded. The number of spikes amounted to 353 (33%) (Figure 1 a-f).



Figure 1. (a.) Box nail, 43 mm, machine cut hinge type head; (b.) Finish nail, 65 mm, machine cut, ca. late 1830's to present; (c.) Common, 65mm, machine cut, clout head; (d.) Common, 65 mm, machine cut, clout head; (e.) Sheathing, 70 mm, machine cut; (f.) Common, 76 mm, wire nail, ringed shank below head, 4 faceted point, ca. 1880 to present.

Nails

A variety of nails were recovered from Room NP-CD and Rooms 2-5. Whether machine cut or hand forged, nails do have diagnostic features. To properly analyze these features, nails should be cleaned of all oxides (corrosion) to expose the bare metal in order to reveal the diagnostic features. The important features are: material (iron or steel); general uniformity (or lack of it) of the head and shaft; shaft shape, cross section, and taper; the pinch (below the head as a result of head forming), if present; shape of the point; burr, if present; cold shuts or cracks; and heading method (Wells 1998:79). However, rarely do all these features present themselves for study in the context of an archeological excavation. Ideally the best opportunity to examine the majority of these features is through the disassembly of historical structures whereby the nails have been substantially protected from corrosion and removed from the structure. Such an opportunity was not the case at the Kellum-Noble house site.

Sorting through the Kellum-Noble nails produced very few that revealed key diagnostic features due to heavy oxidation. When nail features are used together, one may determine the nail type and its time period of use. Most Kellum-Noble nails were not whole and had a limited view of shaft shape, taper, points, and head with very little clue as to the heading method. No conservation processes, such as electrolytic reduction, were undertaken on the metal from the Kellum-Noble house. Therefore, nails belonging to the Kellum-Noble home were not very diagnostic except in very general terms. Only the gentle wet and dry cleaning methods typical of a field laboratory environment were conducted in preparing metal for analysis. Therefore, metal deterioration due to corrosion continued and not arrested between the time of artifact recovery and the time of examination for analysis. This covered a period of many months. Nails were especially adversely affected by this continued deterioration. This condition affected the value of nail and spike analysis in fully understanding the architectural value of the site. The examination of the Kellum-Noble house nails resulted in very little dating chronology information for stages of construction, maintenance, and repairs. Generally speaking, all that could be determined by the examination of a few of the larger fragments of partial samples were that the majority of the nails were of the common machine cut type with a hinge or clout head. This type nail was in production from the late 1830's to present (Lee 1962:168-171). A few of the better nail types examined are shown in Figure 1.

Spikes

There were two types of spikes collected from Rooms NP-CD, 1, 2, 3 and 5 at the Kellum-Noble site: nail spikes and track or rail spikes. Nail spikes were identified as large machine cut nails over 100 mm in length. The nail spikes recovered ranged in length from 101 mm to 202 mm and were most likely used for large timber framing. A track spike (also known as a cut spike or crampon) is a large nail with an offset head. They may sometimes be referred to rail spikes. They are used to secure rails and base plates to railroad ties in a track. Smaller ones are made for smaller rails such as ones used in mining operations. Modern rail spikes vary in length from 140 mm to 152 mm. Albert Livingston Stevens is credited with the invention of the railroad spike, the first recorded use of which was in 1832 (Wikipedia: https://en.wikipedia.org/wiki/Rail_fastening_system). The Kellum-Noble track spikes were likely not used for home construction, but could have been used for landscaping or barnyard timbers or adapted for use as a hanging support for heavy tools and equipment. They could also have been collected and stored for an iron raw material source for blacksmithing or tool making and machinery repair.

Activities Group

Included in the Activities Group are all metal artifacts that can be associated with any work or recreational activities of daily life on and around the property (See Appendix I).

Thimble

Thimbles were not required for sewing until the development of steel needles in the eleventh century A.D. (Shopland 2005:210). The Kellum-Noble thimble is made of copper alloy with silver plating. Features include a rolled rim, dimpled sides and top, and a plain 0.339 cm border with the exception of two lightly decorated 0.91 cm bands. The bands are separated by a thin plain border. Not all thimbles have size numbers which were usually placed on the inside top or apex. The Kellum-Noble thimble, recovered from Room 5, does not have a size number. Before the Victorian era thimbles were made in two pieces, the body and the top were made of copper alloys or precious metals. The tops were soldered onto the body and the thimbles were thicker with irregular dimpling.

In the nineteenth century, industrialization led to a greater range of fabrics and a greater demand for thimbles. By Victorian times, they were being machine made using what is known as the deep draw process and the dimpling became very regular. This

process makes the thimble in one continuous piece instead of two. Most dimpling was achieved by use of a mechanical roller which produced a consistent pattern of dimples compared to earlier methods using a hand dimpling process. The roller was also used to impress the small design patterns on the narrow bands around the border. Turning the side border in on itself produced the rolled rim. The fully rolled rim is a characteristic feature of a 19th Century to present day manufacturing process (Isbrister n.d.: www.thimbles.host-ed-me/wisbister/anatomy_1.html). The rolled rim at the base is to prevent injury if the needle slips. The introduction of steel made this a common metal for thimble manufacture. However, steel thimbles are susceptible to rusting (Shopland 2005;212). Indications are the Kellum-Noble thimble is of one piece copper alloy construction using the deep drawn process. This process makes the thimble in one continuous piece instead of two. The construction characteristics of dimpling pattern consistency with no evidence of brazing favors the Kellum-Noble thimble as being dated from the 19th century to present (Figure 2a).



Figure 2. Row 1: (a) Thimble; (b) Hawk Bell; (c) Undecorated copper ring with attachment loop. Row 2: (d) Padlock Keyhole Cover; (e) Slide Buckle; (f) Looped Buckle with double pronged tongue. Row 3: (g) Frame Buckle missing tongue and half of frame; (h) Slide Buckle; (i) Looped Buckle with double pronged tongue.

Claw Hammer

The claw hammer, from Room 2, in the Kellum-Noble home is heavily corroded and not readily recognizable as there is very little of the claw feature visible. Considerable heavy flaking is evident. Weight and dimensions are approximate due to very heavy corrosion and the fact there is still some handle remnant in the adze (eye). In its present condition, the hammer weighs 20.2 ounces (575 gr). This weight also includes some broken handle remains still lodged in the adze. The current weight does not include an unknown amount of metal loss due to corrosion. The head measures 5" (13cm) in length; 1 3/4" (4.5 cm) broad; and 1 3/8" (3 cm) in width. The use of claw hammers goes back to Roman times when there first became a need to not only drive a nail, but to lever nails out. The design of the common claw hammer was probably first introduced in the United States in 1840 by a blacksmith named David Maydole. Most claw hammers made today still use the same design. The curved claw hammer is the most common type of hammer which is used to drive and pull nails and generally weighs from 7-20 ounces. A framing hammer which normally drives much larger nails has a 16-28 ounce head (Made How n.d.: www.madehow.com/Volume-4/Hammer.html). All hammers have many common features. It is most probable that this artifact is of the common claw variety dating from 1840 to present.

Padlock Part

This artifact from Room 5 is a brass padlock keyhole cover with attached pivoting stud (the part found is highlighted in Figure 3 below). These were used on heavy duty padlocks to protect the lock's keyhole and locking mechanism from the weather and dirt. Padlocks with keyhole covers were made as early as the late seventeenth century but the cover was often hinged and lifted up instead of pivoting to one side as they did on later locks. Brass keyhole covers do not seem to have been used on iron padlocks until the nineteenth century, most of them dating no earlier than 1840 (Hume 1969:250-251). Locks such as these were available through mail order and were advertised as "self-locking with a spring drop over keyhole" and useful for warehouses, etc. (Sears 1897:101) (Figure 2d).

Hawk Bell

Hawk bells are also commonly referred to as "rumbler" bells or "sleigh" bells. Constructed as a ball shaped metal sphere, it contains a loose iron ball, with a slot at one side and an ear or suspension loop

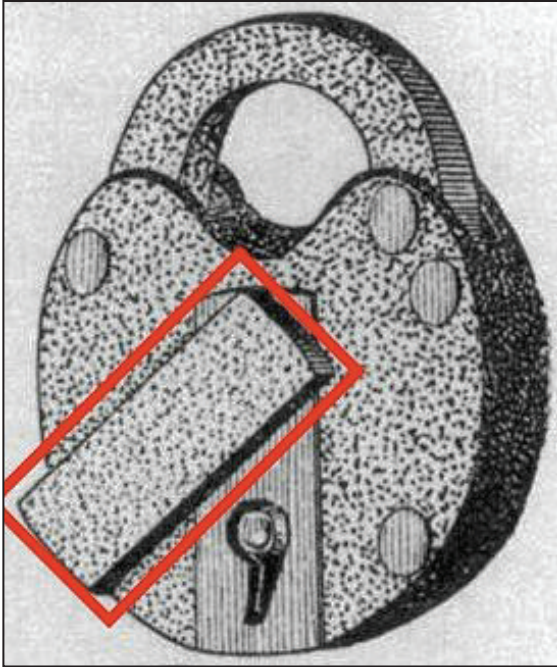


Figure 3. Example of brass padlock with the keyhole cover highlighted (see Figure 2d).

opposite it (Hume 1969:58). They have long been used as trade items and in Medieval times were attached to birds' legs in falconry, hence the term hawk bell. The subject bell is 2.685 cm in diameter. The parts of a hawk bell are a dumbbell slot, ear or attaching shank for suspension or hanging, and a sounding ball. There are two types of hawk bells that have been identified within the American continents: the Clarksdale bell (generally dated to the 16th century) and the Flushloop bell which is generally dated to the 17th-19th century. One of the noticeable identifying characteristics of the Clarksdale bell is the crimped ridges around the middle of the bell where the two hemispheres come together. In comparison, the Flushloop bell is soldered rather than crimped together where the two hemispheres come together. Many specimens of the Flushloop bell also have two decorative grooves encircling each hemisphere. Another distinguishing feature of the Clarksdale bell is characterized by a wide (ca. 5 mm) attachment loop which was secured by pushing the ends through a hole in the top and soldering the ends to the interior, a square flange around the "equator" where the two hemispheres were crimped together, an undecorated surface, and two holes connected by a narrow slit in the lower hemisphere (Brown 1979:204). A Flushloop bell has a thin strip of brass for an attachment loop which was secured by pushing the ends through a hole in the bell and separating them. Solder was sometimes applied. The two hemispheres of the bell were not crimped together, but soldered flush, leaving little or

no flange. Many specimens have four encircling grooves, two on each hemisphere (Hirst 2015: http://archaeology.about.com/od/hterms/qt/Hawk_Bell.htm). The bell recovered from the Kellum-Noble site does not have a crimped ridge nor does it have decorative grooves. Another major difference is the attaching shank. This does not compare with either the Clarksdale or Flushloop examples. The Kellum-Noble bell has a substantially solid shank that has been drilled with a hole for attaching. It appears to have been externally soldered to the hemisphere as it is very solidly attached to the upper sphere. The bell is a more of the Flushloop type hawk bell, with the exception of the more substantially made shank. Since this represents a vast improvement to the bell construction, it is most likely that this Room 2 artifact is of 19th century or later manufacture (Figure 2b).

Furniture Group

Included in this group are the hardware, ornamental, and decorative accessories used in furnishing the home (see Appendix I).

Clock Parts

Two clock parts were recovered. A clock brass movement gear came from Room 2 (Figure 4d) and a brass cable or chain pulley came from Room 4 (Figure 4e). Due to the disturbance of all artifact deposits the likelihood they came from the same clock is undetermined. Neither piece has any part number or maker's name, however, there is evidence that they came from a mechanical clock. The invention of the mechanical clock came about in the 13th Century A.D. and their movements were made of wood. By the middle of the 19th Century, gear wheels and pinions of the movements were upgraded to brass. This made their leaves, or teeth, less susceptible to chipping or breaking outright. (Collector Weekly: n.d.: <http://collectorsweekly.com/clocks/weight-driven>).

The cable pulley is most probably associated with a long-case clock. The long-case clock is a tall, freestanding, weight-driven pendulum clock with the pendulum held inside the tower of the case. The power source is a weight suspended from a cable or chain wrapped around a pulley. The English clockmaker William Clement is credited with the development of this clock form in 1670. Long-case clocks are either chain or cable-driven, meaning that weights are suspended from them. If the cable were attached directly to the weight, the load would cause rotation and untwist the cable strands, so the cable wraps around a pulley mounted to the top of each weight. Cable driven clocks have three cables with weights



Figure 4. Furniture Group Artifacts: (a) Decorated Container Stand; (b) Drop Ring Pull; (c) Lifting Handle; (d) Clock Gear; (e) Clock Weight Pulley.

attached requiring a total of three pulleys. One cable powers the Westminster melody, one runs the time and one powers the hour strike and count (The Clock Depot n.d.: <http://www.theclockdepot.com/clocks-blog/chain-driven-grandfather-c>). The mechanical advantage of this arrangement also doubles the running time allowed by a given weight drop (Wikipedia: https://wikipedia.org/wiki/Longcase_clock). In modern times, these clocks are more commonly referred as “grandfather clocks” (Figure 4 d, e).

Lifting Handle

A brass lifting handle for a lightweight wood box called a fiddle or possible box was found in Room 2. These boxes were used to store hobby, craft, or miscellaneous items. The boxes were made in 2-1/2 and 3 inch sizes. The artifact from the Kellum-Noble House is from a 2-1/2 inch size box. They were available as a standard builders hardware material from Sears Roebuck & Company during the 19th century to the present time (Sears 1897:102) (Figure 4c).

Drop Ring Pull

The two-part drop ring pull from Room 2 was a common type brass furniture drawer pull. It is also a standard builder’s hardware item that could be purchased from Sears Roebuck & Company during the

19th century to the present time (Sears 1897:102) (Figure 4b).

Decorated Stand

This artifact from Room 5 Rubble has been badly crushed and some imagination is needed to untangle the damage to discover its identity. It is made of a heavy gauge ribbed decorated one-piece brass rod which has an ornamental leaf-like piece mashed on one side. It is also noted that three more leaf-like pieces were evenly spaced around the rod but had been broken off. When the rod is reformed, together with the missing pieces, they would form a tripod of legs around the supporting ring (see Figure 5). When straightened, the measurement of the rod would be a calculated two inches in diameter. Once it is silver plated or gilded, the object becomes recognizable as an ornamental fancy stand for a ceramic or glass container to hold toothpicks for the formal dining room table. Toothpick holders with fancy stands could be purchased by mail order (Sears 1897:452). Toothpick holders were a fad that made their appearance in the 1880’s and were, for the most part, out of vogue by the 1910’s. Picking of one’s teeth became considered impolite in the company of others (Antique Legacies n.d.: http://antiquelegacies.com/Toothpick_Holders.html). (Figure 4a).

Kitchen Group

Metal items that could be identified as predominantly used in the kitchen of the household were recorded in the Kitchen Group. Only eight items could be identified as such amounting to less than 1% of all metal artifacts (see Table 1; Appendix I).

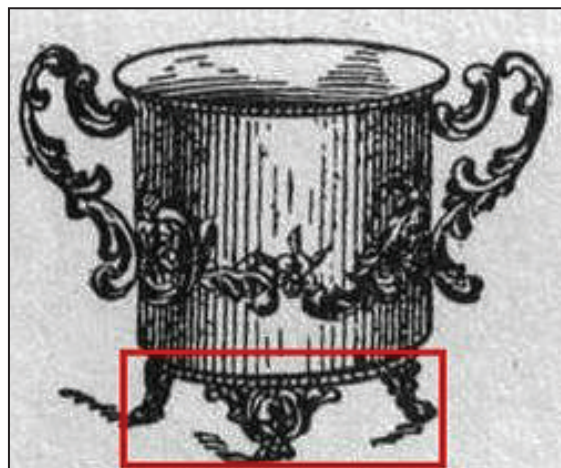


Figure 5. Example of ornate toothpick holder with the decorated stand highlighted (see Figure 4a).

Stove Poker

Ever since the discovery of fire, people used a device to rake the coals of an open fire. This need continued as long as fire needed tending from the time of open fireplaces to the invention of wood burning stoves. Benjamin Franklin is credited for inventing the iron furnace stove ca. 1742, which was improved upon by David Rittenhouse by 1772. The stove was a small device with a sliding door, which burned wood on a grate, thus allowing cooking of food and heating of the house at the same time (Dorfman n.d.: www.housenotsobeautiful.com/articles/stove.html). In order to rake the coals in smaller stoves as opposed to an open fireplace, a smaller poker of about twenty inches (ca. 51 cm) was typically used as compared to the larger 25 to 29 inches (ca. 64 to 74 cm) size used for an open fireplace poker. Early stove pokers were handmade of iron by blacksmithing with designs of different raking tip patterns and were termed as either straight or bent patterns. The Kellum-Noble stove poker recovered from the construction dumpster was a machine made poker made of steel as evidenced by the perfectly formed “snake head” shaped raking tip still clearly visible (Figure 6). Although the handle is missing, the most common type handle would have been a coiled wire handle providing an air cooled grip. By the late 19th century, it was common to buy nickel plated pokers to enhance the looks and to protect the poker from rapid corrosion (Dorfman n.d.: www.housenotsobeautiful.com/articles/stove.html). There is no evidence that the Kellum-Noble poker had ever been nickel plated.

Dinner Fork

The silver dinner fork recovered from Room 2 of the Kellum-Noble House is a King’s pattern, 1817, single struck with four tines. As early as the late sixteenth century, the number of tines on a fork increased to three or four. The King’s pattern is a natural descendant of the Fiddle Thread and Shell and was popular during the Regency. There are about 20 variations of the pattern. The decoration is now much more extensive and continues further down the stem than the Fiddle Thread and Shell. It has a wasted appearance. The difference between the King’s pat-



Figure 6. Cast iron stove poker.



Figure 7: Kings Pattern four tine Fork; Plain pattern Tea Spoon.

tern and the Queen’s pattern is noticeable by examination of the shell. The shell of the Queen’s pattern is convex whereas the shell of the King’s pattern is concave (Shopland 2005: 163-165). The hallmark is not readable (Figure 7a).

Spoon

The spoon has a plain (no pattern) handle, a slight down curve on the end of the handle, and is the size of a tea spoon (13 cm). The bowl is narrow and more like modern spoons (Shopland 2005; 163-165). Heavy corrosion prevents the observance of any pattern design or any hallmark identification of this Room 2 artifact (Figure 7b).

Miscellaneous Group

The Miscellaneous Group includes all metals whose purpose or identity is not known or cannot be determined to appropriately fit in any other category. Many items consisted of unknown fragments of metal, wire from six to eighteen gauge, tubing, etc., that could be associated with any number of primary articles intended for a variety of uses (see Appendix I).

Copper Lid

The copper lid found in construction dumpster dirt is 17.3 cm round with a 5mm wide, slightly raised border around the top side. It has a 6mm diameter round opening in the top offset from center. There is a clean puncture slot in the top which appears to be random and off center. The slot is clean cut from the top side, however the underside has a punched through metal tag. This slot may have been deliberately made by the bit of a screwdriver being driven into the lid for a vent hole or for some other reason. There are some other small cracks and splits to the top which are evidence of normal age deterioration.

The fact the metal is of copper may suggest the purpose of the container was to provide greater protection or durability for its contents.

Copper is a preferred material for a container holding gunpowder. Since the chemical composition of early gunpowder made it highly sensitive to static electricity, the use of spark resistant copper containers allowed for the safe storage and transporting of gunpowder. The first domestic supplies of gunpowder were made by E.I. du Pont de Nemours and Company. The company was founded in the United States in 1802 and began producing black powder by 1804. Black powder was the primary propellant for use in guns up to 1890. Small copper containers containing different weighted amounts of gun powder were marketed to individual consumers for their muzzle loading guns. By 1890, Smokeless gunpowder had been greatly improved, being less susceptible to static electricity and more widely available. Thus it became the primary propelling charge for firearms (New World n.d.: <http://www.newworldencyclopedia.org/entry/gunpowder>).

The du Pont Company started producing smokeless powder in 1893 and was a major producer of smokeless powder by 1902. DuPont packaged gunpowder for personal use in containers with lids similar to the subject artifact (Figure 8). To gain a bigger share of the market, DuPont bought the Hercules Powder Company in 1902 and the Atlas Powder Company in 1903. Hercules Powder Company and Atlas Powder Company both used similar container lids with both paper labels and embossed lids. It should be no surprise that the containers were all similar. DuPont was forced to sell both companies in 1912 because it was found to be in violation of



Figure 8. Typical lid from a DuPont smokeless powder container.



Figure 9. Copper lid from a black or smokeless gun powder canister.

anti-trust statutes (DuPont n.d.: <http://www.dupont.com/corporate-functions/our-company.html>).

Containers of Du Pont gunpowder could be conveniently purchased by individual consumers through Montgomery Ward in 12 ½, 6 ¼, 3 ½, and ½ pound containers and were advertised as the best powders on the market. Their catalog picture features a powder can which has no spout (Montgomery Ward 1895:476). Dating this artifact is difficult without a surviving readable label on the lid which would identify the type gunpowder the container held. If the artifact found at the Kellum-Noble House is a DuPont container lid and it contained black powder, the date could range anywhere from the early 1800s to sometime in the 1900s, after which the probability of muzzle loaded guns were no longer widely used. If it held smokeless powder, the time period would be after 1893 to sometime in the 1900s. However, there would have been no need to use containers made of copper except to deplete existing supplies. There was no data available as to when or how often the container styles were changed, but containers from ca. 1924 are of a more rectangular design with a pouring spout in the center of the top and were not made of copper (Figure 9).

Brass Handle

This artifact, also found in construction dumpster dirt, is a decorative brass piece 15.2 cm in length. Evidence indicates there was once an iron shaft attached perpendicular to one end which has since corroded away leaving only the decorative piece (Figure 10). It is highly probable this artifact is the handle of a hatch door from a parlor stove. The iron shaft has long since corroded off aided by its exposure to constant intense heat from fire and the environment.

The parlor stove was first patented in 1845 with credit going to John S. and Merret Peckham (Harris 2013: <http://stovehistory.blogspot.com/2013/11/the>



Figure 10. Typical small parlor stove from the 1800s with the pieces found at the Kellum-Noble House highlighted

parlor-stove-as-art-peckham.html). Some of the larger manufacturers were Glenwood, Fuller & Warren, Forest King and Round Oak. These stoves became very popular in the Victorian era from 1880 to the early 1900s. They were mostly used in small areas and parlors which were the common gathering place such as today's living room. Parlor stoves kept up design styles of the Victorian era in that they were extravagant and highly ornate. Stove designs featured brass or copper knobs and handles and decorative finials on top of a hinged dome. Some owners made customized metal plates engraved with their monograms or family crests and attached the plates to their stoves front door. Wood logs were the source of fuel for the earliest models and then coal became popular until about 1910 when gas became the new fuel. Not everyone was fortunate enough to have a parlor stove as they were costly heating appliances which only the well-to-do could afford (Munson n.d.:



Figure 11. Parlor stove hatch handle.

http://www.ehow.com/info_11402637_parlor_stove.html) (Figure 11).

Personal Group

This group includes items or personal possessions likely to be worn or carried by people as they go about their daily lives (see Appendix I).

Ring With Loop

This undecorated hollow copper ring from Room 2 is about 4.1 cm in diameter with an attachment loop. It is light weight weighing only 6 grams. The attachment loop shaft pierces the ring and is soldered rather crudely to the underside of the ring. Although the ring appears it could be identified with a neck drop, due to its crude construction it would not have an appeal for personal adornment. The ring may have been used as a keychain grasp loop for lightweight keys or as a lanyard pull (Figure 2c).

