AFFECTING IDENTITY: SALEM'S MORAVIAN POTTERS AND THE TECHNOLOGIES OF IDENTITY MAKING, 1793-1831.

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ABSTRACT

Geoffrey Ryan Hughes: Affecting Identity: Salem's Moravian Potters and the Technologies of Identity Making, 1793-1831
(Under the direction of Anna S. Agbe-Davies)

This dissertation presents an archaeological and historical investigation of Moravian ceramic production in Salem, North Carolina, from 1793 until 1831. During the second half of the eighteenth century, Moravian craftsmen were known throughout the Backcountry of North Carolina for their quality work and reasonable prices. Salem's congregation-owned pottery, for example, supplied the region with a variety of utilitarian and decorative wares. However, after the turmoil of the American Revolution, Moravian potters faced greater economic competition. This was also a period of social transformation in Salem. Older ideas about personal freedom, racial segregation, and industrialization were actively challenged within the community. To remain competitive, Salem's second master potter, Rudolph Christ (1750-1833), embarked on an ambitious expansion of the pottery in 1793. Eventually, three kilns were built across the street from the original workshop. Historic records suggest that all three kilns were built to diversify the pottery's traditional stock-in-trade which was dominated by coarse earthenware. New products included refined earthenware, stoneware, faience, and molded figural bottles.

This study combines archaeological data from the excavation of two kilns located on Lot 38 (38FY395-38) with historical research to better understand how Moravian potters

melded traditional and new ceramic production techniques and kiln designs to negotiate the complex and changing relationship between religion and economics during this period. I argue that, in so doing, members of Salem's ceramic-producing community attempted, with varying degrees of success, to affect their identities and social status through their participation in the overlapping and mutually dependent social fields of ceramic production and religious practice. Participation within the field of ceramic production in Salem was often tied to religious commitment. Ultimately, success as a master potter required not only the mastery of ceramic-making techniques, but it also depended on the command of other social technologies including demonstrating pious behavior, submitting thorough inventories, embracing a moral economy model of management, and negotiating the politics of various governing boards. This case study in ceramic production demonstrates that economics and religion, the sacred and secular, technology and belief, should not be viewed as mutually exclusive aspects of social life in the archaeological examination of religious communities like the Moravians' community of Salem, North Carolina.

In Memory of

Laura L. Hughes
(1941—2022)

Leland G. Ferguson
(1941—2023)

For Michele, Neil, Sydney, and Erin

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CHAPTER 1: INTRODUCTION

In 1753, members of the *Unitas Fratrum*—a sect of mostly German-speaking Protestant Christians more commonly known as the Moravians—began their settlement of almost 100,000 acres located in present-day Forsyth County. After purchasing the tract from the British Lord Proprietor John Carteret, 2nd Earl Granville, they named it *der Wachau* (later anglicizing the name to Wachovia) and set about establishing several communities, including Salem in 1766 that served as Wachovia's theocratic capital and center for craft production and trade.

Among Salem's most profitable trades was pottery which operated as a congregation-owned business from 1771 until 1829. Located on the west side of Main Street at the northern edge of town, the pottery consisted of a workshop and kiln on Lot 48 and a house on Lot 49 that would eventually become a potter's residence. In 1793 the pottery was formally expanded to include Lot 38 and Lot 39 on the east side of the street. A small, experimental kiln was built on Lot 38 in 1793. This was torn down and replaced by a kiln twice the size on Lot 39 in 1806. A third and final kiln was added in 1811. This was located on Lot 38 between where the experimental kiln once stood and its 1806 replacement on Lot 39. This dissertation examines the relationship between the production of ceramics and the fashioning of personal and social identities among Moravians in Salem, North Carolina during the late-eighteenth and early-nineteenth centuries. I analyzed the archaeological remains of the two kilns on Lot 38 (1793 and 1811) and their associated ceramic material.

Moreover, I combined this data with an analysis of contemporary historical sources to explore how members of Salem's pottery-making community affected their personal and social identities in relation to the opportunities afforded by the congregation pottery's expansion after 1793.

This introductory chapter begins with a discussion of the study area. Next, I present my research questions and thesis. Then, I review archaeological approaches to the analysis of religion, identity, and ceramics relevant to this study. Building on this review, I advocate an approach to the study of Moravian ceramic production that rejects the division between economics and religion and views identity formation as a social process. Finally, I provide an overview of the dissertation and describe the chapters that follow.

Introduction to the Study Area: Salem's Congregation-owned Pottery

Historians have noted that during the late-eighteenth and early-nineteenth centuries the Moravian religious community of Salem, North Carolina, underwent several changes related to ideas of personal freedom (Sommer 2000), racial norms and practices (Sensbach 1998), and industrialization (Shirley 1994). During this transformative period, Salem's congregation-owned pottery began producing new ceramics, broadening their traditional offering of Germanic coarse earthenware. New wares included English-inspired molded and refined earthenware, tin-enameled faience, and salt-glazed stoneware—all popular commodities among Salem's non-Moravian neighbors. As part of this transition, Salem's second master potter, Rudolph Christ (1750-1833 and pronounced Krist), expanded the congregation pottery in 1793 when he built a small, experimental kiln and shed on Lot 38, across the street from the original workshop founded by Gottfried Aust (1722-1788) in 1771 (Aufseher Collegium 1952:July 2, 1793). This new kiln was built to produce faience, a

popular European earthenware with an exterior resembling porcelain, and other wares that required higher temperatures (Aufseher Collegium 1952:July 1793). Then, just two years later, Christ added the production of salt-glazed stoneware to the pottery's stock-in-trade (Aufseher Collegium 1952:November 3, 1795). By the turn of the nineteenth century, the pottery offered an expanded selection of molded wares that included figural and animal bottles. Although Christ continued firing earthenware in the original kiln on the west side of Main Street, it was not sufficient for his new foray into faience and stoneware production.

Christ's appointment as master potter represented a significant shift in the congregation pottery. Aust's traditionalism which focused on coarse earthenware production was replaced by Christ's enthusiasm for experimentation and his embrace of new and fashionable wares. As such, Christ's expansion of the pottery on to the east side of Main Street in 1793 played a vital role in realizing his vision. Over time, the expansion grew to include two more kilns: a second, larger kiln built on Lot 39 in 1806 to replace the small, experimental kiln and shed on Lot 38 (Aufseher Collegium 1952:January 14, 1806), and a third kiln built in 1811. The third and final kiln was built on Lot 38 between where the small kiln and shed had stood and its 1806 replacement to the north (see Figure 1.1). With the construction of the 1811 kiln, the old kiln originally built by Aust on the west side of Main Street was shutdown (Aufseher Collegium 1952:June 12, 1811). As a result, all the pottery produced in Salem from 1811 until 1831 was fired in the two newer kilns on Lots 38 and 39.

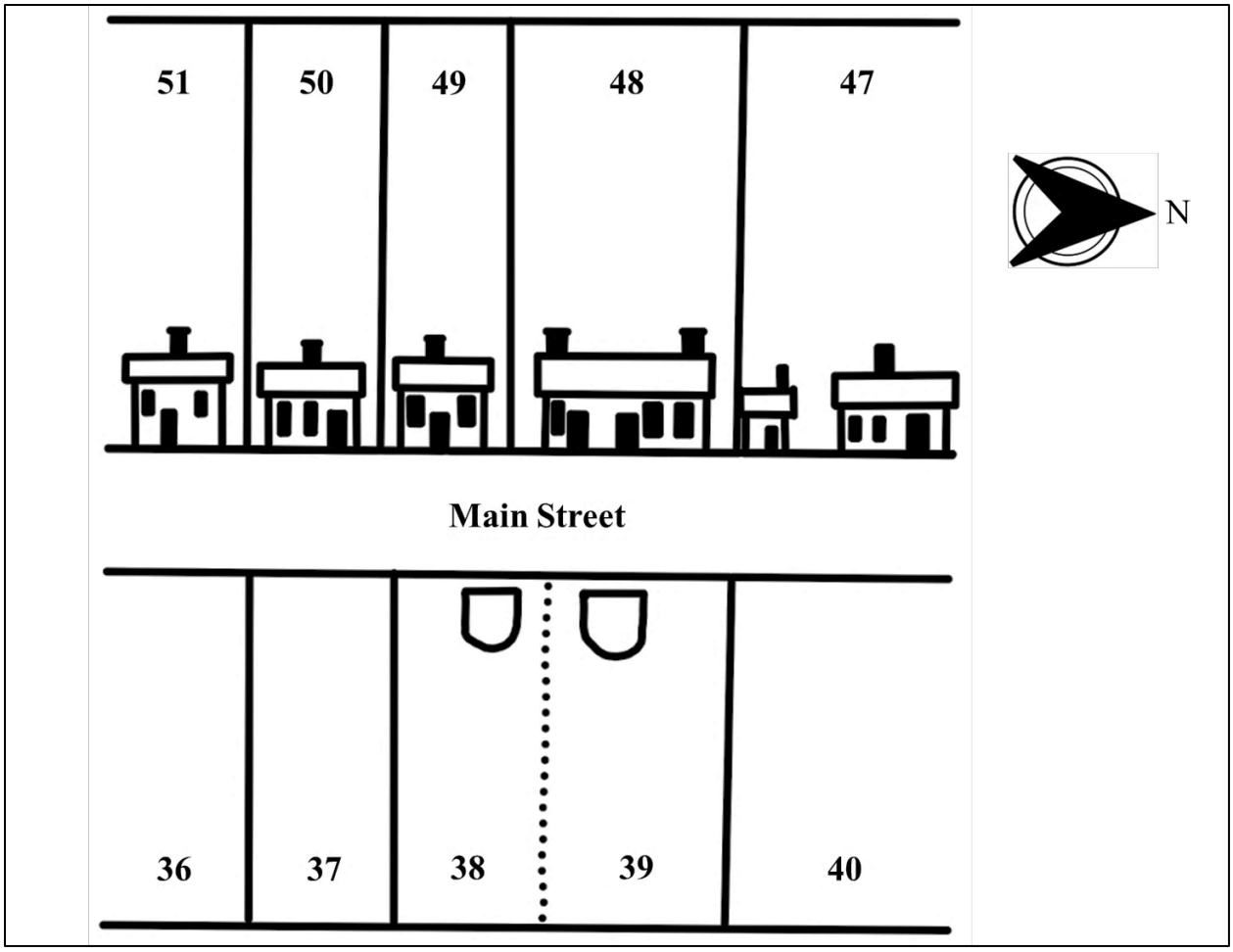


Figure 1.1. Salem's congregation pottery in 1822. Showing: the post-1793 pottery expansion with depictions of the kilns (Lots 38 and 39); the pottery workshop (Lot 48); and the Christ residence (Lot 49). After *Map of Salem North Carolina Stokes County* (Friedrich Christian Meinung 1822). Original in Collections of Moravian Archives, Bethlehem, Pennsylvania.

When Christ retired in 1821, his former apprentice and journeyman, Johann (John) Frederic Holland (1781-1843), took over as Salem's third master potter. Holland used and maintained the kilns on the east side of Main Street until they were torn down in 1831, two years after the church officially divested itself from the pottery business in 1829 due to the pottery's mounting debts (Aufseher Collegium 1952:October 9, 1829). These kilns were then replaced by the church with a new kiln for Holland to use as a private potter on the back of Lot 49, which he leased as his residence (Aufseher Collegium 1952:April 5, 1831). Although

Holland also leased Lot 48 and continued to use the old pottery workshop, the church no longer considered Lots 38 and 39 part of the pottery and, over time, they were repurposed for other uses (Hartley and Hartley 2007:31–38).

Christ's 1793 experimental kiln and the 1806 and 1811 Christ-Holland kilns on the east side of Main Street also provided opportunities for other members of Salem's pottery community to learn and contribute to the ceramic trade. In addition to master potters Christ and Holland, Salem's pottery community during this period included individuals of varying statuses who directly engaged in making pottery. These included indentured and free apprentices, wage-labor journeymen, and the enslaved potter, Peter Oliver. Peter Oliver eventually bought his freedom—possibly with wages earned in the pottery—and later as a free man, drew on his experience as a potter to help provide for his family (Sensbach 1992:34–35).

The pottery community in Salem also extended beyond those formally identified as potters in church records. This broader network included at least two members of the congregation who made tobacco pipes, being either too old or infirm to continue their chosen trades (Aufseher Collegium 1952:January 13, 1789). It included the wives of master potters who managed their respective households and processed fungible commodities taken in barter at the pottery such as butter, tallow, linen, cotton, and flax (Aufseher Collegium 1952:January 21, 1789). Butter often required repackaging and tallow needed additional processing before being made into candles (Aufseher Collegium 1952:January 26, 1789). The community also included enslaved and free household servants whose labor was deemed necessary for a well-run household, allowing the master potter to focus on managing the pottery.