Car Key

An original Chrysler product double-shoulder key with a broken tip was found in construction dumpster soil. The words "Chrysler Motors" can be read around the key bow, however, nothing more is easily readable without further conservation. In addition, a motif of a tree is embossed on the bow. Chrysler began using pin tumbler lock systems in the 1930s of which this type key was used (Locksmith n.d.: <http://www.locksmithledger.com/article/10228044/a-look-back-at-vin...>). The key is described as a "DP-CD" (Dodge, Plymouth, Chrysler, Desoto) type key. In 1935, the Chrysler Corporation was organized to form separate divisions of Dodge, Plymouth, Chrysler and Desoto, therefore the key cannot be dated to earlier than 1935 (MacDonald n.d.: www.oldcarsandtruckpictures.com/Chrysler/Chrysler_inde.html). The DPCD key type was used up to the late 1950s. Before WWII, the keys were shorter and had a double shoulder design which corresponds to this key's description. After the war, the keys were a bit longer, and there was only one

shoulder. After the 1950s different designs were used on the heads (bows) for the different vehicles. (Johnson 2010: <http://www.key-men.com/cars/Chrysler.html>). Which of the four Chrysler make vehicles the key belongs to is undetermined. However, it can be concluded that the date range for the key would be between 1935 and 1941.

Summary

The Kellum-Noble home-site project was an emergency rescue archeology effort of already excavated artifacts in addition to the recovery of artifacts still present in fill dirt prior to it being sent to a land fill. An attempt was made to organize them according to their location within or on the property in order to establish some identifiable context. The objective was to collect and identify all artifacts as they related to the building structures and occupation of the home-site. Appendix I of this paper establishes the distribution of the metal artifacts relative to that objective. Once collected and classified, they underwent a field lab cleaning, however no conservation processes were undertaken to arrest deterioration of key metal artifacts from further oxidation. This had a severe impact on ferrous metals in particular, and contributed to the difficulty in proper identification and dating chronology.

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APPENDIX I: METAL ARTIFACT DISTRIBUTION BY GROUP

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
ARCHITECTURE							
Nails	103	NP-CD	126	126	645	n/a	Machine cut fragmented
Nails	49	NP-CD	2	2	n/a	2.5	Square brad type
Nails	169	2	3	1	n/a	9	Machine cut
Nails	176	2	38	1	199	See comments	1-wire rnd = 5.1 cm; 3 sq @
Nails	176	2	incl	3	incl	See comments	1 = 6.3cm; 1 = 4.3cm; 1=3.4cm
Nails	67	3	54	54	328	0	All frags; no whole nails
Nails	81	3	141	141	638	0	Nail frags; 4 wire nails
Nails	58	3	83	0	519	0	Fragmented nails
Nails	51	4	21	20	142	0	Fragmented nails
Nail	51	4	incl	1	incl	6	Machine cut
Nails	68	5	42	0	237	0	Nail fragments
Nail	68	5	incl	1	6	6.3	Machine cut finish sprig
Nail	68	5	incl	1	6	7.5	Machine cut finish sprig
Nail	61	3	43	1	0	8	Machine cut
Nail	61	3	43	1	0	5	Wire nail
Nails	98	5	incl	74	449	0	Nail frags. ; 1 bent door nail
Nails	9	5	17	0	106	0	Nail fragments
Nails	65	5	80	76	420	0	Nail fragments
Nails	12	5	5	4	65	0	Machine cut partials
Spike	171	2	5	1	331 total	17.7	Square spike
Spike	171	2	incl	1	incl	12.8	Round spike
Spike	171	2	incl	1	incl	15.2	Square spike
Spike	171	2	incl	1	incl	10	Square spike
Spike	171	2	incl	1	incl	11.3	Square spike
Spikes	58	3	83	2	119 both	1=12.0; 1=15.0	Nail spikes
Spikes	80	3	9	7	107	0	Spike fragments
Spike	80	3	incl	1	71	12	Rail doghead spike
Spike	80	3	incl	1	48	14	Nail spike
Spike	68	5	42	1	258	13.5	Doghead rail spike
Spike	68	5	incl	1	19	6	Nail spike broken

APPENDIX I: ARCHITECTURE (Continued)

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
Spikes	102	NP-CD	7	1	6 @ 595	10.1	Doghead rail spike
Spikes	102	NP-CD	incl	1	6 @ 595	9	Doghead rail spike
Spikes	102	NP-CD	incl	1	6 @ 595	12.8	Doghead rail spike
Spikes	102	NP-CD	incl	1	6 @ 595	5	Doghead rail spike
Spikes	102	NP-CD	incl	1	6 @ 595	7	Doghead rail spike
Spikes	102	NP-CD	incl	1	6 @ 595	20.2	"L" bent nail spike
Spikes	19	1	1	1	n/a	12.6	Nail spike frag
Spikes	169	2	3	1	3 @ 300	12.8	Doghead rail spike
Spikes		2	incl	1	incl	15.2	Doghead rail spike
Spike	68	5	42	1	25	10.5	Nail spike frag
Spike	98	5	79	1	119	broken 9 +	Nail spike frag
Spike	98	5	79	1	39	broken 10 +	Nail spike
Spike	98	5	79	1	39	12	Nail spike
Spike	65	5	80	1	29	12	Nail spike
Spike	65	5	80	1	23	11	Nail spike
Spike	65	5	80	1	26	broken 8.5 +	Nail spike
Spike	65	5	80	1	148	9	Doghead rail spike
Spike	13	1CC	2	1	374	15	Rail spike
Spike	13	1CC	incl	1	16	13	Nail spike
Bolt	102	NP-CD	7	1	"	7.7	Stove bolt
Nut	49	NP-CD	4	1	n/a	2.7	Elec. conduit nut 2cm inside
Steel rod	49	NP-CD	incl	1	n/a	13.4	2 mm diameter
Iron pipe frag	113	NP-CD	1	1	n/a	5.4	2.2 cm inside dia/2.4 cm out
Steel rods	172	2	4	1	48	10.2	Possible wire mesh scraps
Steel rods	172	2	incl	1	incl	5.5	Used in modern concrete
Steel rods	172	2	incl	1	incl	7.8	slab construction
Steel rods	172	2	incl	1	incl	16.6	
Eye hook	78	3	1	1	45	2.5 eye dia	Eye hook
Stove Bolt & Nut	68	5	incl	1	80	11.5	Stove bolt and square nut
Stove Bolt & Nut	98	5	79	1	81	11.5	Stove bolt and square nut
Eye bolt and nut	38	4	1	1	116	6.5 L; 1 cm eye dia	Construction hardware
bolt w/round head	43	4	1	1	94	9	Construction hardware
Wood screw	83	3	2	2	18	1=3.0; 1=4.0	Steel wood screws
Washer	102	2	6	1	4	1.8	Bolt washer

APPENDIX I: (Continued)

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
ACTIVITIES							
Horseshoe	1	5	1	1	441	5 cm toe to heel	Horseshoe with calkins
Horseshoe frag	99	5	1	1	76	10	Horseshoe partial branch
Non-ferrous	29	5	1	1	7	3.9 x 1.3	Brass lock keyhole cover
Sewing thimble	51	5	1	1	5	2.3 deep	Silver plated brass thimble
Ferrous Iron	106	2	1	1	38	7.5 stem Length	Broken large lock key
Hammer head	177	2	1	1	575	12.5 L; 4.4 W	Common claw hammer
Brass bell	97	2	1	1	23	2.5 dia	Hawk bell
Chain links	105	NP-CD	4	4	84	3.9 each link	Trace chain
FURNITURE							
Cast Iron frags	82	3	3	3	96	1=2.5; 1=7.5; 1=6	Possibly stove fragments
Brass fancy item	4	5-R	1	1	26	2 dia	Toothpick holder stand
Brass pulley	42	4	1	1	30	3.5 dia	Clock winding weight pulley
Cast Iron piece	14	2	2	1	5.9	1.2 dia x 5.1 L	Possibly stove latch
Cast Iron piece	170	2	incl	1	incl	inc.	Possibly stove latch x-mend
Brass pull		2	2	1	11	10.7	Brass drawer pull x-mend
Brass Drop ring pull	14	2	incl	1	incl	2.5 dia	Brass drawer pull
Brass gear	95	2	1	1	25	5.7 dia	Clock gear
Brass drawer pull	93	2	2	2	21	9.6 x 4 mm	Brass pull 2 pieces x-mend

APPENDIX I: (Continued)

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
KITCHEN							
Cast iron fragments	86	3	3	3	27	0	Possible pot fragments
Cast iron fragments	47	4	1	1	102	9 x 6	Possible pot fragments
Dinner fork	27	NP-CD	1	1	44	20.1	4 tine silver shell pattern
Spoon	96	2	2	2	14	13.2	Silver plate 2 pieces x-mend
Handle frag w/rivet	179	2	1	1	11	5.6 x 1.4	Possibly table knife
Stove poker	2	5	1	1	51	387	Stove poker straight pattern
PERSONAL							
"D" iron buckle	92	2	3	1	0	2.8	Possibly belt
Small buckle	92	2	incl	1	0	3.1	Possibly tie or suspender
Small buckle	92	2	incl	1	0	3.5	Possibly tie or suspender
Hollow copper ring	94	2	1	1	6	4.1 dia	With suspension loop
Car key	23	NP-CD	1	1	0	3.5 broken tip	Chrysler motors product

APPENDIX I: (Continued)

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
MISCELLANEOUS							
Bronze unknown	47	NP-CD	1	1	16	7.5 L x 4mm-8mm W	Unknown purpose
Lead scrap tailings	101	2	2	2	41	0	Unknown purpose
Small spring parts	1	2	6	3	0	6 mm dia	Unknown purpose
Brass rod tip	1	2	incl	1	0	1.2 L	Unknown purpose
Brass tube cap	1	2	incl	1	0	9 mm radius	Unknown purpose
Connector unk.	1	2	incl	1	0	1.7 L	Unknown purpose
Copper pieces	91	2	5	5	4	2.7 L x 1.8 W largest	Unknown purpose
Lead scrap	13	2	3	3	39	1.8 x 2.3	Unknown purpose
Flat rod	181	2	1	1	0	11.3 x 4 mm	Unknown purpose
Coping saw blade	85	3	1	1	0	6.3 x 4 mm	Partial saw blade
Thin copper band	175	2	1	2	0	8.3 L	Broken 2 pieces unk. purpose
Iron ring	103	2	3	1 broken	24	5.2 dia	Pieces x-mend; unk. purpose
Brass tip	98	2	3	1	0	2.4 L x 5 mm dia	Possible umbrella brace part
Brass rod bent	98	2	incl	1	19	9.3 L x 4 mm dia	Unknown purpose
Non-ferrous frag	98	2	incl	1	4	1.3	Irregular chunk unknown
Unknown nodule	102	2	6	1	4	0	Unknown purpose
Metal piece w/rivet	102	2	incl	1	incl	2.5 x 1.6	Possible knife handle piece
Misc. wire frag	102	2	incl	1	incl	2 mm x 2.4	Unknown purpose
Flat metal frag	102	2	incl	1	incl	2.3 x 7 mm	Unknown purpose
Misc. wire frag	102	2	incl	1	incl	1 mm x 2.6	Unknown purpose

APPENDIX I: MISCELLANEOUS (Continued)

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
Misc. non-ferrous	103	2	5	1	7	0	Unknown; Nodule not metal?
Misc. non-ferrous	103	2	incl	4	incl	0	Small melted irregular unk.
Iron frag	182	2	1	1	3	3.8 L x 2.6	Possible rounded handle end
Various wire pieces	79	3	7	1	33	16.9 L	6 gauge unknown purpose
Wire piece	79	3	incl	1	incl	13.3 L	6 gauge unknown purpose
Wire piece	79	3	incl	1	incl	3	6 gauge unknown purpose
Wire piece	79	3	incl	1	6	10.8 L	9 gauge unknown purpose
Wire coiled piece	79	3	incl	2	3	0	14 gauge coiled unknown
Wire piece	79	3	incl	2	0	0	12 gauge purpose unknown
Metal caps	87	3	2	2	33	3.1 dia	Unknown purpose
Tube end	77	3	1	1	7	2 dia	Unknown purpose
Fine wire staple	43	3	2	1	0	6 mm	Unknown purpose
Unk. non-ferrous	43	3	incl	1	0	1 cm	Unknown purpose
Misc. non-ferrous	30	3	3	2	3	1=2 cm;; 1=3 cm	Scrap unknown purpose
Small wire coil	30	3	incl	1	0	1.5 coil	Unknown purpose
Non-ferrous frags	60	3	4	2	46	2-3 cm dia	Discs unknown purpose
Non-ferrous frags	60	3	incl	2	incl	0	Scrap unknown purpose
Metal disc	59	3	5	1	25	4.5	Unknown purpose
Metal caps	59	3	incl	2	19	3 each	Unknown purpose
Rod	59	3	incl	1	102	9.5 x 1.5	Unknown purpose

APPENDIX I: MISCELLANEOUS (Continued)

ARTIFACT	CAT #	ROOM #	TOTAL COUNT	ITEM COUNT	WEIGHT (grams)	DIMENSIONS (cm)	COMMENTS
Unk. fragments	59	3	incl	1	38	0	Unknown purpose
Unk. fragments	61	3	43		441	0	Unknown purpose
Wire	61	3	incl	1	incl	5	Unknown purpose
Lead fastener	47	3	1	1	48	0	Possibly lead clamp
Misc. fragments	68	3	5	5	48	0	Unknown purpose
Ferrous fragments	48	4	5	5	27	0	Unknown purpose
Ferrous fragments	39	4	5	5	18	0	Unknown purpose
Ferrous wire	50	4	2	1	6	5 L	6 gauge unknown purpose
Ferrous wire	50	4	incl	1	12	30	12 gauge unknown purpose
Ferrous fragments	84	3	8	8	52	0	Unknown purpose
Ferrous fragments	69	5	30	incl	435	various odd sizes	Scrap unknown purpose
Non-ferrous frags	69	5	incl	1	34	2 dia	Brass tube piece
Ferrous piece	69	5	incl	1	11	5 dia	Tin container lid
Ferrous fragments	97	5	19	incl	128	various odd sizes	Scrap unknown purpose
Copper wire frag	59	5	4	1	3	0	Scrap unknown purpose
Wire fragment	59	5	incl	1	0	0	18 gauge unknown purpose
Pewter piece	59	5	incl	1	0	0	Unknown purpose
Aluminum piece	59	5	incl	1	0	0	Unknown purpose
Copper tube	55	5	1	1	21	9 mm dia; 6 mm L	Unknown purpose
Copper wire	66	5	4	2	5	1=12 L; 1=9 L	18 gauge unknown purpose
Flat ferrous strips	66	5	incl	2	7	1-10.5 L; 1-6 L	Unknown purpose
Ornament cap	99	2	1	1	0	9 mm	Sterling silver Xmas ornament
Copper lid	111	NP-CD	1	1	8	5.5 dia.	Possible gun powder can lid
Brass handle	50	NP-CD	1	1	146	14.5 L	Possible parlor stove handle

MISCELLANEOUS ARTIFACTS

Elizabeth K. Aucoin

This paper will detail the various miscellaneous artifacts that do not fit into a previously documented group addressed elsewhere in the Kellum-Noble House Report. In some cases, representative samples were collected and are identified as such. This group of artifacts will be listed alphabetically.

Clear Glass: Several thousand of these fragments were recovered. A secondary sorting divided these items into clear flat, decorated, bottle, tumblers, wine glasses, and other types of items prior to their being catalogued. A number of fragments were matched and cross mended, thus providing a better idea of the item use and attributes. No new count of the non-utilized fragments was undertaken.

Clear Glass with Blue Paint: Twenty-eight pieces of clear glass had blue paint on them. The reason for this painted glass is unknown; however, the blue paint on the glass matches the blue paint found on several plaster samples.

Coal Samples: Eight pieces of coal, of the type commonly used in fireplaces, were collected. The house has four fireplaces and presumably these were unburned fuel components (see House Floor Plan in the Buttons article).

Coal Slag: Fourteen pieces of coal slag were recovered. The source of this slag is unknown but is probably related to burning of coal for home heating.

Egg Shells: Thirty-three egg shell fragments were recovered from Room 2. It is undetermined if they are duck or chicken.

Faunal Material: This category includes large and small animal bones, horse teeth, mandibles with teeth from animals such as possum, raccoon, rodents or other small animals, plus bones from fowl - chickens or ducks. The large animal bones, most likely cow, have saw marks visible on their cut edges. No additional analysis was undertaken on these thirteen hundred plus faunal items.

Fish Bones: Nine fish bones were found but no species identification was made.

Flat Aqua Glass: Several thousand of these glass fragments were recovered and simply classified as such prior to analysis. During a secondary sorting, fragments with any sort of characteristics such as numbers, letters, designs, curvature, etc. were removed and reclassified as bottle glass. No attempt was made to determine whether the remaining flat glass was either bottle or window glass and those specimens, totaling three thousand two hundred and four (3,204) retained their original classification of Flat Aqua Glass.

Lead: A total of six pieces of lead were identified. One small piece of bar lead plus five miscellaneous lead pieces, including one melted piece, were recovered from screened soil.

Petrified Wood & River Rocks: Four pieces of petrified wood and twenty-seven river rocks and/or fragments were recovered. One prehistoric biface was recovered and is documented elsewhere in this Kellum-Noble House Report.

Plaster Samples: Twenty-two plaster samples were collected: seven were white, eleven had blue paint on the surface, and four had yellow paint on the plaster surface. There were no plaster samples with red paint, but two brick samples had evidence of red paint on their surface and two had some blue paint on them. A piece of each plaster sample and brick sample with paint were given to Emily Ardoin, Buildings Curator of the Heritage Society. The paint colors were analyzed by an independent expert known to the Society and the first floor rooms were each repainted using historically correct colors that matched the colors originally analyzed. Room 1 (Office) has yellow walls accented with a white fireplace facing and mantle (Figure 1); Room 2 (Music Room) is white with a matching facing and mantle; Room 3 (Parlor) is blue with a lovely dark wood fireplace facing and mantle (Figure 2); and Room 5 (Dining



Figure 1. Office.

Room) is also blue accented with a white fireplace facing and mantle (Figure 3).

The collecting of the plaster samples provided important information about the wall colors of the house thus assuring that the rooms, when repainted, reflected the interior as it was during the occupation of the house by the Kellum and the Noble families. "With the new interpretive plan for the house, the

alternate name for Room 2 will be the School Room" (Emily Ardoin, personal communication, 2016).

Porcelain Insulators: A total of seven of these items were recovered: one with embossed dots and J(?) G and with its side embossed with the number 47; one was used for insulating wire and dated from the 1800s to WW II; one connector type marked Bryant Junior marked with a patent date of June 9, 1903; one plain unmarked and one marked BRUNT; one insulator strap with screw holes, and one with openings for two wires.

Porcelain Knob: A household item, probably for a cabinet door, with a 1" base diameter, 1 1/4" high and an opening of 1/4" for a nail or screw is dated "Late 19th into 20th Century" (Potter, et al.: Texas Historical Commission) (Figure 4).

Shells: Two sea shells, one *Atlantic Deer Cowrie* and one *Hooked Mussel*, as well as thirteen clam and six oyster shells were found (Andrews 1992:C-6,C-15).

Slate: Fourteen pieces of rough slate, not suitable for school room purposes, were recovered.

Tile: A total of seventy-three pieces of tile were recovered. Twenty-four pieces were square green tile and forty-nine pieces were white with square, hexagon or rectangular shapes. Supposedly the white tile was, at some point, nicknamed 'navy' because the U.S. Navy used large quantities of that type of tile, but no source has been located to substantiate that claim. The general size of the green and white square tiles is 3/4" (Figure 5).



Figure 2. Parlor and Music Room.



Figure 3. Dining Room.

Brick Samples: A total of fifteen fragments were collected: eleven were vitrified, two samples had blue paint on them, and two samples had red paint on their surface.

Summary

Additional miscellaneous artifacts were recovered but the fragments were too small to be identified or associated with other items that were found.



Figure 4. Porcelain Knob.

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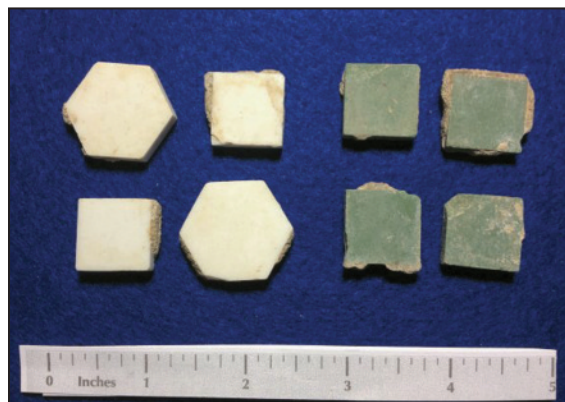


Figure 5. Ceramic Tiles.

MUNITIONS

Thomas L. Nuckols

Introduction

The Kellum-Noble House Emergency Salvage Archeology Project yielded 10,357 artifacts. Five of these artifacts are munitions that consist of two lead muzzle-loading bullets (Items # 1 and #46-1), one .22 caliber Short cartridge case (Item #29), a lead buck-shot (Item #46-2), and a lead .38 caliber wad cutter revolver bullet (Item #70). These five artifacts are shown in Figures 1 and 2 below.

Artifacts Recovered

Item #1 is a lead mold cast spherical muzzle-loading rifle or pistol bullet recovered from Room 4 on January 12, 2015. The unfired bullet is slightly oxidized, weighs 75.2 grains and has a mean diameter of 0.386". A sprue nib and mold seam are present. The nib's diameter is approximately 0.179" and protrudes above the surface of the bullet 0.058". The mold seam is circumferentially complete and distinct and needs no magnification to be clearly seen (Figure 1).

Item #29 is a .22 caliber Short rimfire cartridge case recovered from Room 3 on January 16, 2015. Due to corrosion the case material, either brass or copper, is difficult to discern. The case has a single circular-shaped firing pin imprint, indicating that it (the case, when it was part of the cartridge) was fired in a rifle (Figure 2).

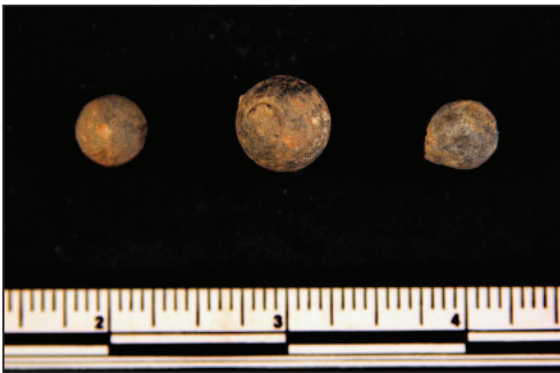


Figure 1. Spherical Lead Bullets.



Figure 2. .38 Caliber and .22 Short.

The base of the case has an impressed "U" headstamp. This case (cartridge) was manufactured by one of the following three: the Remington Arms Company (1816 to present), the Union Metallic Cartridge Company (founded 1867), or the Remington Arms-Union Metallic Cartridge Company Incorporated (Remington-UMC).

On March 8, 1887, the Union Metallic Cartridge Company registered the "U" trademark (US #14,134) citing in its application that it had been in constant use since October 1885. In 1911, the Remington Arms and the Union Metallic Cartridge Company merged, forming Remington-UMC (defunct 1970?). The two companies operated separately until incorporation in 1916. After the merger, rimfire cartridge cases continued to be headstamped "U" as a tribute to the former Union Metallic Cartridge Company. The "U" headstamp was replaced by the script "Rem" headstamp in the early 1980s. All three companies used brass or copper case material.

Daniel Baird Wesson (1825-1906) was a United States firearms designer. He was the co-founder of Smith & Wesson and responsible for helping develop several influential firearm designs over the course of his life. In 1857, Wesson designed a rimfire cartridge based on Nicholas Flobert's circa 1845 BB cap. Wesson's design called for a conical-shaped bullet in a lengthened case that held a charge of black gun powder. The new cartridge was called the No. 1 or

22/100s pistol cartridge. It was renamed the .22 Short after the introduction of the .22 caliber rimfire Long in 1871. The .22 caliber Short is the oldest rimfire cartridge in continuous manufacture in the United States (Barber 1987).

Item #46 consists of two artifacts. For analysis purposes, the two artifacts are numbered **Items 46-1** and **46-2**. Both artifacts were recovered from an on-site construction dumpster (designated NPCD-No Provenience Construction Dumpster) on December 12, 2014 (see Figure 1).

Item #46-1 is a lead fired mold-cast spherical muzzle-loading rifle or pistol bullet. The bullet is partially oxidized and hemispherical shaped due to firing impact, i.e., flattened on one side. Grain weight is 115.7; mean diameter on the undamaged side is 0.470". The impact damage probably obliterated the sprue nib; however, there is a mold seam discernable under magnification.