How members of Salem's pottery community affected their identities by engaging with the post-1793 expansion, and the technological opportunities that came with the expansion, has so far not been examined. To date, archaeological research on the east side of Main Street has focused on Lot 39 and, due to development and disturbance after 1831, has provided little direct evidence of that kiln's design and use (Albright 1956; Clauser 1975). Archaeological fieldwork on Lot 38 from 2016-2018, uncovered the remains of the 1793 kiln and shed, the footprint of the 1811 kiln, and evidence of the 1806 kiln's demolition. Combining archaeological data from Lot 38 with historical evidence, I explore the post-1793 expansion and its role in providing individuals with opportunities to affect their identities through new and creative technological engagements.

Research Questions: Ceramic Production and Identity Making on Lot 38, 1793-1831

Previous studies of Moravian pottery emphasize ceramic production as an economic activity instead of a religious one and identify objects as a reflection of individual creativity or an ethnic/cultural tradition. Presenting ceramics as primarily an economic activity reinforces a secular/sacred dichotomy. Identifying ceramic objects as a reflection of individual creativity or ethnic/cultural traditions reinforces the dichotomy between individuals and structures. Viewing the past through this lens obscures the dynamics of ceramic production and identity making which was a meaningful process for its participants. An analysis that links both economics and religion, as well as individuals with ethnic/cultural traditions: a social analysis of ceramic production and identity making is much needed.

This study asks a series of questions about the relationship between pottery production and identity as a social process in Salem from 1793 until 1831. How did the post-1793 expansion and the introduction of new wares affect the production process? To what

extent did participation in pottery production depend on or articulate with other social technologies? How did the expansion reorient pottery community members' relationships to the landscape, to each other, and the broader community? How did community members react to their differential participation in pottery production based on the intersection of race, class, gender, and religion? To what extent were community members able to capitalize on the expansion and introduction of new ceramic wares, transforming their personal and social identities in the process? Were some members more successful at this than others? And if so, why and how?

Thesis: Affecting Identity through Ceramic Production and Articulating Technologies

I argue that members of Salem's pottery community affected their personal and social identities through their participation in ceramic production. Participation within this "community of practice" (Wenger 1998) varied between individuals, and depended on status, assigned task, and skill level. Some forms of participation were direct and immediate such as the creation of ceramic objects and the operation of kilns. Other forms were more supportive and less direct with some individuals procuring clay, fabricating tobacco pipes at home, processing goods taken in barter, or maintaining the master potter's household. Therefore, in this study, the technology of ceramic production is more than a series of technical steps. Rather, it is presented holistically, as a social technology—one among many—that depends on the interaction of materials, people, knowledge, practices, and meanings (Dobres 2000).

To interpret the ways in which people enacted their beliefs, created and recreated their identities as pottery community members and Moravians, I draw on practice theory. The core argument seeks to overcome the dichotomy between individuals/agents and structures (Bourdieu 1977; 1984; 1990; 1991; 1993a; 2002; Giddens 1986; 1991; Ortner 1984; 2001;

Sahlins 1981; Sewell 1992). Specifically, I emphasize Bourdieu's trinity of *habitus-capital-field* (Maton 2008; Moore 2008; Orser 2004a; 2007; 2006; Thomson 2008) as a generative model of identity making. Moreover, I attempt to combine a semiotic methodology advocated by several archaeologists (Agbe-Davies 2016; 2017; 2018; Aldenderfer 2012; Preucel 2006; Preucel and Bauer 2001) with practice theory to 1) account for the ways in which pottery community members in the past made the meaningful connections between ceramic production and identity through sign relations, and 2) account for the logic behind my interpretation of the past while being situated in the present. By taking a practice-based approach, this study presents ceramic production and identity-making as co-constructive, generative processes as much social as they are personal and cultural.

As residents of Salem, these individuals also engaged in practices and technologies beyond ceramic production that informed and shaped their participation within the pottery as well as the broader community. Ceramic production, along with other articulating technologies can be thought of as "technologies of self" (Foucault 1988) that allowed members to shape their identities within the "field" (Bourdieu 1993a) of ceramic production and beyond. By fashioning/refashioning their identities, their relationships with each other, and their lived experiences through multiple technologies and across social fields, members of Salem's pottery community strategically navigated the inequalities of social life shaped by the intersections of race, class, gender, sexuality, age, and religion.

Review of Archaeology, Religion, and Moravian Ceramics

The following discussion situates this study within the archaeology of religion, with a focus on historical archaeology. First, I offer a brief overview of approaches that argue religion should not be viewed as an analytically segregated or unknowable aspect of social

life. Next, I review some of the more prominent archaeological studies of religious identity in Moravian communities. Then, I discuss published studies of Moravian ceramics in Salem and Wachovia and what they reveal about religious identity. Finally, I propose viewing Moravian Pietism as a form of "everyday religion" (Ammerman 2007; Kruczek-Aaron 2015; Schielke and Debevec 2012) where people blurred the lines between secular and sacred activities, ceramic production and religious belief. Moreover, as proponents of an "everyday" approach to the study of religion assert, distinguishing between extraordinary doctrines and everyday enactments can only provide a partial understanding of religion in all its complexity and meaning (Ammerman 2007; Schielke and Debevec 2012:2–3). The ability to overcome sacred/secular and belief/practice dichotomies aided members of Salem's pottery community in leading meaningful lives as they made, deployed, and remade their identities through the navigation of social life.

Archaeologies of Religion

Recently, several anthropologists and archaeologists contend that viewing religion as distinct and separate from other aspects of social life reflects a modern Western notion that should not be assumed when analyzing other cultural and historical contexts (Brück 2007a; Droogan 2013; Emerson 2008; Insoll 2004; Keane 2008:117; Kruczek-Aaron 2015; Price 2008; Winzeler 2008:24–25). Even in modern Western societies, such a distinction is not absolute. Religious identity intersects with other social identities and religious practices often occur beyond the bounds of specialized, ritual places (Winzeler 2008:23, 25, 27).

Critiques often focus on the discipline's materialist and Enlightenment-inspired approaches that marginalize religion and belief (Brück 2007a; Droogan 2013; Fogelin 2008; Gilchrist 2020; Hodder 1986; Insoll 2004). According to Gilchrist (2020), when addressing

medieval sacred sites, for example, archaeology tends to down-play the "spiritual value" of sites for people in the past and contemporary communities. Instead, archaeologists focus on perceived "rational" characteristics of a site, such as its economic role or its authenticity casting the spiritual as "irrational" (Gilchrist 2020:4). When archaeologists do study religion and spiritual belief, they often focus on identifying places or landscapes associated with ritual in opposition to the mundane, thereby reinforcing a sacred/profane dichotomy (Insoll 2004:88–89). As Mark Aldenderfer reminds us, "…our obsessive focus upon ritual as a category of analysis has led us to forget that what we are really looking at is *religion in action*…" (Aldenderfer 2012:24, emphasis in original).

When ritual places are studied, very few show how people moved between sacred and everyday landscapes thereby connecting the two (van Dommelen 1999:281), how religion played a central role in people's daily lives (Droogan 2013:110), or how rituals themselves derive their meaning in relation to a larger context (Insoll 2004:12). Even on sites like Lot 38, where religious rituals did not take place, experiences in the congregation pottery affected potters' attitudes and relationships with their fellow congregation members and ritual participants in their choir houses and Salem's *Gemeinhaus*. In return, ritual participation provided a sense of meaningful purpose for their participation in the pottery. Furthermore, some scholars of ritual explore the connection between what might be considered the "high rituals" that typically characterize religious services and the "ritualization" of everyday life through embodied routines and practices (Bell 1992; 1997). Moving back and forth between religious rituals and the routines of ceramic production provided time and space away from each. Religious rituals and church obligations provided a period of structured physical rest from craft production. And everyday activities provided a

purposeful diversion from religious instruction and the intense emotional expressions of Pietist devotion. The interplay between the two allowed potters time to process and potentially reflect on the purpose and meaning of each activity in relation to the other. The importance of punctuating intensive practice with periods of routine, rest, or other distractions with the aim of achieving greater technical skill and mastery is a strategy observed among contemporary artists as well (Jørgensen 2012:93).

As Pietists, the Moravians were part of a broad and diverse movement within Protestant Christianity that encouraged intensive prayer and scripture study in small, intimate fellowships, creating a shared sense of purpose and a separation from the baseness of the world (Atwood 2004:28). As religious historian Craig D. Atwood writes:

> What united Pietists, despite their differences, was the attempt to make Christianity a more vital presence in society and in individual lives. The Pietists wanted to "complete the Reformation" in terms of social behavior as well as inner spiritual life. Basically, Pietism was a bold attempt to make the Protestant doctrine of the priesthood of all believers visible and effective. (Atwood 2004:28)

As a result, the line between formal rituals and everyday ritualized activities was intentionally blurred.

Despite the challenge of inferring religious belief in archaeology, especially when historical sources are lacking, (Binford 1965; Hawkes 1954), Lars Fogelin points out that belief can still be addressed because of its ability to structure the placement and use of archaeological materials (Fogelin 2008:131). For Timothy Insoll, it is the "numinous" that makes religious belief and practice holy or sacred to its practitioners which archaeologists must also take into account (Insoll 2004:19). For an archaeology of religion to be successful then it must recognize belief's ability to meaningfully structure other aspects of social life (Insoll 2004:13, 23). "Religion can be of primary importance in structuring life into which

secular concerns are fitted," asserts Insoll; however, this is "the reverse of the often-posited framework" (Insoll 2004:22).

Contrary to symbolic approaches to culture (Geertz 1973), my study views religion as thoroughly material: beliefs are enacted through and do not exist outside of concrete practices (Asad 1983:239; Keane 2008). Moreover, if religion is social then it is a shared, historically-specific symbolic-material assemblage "…available as objects for the senses and not confined to inner or subjective experience" (Keane 2008:114). As a result, physical and material experiences become fundamental to learning abstract theological doctrines and the creation of meaningful religious practice (Asad 1983:240; Keane 2008:110, 117) where "…rituals develop multiple parts, scriptures acquire liturgies, gods acquire apotheoses, sacrifices acquire temples" (Keane 2008:115). Thus, the material also makes religion political, because it is through material practices that the correct readings of religious symbols are established, reaffirmed, and enforced (Asad 1983:251).

Historical Archaeologies of Religion

A review of articles in the journal *Historical Archaeology* from 1967-2003 linked the relative lack of religious studies (only 5.7%) to researchers' perceptions that reflect sacred/profane and belief/practice dichotomies (Veit et al. 2009:3–5). Notable examples of religious studies in U.S. historical archaeology include: the Magdalen Society (De Cunzo 1995; 2001a); Methodists (De Cunzo 2001b; Scholl 1998); Moravians (Arendt 2010; 2011; 2013; Blouet 2013; 2014; Cabak and Loring 2000; Ferguson 2011a; 2011b; Lenik and Heindl 2014; Lydon 2009a; Thomas 1994); Mormons (Leone 1977; 1978; Pykles 2010; Scarlett 1999; 2006; 2010); Quakers (Chenoweth 2009; 2014a; 2014b); and Shakers (Starbuck 2004; Starbuck and Dennis 2010).

However, when religious sites in the United States are examined, historical archaeologists tend to take one of two approaches. The first approach focuses on a site's secular function(s). For example, Cabak, Groover, and Wagerss' (1995) study of the Wayman A.M.E. Church in Bloomington, Illinois, examines the church's role as a healthcare provider and self-help institution. Similarly, Beaudry and Berkland (2010) explore Nantucket's African Baptist Society Meeting House and its role as a community center. Beck (2002) looks at St. George's Parish Church in Dorchester, South Carolina, as a place where Anglican and Dissenter colonists negotiated a politically-charged landscape. None of the examples cited above are meant to downplay the importance of self-help, place-making, or what are often considered other extra-religious functions. Rather, they are a reminder that historical archaeology—like the broader discipline—has a tradition of emphasizing the "secular" over the "sacred" (Droogan 2013; Insoll 2004).

The second approach, as Hadley Kruczek-Aaron (2015) notes, is that when historical archaeologists do study religion, they tend to privilege objects with religious iconography or sites known for their religious significance, which reinforces the secular/sacred dichotomy (Kruczek-Aaron 2015:3–4). In the book *Everyday Religion* (2015) Kruczek-Aaron examines the "everyday religion" advocated during the Second Great Awakening in the United States (c. 1790-1840). Similar to the Pietist Moravians before them, these reformers also rejected sacred/profane and belief/practice dichotomies, seeking instead to express their belief in every aspect of daily life (Kruczek-Aaron 2015:1–2, 5). Like Insoll and Fogelin, Kruczek-Aaron emphasizes religion's ability to affect other aspects of social life. As such, material culture can reveal religious ideas about consumption, dietary reforms, and aesthetics that

structured the assemblages archaeologists find, even on domestic sites commonly viewed as "profane" (Kruczek-Aaron 2015:46–47).