Item #46-2 is a lead, mold-cast buckshot. It is slightly oxidized. Grain weight is 48.0; mean diameter is 0.325". This buckshot exhibits a sprue nib and a partial mold seam and some surface irregularities (dimples, cuts, facets). It cannot be determined if this buckshot was fired. Because of their small size and light weight, buckshot can impact and incur damage that is indistinguishable from damage derived from several ways, such as compression in a shot gun shell or battering in a shot pouch carried by users of muzzle-loading shotguns.

Item # 70 is a fired .38 caliber lead, flat base, button nose wad cutter revolver bullet recovered from Room 5 on February 20, 2015. The fired bullet is slightly oxidized and weighs 138.8 grains. Due to impact distortion, the bullet's diameter is somewhat spherical shaped measuring approximately 0.360" X 0.380". It probably had an original diameter of 0.357". Overall length of the bullet is 0.548" (see Figure 2).

The firearm imprint on the bullet consists of right hand twist rifling. However, due to impact damage, only a single land and three grooves are discernible beginning at the base of the bullet and fading out at a height of 0.145. The land width is approximately 0.065"; groove width is approximately 0.120". The wad cutter bullet was designed circa 1940 to cleanly cut full diameter holes in a paper target for accurate scoring (Fryxell 2011).

Summary

"The Kellum-Noble property had a history of ownership that predates the founding of Houston. In 1824 John Austin was deeded the leagues of land that included the lot on which the Kellum-Noble House now stands. As early as 1837 the banks along this area of Buffalo Bayou were identified as a source of clay for making bricks". (Gorski 2015)

On a historic archeological site with a history of long-term ownership in the area, munitions artifacts recovered from the house site can tell part of the story of the site throughout the years. Muzzle-loading bullets recovered from the 1830s Republic of Texas era are a part of the history of the area and the 1840s brick house located on its original site.

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PERSONAL AND IVORY ARTIFACTS

Elizabeth K. Aucoin and Tracy C. Connell

The artifacts in this article are unique unto themselves and represent a total of nine items recovered during the screening process at the Kellum-Noble House. Essentially, these items could all be classified as personal items but certain individual characteristics place each in a special category and, as such, are being documented separately.

Coins

While a total of four coins were recovered from the site, three were heavily corroded and identification was only possible using loupes, magnifying glasses and varying degrees of lighting. Coins 1-3 were recovered from Room 2, while Coin 4 was recovered from construction dumpster dirt.

1. An 1845 One Cent Large Letter USA (1843-1857) coin, designed by Christian Gobrecht, was the best preserved of the four coins recovered. Its minted weight was 10.89 grams, its diameter was 27mm and it's made of composition copper. It was probably minted at the Philadelphia mint. The obverse (front) and reverse of this coin is shown below in Figures 1 and 2.

2. A United States of America 5 CENTS 1866 Variety 1, with rays between the stars (1866-1867)

was coined at the Philadelphia mint. Designed by James B. Longacre, this coin's weight was 5.0 grams with a diameter of 20.5mm. Its composition was .750 copper and .250 nickel. All coins of this particular variety were minted at Philadelphia.

3. Liberty Head "V" CENTS Nickel 1908 Variety 2 (1883-1913) was designed by Charles E. Barber. With a weight of 5.0 grams, a diameter of 21.1mm and made of .750 copper and .250 nickel, this coin was minted at the Philadelphia, Denver, and San Francisco mints.

4. The fourth coin recovered was an 1853 Half Dime. The obverse (front) of the coin has Liberty seated, with drapery from the elbow (starting 1840) and arrows on either side of the date. The date is difficult to read but the coin's summary date is 1853-1855 (Figure 3). On the reverse (back) side, there is a mint mark "O" (New Orleans) above a bow (Figure 4). Designed by Christian Gobrecht, this coin's weight was 1.34 grams and its composition was .900 silver and .100 copper. Its diameter was 15.5mm with a reeded (ridged or grooved) edge. These types of coins were minted in Philadelphia and New Orleans.



Figure 1. 1845 One Cent Coin (Obverse).



Figure 2. 1845 One Cent Coin (Reverse).



Figure 3. 1853 Half Dime Coin (Obverse).

The above coins are illustrated and described in *A Guide Book of United States Coins* by R. S. Yeoman (Yeoman 2007:106,124-126,137-138).

Domino

A single ivory number six domino, five over one, missing its ebony inserts called pips, was recovered from the Construction Dumpster. This artifact measures 4.5cm x 2.3cm and is .02cm thick. A broken copper pin, still attached to the center of the domino, would have been the method by which the back of the domino was affixed to the front (Figure 5). The back of the domino would have been made of ebony and the set would have originally been stored in a wooden box, probably with a sliding lid. An Antique Domino Set of Ivory and Ebony, c. 1820, was featured as a sale item from One of a Kind Antiques (TIAS 2016). The dominos, packed in a wooden box with a sliding lid, shown on that website are identical

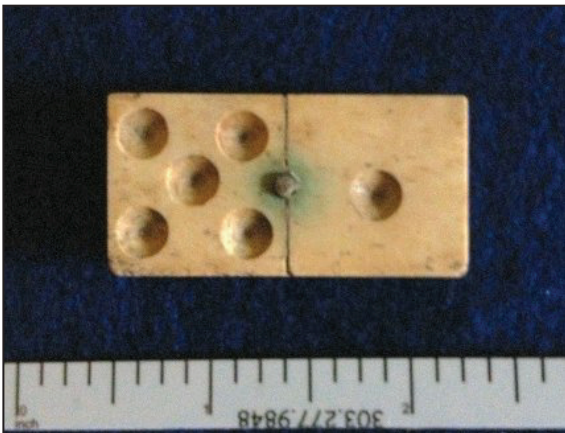


Figure 5. Ivory Domino.



Figure 4. 1853 Half Dime Coin (Reverse).

to the recovered domino but the website picture was copyrighted so no image is available.

“Domino pieces were historically carved from ivory or animal bone with small, round pips of inset ebony...Modern dominoes, as most of the Western world knows them, appear to have been a Chinese invention. They apparently derived from cubic dice, which had been introduced into China from India some time in the distant past. In the early 18th century, dominoes made their way to Europe, with their first appearance in Italy...The European version likely spread to American shortly thereafter...The 115 domino pieces recovered from the *Republic* wreck site...appear to have been made from ivory or bone or wood, and had very possibly been stored in a rectangular wooden box with a sliding lid, its remains long lost in the Atlantic’s Gulf Stream” (Dobson and Gerth [Artifact Description] 2009:1). The *Republic*, while in route from New York to New Orleans, sank during a violent hurricane in October 1865.

Hair Comb Tooth

A single slightly curved black hair comb tooth, possibly from a decorative hair comb or a lady’s headband, was found in screened soil from Room 2 (Music Room). This item measures 2.22” long and is probably made of hard vulcanite, hard vulcanized rubber, a substance patented by Charles Goodyear in 1844 and typically found in hard rubber buttons produced by the Novelty Rubber Company.

Pictured below is an example of a decorative comb that would have been inserted into a somewhat elaborate hair style suitable for an afternoon tea or an evening engagement (Figure 6).



Figure 6. Example of a Decorative Hair Comb.

Ivory Handle Fragment

A partial handle fragment measuring 32mm long x 16mm wide x 9.5mm thick was recovered from Room 2. The top end of the handle is slightly curved from front-to-back. The broken end has a 5mm hole in the center and within that hole is another hole measuring circa 1.5-2.0mm. It is unknown what was originally attached to this handle fragment.

Ivory Toothbrush Handle

A lovely curved handle was recovered but is missing the brush portion of the toothbrush. The handle's overall measurement is $4 \frac{5}{16}$ inches in length x $\frac{1}{2}$ inches wide, but the last $\frac{7}{16}$ inches are tapered above the broken end. The handle is .45 inches thick. This artifact was found in soil screened from the Construction Dumpster (NP-CD) (Figure 7). "The Chinese created the first bristled toothbrush in the early 1600s using bamboo handles and pig bristles, and some of these made their way to Europe...But the idea didn't really take off until the 1780s, when an Englishman named William Addis, while serving a temporary jail term, created a toothbrush containing rows of bunches of pig bristles set

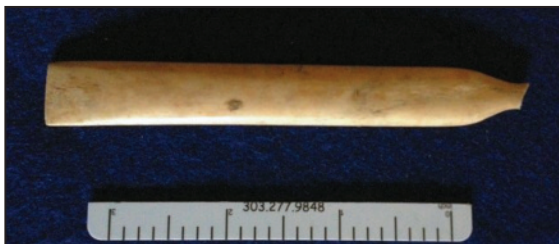


Figure 7. Ivory Toothbrush Handle.



Figure 8. Example of Toothbrushes.

in tiny holes drilled into the end of a bone handle - essentially the modern toothbrush...his company is still in business today (Doyle and Scott 2010). A selection of Ivory Tooth Handles [without bristles] from the Griffin Medical Collection was offered for sale in Lot 554 by Ed Welch Antiques of Waterville, Maine (2014) (Figure 8).

Specimen Slide

This item is smooth on its slightly convex top and measures 42mm in length, has a maximum width of 10mm and is 1mm thick. The reverse side is only slightly less smooth than the front side. It has a small 1mm beveled hole at the top and four 5mm holes before reaching a partial fifth hole at its broken edge. This item may have had a back, attached via the small hole and another missing hole. Those characteristics, and its similarity to the domino documented above, raised the possibility that this item was a fragment of another domino. Originally, this item was classified as an ivory domino fragment.

Several Houston Archeological Society members continued speculating about this quite puzzling item and a number of hypotheses were entertained before a picture and accompanying information was received from Linda Gorski (personal communication, 2015) indicating that this item might be a specimen slide for use with a compound microscope. Linda had seen a



Figure 9. Specimen Slide.

similar item at a museum in Montpelier where the accompanying microscope with tripod base by John Bleuler, made of brass and wood, was displayed and dated ca. 1800. It appears that our ivory artifact is indeed a specimen slide rather than another domino fragment and has been reclassified as a specimen slide. This artifact was found in screened soil from Room 5 (Figure 9).

Beads

The final items documented in this article are three glass beads. One irregularly faceted amber-colored (when moistened) glass bead is probably spun glass and is covered with a heavy chalky patina. This bead is $3/8^{\text{th}}$ of an inch long with a diameter of about $1/2$ inch and has a single hole (aperture), whose diameter is $1/8^{\text{th}}$ inch. This bead was recovered while screening soil from the construction dumpster (NP-CD).

The remaining two beads were recovered from screened soil from Room 2 and are quite small. A faceted black glass bead measures $1/4^{\text{th}}$ of an inch long with a diameter of $1/4^{\text{th}}$ inch. Its drill hole, or aperture, is too small to accurately measure. The black bead is of a type that would have been used in a necklace or as decorative section of a deluxe bonnet or hat pin (Millinery Shoppe www.etsy.com).

The second bead recovered from Room 2 is bright blue glass. It is $3/16^{\text{th}}$ of an inch long; its diameter is about 0.23 inches with a center hole diameter of $1/8^{\text{th}}$ inch. This bead is very well made with rounded edges at both ends of the bead. A portion of one side of the uniformly-made glass bead is slightly abraded. All three of the glass beads recovered from the Kellum-Noble House are shown in Figure 10.



Figure 10. Glass Beads.

An excellent short article on historic beads and their manufacturing techniques was written by Melissa May and published by the Houston Archeological Society in December 2007 (May 2007:1-3).

Summary

With the exception of the specimen slide, the assemblage of artifacts documented in this article represent the types of items one might find in any household past or present. What these artifacts provide today is a glimpse of the kinds of things owned and used by the individuals who lived in the Kellum-Noble house during the last half of the Eighteenth Century in Houston, Texas.

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TOBACCO PIPES

Larry W. Golden and Elizabeth K. Aucoin

Introduction

A wonderful assortment of tobacco pipes and pipe fragments was recovered in the period December 2014 to March 2015 during the Kellum-Noble House Emergency Salvage Archeology Project. This article will document the artifacts that were recovered and saved from a trip to an unknown landfill. All the pipes recovered date to the Kellum-Noble occupational period (1850s-1890s).

Tobacco Pipe Artifacts Recovered

A total of 13 items were recovered from three different locations: five unglazed kaolin artifacts were found in construction dumpster dirt, while Room 2 (the Music Room) yielded the largest number, an assemblage of seven artifacts ranging from unglazed kaolin to porcelain and red-glazed fragments; and Room 5 soil (the Dining Room) revealed a beautiful black-glazed effigy bowl whose image was identified as Queen Victoria. No pipe fragments were recovered from Rooms 1, 3 or 4.

Decorated Kaolin Pipe

The first pipe bowl, as well as several pipe stem fragments, was recovered from soil that had been placed in a construction dumpster and later screened by on-site volunteers. One complete white kaolin (a type of clay) pipe bowl is decorated with a vertical



Figure 1. Decorated Pipe and Pipe Stem Fragments.

zigzag pattern enclosed within two lines encircling the top of the bowl and curving vertical lines beneath that stop short of the elbow. Discoloration on the interior of the bowl indicates that the pipe had been smoked; however, there is no lingering smoky aroma. The bowl cross-mends with two pipe stem fragments as pictured in Figure 1. Two additional kaolin stem fragments were also recovered from the dumpster soil but they do not cross-mend with the above artifact. No maker's mark was found on the bowl or any of the stem fragments that were recovered.

The following five tobacco pipe artifacts were recovered from Room 2 (Music Room):

Brownish-gray Pipe Bowl

A complete brownish-gray bowl is decorated with three raised rings around the top of the bowl and two incised lines circling the stem section (Figure 2). It has a brown slip applied over a gray clay body with



Figure 2. Brownish-gray Pipe Bowl.



Figure 3. Brown-glazed Porcelain Bowl with Heel Rest.



Figure 4a. Pipe Fragments: Clockwise: Glazed Porcelain Pipe Stem, Red-Orange Bowl Fragment, Red Effigy Bowl Fragment, Brown-glazed Porcelain Bowl with Heel Rest, Decorated Bowl Fragments.

no glaze. There is a small chip at the top of the bowl. No maker mark appears on this unglazed bowl. The bowl would have been fitted with a reed or wooden stem.

Porcelain Bowl with Heel Rest

The next artifact recovered was a partial brown-glazed porcelain bowl with a 'heel' rest. The brown section of the bowl then changes to a white stub stem with four graduated rings around the end to help with sealing the stem (Figure 3 and 4a and 4b). This fragment is typical of German pipes where the pipe bowl plugs directly into a long ornate stem or plugs into an additional porcelain bowl which then plugs into a long ornate stem. Examples of these ornate porcelain pipes can be seen at: <http://www.worldcollectorsnet.com/articles/brief-history-tobacco-pipes-pipe-collecting/> and <http://www.alpascia.com/moments/d/Porcelain-The-Illustrated-Pipe-i34979.html>.

"In Germany, there are a great number of sorts of pipes, short, long, flexible, with bowls of wood, meerschaum, porcelain, &c. The fine porcelain bowls are wrought with much elegance, and are articles of very considerable luxury (Peckus and Rapaport 2014:15)."

Pipe Fragments

Two fragments (the fragments cross-mend) of a decorated buff-colored kaolin pipe were found. The bowl is decorated with punctations enclosed within two horizontal lines circling the bowl. Beneath that decoration are vertical rows that appear to stop short of the elbow. A mold seam is visible on the front view of the bowl. These artifacts are shown on the lower left in Figure 4a. The interior of these two fragments (lower left, Figure 4b) are a smudged dark brown, an indication that the pipe had been smoked and a slight, smoky aroma is still present. No maker mark is visible.



Figure 4b. Reverse of Figure 4a Fragments.

The exterior of a small red-orange glazed clay pipe bowl fragment is shown on the upper right of Figure 4a. The reverse or white interior is shown in the same position in Figure 4b.

An effigy pipe bowl fragment was also recovered. The fragment has a red glaze and a white interior (lower right, Figures 4a and 4b). This larger fragment reveals a portion of a chin and a puffy, jowly neck section that is bisected by a mold seam. Comparison of this fragment to known red-glazed complete presidential effigy pipe bowls suggests that the individual depicted is probably "Zachary Taylor, who served as President from 1849-1850 and was nicknamed 'Rough and Ready'". According to the same article, Taylor would have been depicted wearing a laurel wreath; some, but not all, of the pipes would have been marked on the shank with the legend "Rough and Ready" and most were German made. German made effigy pipes called "stummelpfeifen", literally "stub pipes", of the mid-19th century are frequently found in archaeological excavations in the United States. They were specifically made for export to America...." (Pfeiffer, Gartley and Sudbury 2006: 12, 17-19).

"Three unglazed pipes (Sudbury 1979:202, Plate 30) found at the Matthew Duncan pottery, which operated from 1856 to 1880 in Bastrop County, Texas, are rough copies of the German Zachary Taylor pipes. They exhibit all the design elements but not the fine details of the German pipes, suggesting that they were made in molds cast from a German original. Molds of original objects are known to result in an 'inferior, weak and relatively undetailed facsimile of the original' (Anonymous n.d.c; Pfeiffer et al. 2006:14).

Another Room 2 find was a reddish-brown glazed pipe stem fragment featured at the 12 o'clock position in Figures 4a and 4b. The interior of the stem is porcelain and the exterior has four raised concentric rings for sealing the stem. This style pipe stem would have the ringed end inserted into another stem, for sealing purposes, and is typical of the stems on German-style porcelain pipes.



Figure 5a-b. Queen Victoria Effigy Pipe Bowl (left) and Profile (right).

Queen Victoria Effigy Pipe Bowl

The final pipe bowl was recovered in Room 5 (Dining Room) soil. This very ornate black-glazed effigy pipe bowl is in exceptional condition and quite beautiful (Figure 5a). The female effigy has elaborately curled hair topped by a wreath; the wreath is more visible in the profile picture (Figure 5b). She is wearing earrings and what appear to be several strands of pearls (see Figures 5a and 5b).

Examination of the front of the face reveals a slight misalignment of the lips and a portion of the chin that are bisected by a mold line down the center of the face. The pipe is missing part of the stub; the stub is where a detachable wooden stem would have been inserted and there is a small flaked area on the bowl's wreath on the back rim. No maker mark was found on this bowl. Who is the female depicted on this pipe? Many of our colleagues suggested the image depicts Queen Victoria and they were correct. This pipe, including pipes known as presidential face pipes, are typical of the German pipes made in the areas of Uslar, in Lower Saxony, and Grossalmerode in Hesse. American pipe companies, as well as potters, were known to use the German originals to make their own molds for production. The American versions, however, are not as sharply defined and show less detail (Pfeiffer et al. 2006:12-14).

In an article by Max Bell, "Collecting American Face Pipes," Bell (2004) mentions that pipes were made in various U.S. locations, e.g., Pennsylvania, North Carolina, and New England, as well as at an excavated pottery site at Point Pleasant, Ohio that was in operation from 1838-1880. Pipe artifacts recovered there were of various designs and "shades of colors from light tan to almost black. Some were salt glazed and some unglazed." Bell also indicates that "approximately 300 face pipes were recovered during circa 1900 foundation excavations of a two story building in Nevada City, California that was destroyed by fire in 1855. The building was identified as the E. H. and A. H. Hirschman cigar store. Bell also states that it

might be possible to date the twenty-five different varieties of face pipes found (Bell 2004: 52), but there is no indication that the pipes were actually dated or that the results were ever published.

An article in *The Wyoming Archaeologist* includes a picture of a red unglazed Victoria bowl shown in Figure 2, page 13 of the article *President Pipes: Origin and Distribution* (Pfeiffer et al. 2006). The Victoria bowl was recovered from "...the Orange Street Cistern, dated 1845-1860...located in the "Irish Channel" area of the city (New Orleans) (Gartley and Carskadden 1987; Pfeiffer et al. 2006: 11).

Discussion

As stated earlier in this article, clay pipes were manufactured in Germany as well as in America. The pipes documented in this article, all of which date to the 1850s-1890s occupational period of the Kellum-Noble families, were made in Germany and exported to America. The assemblage of pipes and pipe fragments, recovered during the Kellum-Noble House Emergency Salvage Archeology Project, range from unglazed, decorated clay pipes to porcelain pipe stems to an elaborate black effigy pipe of Queen Victoria. Discoloration on the interior of the bowl of two pipes indicates that those pipes had actually been smoked. Who actually owned the recovered artifacts or smoked the decorated pipe or the decorated buff-colored fragmented pipe is unknown.

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REPORT SUMMARY

Elizabeth K. Aucoin

Background Information

The Kellum-Noble House, an historic two-story antebellum brick structure located in Sam Houston Park in downtown Houston, is the only brick structure still standing on its original site. Construction of the house was begun in 1847 and the house was completed in February 1848. Built of approximately 35,000 high-quality bricks, the bricks were made of locally procured clay and fired in Nathaniel Kelly Kellum's kiln located on the property where his new home was to be constructed. The foundation of the house, as well as the house itself, was constructed from the bricks fired in the Kellum kiln.

Kellum was a socially prominent business man and he and his family lived in the house until 1849 when he moved from Houston to Grimes County. During the time that Kellum lived in the house, it is said that he and his family "were friends with many local political leaders, including Sam Houston, who often visited their home". The house was sold in early 1851 to Abram Noble, who with his wife Zerviah and her daughter Catherine Kelly, began residing in the home. In February 1851, "Mrs. Noble advertised that classes in English, music, painting and other subjects would be taught in her home." The family lived there until 1865 at which time Abram and Zerviah were divorced and Zerviah retained possession of the house. Local papers reported in September 1872 that Mrs. Noble had a school with thirty-six students in her home and that space was available for additional students. Mrs. Noble lived in the house until her death in 1894.

Five years later, the house and its surrounding property were purchased by the City of Houston and Houston's City Park was established. The house was used for various functions, including being used as the headquarters for the Parks Department while the first Houston Zoo was established on its grounds. Between 1913 and 1954, the house was used for storage; eventually the structure deteriorated and was scheduled for demolition. The house was saved from that fate when a group of concerned citizens created the Harris County Heritage Society and restored the

house in the mid-1950s. In 1956 the Heritage Society dedicated the restored Kellum-Noble House.

The house was restored in the mid-1950s and opened as a museum in April, 1958 and, although the house had been maintained, the foundations continued to move and deteriorate. Consequently, cracks appeared in the brick and plaster of the building and the porch had begun to slope downward. Thus began the story of the Houston Archeological Society's Emergency Salvage Archeology Project as stabilization of the house foundation was undertaken in 2014. During the course of renovations and removal of soil from the foundation, artifacts began to be recovered. Artifacts were found both in and around the foundation of the house as well as in the soil that had been deposited in construction dumpsters. After consultations with the Texas Historical Commission, it was decided that the Houston Archeological Society would conduct an emergency salvage operation to recover any artifacts that might be contained in the soil removed. A group of volunteers was garnered and recovery work began in earnest. During the period of mid-December 2014 to March 2015, a total of 10,357 artifacts were recovered and saved from being sent to a landfill and lost forever.

What Was Found?

The assemblage of artifacts recovered ranged from hundreds of mundane items such as fish and animal bones, flat glass and nails to artifacts indicative of a well-to-do family who had occupied the premises. Table ware included white ceramics as well as lovely transferware dishes in various colors; lead glass goblets, wine glasses and bar ware tumblers, Early American Pressed Glass in several patterns, as well as clear and colored diamond point dishes that one might use for items such as condiments. A hall-marked sterling silver Kings Pattern fork and a silver plated teaspoon also were recovered. Miscellaneous metal fragments from decorative and household items included clock parts, a drawer pull and its back plate, a stove poker, a claw hammer head, a hawk bell and part of a pad lock. Utilitarian dish fragments such as yellow ware and stoneware, com-

mon kitchen-use items, were recovered along with pieces of flower pots and planters.