Where historical archaeology has had relative success bridging the divide between belief and the everyday life is in the study of African American and African Diaspora sites. Often these studies frame religious belief as expressions of resistance in the face of white supremacy and racism (Kruczek-Aaron 2015:5). Topics include general overviews (Ferguson 1992; Orser 1994; Wilkie 1997), health care and reproduction (Cabak et al. 1995; Wilkie 2000a; 2003; 2004; 2013), death and burial (Davidson 2010; Blouet 2013; 2014; Ferguson 2011b; 2011a; Fremmer 1973; Handler 1996; 1997; Jamieson 1995; McCarthy 1997), recontextualized utilitarian objects (Fennell 2007a; 2007b; 2011; Ferguson 1991; 1999; 2011c; Joseph 2011; Reeves 2014; Stine et al. 1996; Thomas 2004), ritual caches and shrines (Brown 2011; Brown and Cooper 1990; Leone et al. 2001; Leone and Fry 2014; Samford 2007), and gardens/yard spaces (Ruppel et al. 2003).

Beyond African American sites, Timothy Scarlett's (1999; 2006; 2010) examination of nineteenth-century Mormon pottery production and consumption in the Great Basin successfully bridges the secular/sacred gap between ceramics and religion. Scarlett shows how pottery was integral to the establishment of Mormon colonies and communities, fostering a religiously-motivated craftsman ideology in the face of American modernism and industrialization (1999:171). Since Mormon settlers valued the production of their own pottery as an expression of religious identity and political autonomy, Scarlett shows how locally-made ceramics came to be valued over mass-produced, imported wares (2010). Drawing on Appadurai's (1990) work on global flows, Scarlett shows how potters helped create a Mormon "ethnoscape" throughout the American West (2006:117). Scarlett also

shows how ceramic production was linked to a Mormon "ideoscape" when church leader Hebert C. Kimball (1801-1868) drew on his experience as a potter during sermons to create analogies between faith and the ceramic-production process (2006:124–130).

Similarly, Chenoweth's (2009; 2014a; 2014b) archaeological study of Quakerism recognizes the malleability of religious identity and practice. Chenoweth reconciles contradictory assemblages between Quaker communities with the notion of a cohesive religious identity by interpreting this diversity as expressions of local in- and out-group demarcations between Quakers and their neighbors (Chenoweth 2009). For Chenoweth, Quaker identity is not reflected in a list of material culture traits, but is a flexible negotiation based on individual interpretations in each community within the context of local priorities and conflicts with the larger non-Quaker world (2014b:200).

In European medieval archaeology, Roberta Gilchrist's (1994; 1999; 2012; 2020) work on gender and religion is particularly notable. Gilchrist's work is part of a broader "material religion" approach to the study of belief, ritual, and religion (Gilchrist 2020:2; Meyer et al. 2011). Emerging from earlier critiques of religious studies (Asad 1983), the resulting "material turn" emphasizes religion as a network connecting ideas, bodies, things, places, and practices (Meyer et al. 2011:209). For her part, Gilchrist draws on practice-theory, exploring the interplay between space, material culture, and embodied practices and interpreting medieval and monastic life as thoroughly infused with and meaningfully animated by religion (Gilchrist 1994; 1999; 2012; 2020).

Archaeologies of Moravian Religion

Just as an appreciation of religion's importance can contribute to more robust archaeological interpretations of the past, archaeology can provide a more nuanced

understanding of religion by exploring the range of practices that believers engaged in and how those practices changed through time (Insoll 2004:38). For example, theologian Johan Amos Comenius' eighteenth-century motto: "In essentials, Unity; in non-essentials, Liberty; in all things, Love" is often cited by contemporary Moravians (Ferguson 2011a:218). This suggests a pragmatic and malleable approach toward religion resulting in complex and diverse identities and practices that archaeology's diachronic and material approach is uniquely suited to address.

Within the Moravian sphere, archaeologists have examined several communities. They either explicitly or implicitly address issues of religious identity. Studies include: Moravian missions in Labrador (Arendt 2010; 2011; 2013; Cabak and Loring 2000; Loring and Arendt 2009), Australia (Lydon 2009a; 2009b), and the Caribbean (Blouet 2010; 2013; 2014; 2018; Lenik 2008; Lenik and Heindl 2014); Moravian ceramic production in Bethlehem, Pennsylvania (Heindl 2010); and Moravian settlement in Salem and Wachovia (Ferguson 2011a; 2011b; Hartley 2002; 2005; 2009a; 2009b; Rauschenberg 1967; 1991a; 2005; South 1970; 1999; Thomas 1994).

Studies of Moravian missions in Labrador, for example, focus on how the Inuit were incorporated into trans-Atlantic trade networks and selectively adopted European material culture (Arendt 2010; 2011; 2013; Cabak and Loring 2000; Loring and Arendt 2009). Similarly, in Australia, Jane Lydon (2009a; 2009b) found that Aboriginals also selectively adopted economic opportunities offered by the mission while retaining much of their traditional belief system and lifeway. In the Caribbean, Helen Blouet (2010; 2013; 2014; 2018) examined how burial practices and Moravian graveyards changed over time as African Moravians navigated changing racial norms before and after emancipation. Stephen Lenik

(2008) and Lenik and Brenda Hornsby Heindl (2014) explored how ceramics likely made by Moravian potters in Pennsylvania were exported to the Moravian missions in the Caribbean, while Heindl (2010) looked at the Moravian's eighteenth-century pottery in Bethlehem, Pennsylvania.

In Salem and Wachovia, Bradford Rauschenberg (1967; 1991a; 2005) studied how itinerate potters William Ellis and Carl Eisenberg influenced Moravian pottery production in Salem after 1773, while Stanley South (1970; 1999) examined the work of Moravian master potters Gottfried Aust and Rudolph Christ in both Bethabara and Salem. Michael Hartley (2002; 2009a) explored how European models of town planning and landscape usage were adapted and implemented in the Moravian's eighteenth-century settlement of Bethania, and how the landscape continues to influence contemporary preservation issues and politics. Brian Thomas (1994) analyzed how the Moravians in Salem maintained social cohesion and a stable religious identity while engaging with the outside world through the strategic use of inclusive and exclusive practices. Leland Ferguson (2011a; 2011b) focused on the interplay between race and landscape in Salem, showing how the interplay between landscape and shifting racial norms transformed Moravian religious practices and mortuary spaces.

Although religion is addressed in each of these studies, with the exception of Ferguson (2011a; 2011b), it primarily functions as the contextual background to focus on other categories such as economics, culture contact, and landscape. Ferguson's foregrounding of religion and use of Anthony Gidden's structuration theory (Giddens 1986; 1991; Ferguson 2011a:37–38), however, is especially useful to my study because it emphasizes the linkages between changing racial norms, landscape usage, and religious practice.