Additional artifacts included a wide variety of buttons, both plain and fancy imported as well as American made rubber buttons from the Novelty Rubber Company; a silver thimble, an ivory toothbrush handle, white kaolin pipes and a glazed black ceramic effigy pipe bowl, an ivory domino, coins -- including an 1853 half-dime minted in New Orleans, and a few lead bullets. Items of a more personal nature included medicine and perfume bottles, bottles that contained hair preparations, an ointment jar and lid, a liniment bottle, and bottles of another sort whose contents might contribute to one's feeling of well being: ginger beer, wine, brandy and liquor. Those libations would have been standard items served to guests prior to or after a dinner party.

Numerous artifacts that were recovered substantiate the fact that Mrs. Noble, with the aid of her daughter from a previous marriage, conducted a school in her home. Writing slate and slate pencils were among the school room items that were found. In addition, different types of marbles -- including colorful Benningtons, lined china, stone and glass marbles were recovered as well as pewter and porcelain tea set pieces; all of which were import items. It is possible that Mrs. Noble, a lady of means, had these items that were made in Germany on hand for the use of the children during a break between lessons. One can imagine some of the boys playing marbles while their female counterparts partook of tea with their friends and dolls.

What were the Results of this Project?

The initial result of this project was that a great number of individuals from the Houston, Brazosport, Fort Bend and Texas Archeological Societies, several of whom are also members of the Texas Historical Commission's Texas Archeological Stewardship Network, responded to an urgent call for volunteers to assist in the Kellum-Noble House Emergency Salvage Archeology Project. Due to the efforts of those volunteers 10,357 artifacts were recovered rather than being taken to a landfill. Those same volunteers contributed approximately 7,000 work hours throughout the project period of mid-December 2014 to March 2015.

Another result was that all the recovered artifacts were then washed, dried, sorted, counted, analyzed and photographed so that a comprehensive report could be written and ultimately published. Once again, volunteers responded and undertook the task of writing various articles that required many hours of research and analysis and those articles were then

compiled into a report prior to its publication. This report is the result of their combined efforts.

Research and analysis of the artifacts provided a glimpse into the lives of two successful, well-to-do families who occupied the lovely two-story antebellum brick structure for almost half a century between 1848 and 1894. We can envision Sam Houston, who history tells us was a guest there, attending a dinner party at the house and perhaps, after dinner, recounting stories of his life and the Texas Revolution while enjoying an after-dinner brandy. Ladies and gentlemen would have been formally attired for such an occasion and one can imagine seeing Mrs. Noble wearing fancy combs in her up-swept hair. By day, we can see her and her daughter conducting school classes in her home; the children learning to read, write and cipher and learning to play the piano and later the boys enjoying a game of marbles while the girls enjoyed a play tea party.

The end result of this project was that a great deal of additional information was added to the body of knowledge about the Kellum-Noble house itself, the two families that lived there, and the ultimate use of the house and property after it was no longer owned by the Noble family and became a landmark site in the Sam Houston Park near downtown Houston, Texas. In addition, thousands of artifacts were saved from being sent to a landfill and will be returned to The Heritage Society at Sam Houston Park and some of the artifacts recovered will be used in exhibits throughout the renovated Kellum-Noble House.

APPENDIX I

LIST OF ARTIFACTS RECOVERED FROM KELLUM-NOBLE HOUSE

Kellum-Noble Artifacts Recovered 12/13-14/2014

No Provenience - Construction Dumpster (Volunteers)

1. **Curved Ivory Toothbrush Handle (1):** 4 5/16th inches in length (no scent; did pin test).
2. **Porcelain Knob (1):** household item; Late 19th C; see *Stewards Key to Historic Ceramics*.
3. **Sea Shells (2):** 1 *Atlantic Deer Cowrie* and 1 *Hooked Mussel*
4. **Clay Pipe and Frags (5):** decorated bowl/complete + 2 stem frags that cross-mend with the pipe, and two additional stem frags (no fits); no maker's marks.
5. **Handmade Multi-faceted Bead (1):** feels and looks like plaster.
6. **Clear Diamond Point Pattern Sandwich Glass Oblong (relish/pickle?) Dish (20):** clear rim above patterned body; clipped corners (20 frags including 7 rims and 1 partial base) 4 rims + 3 x-mend on one section; 3 rims + 5 x-mend on second section; these two sections do not x-mend. 4 sherds no x-mend; 1 partial base probably does not match this vessel. Possibly Sandwich Glass Works, Sandwich, MA 1825-1888 (copied English and Irish cut glass patterns).
7. **Amber Diamond Point Pattern Sandwich Glass Shallow Circular Dish/Bowl (6):** 4 rims (3 rims cross-mend); 1 additional rim and 1 base frag cross-mend). Rim is clear amber above diamond pattern.
8. **Clear Early American Pressed Glass (EAPG) Plate Base Frag (1):** George Washington pattern, Centennial Plate by Boston and Sandwich, Lacy Glass Period, circa 1832. This was a commemorative plate issued to celebrate the anniversary of Washington's 100th birth date (February 22, 1732).
9. **Clear Pressed Glass (EAPG) Dish Base Frag (1):** Crossed Swords Pattern; Attributed to the Boston & Sandwich Glass Company 1830-1845; *The Cullet*, Spring 2014, page 5.
10. **China Buttons (12):** 10-4 hole (3 have pie crust pattern); 1-4 hole w/brown lines around the edges; 1-2 hole; all are sew-through buttons (see Powell Report Part 2, Dec. 2007).
11. **Bone Buttons (8):** 6-4 hole; 1- 5 hole; 1-1 hole blank; all are sew-through buttons. 5-hole button dates to 1750-1830 (see Pollan: Powell Report Part 2, December 2007).
12. **Shell Buttons (15):** 2 large ¾ inch with applied loop shanks (1 bent); 7-4 hole (various sizes); 1 decorated; all sew-through buttons; 6-2 hole (various sizes including 3 dome-shaped); all sew-through buttons. (Powell Report Part 2).
13. **Metal Buttons (4):** 1-2 pc. Cuprous plain with applied loop shank; 1-3 pc. Cuprous decorated with cupid holding a lyre and edge surrounded by bulbous dots; applied loop shank; 1-2 pc. non-ferrous floral motif with applied loop shank; 1-3 pc. non-ferrous decorated with square in center (for colored glass?); applied loop shank. Powell, Part 2.
14. **Half Dime (1):** Obverse (front), Liberty seated, drapery from elbow (starting 1840), arrows on either side of date (hard to read, but dates to between 1853-1855); see Red Book, p. 137-138. Reverse (back), mint mark "O" (New Orleans) above bow. Designer Christian Gobrecht; weight 1.34 grams; composition .900 silver, .100 copper; diameter 15.5mm/ reeded edge; mints: Philadelphia, New Orleans. Red Book refers to *A Guide Book of United States Coins*, R. S. Yeoman, 60th Edition, 2007.
15. **Small Glass Stopper Frag (1):** ¼ inch diameter x 1 1/16th inches long with tiny wires attached at top; top & base broken (from a perfume bottle?).
16. **Metal Slugs (2):** some corrosion.
17. **Mexican Mustang Liniment Bottle Frag (1):** 3 ½ inches high with 1 3/8th - 1 ½ inch Diameter base; applied rolled lip. Early 1850s; Victorian wonder medicine made of mostly crude petroleum oil. Made in St. Louis (not Mexico) by Dr. A. G. Bragg and later by the Lyon Manufacturing Co., New York.

18. **Hair Tonic Bottle (2):** Aqua rectangular bottle frags (base + 1 that cross-mend); **YORK** on one narrow side, **NO** or **ON** on the other; on wide concave recessed panel (front?): -----**ON'S** and on the opposite side **HAIR**; open pontil scar. Lyon Kathairon Hair Tonic.
19. **Small Brass Cylinder (1):** decorative rings on exterior; screw threads on interior; some corrosion/oxide; ¾ inches long, 3/8th inches interior diameter.
20. **Clear Heavy Glass Tumbler Frag with Octagon Base (4):** Arch Pattern; 3 ½ in tall, 2 5/16 in. diameter. We have 2 additional tumbler octagon bases (1 base + 2 base frags that cross-mend, plus 1 additional piece).
21. **EAPG Clear Glass Rim & Base Frag (1):** acorns and oak leaves; part of Washington Centennial Plate (#8 above), but fragments do not cross mend. This plate commemorates the 100th anniversary of Washington's birth (February 22, 1732).
22. **Antique English Silver Dinner Fork (1):** 4 tines, bent on ends; 8 5/16 inches long. Five hallmarks on back of handle (unreadable); pattern looks like shell; possibly one of the 'Kings' or 'Queens' patterns. Note: per work crew, found in the dining room.
23. **Car Key (1):** tip broken; Tree motif surrounded by CHRYSLER MOTORS stamped over the top and two words (can't read them) under the tree. The number 808 stamped on the reverse. Chrysler was founded in 1925.
24. **White Ironstone Saucer or Cup Plate with Plain Rim (1):** approx. ½ of item; impressed maker's mark, 1st line is **MADDOCK**; 2nd line reads **PATENT**, 3rd line reads **IRONSTONE**, 4th line reads **CHINA**. Charles James Mason held an 1813 patent for Ironstone China and was copied by several makers after that.
25. **White China Saucer or Cup Plate with Design and Plain Rim with arched motif (4):** 3 rim sherds cross-mend. Impressed maker's mark: 1st line reads **S?**. **ALCOCK & Co.?** 2nd line reads **HILL POTTER?**; 3rd line reads **BU(RSLEM)?** (no beehive). English (1828-1839) Victorian Pottery. Per Pollan June 1996, *Nineteenth-Century Transfer-Printed Ceramics...Velasco*, p. 124, the potter would have been Samuel Alcock, ca. 1830-1859. We may have part of a matching cup plus misc. sherds.
26. **White China Rims (3): with delicate embossed stemmed grapes, over-painted in light blue:** these 3 sherds cross-mend; slightly wavy or scalloped rim. Possibly William Alsager Adderly & Co. (1876-1905).
27. **Slate (13):** 2 pieces ca 1.5x1.3 inches and 11 slate pencil frags. (1 slate frag has lines on it).
28. **Marbles (9):** made of various materials: 1 large stone shooter plus 5 others of various materials; plus 1 aquamarine glass, and 2 decorated (unglazed Lined Chinas, ca. very early 1840s; originally made in Germany and slightly later in the United States).
29. **Amethyst Bottle Frags (3):** 1 partial top/body sherd (mold seam visible) plus 2 other body pieces (one with mold seam); very thin glass; no cross-mends. Possibly a pill bottle or contained homeopathic preparation.
30. **Yellow Ware (2):** 2 rims (no cross-mend), 1 partial base and 1 wall sherd. No marks. No x-mend with Rm 3 #26 or Rm 5 #87; but 1 piece from Rm5 #22 x-mends here..
31. **Decorated Alabaster/Glass (?) Vessel Frag (1):** part of object d'art?
32. **Red Transfer Ware (8):** 4 sherds cross-mend; others do not, but probably part of the same vessel. No marks. Unidentified pattern/manufacturer; ca 1840s-1850s (Pollan). Same as #119, page 110 in the *Velasco* report.
33. **Blue Transfer Ware (5 pieces):** Partial handle cross-mends with large sherd of cup/rim; 3 other pieces no match. **Interior and exterior decorated.** Possibly *Rhone Scenery* by T. J. & J. Mayer 1843-1855. No cup info found for comparison.
34. **Flow-Blue China (4):** 4 pieces of tea cup; 3 pieces cross-mend. Interior & exterior decorated. Plus one sherd with white exterior section.
35. **Black & White Transfer Ware (1):** 1 piece.
36. **White China Rim (1):** Blue painted stylized-floral motif.
37. **White China Top with Rimmed Interior (2):** hand-painted leaves flowers on top; may be a lid from a covered casserole/vegetable bowl or soup tureen. Second Plain Rim (probably part of this vessel).
38. **Blue Edgeware (1st pattern) (9):** 9 plate rims with impressed straight edge (not scalloped), 1 group of 5 x-mend; 2 additional x-mend, plus 2 others/no x-mend. 1840s-1850s.
39. **Blue Edgeware (2nd pattern) (14):** Feather-edge; 14 plate (?) rims with straight edge (not scalloped), 9 of which cross-mend. 3 large center pieces from NPCD #73 x-mend here.
40. **White or Cream-colored Rims with ¼ inch gold edge (3):** 3/16 in. thick; no cross-mend. 1 rim x-mends with Rm5 #45.
41. **White Porcelain Lid (1):** very small, possibly from a child's (doll house?) tea set.

42. **Dark Brown Glazed Stoneware with Cream Interior Glaze, Heavy Utilitarian Bowl (?) (15):** 3 rims and 2 other sherds cross-mend; additional 2 rims cross-mend; 8 additional sherds (2 small pieces cross-mend); probably all from the same vessel. Brick-colored matrix. Sherds from Rm 5 #58 & #93 and rim from Rm5 BRL #5 x-mend here.
43. **Grey Salt-glazed sherd (thick, grey interior) with Dark Blue or Black Glazed Interior (1):** 1 sherd only.
44. **Dark Brown Glaze on 2 Sides (1):** tan matrix; may be part of a handle.
45. **Metal Fasteners (2):** for/from some type of garment; lightweight; one broke while cleaning.
46. **Lead Balls (Munitions) (2):** Muzzle-loading rifle? 13mm Diameter; and Percussion Revolver Pistol? 9.5mm Diameter.
47. **Bronze Unknown Object (1):** Undetermined.
48. **Unidentified Metal Object (1):** threaded on one end.
49. **Misc. Metal Objects (4):** 2 nails, 1 rod, and 1 electrical conduit nut.
50. **Bronze Decorative Handle (?) (1):** Bent, 5 3/4th inches long; corroded on interior swivel end.
51. **Ivory Domino (1):** Number 6 (5 over 1); copper pin in center.
52. **White China Teacup (Unusual) Hand-painted with blue spatter (6):** One rim cross-mends with base; 2 additional rims (blue spatter, no cross-mend); 2 blue spatter sherds (cross-mend); See #17, 1-2-15, Construction Crew, Room 2.
53. **Chert Biface (1):** only prehistoric item found to date. Tear-drop shape; rounded base with convex edges tapering to tip. Fine grained chert. L: 103.2mm; W: 70.1mm; T: 37.0mm; Preform; shaped like Late Prehistoric Covington Biface but too thick to be a finished product.
54. **Olive Green Bottle Frags (21):** 3 pieces near neck cross-mend; 2 other pieces cross-mend; 3 others no cross-mend, but 1 piece has embossed letters **PATE** (with cross-mend to another sherd); all pieces have small bubbles in the glass. (4/20/15: 6 pcs with bubbles moved here from NP-CD #59; count changed both places).
55. **Dark Blue-Green Bottle Frags (6):** 2 base pieces cross-mend (no pontil visible); one small sherd cross-mends with largest frag; no cross-mend on the other 2 pieces, but one frag has a linear mark and the largest piece has embossed letters **TER** on right arc with **WORKS** in a line below and **Y** below the **W**. Base diameter of 2 1/2". See Rm 5 #3, base cross-mends; see Rm 5 #39 also. A total of 9 pieces (out of 11 pieces) from this and Rm 5 artifacts cross-mend. One frag NP-CD #63 with **AS x-mends**.
56. **Aqua Bottle Base (1): 12-sided:** open pontil scar; very thin glass. Twelve-sided bottles were a "common configuration for utility medicinal bottles of the era (1850s-1860s). See www.sha.org/bottle/medicinal.him#EarlyMedicinalBottles
57. **Aqua Bottle Top with Neck (4):** slight variations in color.
58. **Aqua Flat Glass (938):** No further analyses on large number of fragments.
59. **Green Glass Bottle Frags (83):** (4/20/15: 1 burned China Rim with interior dark line moved to NP-CD #78; 6 olive green with bubbles moved to NP-CD #54; count changed). One shoulder/neck w/partial lip embossed **PA?** One sherd x-mend w/1BFP #28.
60. **Brown Glass Bottle Frags (5):** includes 2 partial rectangular or square base (no marks), 2 pieces wall glass, and 1 partial screw-top with partial neck. 1 pc x-mends with Rm 4 CC #6. Larger base is probable base for Rm 5 #52/Rm 4CC #6.
61. **Green Bottle Glass (3):** 1 sherd with embossed **T** plus 2 others; all contain small bubbles.
62. **Brown Bottle Glass (1):** with 4 embossed lines.
63. **Dark Blue-Green Bottle Glass (1):** see Rm 5 #3 and #39 for possible cross-mend.
64. **Animal Bone Sample (4):** includes 1 fish bone.
65. **EAPG Clear Curved Decorated Glass (3):** 1 rim with interior embossing; 1 piece with three embossed daisies; and 1 piece with arches, circles, and wheat. The pattern of these two pieces, though they do not cross-mend, is called Leaf & Dart, EAPG, water goblet, was made by Richards & Hartley of Flint Glass Co. ca 1875. The pattern is also known as Pride. US Glass produced this pattern in the 1890s. Iced Tea Goblet has a short stem while the water goblet has a longer/thinner stem. Check any stems we have to see if we can determine whether this is tea or water goblet.
66. **Clear Bottle Glass (63):** most is very thin.
67. **Decorated Heavy Clear Glass Bottle Frags (3):** Square/rectangular basal frag with 2 sides cross-mends with another frag. Additional frag no cross-mend. Cologne or large perfume bottle? Height = 2 1/2".
68. **Heavy Clear Glass Partial Base Jar Frag (1):** Salt Cellar or Ladies Cosmetic Jar?
69. **Heavy Clear Scalloped Bottle Base and Sides (1):** Diameter is 1 3/4"; H = 1 7/8 inches.

- 70. White Ironstone Frags (9):** same vessel (Chamber Pot). 6 frags x-mend in Chamber Pot. See #73 and #74 for possible match.
- 71. White Ironstone? Frags (8):** Partial Cup and Saucer Base plus 6 other pieces. Includes 4 cup rims (2 cross-mend) and 1 base. 1 base Rm 3 #2 x-mends here.
- 72. White Ironstone? Base Frags (2):** .39 inches thick.; cross-mend.
- 73. White Ironstone? Base Frags (13):** various thicknesses; 2 groups cross-mend. 3 large x-mend with NPCD #39; 1 x-mends with Rm 1 BFP #15.
- 74. White Ironstone Curved Rims (3):** Part of Chamber Pot? 3 sherds cross-mend.
- 75. White Ironstone Clipped Rims (2):** strong curve; same edge; same vessel?
- 76. White Ironstone Clipped Rims + Other (5):** 3 rims cross-mend; 2 additional sherds no match; base of a covered vegetable dish? No match with Rm 5 #57.
- 77. White Ironstone Clipped Rims + Other (6):** 2 large rims cross-mend (.39" thick) plus 2 other sherds; 1 base frag x-mends with 1BFP #18. 2 additional rims (same pattern but thinner) also cross-mend. Same vessel as Rm 1CC #11?
- 78. White Ironstone Rims (22):** simple curve but varying thicknesses; 1 with clipped edge. (4/20/15: 1 burned China Rim with dark interior line moved here from NP-CD #59; count changed). 1 Rim x-mends w/partially reconstructed plate (Rm 1CC #14 and Rm 1CC #8).
- 79. White Ironstone Wall Sherds (50):** varying thicknesses. 1 cream ware rim x-mends with 1CC 37; 3 sherds with embossed arch motif. 2 sherds x-mend with Rm 2 #44; 1 with small pink motif; 1 with partial embossed back stamp _OROST?; 9 sherds x-mend in Chamber Pot.
- 80. Milk Glass Frag (1):** Top or Base? See Rm 3 #21 and Rm 4 #20 for possible match.
- 81. White Porcelain Frags (2):** 1 sherd has rim on two edges; 1 wall sherd.
- 82. Slipware (?) or Brown Glaze Stoneware (?) Frag (1):** brown exterior; cream interior.
- 83. Clear/Frosted Decorated Bottle Frags (8):** 2 rectangular basal frags cross-mend; 2 near top pieces cross-mend; 2 additional cross-mend; 2 misc. pieces. All have a decorative elongated rounded arch motif.
- 84. Glass Bottle Bases (4):** 1 round (2 ½ in. diameter) with pontil scar; 1 round (2 in diam.) no scar; 2 rectangular (no scars).
- 85. Clear Bottle Frag (1):** top (in tact but cracked), neck and shoulder.
- 86. Clear Glass Frags (2):** Ruffled top edge and 1 basal piece; slightly iridescent. Unknown.
- 87. Clear Decorated Glass Bottle Frags (2):** Partial top/neck and shoulder with vertical linear motif cross-mend.
- 88. Clear Bottle Base (1):** Thin, 1 inch diameter; Maker mark **M c C**; (William McCully and Company, Pittsburgh, Pennsylvania. Ca. 1841-1909).
- 89. Miscellaneous Bottle Top/Neck and Base Frags (26):** clear, frosted, aqua; various thickness.
- 90. Glass Bottle Side Panel Frag (1):** very thin glass; embossed letters ? A ?.
- 91. Aqua Glass Flat Frags (11):** Miscellaneous pieces.
- 92. Aqua Glass Bottle Frags (47):** Most very thin glass; a few heavier glass.
- 93. Miscellaneous Flat Glass Frags (9):** Miscellaneous pieces.
- 94. Miscellaneous Glass Rims/Frags (19):** varying thickness; probably from tumblers or drinking glasses; some with arch motif. 3 x-mend with 1 base (NP-CD #46) moved here.
- 95. Miscellaneous Curved Heavy/Thick Glass Frags (19):** Miscellaneous pieces.
- 96. Miscellaneous Clear Glass (41):** Miscellaneous pieces.
- 97. Clear Heavy Glass Frags (3):** Hexagonal; 2 pieces cross-mend; 1 stemmed frag; same vessel? Possibly part of a candle stick or heavy wine glass.
- 98. Heavy Clear Curved Edge Flat Base Frags (3):** same vessel? Candle stick base?
- 99. Heavy Clear Curved Edge, Flat Base Frags (3):** raised 6 or 8 sided section; same vessel; no cross mends. Candle stick base? Possibly from wine or cordial glass?
- 100. Heavy Aqua Glass Rounded Base (1):** .62 inches thick;
- 101. Domed Clay Piece (1):** .54 inches thick; .85 inch diameter.
- 102. Spikes (11):** #102 – 114 recovered 12/12-13/14.
- 103. Nails (126):** Undetermined.
- 104. Horse Shoe Frag ? (1):** Undetermined.
- 105. Chain Frags (4):** Miscellaneous pieces.
- 106. Metal Latch (4):** Handle and 3 parts of flat latch
- 107. Coal Slag (3):** Probable residue from use as home heating fuel.
- 108. Misc. Metal (34):** Miscellaneous pieces.
- 109. Metal Can (1):** Base or Top.

110. **Metal Cup Hook (1):** Undetermined.
 111. **Non-Ferrous Lid (1):** 2 1/4th inch diameter with circular hole & 1 rectangular slot.
 112. **Metal Buckle (?) Frag (1):** Undetermined.
 113. **Iron Pipe Frag (1):** Undetermined.
 114. **Lead (1):** melted, then cooled; undetermined use.

I have noticed that the terms **Early American Pressed (Patterned) Glass (EAPG Victorian 1850-1910)** and **Sandwich Glass** (first produced in the mid-1820s) seem to be used interchangeably by some internet sources.