Archaeologies of Moravian Ceramics

Outside of Salem and Wachovia, archaeologists have explored the role of ceramics in Moravian missions among the Inuit in Labrador, Africans in the Danish Caribbean, and the Moravian settlement in Bethlehem, Pennsylvania (Cabak and Loring 2000; Heindl 2010; Lenik 2008; Lenik and Heindl 2014). At Nain, Labrador, for example, Cabak and Loring's (2000) ceramic analysis revealed that local Inuit households selectively adopted European vessels introduced through trade with the Moravian mission. They hypothesized that, given a lack of recovered plates and diversity of cups and bowls, the Inuit selectively adopted available ceramics (2000:29). They likely replaced wooden bowls with European hollowware forms as they continued to engage in their traditional foodways. They also added sponge-decorated cups for tea drinking—a new practice embraced by the Inuit. These low-cost wares were available through the Mission's trade network, reinforcing European notions of civility and Moravian ideals of modesty and economic prudence (Cabak and Loring 2000:29–31).

Ceramicist Brenda Hornsby Heindl examined archaeological material recovered from the eighteenth-century Moravian pottery at Bethlehem, Pennsylvania (2010). Lenik (2008) and Lenik and Heindl (2014) then examined how ceramic exports from Pennsylvania supported mission work among Africans in the Danish Caribbean. By intertwining religion and economics through an extensive trans-Atlantic trade network that linked missionaries, information, and material culture, Moravians were able to foster a sense of group identity between their various settlements and missions (2014:95, 114). Although the presence of coarse red earthenware decorated in polychrome trailed slip on six sites supports eighteenth-century historical accounts that ceramics were shipped there, how the pottery circulated

between settlements on St. Croix, St. John, and St. Thomas and what meanings consumers attached to them remains unclear (2014:114).

In Salem and around Wachovia, archaeological and material culture studies of Moravian ceramic production include Beckerdite and Brown (2009), Bivins (1972; 1973), Brown (2009; 2010), Clauser (1975; 1978), Compton (2019), Hartley (2005; 2009b), Hunter (2009), Outlaw (1975; 2009), Owen and Greenough (2010), Rauschenberg (1967; 1991a; 2005), South (1970; 1999), Walker (1975), Whatley (1980), and Zug (1986). Bivins (1972), South (1999), and Compton (2019) provide thorough introductions to the Moravian ceramics. However, with the exception of Beckerdite and Brown's (2009) material culture study, discussed below, most ceramic studies—archaeological and otherwise—do not adequately address the role of religion. Instead, like many of the studies cited in the previous section, religion functions as a backdrop, this time for a craft that is presented as a largely secular pursuit.

Bekerdite and Brown (2009), on the other hand, use iconography to explore the religious significance of Moravian-made pottery. They point out that among floral motifs common on trailed slipware dishes, anemones are the most common. This may reflect a popular belief among Christians at the time that these flowers sprang up from the drops of blood that fell to the ground during Jesus' crucifixion., Given the Moravians' theology that emphasized the blood and wounds of Christ, it is not surprising that these flowers would be depicted (Beckerdite and Brown 2009:53). Lilies are also popular motifs, which harken back to the Christian mysticism of Jacob Böhme (1575-1624) which deeply influenced Pietist theology in general and Zinzendorf in particular. Lilies symbolized "God and the regenerated spirit of man" (2009:56). Pomegranates are also depicted on the interior bases of some

Moravian slipware pottery. These, according to Beckerdite and Brown, were often misidentified by collectors and scholars as flowers because they were depicted in cross-section, following the convention of the day (2009:59). Drawing on the Book of Psalms for inspiration, Zinzendorf composed a hymn in 1742, in which the pomegranate was used as a metaphor for Christ's blood and sacrifice (2009:57). Beckerdite and Brown argue that the lack of similar motifs on hollowware vessels may indicate that trailed slipware dishes and plates may have primarily functioned as objects for display and religious contemplation (2009:60). They also assert that this symbolism was polyvalent (2009:60). Although utilitarian and British-inspired wares were likely produced and sold in greater quantities than decorative trailed slipware, the motifs on trailed slipware were highly symbolic and remained meaningful among Moravians. This has led some scholars to conclude that the production of non-decorative wares were primarily for commercial purposes (2009:47).

Moravian Ceramic Production and the "Everyday Religion" of Pietist Identity

I also build on Beckerdite and Brown's (2009) contribution to the study of Moravian religion and ceramics through iconography, looking beyond iconography as the primary window onto the relationship between ceramics, religion, and identity. Put simply, if we rely on iconography alone, then what are we to make of most Moravian-made ceramics that were undecorated? What about utilitarian earthenwares, stonewares, faience, and the British-inspired wares? Are these simply commodities without any religious meaning or significance? Imbuing decorative earthenware with religiosity through iconography while omitting utilitarian and British-inspired ceramics reifies several dichotomies that archaeology has struggled to dismantle. These dichotomies include ideal/material, belief/practice, sacred/profane, and ritual/everyday. If archaeologists only focus on icon-bearing objects,

then the resulting analysis implies that Moravian potters lived double lives. One life was pious and inspired the production of flowered plates and dishes imbued with the potential to inspire other Moravians or non-Moravian Christians. The other was secular, subordinating religion to economic necessity and utility. If we extend this argument, looking at the overall number of ceramic items produced and use the ratio of utilitarian to trailed slipware as the measure of a potter's piousness, then religion was clearly subordinate to economic necessity. However, for sincere Pietist Christians, separating belief from practice was seen as being spiritually insincere. This is not to say that the relationship between meaning, religion, potter, and ceramic production was the same regardless of the object being produced. The analytical challenge lies in showing how Salem's Moravian potters navigated the nuances between religion and ceramic production as they made objects whose function and meaning lay on a continuum between abstract symbolism and practical utility.

If we take the Pietism of Salem's Moravian potters seriously, then we need to build on and expand Beckerdite and Brown's (2009) analysis. "Materializing the study of religion," Meyer, Morgan, Crispin, and Plate write, "means asking how religion happens materially, which is not to be confused with asking the much less helpful question of how religion is *expressed* in material form" (Meyer et al. 2011:209). One example of this approach is Natalia Suit's (2014; 2020) examination of how the material qualities of Qur'anic texts affect religious practice and identity. Likewise, a material approach to the study of Moravian religion requires an acknowledgement of the generative relationship between Pietism and social life through the practices of "everyday religion" (Kruczek-Aaron 2015). To adequately view ceramic production in Salem then, we need to first understand the fundamental role religion played in establishing and regulating the congregation pottery's day-to-day

operation. As historian Katherine Engel (2007; 2009) reminds us, eighteenth- and nineteenth-century Moravians were very concerned about the manner in which trade was conducted. Would the way potters made and sold things strengthen their relationship with Christ or would it undermine it? Because of this concern, work and trade in the congregation pottery was often written about in moral terms. Salem's residents needed to be protected from the perceived sinfulness of outsiders with whom they traded, shaping pottery production and other crafts in town. From this perspective the production, sale, and even consumption of pottery in Salem—including wares lacking religious iconography—always carried religious implications. Therefore, we need to examine how these practices affected Pietism and shaped the identities of pottery community members. As Lars Fogelin writes, "religion is not only something people think about, but something people do" (2008:132)—Aldenderfer's "religion in action" (2012:24).