Recovered by Volunteers January 2-3, 2015

Room 1 (Office)

1. **White Plaster Sample (1):** Undetermined.
2. **Animal Bone Sample (8):** 7 cow?, 1 fowl
3. **Coal Slag Sample (1):** Probable residual from use as home heating fuel.
4. **Yellow Painted Plaster Sample (4):** Undetermined.
5. **White Plaster Sample (3):** Undetermined.
6. **Vitrified Brick Sample (1):** Undetermined.
7. **Black and White Transfer Ware (1):** Undetermined.
8. **Blue Edge Ware (3rd pattern) (1):** 1 rim, plain edge, no scallop.
9. **Flow Blue Frag (1):** wall sherd (reverse: part of Davenport Medallion/cartouche?).
10. **Light Blue-Green & White Transfer Ware (1):** pattern on both sides.
11. **White China Frags (6):** 1 with a lipped edge (base); no cross-mend.
12. **Heavy Clear Glass Frags (3):** 1 with rounded edge; 2 have designs.
13. **Clear Bottle Glass Frag (1):** basal edge.
14. **Clear Patterned Glass Frag (1):** 1 piece with vertical rounded lines; slightly iridescent.
15. **White China Button (1):** 4 hole; sew-through.
16. **White Shell Button (MOP) (1):** very small, 4-hole sew-through.
17. **Metal Button (1):** cuprous; raised dots around 4 holes; sew-through; same as Rm 5 #72.
18. **One Slate Frag and One Slate Pencil Frag (2):** Probable evidence of school use.
19. **Nail Frags (3):** #19-# 28 recovered 2-12-15 dumpster.
20. **Animal Bone (5):** Miscellaneous pieces; most large bones are cow.
21. **Bone Button (1):** .88" diameter; self-shank (broken).
22. **Aqua Flat Glass (6):** Miscellaneous pieces.
23. **Clear Glass with Blue Paint (2):** Undetermined.
24. **White China Sherd (1):** embossed arch design. See Rm 2 #44 for match but no s-mend.
25. **Green Bottle Glass (1):** Miscellaneous piece.
26. **Clear Decorated Glass (1):** partial wine/drinking glass stem.
27. **Clear Bottle Glass (30):** includes 1 partial top/neck/shoulder.
28. **Clear Bottle Glass Circular Base (4):** embossed letter & numbers: **B** in a circle at 12 o'clock; **88** at 3 o'clock; **47** at 6 o'clock; and **13** at 9 o'clock. Embossing around base edge. Diameter = 2 ¼ inches.

Room 2 (Music Room) - Volunteers

1. **Miscellaneous Metal (6):** 1 drawer pull frag to Rm 2, #93.
2. **Miscellaneous Bone Sample (14):** Miscellaneous pieces; large bones mostly cow.
3. **Slate (3):** Miscellaneous pieces.
4. **Aqua Flat Glass (118):** Miscellaneous pieces.
5. **Marbles (7):** includes 2 unglazed decorated (1 shooter 22mm diameter .and 1 smaller marble 19 mm diameter is the best found to date. Vivid colors of blue-green & red); 3 ½ clay and 1 glass marble that is split in half.
6. **Clay Pipe Bowl (1):** Brownish-gray in color; 3 raised rings around top of bowl and 2 around where bowl would meet with stem. One small chip along top edge of bowl and on 2 of the lines on the top/back of the bowl. No maker's marks.

7. **Light Blue and White Transfer Ware (1):** Darker blue mark on back reads **TEXIAN CAMPAIGNE**.
8. **China Buttons (6):** 1 2-hole sew-through and 5 4-hole sew-through. All are white.
9. **Shell Buttons (3):** different small sizes, all se-through. Also known as Mother of Pearl (MOP).
10. **Bone Buttons (3):** 2 whole buttons & 1 broken in half; all 4-hole sew-through buttons.
11. **Hard Rubber Button (1):** black, grooved front, $\frac{3}{4}$ inch diameter; 2-hole sew-through. Back marked **N. R. Co.** (Novelty Rubber Co.) and **GOODYEAR'S P=T. 1851.** (patented in 1851). May be post-Civil War; there seems to be some discrepancy of actual production dates. Novelty was founded in 1853, produced until 1886. Powell Report Part 2.
12. **Slate Pencil Frag (1):** Evidence of school use.
13. **Bar Lead and 2 Miscellaneous Pieces Lead (3):** Miscellaneous pieces.
14. **Brass Ring Drawer Pull and Back Plate (2):** Undetermined.
15. **Flow Blue China (6):** Pattern 1: Cup/small bowl rim, blue interior with white exterior. Pattern 2: 5 pieces; base frag (fits/cross-mends with #114 below) plus 3 other frags; blue interior and exterior.
16. **Blue & White Transfer Ware (1):** person on one side, floral motif on the other. *Napier* by John & George Alcock, c. 1839-46. Sherd probably from a cup since reverse has a pattern. See *Romantic Staffordshire Ceramics*, Jeffery B. Snyder, p. 33.
17. **Blue Splatter Ware (3):** 2 rims plus 1 frag that cross-mend; blue interior, white exterior. May be part of #52, No Provenience-Construction Dumpster.
18. **White China Rim (1):** single black line around edge.
19. **Slipware Sherd (1):** Cable pattern (see HAS Powell Report, Part 3).
20. **White China Sherds (3):** Pearlware; larger sherd has floral motif on both sides; smaller piece has an embossed 4-leaf clover (?) on the back. Same vessel as Rm 2 #149 & Rm 2 #5.
21. **White China Rim with Blue Flowers (1):** Undetermined.
22. **Stoneware Sherd (1):** Medium brown glazed interior and exterior. Ginger beer frag?
23. **China Sherd (1):** Blue on one side, white on the other.
24. **White China Rim with Pink and Black Motif (1):** Undetermined.
25. **Clear Curved Glass with Single Embossed Line (1):** Undetermined.
26. **Early American Pressed Glass (EAPG) (2):** 2 pieces clear lacy patterned rim and sherd.
27. **Bone Handle Frag (1):** Rounded on one end; broken on the other; $1\frac{3}{16}$ inches long; $\frac{5}{16}$ inches thick.
28. **Clear Glass with Blue Paint (2):** Undetermined.
29. **Stoneware Sherds (2):** Buff with interior rings; glazed interior and exterior
30. **Blue Edge Ware Rim (1):** Shell-edge (scalloped).
31. **White China Sherds (10):** 3 rims (1 with clipped edge); 8 others; no match; 1 piece has a small impressed mark on the reverse. [1 piece has small blue area (5/1 moved this piece to Rm 2 #117 as x-mend to Homer Laughlin back stamp)]. Changed count both places.
32. **White Plaster Sample (1):** Undetermined.
33. **Dark Blue Green Hexagonal Glass (5):** Base; stem; 3 pieces cross-mend (see Rm. 2 #160 for additional cross-mend - base rim moved from #160 and count changed to 5).
34. **Dark Brown-Black Heavy Bottle Glass (21):** 2 partial bases plus misc. sherds. 1 partial base Diam. = 3.8". One sherd Rm 2CC #27 x-mends here.
35. **Dark Green Heavy Bottle Glass (5):** 2 partial bases plus 3 additional sherds
36. **Green Bottle Glass (16):** 3 different partial bases and 13 miscellaneous sherds. 2 bases x-mend w/Rm 3CC #6. Diameter = 3".
37. **Green Bottle Glass (6):** medium thickness; 4 curved plus 2 misc. sherds.
38. **Thick Aqua Bottle Glass (4):** 2 partial rectangular bases, 1 partial top (x-mends w/Rm 2 #134), plus 1 sherd.
39. **Aqua Bottle Glass (16):** includes partial bases, curved pieces, plus misc. sherds (same vessel as #24, Room 2, Construction Crew)?
40. **Aqua Glass Bottle (11):** miscellaneous pieces.
41. **Clear EAPG Glass (4):** 4 rims, 2 cross-mend and then x-mend with Rm 2 #143; do not match "Crossed Swords" pattern as the edge is different.
42. **Clear Glass (24):** 2 bottle top frags, 1 partial rect. base, 2 angled pieces (same vessel?), 1 partial handle, plus 18 misc. pieces.
43. **Clear/frosted Glass (11):** 4 rims and 7 misc. pieces, possibly from a tumbler (arch pattern).
44. **White China Cup (9):** Base, 3 rims (2 cross-mend) + 5 other sherds. Embossed with arch pattern, no makers mark. 2 sherds NP-CD #19 x-mend here. See Rm 1 #24 for match but no x-mend.

45. **White China Cup (1/2) with Partial Base and Saucer Frag (7):** 7 pieces; no cross-mend. Not the same pattern as #56. No makers mark.
46. **Clear Heavy Hexagon Base Glass Tumbler Frags (4):** base & frags allcross-mend;
D = 2 3/8 inches.
47. **Heavy Clear Glass Vase Base Frags (3):** all cross-mend.
48. **Clear Patterned Iridescent Glass Frags (3):** partial base + 2 other frags. Vertical/linear motif. No cross-mend.
49. **Round Aqua Bottle Glass Frag (1):** 1 piece with vertical ?ENT; does NOT match NP-CD #17.
50. **Aqua Bottle Glass Frag (1):** front? panel, embossed letters ?TAN; does NOT match NP-CD #17.
51. **Octagonal Aqua Bottle Frags (7):** 2 partial bases, D=1 5/8" (one with pontil scar) + 3 additional x-mend, plus 2 additional sherds; measures 1-1/8" tall. 10/4/15: Identified by Larry Golden as Tiny Cathedral Window Pickle Jar, 3-1/8" tall.
52. **Aqua Bottle Glass (5):** Base with pontil scar and 1 wall piece that cross-mends with the base; 3 additional curved wall pieces. Thin glass.
53. **Black Glass (4):** Lusterware?? Silver interior, black exterior; 3 decorated rims + 1 misc.
54. **Aqua Bottle Base and Partial Top/Neck Frag (2):** Open pontil scar on base: 5/8" dia. Lip diameter 3/4".
55. **Aqua Bottle (1):** Broken off at neck, missing lip; mold seams visible on the sides; no pontil scar; base 1" diameter. Max height is 2 11/16th inches.
56. **Aqua Bottle Base (1):** Open pontil scar; 5/8" inch diameter, Height = 1".
57. **Aqua Bottle (2):** Base and Top with Partial Neck and Shoulder : Base 5/8" dia.
58. **Aqua Bottle Top and Neck (1):** Top is 3/4 inches wide; mouth is 5/8 inches wide.
59. **Clear Bottle Neck Frag (7):** plus 6 pieces curved glass.
60. **Aqua Bottle Base Frags (3):** 1 round 2 1/2" diameter with bubbles in glass; 1 rectangular with bubbles in glass; 1 rectangular with open pontil scar (this one has **embossed letters** on a small portion of a side panel: ? above a **B** and x-mends with Rm 3 #45).
61. **Aqua Bottle Top Frags (4):** Misc. sizes, no cross-mends.
62. **Aqua Rectangular Bottle Frags (4):** Partial base plus 2 panel pieces with either embossed design or partial letters, and 1 additional sherd.
63. **Aqua Bottle Glass Frags (11):** Varied shades and thickness. 1 thick piece embossed "O".
64. **Aqua Flat Glass Frags (16):** Varied shades and thickness
65. **Flat Glass (716):** Miscellaneous pieces.
66. **Miscellaneous Glass (29):** small pieces of curved and angular clear, aqua, and green.
67. **Bone (91):** Large animal (50); small animal (41).
68. **Shell Buttons (5):** 4-4 hole (MOP) one with decoration, and 1/2 shell 2 hole; all sew-through type.
69. **China Buttons (17):** 15 4-hole (including 1 blue calico); 1 2-hole (all sew-through); and 1 shirt stud.
70. **Wood Buttons (2):** 1 5-hole (sew-through type) and 1 1-hole (blank) with inscribed circle around edge (broken in 2 pieces).
71. **China Pin-Shank Buttons (2):** 1 aqua ball button and 1 white muffin-type.
72. **Metal Buttons (2):** 3-part buttons (heavily corroded) with loop shanks (one bent).
73. **Black & Gilt Victorian Fancy Button (1):** .89" x .59".
74. **Beads (2):** 1 blue tubular .35" long, .38" diameter and 1 black faceted.
75. **China Perfume? Applicator (1):** .75" long x .29" diameter.
76. **Hair Comb Tooth (1):** Black, 2.22" long (from decorative comb?).
77. **Coin (1):** United States of American 5 CENTS 1866 Variety 1, ray between stars (1866-1867). Designer James B. Longacre, wt. 5 grams, composition .750 copper, .250 nickel, 20.5mm. All coined at Philadelphia Mint. Red book, p. 124. Corrosion visible.
78. **Coin (1):** Liberty Head "V" CENTS Nickel 1908 Variety 2 (1883-1913). Designer Charles E. Barber, wt. 5 grams, .750 copper, .250 nickel, 21.2mm. Philadelphia, Denver, San Francisco Mints. Red book, p. 125. Corrosion visible.
79. **Coin (1):** ONE CENT, LARGE LETTER USA 1845 (1843-57). Mature Head. Designer Christian Gobrecht, wt. 10.89 grams, composition copper, 27mm. Probable mint: Philadelphia. Red book, p. 106. Corrosion visible.
80. **Slate Pencils and Writing Slate (8):** 5 1/8" pencil + 2 split frags; 5 pieces flat slat, one with incised parallel lines on both sides and letters one side: **F ? ?**.
81. **Egg Shells (33):** Miscellaneous pieces.

- 82. Smoking Pipe Frag (1):** Brown and White Glazed Porcelain; brown bowl frag has “heel” rest; white stem has 4 embossed rings; overall length is 2 3/8th inches.
- 83. Pipe Bowl Frags (2):** Buff exterior: punctations two lines with embossed dots and vertical embossed lines; brown interior (slight tobacco smell); small frag cross-mends with bowl frag.
- 84. Effigy Pipe Bowl Frag (2):** Red glaze; mouth and chin visible; fatty area below chin; Zachary Taylor (see Golden collection for verification) Small frag is slightly different color; white matrix; is it part of pipe?
- 85. Pipe Stem Frag (1):** Brown glazed porcelain; 1 ¼” length; 4 embossed circles at tip (5/16th in. diameter).
- 86. Marble (1):** Lined china; unglazed; red and green lines crisscross globe; .75” diameter.
- 87. Marble (1):** Blue lines circling the poles and red leaf motif at equator position; .68” diameter. Unglazed.
- 88. Marbles (5):** Clay, grey and tan colors; size range .63” - .75” diameter; 4 ½ marbles.
- 89. Marbles (2):** Stone? Grey and light brown, .865” and .79” diameter respectively.
- 90. Marbles/Shooters (2):** Light brown stone; 1.1” and 1.13” diameter.
- 91. Flat Copper Frags (5):** Hole and hinge area at end of largest piece.
- 92. Brass Fasteners (3):** “D” buckle (no tongue) and 2 oblong lip-type fasteners; corroded.
- 93. Brass Drawer Pull (2):** one end broken/missing; light corrosion. (Broken end Rm 2, #1 moved to #93)
- 94. Hollow Copper Ring (1):** Loop with pin holding bent circle together; corroded; c, 1 5/8 inch diameter. Bent, cracked, corroded.
- 95. Brass Clock? Wheel (1):** Saw tooth edge; incised circles around edge; .48 inch center hole. No maker’s marks visible.
- 96. Spoon (2):** 2 pieces cross-mend; Silver-plated tea spoon; handle broken; heavy corrosion
- 97. Brass Bell (1):** Self loop and 2 holes at top; slit with hole at opposite ends at base; corrosion.
- 98. Misc. Non-Ferrous Items (3):** Gold-tone pewter or lead; “S” shaped rod; one unidentified item.
- 99. Christmas Ornament Cap/Top (1):** Thin ring fastens around brazed loop; marked STERLING inside cap.
- 100. Button (1):** Metal 4-hole sew-through type; heavy corrosion.
- 101. Lead Pieces (2):** Miscellaneous pieces.
- 102. Metal (6):** Ring with possible attached loop; 2 flat pieces, 1 with pin through it; washer (?); wire; 2 unidentified pieces.
- 103. Misc. Non-ferrous items (5):** Miscellaneous pieces.
- 104. Unidentified Item (1):** White, .43 in. long, .35 in diameter; one end stamped with embossed circular dots and J? G; side embossed with 47.
- 105. Bone (5):** 3 bones, 2 quill (?).
- 106. Key (?) (1):** heavy corrosion.
- 107. Wire Insulator (1):** Porcelain; late 1800s – WWII.
- 108. Porcelain Saucer (1):** Child’s Tea Set, 1.75” diameter.
- 109. Knife Rest Frag (1):** Heavy glass; 3.47” length; resting section 1.25” diameter; bulbous end 1.96” diameter. Dumbbell-shape; one end missing. Mid-late 1800s.
- 110. Small White Jar Frags (7):** Ointment jar? Partially reconstructed (scotch tape); 4 rims, 2 basal frags, 1 wall sherd; height = 1 3/8th inches; diameter = 1 ½ inches. Partial top/lid from Rm 2 CC #13 fits this jar.
- 111. White Ironstone Handle Frags (4):** all cross-mend.
- 112. White China Saucer (Unusual) Hand-painted with Blue Spatter Frags (9):** 4 pieces (2 rims, 1 basal frag, and 1 other) cross-mend; 5 additional sherds (1 basal frag) are the same pattern but no cross-mend. See NPCD #52 and Rm 2 CC #17 for additional pieces.
- 113. Flow Blue China Sherds (15):** 11 rims (2 sets of 2 cross-mend) plus 4 additional sherds, none of which cross-mend with the rims that cross-mend. Decorated floral motif interior, pale blue plain exterior. See Rm 2 CC #14 for possible matches.
- 114. Flow Blue China Cup Sherds (20):** 9 cross-mend (1 rim, 2 basal frags plus 6 other) plus 11 additional sherds, including one w partial handle, none of which cross-mend to any in this group. Height of partially reconstructed cup: 2 ½ inches with base diameter of 2 inches. Cobalt and lighter blue interior and exterior.
- 115. Flow Blue Saucer Sherds (9):** 3 basal frags plus 3 cross-mend (all have Davenport scroll plus partial name; 2 basal frags cross-mend (both have Davenport name and/or scroll (see Rm 2 CC #14; basal frag cross-mends with this); 1 additional wall sherd does not cross-mend with either group.
- 116. Blue and White Transfer ware (6):** “Pagoda” pattern c. 1830; 1 basal frag plus 4 others; all cross-mend. Maker is unknown. *Romantic Staffordshire Ceramics*, p. 106. These 5 x-mend with 2 rims & 1 ase frag from Rm 2CC #5.

117. **White Stone China Sherd (2):** Stamped maker's mark with **ONE CHINA** and **UGHLIN** beneath (per Bob Sewell: American Eagle fighting with British Lion, c. 1870s). Does not match the unmarked chamber pot. [5/1 moved from Rm 2 #31 one piece with small blue area. Changed count both places].
118. **Porcelain Rim Sherd (1):** Blue interior with impressed floral? motif; white exterior.
119. **Blue and White Transfer ware Rim Sherd (1):** white exterior.
120. **Green Transfer ware Sherd (1):** fruit and leaves on one side, leaves only on the other.
121. **China Sherd (1):** Interior colors are yellow, green, blue and red; design not readily identifiable. Reverse is white.
122. **Blue Edgeware Rims (9):** no cross-mends. 8 of 9 rims x-mend w/Rm 2 CC #4.
123. **Plaster Samples (3):** 1 white and 2 with blue paint.
124. **Flat Glass with Blue Paint (24):** same color of blue as Plaster Sample #123
125. **White Porcelain Rims with Embossed Blue Grapes & Vines with Gilt (3):** Saucer? One rim has base. Manufacturer: Vintage, Wm. A. Adderly, England, Chelsea? Pattern (1876-1905?).
126. **Heavy Frosted Glass Rims (5):** Out-flaring rolled rims; 3 cross-mend. Part of a vase?
127. **White Porcelain China with Embossed Blue Grapes & Vines; no gilt (13):** 8 rims (2 cross-mend); 4 wall sherds and 1 basal frag. 3 Vessels? Manufacturer: Vintage, Wm. A. Adderly, England, Chelsea Plate. (1876-1905?).
128. **Green Transfer Ware Sherd (1):** partial back stamp looks like a reversed L. Same pattern as Rm. 2, #120 above?
129. **Flat Aqua Glass (996):** includes 32 clear pieces.
130. **Bottle Glass (381):** Clear 336; Frosted 45.
131. **Aqua Bottle Base Frags (10):** includes 2 with pontil scars (1 x-mends with Rm 2CC #36 panel); 1 frag is a side panel with sloping shoulder.
132. **Aqua Bottle Side Panels (4):** 1 with **O**; 1 with **PAR**; 1 with **N**; 1 with **YON S**; second bottle Lyon Kathairon Hair Tonic; no x-mend with NPCD #18.
133. **Medium Aqua Bottle Glass (8):** 1 base frag; 2 panels with embossed lines; and 4 miscellaneous pieces.
134. **Aqua Bottle Glass (5):** 4 rim frags; 1 thick partial rim x-mends with Rm2 #38; 1 bottle top with shoulder.
135. **Aqua Bottle Rims (7):** 2 cross-mend; 4 no match; 3 different bottles
136. **Aqua Bottle Glass Miscellaneous Frags (200):** Miscellaneous pieces.
137. **Ironstone Handle (1): Embossed Leaf Motif; x-mends with Rm 2CC #7.** Color, glaze & crackling match teapot/chocolate pot lid Rm 1CC & 1BFP #26.
138. **White China Frags (8):** 2 pearl ware rims with embossed pattern (cross-mend, plus 3 others x-mend here); 2 base frags (includes 1 porcelain), and 4 miscellaneous pieces.
139. **White China/Ironstone Frags (14):** 4 rims, 8 wall sherds and 2 base fragments.
140. **Porcelain Tea Cup/Saucer Frag (1):** Child's tea set.
141. **China Frags Miscellaneous (3):** 1 rim (burned); 1 yellow with brown stripe; and 1 brown Transfer Ware with pattern on both sides.
142. **Clear Glass Frags/Miscellaneous (4):** 2 base frags and 2 decorated wall sherds.
143. **Early American Patterned Glass (1):** Rim sherd (same as #26 Rm 2, Jan. 2-3 2015) no cross mend; same edge as Rm 2 #41 and cross mends with that piece.
144. **Clear Bottle Glass Frags (3):** 1 top with neck and partial shoulder; 1 rim; and 1 additional neck.
145. **Clear Glass Bottle Stopper (1):** top/finial missing. Base is ground glass; perfume bottle?
146. **Frosted Glass Miscellaneous Frags (34):** Miscellaneous pieces.
147. **Miscellaneous China Frags (4):** 2 (includes 1 rim) with gold band (no x-mend with NP-CD #40 or Rm 5 #45); 1 two-tone blue with white exterior; and 1 blue with white exterior.
148. **White China Rims (2):** 2 different vessels; 1 with green leaves and black stripe on the interior; and 1 with green leaves and blue flower.
149. **Decorated White China Frags (9): Pearlware,** 5 (4 rims + 1 cross mend); 4 other pieces (4 pieces from Rm 2 #154 x-mend here) same vessel as Rm 2 #20.
150. **Embossed White China Frags (2):** plume motif; same vessel, no cross mend.
151. **Brown Stoneware Sherds (4):** 2 brown glazed sherds with brown glazed interior; 2 white sherds, one with white interior and one with brown interior.
152. **White China Frags (11):** 1 base plus 9 base frags and 1 additional frag; includes some pearl ware. 1 base frag x-mends with Rm2CC #4.
153. **White China Rims (30):** Various sizes and thickness. 2 rims x-mend with ointment jar lid Rm 2CC #13. See jar lid for sherds in temporary reconstruction.