Attributing Identity in Moravian Ceramic Analysis

Previous overviews of ceramic production in Salem and Wachovia (Bivins 1972; 1973; Compton 2019; Hunter and Beckerdite 2009; South 1999) present pottery as a reflection of identity and emphasize the work of master potters. From this perspective the goal is to identify specific pieces, attributing them to a known master potter(s) or a master potter(s) and his/their workshop populated by workers who remain mostly anonymous. The relative absence of pottery apprentices, journeymen, and workers varies from attribution to attribution and from study to study. This is partially because, despite the thoroughness of church records, not everyone who worked in the congregation pottery was documented equally. The uneven documentation of pottery community members was only exacerbated

once the pottery passed from congregation to private ownership and the degree of direct church oversight was relaxed.

Although Bivens (1972) and Compton (2019) include biographies of pottery apprentices, journeymen, and workers drawn from documentary evidence, specific pieces are almost always cited as the work of a master potter. South (1999) provides more explicit discussions of his attributions, combining contextual evidence from historic documents, archaeological stratigraphy, and artifact attributes. With the exception of Compton (2019), studies after Bivins' and South's work in the 1970s tend to take a more cautious approach toward ceramic attribution. Instead of offering definitive identifications, they often qualify these by pointing out that pieces were likely made by a master potter, were associated with a potter's shop or the town in which they worked, recovered from an archaeological site, or that previously identified pieces are "attributed to" a master potter (Beckerdite and Brown 2009; Brown 2009; 2010; Hartley 2005; 2009b; Hunter 2009; Outlaw 2009; Rauschenberg 1991a; 2005).

When ceramic pieces are attributed to individual Moravian potters, these are commonly made using a combination of morphological attributes and contextual associations. These include: 1) signatures and maker's marks on vessels by master potters Gottfried Aust, Rudolph Christ, John Holland, and others (Bivins 1972; Compton 2019; Hartley 2005; 2009b; South 1999); 2) initials on plate and sprig molds identifying Rudolph Christ and possibly William Ellis (Bivins 1972; Rauschenberg 1967; South 1999:272, 276, 282); 3) the use of Arabic or Roman numerals as price marks to distinguish between Gottfried Aust, Rudolph Christ, and other master potters in and around Wachovia who continued this practice (South 1999:296–298; Whatley 1980:37); and 4) the presence of

British-inspired refined earthenware, faience, or figural bottle forms in archaeological contexts or collections to identify the work of Rudolph Christ or John Holland (Brown 2009; South 1999:295).

When an individual potter cannot be confidently tied to a piece, then a cultural or ethnic group identity of "Moravian" is attached based on provenience and/or the recognition of common decorative motifs or morphological attributes. So, a combination of archaeological context, collector provenience, and morphology are most commonly used to identify unmarked anthropomorphic or fluted stub-stemmed tobacco pipes, utilitarian coarse earthenware vessels while a combination of provenience and decoration—especially floral designs deemed religiously significant—are used to identify Moravian-made trailed slipware (Beckerdite and Brown 2009). Neither individual nor cultural/ethnic group identities act entirely alone when ceramic pieces are identified as Moravian-made. When a master potter can be tied to a piece, his personal identity becomes a vehicle for a broader cultural/ethnic tradition (i.e., the Moravian potter, Gottfried Aust). Even when a ceramic piece cannot be attributed to a master potter and is instead identified as an example of Moravian pottery in or near Salem or Wachovia, often the implicit expectation is that it is a piece made by one of the Moravian master potters. And that one day, with more context or through a new analytical technique, this "lost" example will be reidentified as the work of a master potter.

Recently, several ceramic vessels that were previously assumed to be Moravian-made were reattributed to neighboring potters (Beckerdite and Brown 2009; Beckerdite et al. 2010; Beckerdite and Hunter 2010; Brown 2009; Linda F. Carnes-McNaughton 1997; 2010). Because Moravian pottery sites and their accompanying records were the focus of ceramic analysis since the 1950s, it was assumed that any locally-made, Germanic-looking

earthenware found in North Carolina's Piedmont Region was made by Moravian potters (Beckerdite et al. 2010:15; Zug 1986:11). As scholars and folk potters began looking closer at the diversity of vessel forms and decorative styles, they began to question this assumption (Beckerdite and Hunter 2010:10; Farrell 2010:190). Subsequent archaeological research and analysis revealed the presence of contemporary Quaker and French Huguenot potters in nearby Alamance and Person counties, representing the "St. Asaph's tradition" (Beckerdite and Brown 2009; 2010; Linda F. Carnes-McNaughton 1997; 2010; Zug 1986). Like the Moravian studies, these also focus on identifying individual master potters whose work reflects a larger group or cultural tradition. Unlike the Moravian examples, however, these potteries consisted of small, family-run operations (described as "clay-clans") that opted for oral tradition over written records to protect both the source of their clay and manufacturing techniques (Beckerdite et al. 2010; Linda F. Carnes-McNaughton 1997; 2010). As a result, any additional help within these potteries from outside the immediate "clay-clan" may be even more difficult to identify. Pottery lacking a master's signature but attributed to the St. Asaph tradition is commonly identified using a combination of archaeological or collector provenience, and the presence of decoration and surface treatments that differ from Moravian examples. Some of the more distinctive decorative differences include the use of polychrome trailed slips on black backgrounds, hollowware vessels with exterior annular bands of polychrome slip, and the use of fylfots and compass stars (Beckerdite et al. 2010:19–31).