154. **White China Cup Frags (4):** 1 rim plus 1 cross-mend; 2 additional same cup (pearl ware). All x-mend with Rm 2 #149. Same vessel as Rm 2 #20.
155. **White China Wall Sherds (55):** 1 piece x-mends with Rm 2CC #12.
156. **Frosted White Wine? Glass (9):** arched pattern; 8 wine pieces cross mend; 1 additional Goblet/Water Glass rim.
157. **Clear Glass Tumbler Base Frags (2):** cross mend; octagon shape; 2 ½ diameter.
158. **Miscellaneous Glass Frags (9):** includes partial base; stem frag and others; 3 frosted; 6 clear.
159. **Clear Base Rim Frags (2):** same vessel, no cross mend. See #34 Rm FP CC for additional base cross mend.
160. **Colored Glass Frags (2):** 1 red with clear interior; 1 bright blue; 1 dark blue-green glass base fragment (cross-mends with Rm 2 #33—moved to Rm 2 #33 and count changed).
161. **Dark Green Bottle Glass Frags (40):** 1 partial base measures 2 7/8" diameter. 1 reconstructed base measures 3.0".
162. **Green Bottle Glass Frags (200):** 6 sherds x-mend with Rm 2CC #26 interior pontil base. 13 pieces have bubbles within the glass; 1 is a base frag (see NP-CD #54). 3 sherds x-mend with Rm3CC #6.
163. **Iron Wire Ring Frags (3):** all pieces cross-mend; heavy corrosion.
164. **Flow Blue China (6):** 2 large rims cross-mend; 2 small rims cross-mend; + 2 miscellaneous pieces.
165. **Animal Bones (185):** large animal 185; fowl 142.
166. **Bird Bones (38):** Undetermined; miscellaneous pieces.
167. **Animal Bones (14):** 4 large animal; 10 fowl; recovered 1/2/15.
168. **Nails (35):** recovered 1/3/15.
169. **Nails & Spikes (3):** 1 spike; 2 large nails (1/26/15).
170. **Stove Latch? Frags (2):** cross-mend.
171. **Spikes (5):** 1/3/15.
172. **Metal Rods (4):** 1/26/15.
173. **Terra Cotta Rim (1):** flower pot? 1/26/15.
174. **Nails & Spikes (4):** 2 spikes; 2 large nails; 1/2/15.
175. **Non-Ferrous Item (2):** flat rectangular copper pieces; VERY FRAGILE. 1/2/15.
176. **Nails (38):** 1/19/15.
177. **Claw Hammer Head (1):** 1/26/15.
178. **Animal Bone (85):** large animal 1/17/15.
179. **Table Knife Handle/Metal Core (1):** pins/rivets protruding on either side
180. **Nail Frags (8):** Miscellaneous pieces.
181. **Metal (1):** unidentified, but 2 fine comb-like teeth remaining.
182. **Metal Frag (1):** possible handle end.
183. **Animal Bones (80):** #183-187 were recovered 1/19/15
184. **Mandibles with Teeth (6):** different small animals.
185. **Animal Teeth (7):** unidentified.
186. **Rodent Bones (3):** vertebra + 2 others.
187. **Fish Bones (4):** Undetermined; miscellaneous pieces.

Room 3 (Parlor) - Volunteers Jan 16-17, 2015: start 1/23-24

1. **White Earthenware Chamber Pot Rim (1):** impressed **JOHN MADDOCK & SON BURSLEM**, 4 small embossed marks beneath Maddock, but unreadable. Circa 1855-1870.
2. **White Cup Plates or Saucer Frags (6):** 4 rims (2 cross-mend); and 2 base frags (1 base frag is porcelain with floral motif; other base x-mends with NP-CD #71). See Rm 4 #11 for matching piece but no x-mend.
3. **White Cup Base Frags (2):** different cups. 1 base x-mends with Rm 1BFP #22.
4. **White Rim Frags (4):** 3 plates and 1 possible soup or vegetable bowl. 1 clipped rim x-mends with Rm 1CC #11. See Rm 4 #11 for matching piece but no x-mend.
5. **White China Frags (10):** 4 rims and 6 additional sherds; no cross-mends.
6. **White China Frags (3):** 1 side wall with missing handle and 2 additional sherds, possibly from the same vessel.
7. **Mulberry/Purple Transfer ware Sherd (1):** pastoral scene on one side and small flowers on the reverse side.

8. Brown Glazed Handle Sherd (1):

- 9. Buttons (4):** 1 4-hole china; 1 -4-hole shell (MOP); 1 china shirt stud; and 1 black hard-rubber 4-hole button marked **GOODYEAR'S P=T N. R. Co. (Novelty Rubber Co. 1851-72)** Buttons are sew-through type. Powell Report Part 2 20007.
- 10. Clear Glass Bottle Top/Neck Frag (1):** 5/16th in diameter neck/top; max height 5/16th inch.
- 11. Miscellaneous Bottle Glass Sherds (11):** 8 green, 3 brown.
- 12. Curved Copper Frags (4):** Miscellaneous pieces.
- 13. Silver Coins (3):** 2 U.S. dimes (1994 and 2013) and 1 U.S. nickel (1985).
- 14. Glazed Clay Marbles (3):** 1 brown; 1 blue; 1 fancy; "**Benningtons**" but made in Germany circa 1850s-1920.
- 15. Buttons (12):** 2 china 4-hole; 6 MOP 2 and 4 hole; 2 MOP metal shanks; 2 metal
- 16. Celadon Green Porcelain Sherds (2):** hand-painted floral motif x-mend; **marked BASSETT LIMOGES AUSTRIA.** "Green or red Bassett Limoges Austria exporting mark in a double circle that was used for the George Bassett Company in New York from the late 1800s-1914.
- 17. White Ironstone Handle (1):** C-shape.
- 18. White Porcelain Sherds (7):** Pink floral motif; 3 rims, 1 base frag, 2 wall sherds; no cross mend.
- 19. Miscellaneous White Ceramic Sherds (19):** includes 1 rim, 1 piece porcelain, and 1 sherd with brown stripe. Includes 1 piece alabaster (?); see Rm 5 #47 for similar piece.
- 20. Blue Painted Samples (8):** 2 brick, 4 plaster, 2 glass.
- 21. Milk Glass Frags (4):** see #80 NPCD and #20 Rm 4 for possible cross mends.
- 22. White Ironstone Rim, Base or Lid (1):**
- 23. Flat Aqua Glass Frags (171):** Miscellaneous pieces.
- 24. Aqua Bottle Glass Frags (40):** largest sherd has a mold seam & embossed (?)
- 25. Flow Blue Sliver (1):** very fragile.
- 26. Yellow Ware (2):** with brown stripe; cross mend. No x-mend with NP-CD #30 or Rm 5 #81.
- 27. Brown Glazed Stone Ware (2):** 1 brown exterior x-mends With Rm 3 #41; 1 buff base frag; all sherds have a buff matrix.
- 28. Clear Bottle Glass (81):** 1 top/neck/shoulder frag; 2 top/neck frags; and 78 misc.
- 29. .22 Caliber Short Brass Cartridge Case (1):** Rimfire; head stamped U (Union Metallic Cartridge Co., Bridgeport, CT. (1867-date. Rimfire cartridges headstamped "U" beginning 1885. See Powell Report, Part 3, Nuckols; Table 3.9.1, 2014).
- 30. Non-ferrous Items (3):** 1 small coiled wire; 1 pewter or lead; 1 copper (broke while cleaning).
- 31. Turquoise Faceted Item (1):** 2 tiny holes (for sewing?).
- 32. Porcelain Insulator (1):** pie-crust edge; 4 screw holes (screws & leads still there); center hole for wire feed-through; top edge BRYANT JUNIOR; lower edge 2A 125 V PAT-D JUNE 9 1903.
- 33. Pottery Sherds (2):** rim and wall sherd; buff color with floral and punctuated design.
- 34. Pottery Sherds (2):** rim and cross mend sherd; dark tan with dark brown drip on exterior and dark brown interior.
- 35. Clear Glass Bottle Panel Frag with Embossed Letters (?) (1):**
- 36. Rim Sherd (1):** pottery? Buff color with flower; buff interior.
- 37. Horse Teeth (2):** Miscellaneous pieces.
- 38. Coal Slag (4):** Probable residue from use as home heating fuel.
- 39. Mandible with 3 teeth (1):** possum or raccoon? (Items 39-48 recovered 1/16/15).
- 40. Misc. Items (4):** 1 slate, 1 white hex-shape tile, 1 black glass, 1 white plaster sample.
- 41. Brown Glazed Stoneware Sherds (3):** 2 buff interior; 1 brown interior x-mends with Rm3 #27. All have buff-colored matrix; 1 has a very small unglazed base section.
- 42. White China Cup Rim (1):** plain rim with embossed scallops beneath and gold line beneath scallops.
- 43. Misc. Items (2):** 1 small U nail or staple; 1 non-ferrous "copper" item.
- 44. Clear Bottle Glass (19):** Miscellaneous pieces.
- 45. Aqua Bottle Glass (5):** 1 with (W) I N ? or ? N I (M).
- 46. Aqua Flat Glass (12):** Miscellaneous pieces.
- 47. Lead or Pewter Decorative Item (1):** Unidentified; dark grey; very unusual.
- 48. Vitrified Brick (1):** Undetermined.
- 49. Animal Bones (20):** 9 large animal, 11 small animal (recovered 1/25/15).
- 50. Clear Bottle Glass (3):** 2 with embossed letters I N ? plus ?H E then N (E)?
- 51. Clear Decorative Glass (4):** includes 1 rim.

52. **Milk Glass (1):** see #21 Rm 3 and #52 Rm 3; no cross mend; #80 NP CD no cross mend/ #20 Rm. 4 (MARK) no cross mend.
53. **Clear Bottle Glass (44):** includes 1 lavender piece.
54. **Drinking Glass Frags (3):** Miscellaneous pieces.
55. **Frosted Glass Base Frag (1):** 3 1/4 inch diameter. Vase?
56. **Aqua Glass Bottle Frags (2):** 1 panel embossed MA; 1 curved piece with E?
57. **Slate (12):** Miscellaneous pieces.
58. **Nails (83):** includes 2 spikes.
59. **Metal (5):** 1 bottle cap plus 4 miscellaneous pieces.
60. **Non-ferrous Items (4):** Miscellaneous pieces.
61. **Metal (43):** Miscellaneous pieces.
62. **Animal Bones (109):** 38 large animal, 71 fowl? (recovered 1/23/15).
63. **White Plaster SAMPLE (3):** Undetermined.
64. **Clay Pot Frags (9):** Clay Pot Frags (for plants): 7 terra cotta; 1 buff (decorated); 1 grey glazed (interior & exterior).
65. **Petrified Wood (1):** Miscellaneous piece.
66. **Animal Bones (99):** recovered 1/12/15.
67. **Nails and Frags (54):** Miscellaneous pieces.
68. **Metal (5):** includes 1 thin, flat bent piece.
69. **White Plaster Sample (1):** recovered 1/15/16.
70. **Rocks (4):** recovered 1/15/16.
71. **Coal Slag (6):** recovered 1-16-15.
72. **Misc. (3):** 1 vitrified brick frag, 1 petrified wood, 1 pottery with cream color (recovered 1/14/15).
73. **Animal Bones (237):** 222 large animal + 15 fowl.
74. **Mandible Frag & Teeth (3):** unidentified.
75. **Rodent (?) Bones (16):** Miscellaneous pieces.
76. **Fish Bones (4):** Undetermined; miscellaneous pieces.
77. **Pipe/Tube End (1):** 5/8" diameter.
78. **Iron Eye Hook (1):**
79. **Wire (7):** various gauges.
80. **Spikes (9):** various sizes.
81. **Nail Frags (141):** Miscellaneous pieces.
82. **Cast Iron Stove Frags (3):** Miscellaneous pieces.
83. **Wood Screws (2):** Miscellaneous pieces.
84. **Misc. Metal Frags (8):** unidentified miscellaneous pieces.
85. **Metal (1):** 1/14/15; this item added to Rm 2 #181 recovered 1/3/15.
86. **Cast Iron Pot Frags (3):** Miscellaneous pieces.
87. **Metal Caps (2):** heavy corrosion.

Room 4 (Hall) - Volunteers

1. **Lead Ball with Sprue (1):** 9mm diameter.
2. **Buttons (5):** 3 2-hole shell (MOP), 1 grey, 2 white (all sew-through); 1 2-piece white china with red around edges (damaged wire loop); 1 small, fancy black 2-piece with wire loop and design on top (hard rubber?).
3. **Flow Blue Rim Sherd (1):** white on back (no back stamp but this is **Davenport**). See Rm 2 #114 & 115.
4. **Blue & White Transfer Ware Sherds (4):** 1 white scalloped rim with light and darker blue decoration along edge; 1 large sherd with structure in background and bird and fruit in foreground; 1 floral motif; 1 fern motif; no cross-mends. Scalloped rim and large sherd are the same pattern, *Pagoda*, as frags from Room 2 #116 and Rm 2CC #5, but no cross-mends. The manufacturer is unknown. See Snyder's *Romantic Staffordshire Ceramics*, p. 106. Date: ca. 1830.
5. **White Porcelain Saucer Base Frag (1):** Black impressed makers mark with **PORCELAIN** with a banner. More info above banner but at the break line.
6. **Dark Blue on Lighter Blue China Sherd (1):** white on back.
7. **White China Small Teacup Handle Frag (1):**
8. **Small Pewter Plate (1):** Child's Tea Set? Base: 1" diameter; Overall diameter: 1 1/2 inches. 8 petal embossed flower in center with vertical embossed lines on circle 1/2 in. from center. German 1860s.

9. **White China Decorated Rim Frag (1):** red & blue floral motif with green leaves. Doesn't match Rm 2 #149 and 154 as this rim has greater out-flare.
10. **White China Rim Sherds (18):** 3 rims have basal section; several very thick rims/sherds.
11. **White China Basal Frags (4):** includes 1 porcelain frag; see Rm 3 #2 for matching sherd, but no x-mend.
12. **White China Wall Sherds (24):** one with black line; includes 5 pieces porcelain.
13. **White Tile (43):** called "Navy" tile; hexagonal and other frag sizes.
14. **Green Tile (24):** square tiles and fragments.
15. **Pottery Sherds (4):** includes 1 grey rim.
16. **White Plaster Sample (1):** Undetermined.
17. **Slate (2 pcs.):** flat, thin slate
18. **Cobalt Blue Bottle Frags (6):** 5 (**Bromo**) **Sel(tzer)** with number **14** on base, plus 1 other. Embossed letters also include (EM)ERSON DRUG (C)O. Located in Baltimore, MD. Maryland Glass Corporation, originally by Emerson Drug Co., produced these bottles. This bottle would be of the smallest size, about 2 5/8 inches in height; 14 on base is a mold number, c 1907.
19. **Clear Bottle Glass Frag (1):** embossed letters **EMIL**.
20. **Milk Glass Jar Base Frag (1):** embossed letters on base **MARK**.
21. **Light Green Bottle Glass Frag (1):** printed white letters.
22. **Brown Bottle Glass Frags (9):** 2 cross-mend with script **U** and **X** and lines beneath.
23. **Brown Bottle Glass Frags (3):** includes one top.
24. **Aqua Bottle Glass Frags (4):** thick, medium aqua, partial base, panel, top and one melted piece; no markings.
25. **Aqua Flat Glass Frags (44):**..Miscellaneous pieces.
26. **Aqua Bottle Frags (53):** includes partial rims, bases and 2 other pieces (1 with decoration and 1 with Mr.?).
27. **Clear Bottle Glass Frags (116):** 1 pc. with thick black residue.
28. **Early American Pressed Glass Frag (1):** clear, flat decorated with starburst pattern?
29. **Frosted Glass Frag (1):** Decorative stem?
30. **Unidentified Rim Sherds (3):** 1 with brown glazed interior; 1 with black decorative pattern; and 1 plain tan.
31. **Bone Frag (1):**..Miscellaneous piece.
32. **Sea Shells (5):** 3 clam, 2 oyster.(1/12/15).
33. **Bone (38):** 31 large animal, 7 fowl (1/12/15).
34. **Bone (21):** 16 large animal, 5 small (1/16/15).
35. **Rock Frags (3):** (1/16/15).
36. **Petrified Wood (1):** (1/16/15).
37. **Misc. (2):** 1 petrified wood; 1 slate; #37-43 recovered 1/14/15
38. **Eye Bolt (1):**
39. **Flat Metal Frags (5):** 1 piece has folded edge/end.
40. **Cast Iron Stove Frag (1):**
41. **Nails (19):** Miscellaneous pieces.
42. **Brass Pulley (1):** 1 1/2" diameter.
43. **Iron Bolt (1):** possible hex end.
44. **Sea Shell (10):** 8 clam, 2 oyster; #44-51 recovered 1/16/15.
45. **Rock Frags (16):** Count includes 1 petrified wood. Examined by Dub Crook: just rock frags, no tools.
46. **Clay Pipe Frags (5):** NOT smoking pipes; 1 with dark brown glaze on interior and exterior.
47. **Cast Iron Pot Base Frag (1):**
48. **Misc. Metal Frags (5):** 1 with slight rim.
49. **Metal Bottle (?) Cap (1):**
50. **Wire (2):** Miscellaneous pieces.
51. **Nail Frags (21):** Miscellaneous pieces.

Room 5 (Dining Room) - Volunteers (1/2/15)

1. **Aqua Flat Glass (44):** various sizes, thickness.
2. **Aqua Bottle Glass (9):** 1 bottle top and neck, 1 partial top, 1 heavy partial base, 6 misc. pieces.
3. **Dark Blue-Green Bottle Glass (3):** 1 top 1 5/16th inch diameter and 1 neck (cross-mend), plus partial pontil base.
4. **Brown Bottle Glass (3):** 1 neck frag and 2 miscellaneous pieces.

5. **Clear Glass (24):** 2 curved rims plus 3 curved sherds plus 18 miscellaneous pieces.
6. **Blue Edge Ware Rim (3):** 1st pattern; impressed straight edge; no scalloped edge. Matches (1st pattern) #38 No Provenience Construction Dumpster. Moved 1 rim from Rm 5 #45 and 1 rim from Rm 5 #22 to this bag and changed count in both places. 1840s-1850s.
7. **Stone Ware Partial Base Frag (1):** buff color; no makers mark; concentric circles on interior part.
8. **White China Rim Frags (2):** 1 scalloped large rim plus 1 small pearl ware rim.
9. **Brown Salt Glaze Frag with Cream Interior (1):** same as NP-CD #42.
10. **Shell Button (1):** 5/16th inch diameter, 4-hole sew-through (MOP)
11. **Bone Sample (1):** Undetermined.
12. **Nails (5):** 1 bent nail plus 4 fragments.
13. **Brown Bottle Glass (16):** (Items #13-32 recovered 1/25/15). 1 pc x-mends with Rm 4 CC #6.
14. **Green Bottle Glass (12):** Miscellaneous pieces.
15. **Aqua Bottle Glass (25):** 1 sherd with embossed "D" ?
16. **Brown Glazed Stoneware Frags (3):** 1 handle frag plus 2 misc.; all brown interior.
17. **Buff Stoneware Frags (3):** Buff color; 2 bases: both have rings on the interior; 1 misc. piece; no cross mend. Interior and exterior glaze on all pieces.
18. **White China Frags (24):** 3 bases, 5 rims, 16 misc.; no cross mend. 1 rim matches but no x-mend with Rm 1BFP #21. 2 bases x-mend with Rm 5 #37.
19. **Clear Bottle Glass (21):** 1 vertical embossed scalloped; 1 panel marked **TR?**; 1 oval base; 1 oval base marked **N PATENTED (?)UG 9, 1898**; 1 partial top/neck/shoulder.
20. **Frosted Tumbler Base Frag (1):** hexagonal.
21. **Glass Stopper Frag (1):** finial and applicator missing (perfume bottle?).
22. **Misc. China Frags (8):** 1 blue edge ware, incised rim; 1 pink transfer ware; 1 white/light green floral motif; 1 white with single green line; 1 with partial back stamp; 4 cream (2 with green leaves, 1 with stem and 1 plain); 1 yellow ware (x-mends with NP-CD #30). Blue edge ware rim x-mends with Rm5 #6; moved that rim to Bag #6 and changed count.
23. **White Porcelain Frags (3):** 1 base, 2 miscellaneous pieces.
24. **Celadon Green Porcelain Frags (5):** Hand-painted: 1 with dragonfly or bee, 1 rim plus 3 misc. (1 from 1/30/15). **Probably Bassett Limoges Austria**; export for the George Bassett Co., New York, late 1800s to 1914. Different color and pattern from Rm 3 #16, so no match.
25. **Marbles (2):** 1 small unglazed clay, 1/2 brown Bennington.
26. **Wood Buttons (2):** 1 4-hole sew-through, 1 blank with center hole.
27. **Effigy Pipe (1):** Black glaze; Queen Victoria? Martha Washington? German made 1850s
28. **Miscellaneous (4):** 1 pc. vitrified brick; 1 pc. plaster with blue paint; 2 pcs. Slate.
29. **Non-ferrous Item (1):** 1/2" x 1" with snap? On the end.
30. **Coal Sample (4 pcs.):** Miscellaneous pieces; possibly used for home heating fuel.
31. **Sea Shell (1):** *Hooked Mussel*; complete bivalve. *A Field Guide to Shells of the Texas Coast*, Jean Andrews, p. C-15, 1996.
32. **Animal Bones (79):** 48 large animal; 31 small animal including 2 mandibles.
33. **Aqua Flat Glass (44):** Items #33-55 recovered 1/30/15.
34. **Clear Flat Glass (37):** Miscellaneous pieces.
35. **Clear Bottle Glass (56):** Miscellaneous pieces.
36. **Green Bottle Glass (10):** 1 with ?.
37. **Aqua Bottle Glass (35):** Miscellaneous pieces.
38. **Drinking Glass Frags (6):** includes 3 rims plus 1 other, plus 2 decorated pieces.
39. **Dark Blue-Green Bottle Glass Frags (2):** 1 with a large X. See Rm 5 #3 and #79 plus NPCD #55.
40. **Clear Decorated Glass (2):** part of a vase?
41. **Brown Bottle Glass Frags (7):** 1 with a partial letter?
42. **Brown Bottle Glass Panel (1):** **PEP ?**; underneath, **ARLINGTON**, beneath that **YONKER**; cross mends with Rm 4 # 6 CC No Date.
43. **Milk Glass Frags (4):** 1 base with concentric rings (no cross mend); 1 with embossed design.
44. **Colored Glass Frags (2):** 1 blue, 1 green.
45. **Misc. China Frags (5):** see Rm 5 #22 1/25 for cross mends. 1 blue edge ware rim (x-mend); 1 cream with green leaves (x-mend); 1 green Transfer Ware (no x-mend) but partial makers mark on reverse; 2 white

- with gold band (inc..1 rim that x-mends with NP-CD #40); plus 1 other with floral motif. Moved blue edge ware rim to Rm 5 #6 and changed count in both places.
46. **White Tile Frags (3):** "Navy".
 47. **White China Frags (21):** includes 2 small porcelain; 1 piece alabaster (?); see Rm 3 #19 for similar piece.
 48. **Stoneware Frags (3):** 2 tan; 1 white.
 49. **Clear Bottle Shoulder & Partial Neck (1):** 1 ½ inch diameter.
 50. **Porcelain Insulator (1):** marked RUNT; 1/2 inch diameter; max length 1 ½ inches; one end broken.
 51. **Thimble (1):** silver-plate; some oxidation; no markings or size number.
 52. **Buttons (3):** 1 wood 4-hole sew through; 1 MOP 4-hole sew through; 1 metal (3 part ?)
 53. **Misc. Sample Frags (2):** 1 brick with red paint; 1 plaster with blue paint.
 54. **Sea Shells (4):** 2 clam, 2 oyster.
 55. **Copper Tube (1):** 3/8th inch diameter; 2 ½ inches long; heavy oxidation.
 56. **Flat Aqua Glass (211):** Miscellaneous pieces recovered 1/25/15.
 57. **White China Frags (8):** 5 clipped-edge rims + 3 other; all cross-mend. 2 bases from Rm 5 #18 x-mend here. No match to NP-CD #76.
 58. **Dark Brown Glazed with Cream Interior Glaze Pottery (3):** 1 Base + 2 others (cross-mend); brick-colored matrix. See NP-CD #42; Rm 5 #9 and #93; and Rm 5BRL #5.
 59. **Non-Ferrous Items (4):** 1 pc.wire; 1 pencil eraser surround; 1 gold-colored item; and 1 tear-drop shaped item.
 60. **Clear Glass (8):** 1 curved and 7 rectangular pieces.
 61. **Clear Glass (1):** recovered 1-17-15.
 62. **River Rock Frag (1):** recovered 1-17-15.
 63. **River Rock Frag (1):** recovered 1-30-15.
 64. **Slate (2):** Miscellaneous pieces.
 65. **Nail & Spikes (80):** 76 nails, 4 spikes (recovered 1-16-15).
 66. **Misc. (4):** 2 Ferrous Pieces; 2 pieces wire (non-ferrous).
 67. **Animal Bone (48):** 37 large animal, 11 fowl (recovered 1-30-15).
 68. **Nail & Spikes (42):** Miscellaneous pieces.
 69. **Misc. Metal (30):** Miscellaneous pieces.
 70. **Fired Lead Bullet (1):** 13mm long, 9 mm diameter. The bullet had a hexagonal base, its length was 1.44 and its diameter was 0.44; its caliber was just under .50. (#70- #93 recovered 2/20-21/2015).
 71. **Ivory Frag (1):** 5 ½ holes plus a pin hole. Unidentified. Possible domino or microscope specimen frag?
 72. **Buttons (3):** 1 MOP 4-hole; 1 bone 4-hole (frag); 1 metal 4-hole with bead design (badly corroded).
 73. **Brown Bottle Glass (12):** Miscellaneous pieces.
 74. **Aqua Bottle Glass (11):** Thick glass; probably the same bottle.
 75. **Green Bottle Glass (9):** includes circular base with dimple and embossed 7262 plus 2 base frags.
 76. **Clear Bottle Glass Frags (75):** includes 1 lavender and 2 clear with embossed letters: 1 with 4/ 2 and 1 with 2 letters within an embossed panel.
 77. **Aqua Flat Glass (429):** Miscellaneous pieces.
 78. **White China Frags (21):** various types and thickness including 1 base sherd
 79. **Dark Blue-Green Bottle Glass (1):** embossed letters A S with partial letter below A S. See Rm 5 #3, #39, and NPCD #55 for cross-mend pieces.
 80. **Frosted Tumbler Glass Frags (5):** some have arch pattern.
 81. **Aqua Bottle Glass (14): THIN Glass;** includes top/neck/and shoulder frag (plus with tiny top frag that cross-mends) plus miscellaneous pieces.
 82. **Clear Decorated Glass (3):** 1 with deeply embossed pattern and 2 additional pieces (no match to embossed piece).
 83. **Misc. Bottle Glass (26):** Different colors and thickness.
 84. **Nails & Spikes:** no # 84; combined with nails & spikes found on same date and became #98
 85. **Metal (11):** Miscellaneous pieces.
 86. **Animal Bones:** no #86; combined with bones found on same date and became #95.
 87. **Yellow Ware (2):** 1 wall and 1 thick base sherd. No x-mend with Rm 3 #26 or NP-CD #30.
 88. **White China Rims (7):** includes 1 saucer, 1 plate and 3 miscellaneous pieces.
 89. **Porcelain (4):** includes 1 pink sponge wear rim; 2 plain rims, and 1 misc. piece.
 90. **White Tile (1):** called "Navy".
 91. **Porcelain Household (3):** 2 insulators (1 with BRUNT) and 1 insulator strap with screw hole.

- 92. **Blue Transfer Ware Sherds (4):** 1 dark blue; 2 light blue; 1 light green.
- 93. **Brown Glazed Stoneware Sherds (4):** cream interior.
- 94. **Stoneware Sherds (2):** 1 buff (both sides); 1 brown with buff interior. Interior and exterior glazed.
- 95. **Animal Bones (63):** 48 large animal; 15 small animal (includes 1 rodent (?) skeleton with 6 teeth, 1 mandible with 2 teeth, 1 cat (?) claw).
- 96. **River Rocks (3):** includes 1 possible grinding stone?
- 97. **Metal (19):** Miscellaneous pieces.
- 98. **Nails & Spikes (79):** includes 1 spike.
- 99. **Horse Shoe Frag ? (1):**

Room 5 Rubble (Dining Room) - Volunteers (Jan. 30, 2015)

- 1. **Aqua Flat Glass (186):** various sizes, thickness.
- 2. **Bottle Glass (24):** 20 clear, 2 aqua, 2 brown.
- 3. **Miscellaneous Items (4):** 2 metal, 1 slate, 1 vitrified brick, petrified wood.
- 4. **Lead or Pewter Decorative Item (1):** Unidentified. Unusual compressed and twisted incised circle with decorative appliqué (end missing). It appears three other decorated? pieces are missing also.
- 5. **Marble Frag (1):** Dark Blue Glazed Clay.
- 6. **Blue Spatter Cup Rim (1):** see NP-CD #52; Rm 2 CC #17; Rm 2 #17 and #35 for possible cross-mend.
- 7. **White China Frags (7):** 3 rims, 4 miscellaneous pieces (could one be part of chamber pot?)
- 8. **Animal Bone (2):** Miscellaneous pieces.
- 9. **Nails (17):** Miscellaneous pieces.
- 10. **Vitrified Brick (6):** Miscellaneous pieces.

Room 5 Brick Rubble Layer (BRL) - Volunteers (Jan 30, 2015)

- 1. **Aqua Flat Glass (22):** Miscellaneous pieces.
- 2. **Bottle Glass (9):** 8 clear, 1 brown.
- 3. **Opium Bottle Frag (1):** top, neck and shoulder broken.
- 4. **Miscellaneous (3):** 2 vitrified brick, 1 small pc. tile ("Navy").
- 5. **Brown Glazed Stoneware (2):** 1 rim; 1 other; cream interior. See NP-CD #42; Rm 5 #9 and #58; and Rm 5 #93.
- 6. **Animal Bone (24):** Undetermined; miscellaneous pieces.

Room 5 Pit Only - Volunteers (Jan 30, 2015)

- 1. **Flat Aqua Glass (23):** Miscellaneous pieces.
- 2. **Vitrified Brick (1):**

Pedestrian Survey-Jeff Kelley: Jan 23, 2015

Outside Fence Along Sidewalk Opposite Dumpsters-probably thrown there by transients

- 1. **White Ironstone China (4):** 1 rim; 2 bases; 1 misc.
- 2. **White Porcelain (2):** 2 rims, 1 with basket weave pattern
- 3. **White China Sherd (1):** Green spatter tree with black-line branches; matches (but does not cross-mend with) NP-CD #52 and Rm 2 (Const. Crew) #17 and #35.
- 4. **Misc. Glass (4):** 1 clear with arch design; 1 aqua bottle glass; 1 brown bottle glass; and 1 curved frosted glass.
- 5. **White Tile Frag (1):** called "Navy"
- 6. **Non-Ferrous Item (1):** gold color; we have others like this.
- 7. **Stoneware Sherd (1):** buff color both sides; glaze on interior and exterior.
- 8. **Thick Glazed Brown Pottery Rim (1):** Pipe? Or Pot for Plants?

January 2-3, 2015

Artifacts Recovered by the Construction Crew (CC)

Room 1 (Office)

1. **Olive Green Bottle Frags (2):** pieces cross-mend.
2. **Aquamarine Concave Bottle Base (1): A C B Co.** spaced evenly around interior section of base with the A at 12 o'clock, C at 3, B at 6, and Co at the 9 o'clock position. D = 2 ¼".
3. **Amber Glass (1):** small piece; does not match NP-CD #7.
4. **Aqua Flat Glass (1):** Miscellaneous piece.
5. **Marble (1): Glass Marble with Mica and White Swirls,** 21 mm Diameter; damage visible in two areas.
6. **Round Clear Glass Stemmed Bases (2):** one with hexagon shape above round; the other with octagon shape above round base.
7. **Cream Ware (?) Saucer or Cup Plate (3):** Rim frag with partial base cross-mends with another base frag; 1 additional rim frag. Impressed mark on base frag but unable to determine what it is. 1 rim NP-CD #78 x-mends here. See Rm 2CC #9 for match but no x-mend.
8. **White Ironstone Rims (3):** One probably from a shallow bowl; other two from plate rims; no cross-mends. 2 rims x-mend with Rm 1CC #14. (1 rim & 1 stamped base frag x-mends with 1 Rim from NP-CD #78).
9. **White China Lipped Rims and Sherds (5):** three rims, one rim with embossed vertical leaf. Two wall sherds; all cross-mend (5 pieces). See Rm1 [BFP] #26 for cross-mend; two sherds missing to complete reconstruction of the Teapot lid. Note: Color, glaze & crackling of 3 handle pieces (Rm 2 #137 and Rm 2CC #7) match teapot/chocolate pot lid (Rm 1CC #9 and Rm 1BFP #26).
10. **White Ironstone Rim (1):**
11. **White Ironstone Rims with clipped (?) edge (2):** cross-mend; oval platter? X-mends with 1 rim from Rm 3 #4; same vessel as NP-CD #77?
12. **Clear Glass Tumbler? Heavy Base Frag (1):** continuous U-shaped pattern at base.
13. **Large Spike and Large Nail (2):** Miscellaneous pieces.
14. **White Ironstone Frags (2):** 1 plain rim and 1 basal frag cross-mend. Black Back Stamp: Left side shows Rampant Lion and Right side show Rearing Unicorn surrounding 4-quadrant shield topped by a crown. Left side below lion: IRONSTONE; next line partially unreadable (?) ED May be PATENTED but can't be certain due to missing letters. Same back stamp as Rm. 2, #29? May be very slightly different. 2 rims, Rm 1CC #8 and 1 rim NP-CD #78 x-mend here. Possible oval platter.
15. **Blue Edge Ware Rims (5):** 4 incised (2 cross-mend) Staffordshire 1830-1850; 1 feather edge Staffordshire (1810-1825). #15-#43 recovered 1/16-17/2015 below the Fire Place.
16. **White Oval China Bowl (1):** 2 pieces cross-mend; 4 3/4th in. x 6 ½ in. Manufacturer mark, impressed and stamped in black: resting lion and unicorn surrounding circular, crowned shield. Beneath, STONE CHINA PINDER BOURNE & Co. BURSLEM Staffordshire (ca 1862-1882).
17. **White Ironstone China Base Sherds (2):** cross-mend; impressed and stamped black. back mark T & R BO(OTE) ROYAL PAT(ENT) IRONSTO(NE). Staffordshire circa 1842. Above reclining dog and wreath emblem TRA(DE) no crown (MARK).
18. **White Ironstone Rim and Base Frag (2):** clipped edge rim; 2 pieces cross-mend; impressed mark on base : ____ PORCELAIN ALCOCK AND CO. HILL POTTERY BURSLEM (circa 1839-60). 1 base frag from NP-CD #77 x-mends here.
19. **White China Rims (3):** no cross-mend.
20. **White China Base Frags (2):** cross-mend. 1 base frag Rm 3 #3 x-mends here.
21. **White China Rims with Base Frags (2):** cross-mend; vertical linear embossed pattern.
22. **White China Rims (2):** Pearl Ware; no cross-mend, but 2 from the same vessel.
23. **White China Miscellaneous (5):** 2 base frags, 2 rims, 1 rim with base; no matching patterns. Count includes 2 pearl ware sherds.
24. **Blue Transfer Ware (1):** Dark & medium blue; thick base frag; platter?
25. **Rims (2):** 1 blue/white interior & exterior; 1 burned rim with interior black line
26. **White China Partial Lid Frag (1):** Tea/Coffee/Chocolate Pot with vent and fruit/vegetable finial with embossed stem & leaves; x-mends with 1CC #9. Chocolate Pot with *Theobroma cacao* pod finial? Cacao grows only 20 degrees North or South of the equator.
27. **Green Bottle Neck Frag with Applied Lip (1):**
28. **Light Green Bottle/Partial Neck & Shoulder (2):** no cross-mend; one NP-CD #59 x-mends here.

29. **Aqua Flat Glass (9):** Miscellaneous pieces.
30. **Clear Glass with Blue Paint (1):**
31. **Aqua Bottle Glass Frags (2):** 1 Neck-shoulder; 1 wall sherd with mold seam?
32. **Aqua Bottle Base Frags (2):** 1 base with wall sherd plus 1 wall sherd; cross-mend.
33. **Clear Bottle Glass Frag (1):** base with partial shoulder; pontil scar. D = 1 7/8"; H = 2 1/2".
34. **Clear Glass Body Sherd (1):** Moon & stars motif? This is probably Leaf & Dart pattern.
35. **Clear Glass Handle (1):** S-shaped, ^ above where top of handle attaches to pitcher (?)
36. **Clear Bottle Glass Sherd (1):** Miscellaneous piece.
37. **White Plaster Sample (1):** Undetermined.
38. **Miscellaneous (5):** 4 pieces bone/cross-mend; 1 piece flat glass; recovered 1/30/15.
39. **Misc. (1):** 1 pc. Porcelain embedded in concrete and brick matrix.
40. **Bone (5):** Miscellaneous pieces.

Room 2 (Music Room) - Construction Crew

1. **Plaster Sample (1):** White.
2. **Pewter Plate (1):** 2 1/8th inch diameter; entire plate covered with embossed floral motif (part of a child's play set?).
3. **White China Frags (6):** White with embossed light blue floral motif spaced around the clipped rim; 2 large rims (cross-mend); 2 additional rims that cross-mend; plus 2 other rims (no cross-mend); shallow bowl? Same pattern as #26, No Provenience-Construction Dumpster.
4. **Blue Edge Ware (5):** 2 rims (no scalloped edge), 2 base sherds that cross-mend, plus 1 additional base sherd. Different design from other blue edge ware recovered. 1 base sherd from Rm. 2 (V) #152 x-mends with this.
5. **Blue and White Floral Patterned China (3):** 2 rims plus one base sherd cross-mend. "Pagoda" pattern; maker unknown; c 1830a. See Snyder's *Romantic Staffordshire Ceramics*. These 3 x-mend w/Rm 2 #116, 5 pieces.
6. **White China Rim with 3 Blue Flowers (1):**
7. **White China Robust Handle Frags (2):** cross-mend; (see Rm 2 (V) #137).
8. **White China Plate Rim (1):**
9. **Cream Ware Shallow Bowl? Rims(2):** plain, cross-mend; matches Rm 1CC #7 but no x-mend.
10. **White China Frags (4):** 2 plain frags cross-mend; two additional frags, no match.
11. **White China Rim (1):** single black line on interior; pink hand-painted floral motif on exterior.
12. **White China Bowl Frags (5):** Base frag cross-mends with base/rim frag and 1 rim. One additional rim frag and one pearl ware base (no cross-mend). 1 piece Rm 2 #155 x-mends here.
13. **White China Lid Frag (1):** top missing; ext. dia. 1 5/8"; int. dia. 1 1/8". Fits small jar Rm 2 #110 Rm 2 (V).
14. **Flow Blue China (4):** 2 rims with light blue exterior (no cross-match) plus 1 rim and 1 base frag with partial Davenport scrolled maker's mark in cobalt blue with white exterior. Rim has a 1/4th inch blue line on the white exterior with a partial embossed line beneath the blue lined area. Basal frag cross-mends with Room 2 #115 Volunteers.
15. **Clear Bottle Glass (3):** curved rim plus 2 curved frags
16. **Clear Glass Heavy Rims (2):** no cross-mend.
17. **China Saucer Rim plus One Other Sherd (2):** Blue Spatterware on interior of rim; center sherd has black linear drawing with green tree; reverse has mark of four dots (maybe a 4-leaf clover?). See #52, No Provenience-Construction Dumpster.
18. **Brown Glazed Stoneware Inkwell (1):** one incised line around edge of the vessel, 2 1/4 inch diameter; 1/2 inch mouth opening; 2 3/4 inch high. Perfect condition. No maker's mark. 1850s-1880s era.
19. **Aqua Bottle Sherds (2):** one sherd has embossed letters **R? S A P?** the other sherd has embossed letters **S A ?**; this sherd has obvious bubbles in the glass. Probably two different bottles, BUT both may be SARSPARILLA BOTTLES. Sarsaparilla was considered a liver and kidney medicine.
20. **Thick Aqua Bottle Glass (4):** top and neck section frag with mold seam, partial neck frag with mold seam, one piece flat glass (panel), and 1 partial pontil base (x-mends with Rm 2CC#23 and 2CC #39); Base diameter is 3 1/8".
21. **Aqua Bottle Glass Base (1):** one round base with open pontil scar; 1 3/4 inch diameter.

22. **Aqua Bottle Base (1):** 12-sided base with large open pontil scar; 2" diameter.
23. **Aqua Bottle Base Frag (1):** pontil base; small scar; 3 -3 1/8" diameter (x-mends with Rm 2CC #20 and #39).
24. **Aqua Rectangular Bottle Frags (5):** 1 decorative side panel 3 3/4 in by 4 1/2 in. plus 4 very thick base pieces.
25. **Flat Glass (2):** 1 aqua and 1 clear thick piece.
26. **Heavy Olive Green Bottle Glass (4):** top and neck (1 with flattened then beveled/angled top surface (rim) with broad rounded ring (1cm) and 1/8" below the beveled lip 1900-1920), 1 side piece, and 2 base frags, one with an interior pontil (6 sherds from Rm 2 #162 x-mend with pontil base; 3 1/4" diameter). The mouth opening is flat then beveled and is 2cm wide. A 1cm rounded ring is positioned 1/8th inch below the lip; max height: 4 1/8". No visible mold mark; probably from a wine or champagne bottle; the color and patina match the interior pontiled base.
27. **Heavy Dark Olive Green Bottle Glass (8):** 7 curved wall piece (one x-mends w/Rm 2 #161 and Rm 2 #35 and another with Rm 2 #34) plus one partial base with 2 3/4 inch diameter with 4 concentric rings surrounding a raised dot in the center; no other marks.
28. **Olive Bottle Glass (4):** 2 tops with partial necks and 2 curved wall pieces; no cross-mends; all are different shades of green and varying thickness.
29. **White Ironstone Rim Frag (1):** Clipped edge, scalloped area below rim interior. Possibly from a platter. Black Partial Back Stamp: upper right section, Rearing Unicorn to the right quadrant of shield. Same as on Room 1, #14? (no recovery date on bag).
30. **White China Wall/Base Sherd (1):** Chamber Pot? Cross-mends with Room 5, #5 (no recovery date on bag); no manufacturer marks. Same vessel as NPCD #70, 73, 74 & 79.
31. **White Ironstone Frags (4):** 3 rims and 1 larger sherd cross-mend. Scalloped area below plain rim (not clipped). Recovered 12/5/14.
32. **White Ironstone Scalloped Rim Frag (1):** .44 inches thick (possibly from a platter).
33. **White China Plain Rim and Basal Frag (1):** Pearl Ware; sauce or cup plate?
34. **White Porcelain? Basal Frag (1):** .35 inches thick.
35. **Blue Spatter Ware Rim Frags (2):** same as # 17 above; cross-mends with #17 rim. (also check Rm 2 #17 Volunteers).
36. **Aqua Bottle Glass Frags (2):** .80 inch thick basal frag and thinner side or front panel (x-mends with Rm 2 #310; no other cross-mend. (see Rm 2 CC #24).
37. **Bones (2):** cow large bones.

Room 3 (Parlor) - Construction Crew

1. **Aqua Bottle Frag (1):** Impressed letters ?AN?; next line **BOTTLED AT**; next line **WOOTAN WELLS, T?**. This would have been from a Wooten Well Mineral Water bottle, containing "a blood purifier tonic [meaning the mineral water]. This was circa 1879. They were in business and had a health spa from 1880-1900 at Wootan Wells, Robertson County, Texas.
2. **Small Clear Rectangular Bottle (1): complete:** embossed letters on one side read **C. H. SELICK** and below that **NEW YORK**. (1920s-30s perfume bottle); 2 1/4 in. tall.
3. **Clear Bottle Glass (2):** 1 curved, 1 flat; no marks.
4. **Clear Bottle Neck and Shoulder Frag (1):** 5/8th inch opening.
5. **Brown Bottle Glass (1):** Brown Bottle Top with neck fragment.
6. **Black/Dark Green Basal Frag (1): POWELL & Co. BRISTOL** (Diam. = 3.5") within an embossed CIRCLE; raised dimple/dot between & and Co. 2 partial bases Rm 2 #36 x-mend here, plus three from Rm 2 #162. "It is probable that the ...embossement refers to a British glass manufactory operated by Powell prior to incorporating the Powell, Ricketts, and Filer firm in 1853." (McKearin and Wilson 1978 and Smith 1981 in McDougall's *The Bottle of the Hoff Store Site* in Society for Historical Archaeology, Special Publication Series, No. 7, 1990, page 60. Probably liquor or ale bottle.

Room 4 (Hallway) - Construction Crew

1. **Aqua Plastic Pipe Frag Sample (1):** Miscellaneous piece.
2. **Brown Glazed Rim? Pipe Sample (1):** .71" thick.
3. **Orange Pottery Rim Sherd (1):** .62" thick.

4. **White Glazed Porcelain Insulator (1):** 1 5/8th inches high; 1 3/4th inches wide; ½ inch opening; place for two wires on exterior.
5. **Flat Glass Sherd (1):** Miscellaneous piece.
6. **Brown Rectangular Bottle Frag (1):** Side or front panel with embossed letters on front panel: ? O N O I D S, next line below the N, ? C H E M I, next line below the CN are letters S N. Frag is about 4" tall. X-mends with Rm 5 #42. The bottle would have had a cork top. This product was an extract of beef, milk and wheat. First use anywhere was 7/1/1882; trademark filing date was 1/13/1910; trademark expired 11/3/1992. Height of complete bottle would have be about 7 ¾ inches tall. 1 pc NP-CD #60 & 1 pc Rm 5 #13 x-mend here.
7. **Marble (Decorated) (1):** Bulls Eye China (green, blue and black bulls eyes) ; unglazed; **VERY RARE**, originally made in Germany in very early 1840s and slightly later in United States (Jeff Durst). Recovered 1/8/2015.

Room 5 (Dining Room) - Construction Crew

1. **Horse Shoe (1):** heavy corrosion.
2. **Unidentified Metal (1):** bent on triangular tip end; 20 1/8th inches long.
3. **Oyster Shell (1):** Miscellaneous piece.
4. **Animal Bone (4):** 3 cow plus 1 fowl (hollow bone).
5. **White China (2):** Rim and wall sherd; cross-mend. Chamber Pot. Same vessel as #74 No Provenience-Construction Dumpster. Also matches Rm 2 # 30.

Summary Count of Artifacts by Location

Location	Number of Artifact Bags	Artifact Count
NP-CD	114	1,850
Room 1 (Office)	28	92
Room 2 (Music Room)	187	4,068
Room 3 (Parlor)	87	1,419
Room 4 (Hallway)	51	539
Room 5 (Dining Room)	99	1,821
Room 5 (Rubble)	10	253
Room 5 (Brick Rubble Layer)	6	61
Room 5 (Pit Only)	2	24
PS-JK	8	15
Sub-Total	592	10,142
Room 1 (Office – Construction Crew)	43	100
Room 2 (Music Room – Construction Crew)	37	92
Room 3 (Parlor – Construction Crew)	6	7
Room 4 (Hallway – Construction Crew)	7	7
Room 5 (Dining Room – Construction Crew)	5	9
Sub-Total	98	215
TOTAL	690	10,357

APPENDIX II KELLUM-NOBLE HOUSE ARTIFACT PHOTO LOG

Photo Number	Artifact Location and Number	Description
3/25/2015	Session 1	
2344	Rm1 BFP #38	Clear pitcher handle
	Rm 2 CC #7	Ironstone Handle Frag (matches Rm2 CC #137)
	Rm 2 CC #137	Ironstone Handle Frag (matches Rm2 CC #131)
	Rm 2 CC #131	Ironstone Handle Frag (completes cross-mend)
	Rm 3 #6	Ironstone Handle Wall Frag
	Rm 3 #17	Ironstone "C" Handle
2350	NP-CD #8	EAPG Washington Centennial Plate Frag- 1832
	NP-CD #21	EAPG Washington Centennial Plate Rim - 1832
	NP-CD #9	EAPG Crossed Sword Plate Frag 1830-45
	Rm 4 #28	EAPG "Starburst/Sunburst"? Pattern Plate Frag
	Rm 2 #41	EAPG Rims (4); 2 x-mend & then x-mend with Rm 2 #143
	Rm 2 #143	EAPG Rim (1) x-mends with Rm 2 #41
	Rm 2 #26	EAPG Rim + 1
2355	NP-CD #65	EAPG "Leaf & Dart" Decorated Goblet Sherd
	Rm 1 BFP #37	EAPG "Leaf & Dart" Decorated Sherds c 1865 U.S. Glass
2361	Rm 2 # 110	Ironstone Ointment Jar
	Rm 2 CC #13	Ironstone Ointment Jar Lid (also see #4019)
2366	Rm 1 BFP #34	Clear Goblet Bases (2)
	Rm 1 #6	Clear Wine Glass Bases (2)
2373	Rm 1 BFP #26	Ironstone Teapot Lid

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
3/25/2015	Session 1	
2380	Rm 2 #17	Matisse Plate*
2445-2450		Matisse Back Mark plus additional photos*
2451-2453	NP-CD #5	Matisse Cup*
2390	NP-CD #38	Blue Edge Ware: 1st Pattern; impressed lines
	Rm 5 #6	Blue Edge Ware: 1st Pattern; 1840-1850s
2395	NP-CD #39	Blue Edge Ware: 2nd Pattern; straight rim
2401	Rm 2 CC #4	Blue Edge Ware: Plain Edge
	Rm 2 #122	Blue Edge Ware: Plain Edge
2407	Rm 1 BFP #15	Blue Edge Ware: Impressed Edge (c. 1830-1850)
2413	Rm 2 #116	Blue Transfer Ware: "Pagoda" Pattern c 1830 (6); All x-mend and also x-mend with Rm 2CC #5
	Rm 2 CC#5	Blue Transfer Ware: "Pagoda" 2 rims + 1 x-mend
	NP-CD #33	Blue Transfer Ware Cup: not identified; possibly Rhone Scenery, T.J. & J. Mayer 1843-1855
2432	Rm 1 BFP #16	White Ironstone Pinder & Bourne Dish Plus Impressed Back Mark
2454	Rm 2 CC #3	White China with Blue Grapevine Motif
	Rm 2 #7	White China with Blue Grapevine Motif
	Rm 2 #125	White Porcelain with Gilt Blue Grapevine Motif
2466	Rm 3 #1	John Maddock & Son Chamber Pot Rim Frag (1)
	NP-CD #24	John Maddock Rim/Base Frag with Impressed Back Mark (c. 1839-42)

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
3/25/2015	Session 1	
2500	NP-CD #32	Red Transfer Ware Frags unknown (c. 1840-50s)
2525	NP-CD #25	Ironstone Cup and Saucer Frags; saucer marked S Alcock & Co., Hill Pottery, Burslem
2542	Rm2 CC #29	White Plate Rim with Black Back Mark
	Rm 4 #5	White Frag with Black Porcelain Back Mark
2554	NP-CD #72	Ironstone Base: Platter Frags (3)
	Rm 2 CC #32	Ironstone Rim: Platter Frag (no match)
2561	Rm 2 CC #3	Partial White Cup
2582	Rm 2 #109	Clear Glass Large Knife Rest: one end missing
2592	Rm 2 #156	Frosted Wine/Claret Glass (no stem)
2613	Rm 3 CC #2	Perfume Bottle (1920-30s): Embossed C.H. SELICK NEW YORK
2652	NP-CD #15	Small Frosted Glass Applicator with Fine Wires
	Rm 2 #145	Ground-Glass Stopper: Top/Finial Missing
	Rm 5 #21	Ground-Glass Stopper Frag: No Finial or Applicator
2664	NP-CD #1	Ivory Toothbrush Handle
	NP-CD #51	Ivory Domino 5/1, missing ebony back
	Rm 5 #71	Ivory Domino? Frag 5 ½ holes
2690	Rm 2 CC #2	Pewter Plate: Child's Toy Tea Set
	Rm 4 #8	Pewter Plate (small): Child's Toy Tea Set Germany, 1860s
	Rm 2 #108	Small Porcelain Plate: Child's Toy Tea Set
	NP-CD #42	Small Porcelain Tea Pot Lid: Child's Toy Tea Set
	Rm 2 #140	Porcelain Tea Cup & Saucer Frags: Child's Toy Tea Set
2711	NP-CD #73 & #74	White Ironstone Chamber Pot
	Rm 5 #5	White Ironstone Chamber Pot

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
4/1/2015	Session 2	
3108	Rm 2 #7	Texian Campaigne Sherd
3122	Rm 1 #8	Blue Edge Ware - Plain edge
	Rm 2 #30	Blue Edge Ware - Shell edge
3136	Rm 2 CC #24	Aqua Glass - Side Panel (1); Vase? Pickle Jar?
	Rm 2 #133	Aqua Glass Side Panel Sherd (1)
	Rm 2 CC #24	Aqua Glass - Base Sherds
	Rm 2 CC #36	ditto
	Rm 2 #38	ditto
	Rm 2 #132	ditto
		Reconstructed Base measures 4 3/4" square
3164	NP-CD #35	Black/White Transfer Ware-decorated both sides
	Rm 1 #7	Black/White Transfer Ware-another sherd
3192	Rm 2 #16	Blue Transfer Ware - Person on one side.
		Napier by John & George Alcock, c. 1839-46.
		Staffordshire
		Romantic Ceramics, Jeffery B. Snyder, p. 33
3200	Rm 1 BFP	Dark Blue Transfer Ware
3209	Rm 2 CC #18	Brown Glazed Stoneware Ink Well
3225	Rm 2 #82	Pipe Stem Frag with Leg
	Rm 2 #83	Decorated Pipe Bowl Frag
	Rm 2 #84	Red Effigy Sherd
	Rm 2 #85	Brown Pipe Stem Frag
3245	NP-CD #4	Clay Pipe Bowl and cross-mend Stem Frags
3275	Rm 5 #27	Black Effigy Pipe Bowl; German made c1850s
3300-3325		Additional Photos of Black Effigy Pipe Bowl
3286	Rm 2 #6	Clay Pipe Bowl - 3 rings on rim
3295-3299		Additional Photos

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
4/1/2015	Session 2	
3327	Rm 1 CC #5	Glass Marbles
3332	Rm 3 #14	Blue, Brown, Exotic Bennington Marbles
		Made in Germany circa 1850s-1920
3343	Rm 2 #5	Unglazed Lined and Decorated China Marbles
	Rm 2 #86	Unglazed Lined China Marbles
	Rm 4 CC #7	Unglazed China Bulls Eye Marble, made in
		Germany in very early 1840s and slightly
		later in The United States. A RARE marble.
3357	Rm 2 #89	Stone Marbles (2), grey and tan. German made
	Rm 2 #90	Stone Marbles (2), grey and light brown. German
3365	Rm 2 #14	Circular Brass Drawer Pull and Back Plate
	Rm 2 #93	Brass Drawer Handle/Pull - 2 pieces x-mend
3375	Rm 3 #47	Dark Grey Lead Decorative Item (1)
	Rm 5 R #4	Light Grey Lead Decorative Item (1)
3390	Rm 2 #80	Slate Pencil & Slate with inscribed lines and
		Letters FOO or FOS?
3413	NP-CD #22	Silver Fork: English Shell Pattern w/hallmarks
	Rm 2 #96	Silver Plate Spoon in 2 pieces that x-mend
3470	Rm 5 #51	Thimble: Silver Plate
	NP-CD #48	Unidentified Metal Object: threaded on one end
	Rm 2 #97	Brass Bell with Top Loop
	Rm 2 #95	Brass Wheel with Saw Tooth Edge
	Rm 2 #94	Hollow Brass Ring with Attached Loop
	Rm 2 #92	D Buckle & 2 Oblong Slip-tight Fasteners
3525	NP-CD #46	2 Lead Balls: 9.5mm and 13 mm diameter
	Rm 3 #29	.22 cal Short Cartridge Case with "U" mark
	Rm 4 #1	Lead Ball with Sprue
	Rm 5 #70	Lead Rim-fire or Center-fire Bullet
3979	Rm 2 CC #2	Retakes: Pewter Plate: Child Tea Set
		(see Photos #2690 on 3/25/15)

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
4/15/2015	Session 3	
4019	Rm 2 CC #13	Ointment Jar Lid (Reconstructed)
4023	NP-CD 37	Amber Glass Diamond Point Dish
4036	NP-CD #6	Clear Glass Diamond Point Dish, 1825-1888?
4053	Rm 2 #79	Coin: Large One Cent; USA 1845
	Rm 2 #77	Coin: 5 Cent; 1866; LARGE Variety 1
	Rm 2 #78	Coin: Liberty Head "V" Nickel, Variety 2
		1908
	NP-CD #14	Coin: Half Dime (1853-1855);
		New Orleans Mint 1838-1861
4162	NP-CD #50	Bronze Handle?
4184	Rm 4 #13	White Tile Sample
	Rm 4 #14	Green Tile Sample
4193	Rm 2 #33	Deep Blue Green Drinking Glass with Hex Base
4216	Rm 2 #81	Egg Shells (33)
4231	NP-CD #40	White Ceramic with Gold Band
	Rm 5 #45	White Ceramic with Gold Band
4243	Rm 5BRL #3	Opium Bottle Frag
4269	NP-CD #30	Yellow Ware
4282	NP-CD #10	White China Buttons (12)
4299	NP-CD #11	Bone Buttons (8)

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
4/15/2015	Session 3	
4316	NP-CD #12	Shell (Mother of Pearl) Buttons (15)
4332	NP-CD #13	Metal Buttons (4) includes 2 with designs
4373	Rm 1 #15	China Button (1)
	Rm 1 #16	Shell (Mother of Pearl) Buttons (1)
4382	Rm 2 #8	White China Buttons (5)
	Rm 2 #9	Shell (Mother of Pearl) Buttons (3)
	Rm 2 #10	Bone Buttons (3)
4395	Rm 2 #11	Black Goodyear Hard Rubber Button
		(1)Pat'd 1851
4500	Rm2 #68	Shell (Mother of Pearl) Buttons (5)
	Rm2 #69	White China Buttons (17) includes 1 blue calico
4435	Rm 2 #70	Wood Buttons (2)
	Rm 2 #71	China Buttons (2) includes 1 aqua ball button
	Rm 2 #72	Metal Buttons (2)
	Rm 2 #73	Black Gilt Fancy Victorian Button (1)
	Rm 2 #100	Metal Button; Heavy Corrosion (1)
4454	Rm 3 #9	Misc. Buttons (4) includes 1 black Goodyear
	Rm 3 #15	Misc. Buttons (12) includes MOP and metal
4474	Rm 4 #2	Misc. Buttons (5) includes china, MOP, fancy black
4484	Rm 5 #10	Shell (Mother of Pearl) Button (1)
	Rm 5 #26	Wood Buttons (2)
	Rm 5 #52	Misc. Buttons (3) includes metal, MOP, bone
	Rm 5 #72	Misc. Buttons (3) includes wood, MOP, metal

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
5/7/2015	Session 4	
4639	Rm 2 #149	Decorated White China (maroon floral motif)
	Rm 2 # 154	Decorated White China (maroon floral motif)
4656	Rm 1CC #14	Oval Ironstone Platter (2)
	Rm 1CC #8	Oval Ironstone Platter (2) with back mark
	NP-CD #78	Oval Ironstone Platter (5 pieces x-mended)
4675	NP-CD #76	Ironstone Clipped Rims (3 pieces x-mended)
4692	Rm 2CC #32	White Platter Scalloped Rim Frag (1)
4708	Rm 2 #138	Embossed Pearl Ware Rims (3)
4733	Rm 3 #4	White China Rim (1) x-mends with below item
	Rm 1BFP #22	White China Rim (1) x-mends with above item
4747	NP-CD #37	White China Soup Tureen Lid Sherd (1 plain)White China Soup Tureen Lid Sherd(1 hand-painted floral motif) same vessel, no x-mend
4790	Rm 5 #18	Pearl Ware Saucer (1) all items x-mend
	Rm 1BFP #21	Pearl Ware Saucer (2)
	Rm @ CC #31	Pearl Ware Saucer (4)
4818	Rm 1CC #11	White Ironstone Clipped Edge Rims (2)
	Rm 3 #4	White Ironstone Clipped Edge Rim (1)
4839	Rm 5 #57	White China Clipped Edge Plate (8)
	Rm 5 #18	White China Clipped Edge Plate (2) x-mend

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
5/7/2015	Session 4	
4853	Rm 1BFP #18	White embossed Alcock & Co HILL Pottery
		Burslem Clipped Edge Semi-porcelain (2)
		(1839-1859) x-mend
	NP-CD #77	Matches above (1) x-mend
4888	NP-CD #29	Cup (1 partial) and Saucer (3 partial x-
		mend)S(?) Alcock Hill Pottery Burslem (1830-
		1859)
4917	Rm 2 #44	White China Cup with Embossed Arch
		Pattern(9 pieces, all x-mend)
4948	Rm 1CC #7	Cream Ware Saucer/Cup plate (3)
	NP-CD #78	Cream Ware Rim (1) all x-mend
4967	Rm 2 #45	White China Partial Cup and Partial Saucer
		(3) (no x-mend)
4984	Rm 2 #12	Pearl Ware Cup Base
	Rm 2CC #12	White China Partial Cup and Rim (3pcs)
	Rm 2 #155	White China Sherd (x-mends with partial cup)
5008	NP-CD #24	White Saucer Frag (1) with embossed
		backmark MADDOCK PATENTED IRONSTONE
		CHINA (1839-1842)
5046	Rm 3 #2	White Cup Plate/Saucer Frags (5)
	NP-CD #71	White Rim/Base (1) x-mends with above

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
5/22/2015	Session 5	
5111	Rm 5 #3	Dark Blue-Green Bottle Top/Neck, Partial Pontil Base (3)
	Rm 5 #39	Dark Blue-Green Bottle Frags (2) one with X
	Rm 5 #79	Frag with A S & partial letter for above bottle (1)
	NP-CD #55	Frag with embossed TER WORKS Y +2 (3)
	NP-CD #63	Frag (1)
5144	Rm 2CC #26	Olive Green Bottle with Interior Pontil (4)
	Rm 2 #162	Frag for above (4)
	Rm 2CC #21	Light Green-Blue Bottle Top/Neck/Shoulder(1)
5186	Rm1BFP #28	Light Olive Green Neck & Shoulder (1)
	NP-CD #59	Olive Green 1/2 Top/Neck/Shoulder (2)
	NP-CD #59	Olive Green Top (cut lip), Neck & Shoulder-5
	NP-CD #59	Olive Green Neck & Shoulder (6)
	Rm 2CC #28	Olive Green Top (cut lip), Neck & Shoulder-1
	Rm 2CC #28	Olive Green Top (cut lip), Neck & Shoulder-1
5216	NP-CD #59	Olive Green Top (int. mold seam), Neck & Shoulder (1)
	NP-CD #59	Olive Green Top (int. mold seam), Neck & Shoulder (1)
	NP-CD #59	Olive Green Half Top, Neck & Shoulder (1)
5239	Rm 2 #162	Black bottle frags (3) match 3CC #6
	Rm 3CC #6	Black Powell & Co. BRISTOL Base Frag-1
	Rm 2 #36	Partial black base for above (2)
5268	Rm 2 #24	Black Bottle Base Frags (5)
	Rm 2 #161	Part of above (1)
	Rm 2 #24	Black Bottle Base (1); deeper base than above
	Rm 2 #162	Black Bottle Frags (6)
	Rm 2CC #27	Black Bottle Base Frags (30 with concentric rings)
5291	Rm 2 #35	Dark Green/Black Bottle Base Frags (2)
	Rm 2 #161	Frag for above bottle (5)
	Rm 2 #162	part of above (2); rings around exterior of
		lowest Section of bottle
	Rm 2 #161	Dark Green/Black Bottle Base and frags (9);
		base deeper than above)
5307	Rm 1BFP #27	Olive Green Blown Bottle Frag with applied top
	Rm 2 #37	Olive Green Partial Neck & Shoulder frags -2

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
6/2/2015	Session 6	
5398	Rm 2 #46	Frosted Glass Tumbler Hex Base (1), D = 2 5/16"
	NP-CD #95	Frosted Glass Wall Sherds (4) x-mend with above
5416	NP-CD #94	Frosted Glass Rims (3)
	Rm 2 # ??	Partial Octagonal Base, D = 2 1/2"
5448	Rm 2 #47	Heavy Frosted Glass Circular Vase? Base (1); D=2 3/8" plus 2 wall sherds
5482	Rm 3 #55	Frosted Glass Frag Vase? Base; D =3-1/4"
5497	Rm 1 BFP #3	Clear Bottle Frag; 1 7/8" base (1), 2 1/2" wall height to Shoulder.
5521	NP-CD #69	Heavy Clear Scalloped Base (1) with partial sides. 1 3/4" diameter base, 1 7/8" side height.
5554	NP-CD #67	Heavy Clear Bottle Frag; 2 x-mend; 2 1/2" wall
5592	Rm 1 #28	Clear Bottle Base (4 pcs) with embossed numbers And letters: B within circle, 88, 47, 13. Embossed Lines around base; D=2 1/4".
5630	Rm 1CC #2	Aqua Embossed Bottle Base (1). A C B Co. D = 2 1/4".
5668	Rm 3 #16	Celadon Green Floral Porcelain Sherds (2) with Limoges back Stamp (x-mend)
5687	Rm 5 #24	Celadon Green Porcelain Sherds (5); one with Dragonfly or Bee? No x-mends.
5696	Rm 2 #55	Aqua Bottle with Broken Lip (1); Base D =1". Sides 2 11/16". Mold seam to neck; no pontil scar.
5707	Rm 2 #51	Aqua Octagonal Bottle (1 wall sherd, 2 base frags) x-mend; D = 1 5/8"
5720	Rm 2 #57	Aqua Bottle Lip & Shoulder Frag (1) plus 5/8" base Wall height = 1"

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
6/2/2015	Session 6	
5727	Rm 2 #56	Aqua Bottle Base with Open Pontil Scar, D = 5/8"
5738	Rm 2 #58	Aqua Bottle Top/Neck/Partial Shoulder (1). Top D = 3/4"; Mouth D = 5/8"
5751	Rm 3 #56	Aqua Bottle Frags (2); 1 embossed MA; 1 curved, Embossed E?
5783	Rm 2 #54	Aqua Bottle Frags (2); 1 Base open pontil scar; D = 5/8" 1 Lip: D = 3/4"; Neck = 7/8"

Photo Number	Artifact Location and Number	Description
O6/04/15	Session 7	
5810	Rm 3 #18	White Porcelain (Hand-painted pink flowers) Rims With embossed edge, sherds, plus 1 base
5837	Rm ?? #??	White Porcelain (Hand-painted floral) Base Sherd
5862	Rm 2 #22	Stoneware Wall Sherd (1); Brown glaze both sides
5877	Rm 2 #29	Stoneware Sherds (2); Buff matrix; buff interior, 1 With brownish-gold area, 1 buff exterior.
5905	Rm 2 #151	Stoneware Sherds (4); Medium-brown rim with Ridges; Dk. Brown sherd (int. & ext.); Buff sherd With brown int; Buff sherd with butt int. w/lines.
5935	Rm 5 #7	Stoneware Base (1 Partial); buff interior & exterior; Interior concentric circles; D = 2 3/4"

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
O6/04/15	Session 7	
5969	Rm 5 #17	Stoneware Base Frags (2); Buff interior (lines Visible) and exterior. Wall Sherd (1) Buff interior And exterior.
6005	Rm 5 #94	Stoneware Wall Sherds (2) with buff matrix. One Sherd goldish-brown exterior, buff interior with "potting" marks. One Buff interior & exterior
6034	PS-JK #23	Stoneware Sherd (1): Buff interior/exterior/matrix
6345	Rm 5 #23	White Porcelain Frags: 1 base; 2 wall (1 with design Or scratches?)
6401	Rm 3CC #4	Clear Bottle Neck with Shoulder; 5/8" opening; no Mold seams; small bubbles in neck
6424	Rm 2CC #6	White China Rim/Basal Frag with blue flowers
	Rm 2CC #11	White China Rim with Hand-Painted Floral motif And 1 black line on the interior of the rim
6456	Rm 1BFP #17	White Ironstone Sherds (2 x-mend). Marked TRA T. & R. BO (OTE) STAFFORDSHIRE c.1842
6469	Rm 1BFP #32	Aqua Bottle Base with slight concave & Wall Sherd (x-mend)D = 1 3/4", Ht: 2 1/4: Heavy Patina; no mold seams or pontil visible.

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
7/23/2015	Session 8	
6649	NP-CD #18	Aqua Hair Tonic Bottle Side Panel
		Frag 2;
		LYON'S NEW YORK c1850s("ON" =
		KATHAIR"ON")
6670	Rm 2 #132	Aqua Bottle Panel (1) YON'S; 2
		additional Frags:
		1 with N & 1 with O (no x-mend with
		NP-CD #18)
6683	NP-CD #17	Aqua Bottle Frag (1); Base with
		open pontil scar;
		mold seam visible [ME]XICAN
		[MU]STANG [LI]NIMENT; Base 1
		3/8"diameter; Early 1850s
6710	Rm 2 #131	Aqua Bottle Frags (2); Rectangular
		base w/ large oval; 3 3/8" x 2 1/4"
	Rm 2CC #36	Side Panel (1); x-mends with base.
6728	Rm 2CC #19	Aqua Bottle Frags (2) SAP; SA? X-
		mends with Rm 2 #132
	Rm 2 #132	Frag (1) AR ?
		[SARS]ARI[LLA] bottle
6744	Rm 3CC #1	Aqua Bottle Frag (1) 2" wide x 4" long
		BOTTLED AT / WOOTAN WELLS, T[X]
		Mineral water bottle c 1879

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
7/23/2015	Session 8	
6773	NP-CD #51	Aqua Bottle Tops/Necks/Shoulders
		(4) 2 with
		Applied tops; 2 with mold seams (1
		of which has a
		Single star)
	Rm 2 CC #20	Aqua Bottle Top/Neck (1) applied
		top; mold seam?
6796	Rm 2 #51	Aqua Bottle frags; Octagonal; 2
		partial bases plus
		Arch window pattern sides (3);
		total 4 pcs x-mend
6826	Rm 2 #52	Aqua Bottle Open Pontil Base, 2
		1/8" diameter.
	Rm 2 #21	Aqua Bottle Open Pontil Base, 1 3/4"
		diameter.
	Rm 2 #131	Aqua Bottle Open Pontil Bases (2),
		1 3/4" diameter.
	Rm 2 #54	Aqua Bottle Open Pontil Base (1),
		5/8" diameter.
6860	Rm 2CC #22	Aqua Bottle Base, 12-sided, 2"
		diameter
	NP-CD #56	Aqua Bottle Base, 12-sided 1 1/4:
		diameter.
6878	Rm 2CC #20	Aqua Bottle Base (1), x-mended; 3
		1/8" diameter
	Rm 2CC #23	Aqua Bottle Base (1)
	Rm 2CC #39	Aqua Bottle Base (1)
6891	Rm 2 #60	Aqua Rectangular Base (1) with open
		pontil and Partial base & side
		panel (1) with "B"; x-mend with
	Rm 3 #45	Partial Base/partial side panel (1)

APPENDIX II (continued)

Photo Number	Artifact Location and Number	Description
7/30/2015	Session 9	
6927	Rm 2 #54	Aqua Bottle Top ¾"
		Diameter./Neck/Shoulder (1)
	Rm 5 #81	Aqua Bottle Top ¾"
		Diameter./Neck/Shoulder (1)
	Rm 5 #2	Aqua Bottle Top 5/16th
		D./Neck/Shoulder (1)
	Rm 5 #2	Aqua Bottle Neck/Shoulder (1)
	Rm 2 #134	Aqua Bottle Partial Top 3/4"
		Diameter & Partial
		Neck Frag; (2) x-mend
	Rm 2 #134	Aqua Bottle Top 5/16th
		D./Neck/Partial Shoulder:1
	Rm 2 #134	Thick Aqua Bottle Top Frag (1); x-
		mends with #38
	Rm 2 #38	Thick Aqua Bottle Top Frag (1); x-
		mends with #134; combined diameter
		1 3/8th inch
6955	NP-CD #60	Brown Bottle Sherd (1); x-mends
		Peptoid's
	Rm 5 #13	Brown Bottle Sherd (1); x-mends
		Peptoid's
	Rm 5 #42	Brown Bottle Pane (1); embossed
		PEP?/ ARLINGTON/YONKER x-mends
		with Rm 4CC #6
	Rm 4CC #6	Brown Bottle Side & Panel (1)
		embossed ONOIDS/
		CHEMI / S N
7025	NP-CD #53	Lithic Biface (1)
7046	Rm 2 #111	White Ironstone "C" Handle Frags
		(4); all x-mend

APPENDIX II (continued)

Notes:

- **“Matisse”** is the name given by the volunteers to this exotic design cup & saucer. No manufacturer, date, or pattern name has been identified.
- The gap between photo numbers indicates that additional photos were taken of that particular group.
- **NP-CD:** No Provenience-Construction Dumpster
- **CC:** Construction Crew
- **Rm 1 BFP** (Construction Crew found those items Below Fire Place)
- **Rm 5 BRL** (Volunteers found those items Below Rubble Layer)