Rethinking the Attribution of Identity in Moravian Ceramic Analysis

The purpose of the preceding review is not to criticize other ceramic scholars. Rather, it is to point out some of the challenges inherent in the attribution of ceramics. Attribution is especially difficult when the only available evidence consists of selective recording in

historic documents, partial proveniences for collected pieces, or fragments of discarded artifacts. As anthropologist and historian Michel-Rolph Trouillot reminds us:

> Silences are inherent in history because any single event enters history with some of its constituting parts missing. Something is always left out while something else is recorded. There is no perfect closure of any event. Thus whatever becomes fact does so with its own inborn absences, specific to its production. (Trouillot 1995:49)

According to Trouillot, silencing enters our history-making through the factual sources we cite, the archives we frequent, the narratives we tell ourselves to make sense of it all, and the formal histories we write and present to others (Trouillot 1995:26). Even when I refer to the kilns on Lots 38 and 39 as the Christ-Holland kilns I am engaged in an act of *silencing* (Trouillot 1995:48). Despite my desire to mark and acknowledge John Holland's contribution to the creation, use, and maintenance of these kilns which is often overlooked, the very act of naming silences the apprentices, journeymen, and workers who were required to operate the kilns and who outnumbered these two master potters. Although expanding my analysis to include more than just master potters is an important step toward creating a more accurate account, simply adding people will not fully address the fact that "the very mechanisms that make any historical recording possible also ensure that historical facts are not created equal" (Trouillot 1995:49).

Attributing ceramics to Moravian potters using the approaches reviewed earlier presents identity as operating at two levels: the individual and the cultural/ethnic group. At the individual level, specific objects are cited as the artistic expression of individual potters—usually the work of an identified master or two and their respective apprentices, journeymen, and workers who remain relatively anonymous. At the cultural/ethnic group level, unmarked utilitarian and decorative ceramics with morphologically similar forms or decorative attributes are considered aesthetically coherent and identified as part of a Moravian tradition.

The former connects a specific person(s) to a ceramic object, the later relates a specific ceramic object to a set of similar objects. Attributing individual identity to Moravian ceramics requires reading a set of texts to make contextual or direct associations (historic documents, signatures, maker's marks, and price marks). Even the identification of cultural/ethnic group identity for unmarked ceramics requires reference (direct or indirect) to texts in the form of historic documents to establish their context. So far, identifying individuals in the field of Moravian ceramic studies has been the product of specific textual readings, yet these are often partial readings. Historic documents (especially inventories) are read for the names of potters who can be associated with the introduction of new ware types and novel forms which are then matched with the textual markings on ceramics. But it is an uneven reading that is shaped by an uneven process of representation. As discussed earlier, not all pottery community member were chronicled equally in historic documents and the marks on ceramic pieces were stamped or incised during only one step in a production process that undoubtedly included more than just the master potter. The result is that while master potters are foregrounded in identifications and analyses, associated workers who directly contributed to a piece's manufacture or community members who supported the congregation pottery recede into the background. The resulting identifications reinforce and naturalize hierarchical views of identity while obfuscating inequality. This may explain the apparent contradiction in studies that include detailed discussions of pottery apprentices, journeymen, and workers yet reduce the attribution of individual pieces to that of a master potter (see for example Bivins 1972, Compton 2019, South 1999).

An example of this tendency toward reductionism in ceramic attribution comes from the online collections of Historic Bethabara Park. A wheel-thrown earthenware vessel with

green exterior and cream-colored interior labeled "Yellow and Green Ware Cup" is attributed to Rudolph Christ. According to the item's description "This piece was recovered from feature B55, Rudolph Christ's Waster Dump #2…marked B55-5-25 and B55-B5-1-25 on its base in black ink" (Historic Bethabara Park). This waster dump was originally identified by archaeologist Stanley South as the "Christ-Krause Kiln Waster Dump #2" in recognition of the fact it was likely utilized by Christ and his successor, Gottlob Krause (South 1999:282–285). However, Krouse's association is effectively erased when the feature's name is truncated and identified solely with Rudolph Christ. There is nothing in the object description or photograph to indicate an accompanying signature, price, maker's mark. Perhaps this vessel was selected for exhibit as an example of the "fine ware" that Christ specialized in making because of its appliqued handle, thin walls, and annular bands in low relief. And according to church records, Krause was not known for making "fine ware" and, as South notes, church records indicate that Krause had little use for "fine pottery" and likely did not produce it (Aufseher Collegium 1952:January 6, 1789; South 1999:285). However, the term "fine pottery"—also sometimes called "Queens pottery" (Aufseher Collegium 1952:December 8, 1773) in church records—refers to British-inspired molded, refined earthenware forms. Vessels like the "Yellow and Green Ware Cup" were wheel-thrown. This form was relatively common and could have been made before, during, and even after Christ's tenure as master potter. Moreover, the combination of green and a clear, cream-like glaze color does not exclude it from being made by Krause or another potter.

The attribution of potters and ceramics adopted by Old Salem Museums & Gardens, on the other hand, acknowledges that ceramic objects were rarely the work of only one person. For example, one earthenware plate with trailed slip decoration is attributed to the

"Shop of Gottfried Aust or Rudolph Christ" (Old Salem Online Collection). According to the piece's label notes, this donated plate was first attributed to Gottfried Aust. However, its new attribution linking it to multiple master potters and their shop acknowledges the ambiguity and challenges inherent to ceramic attribution, especially when there is no signature or maker's mark on a piece.

At the other end of the spectrum, the attribution of cultural/ethnic identity requires contextual (historic documents, stratigraphic associations, collector provenience), direct evidence (morphological attributes or symbols held in common), or a combination of the two. It does not require connecting individuals with objects, rather it requires making connections between objects through association and/or similarity. The identification of individuals is not necessary because morphological attributes (form, surface treatment, and decorative motifs) act as proxies for ideas and values held in common by a group. This approach, reflecting a symbolic view of culture (see Geertz (1973) for example), also obfuscates inequality because it flattens the relations between people by virtue of anonymity and a shared worldview. At least as far as Moravian ceramic analyses is concerned, cultural/ethnic identity requires assemblages of ceramic attributes and ideas linked through symbolic associations. The identities of individual potters, however, require specific objects and historical persons linked through textual traces and representations.

Moravian ceramic studies often combine some extreme view of identity—individual or cultural/ethnic group—leaning more towards one or the other. Most present ceramics as a reflection of identity. Few present the relationship between ceramic production and identity as generative and co-constructive. And none address the relationship between identity, attribution, and inequality in the past and present. Whether presented as a reflection of

individual or culture/ethnic group identity, both approaches are shaped by bourgeois individualism. An emphasis on identifying individual potters—usually the master potter—valorizes the work and ideal of the "lone artist". Alternatively, emphasizing the identification of a cultural/ethnic ceramic tradition reifies the anonymity of pottery apprentices, journeymen, workers, and other community members. When an archaeologist, a curator, or collector attributes a ceramic piece to either an individual potter or identifies it as part of a pottery tradition, they are attempting to deal with an identity relationship that straddles extremes of individuals versus groups, agents versus structures.

We need an approach that connects individual identities with cultural/ethnic group identities—agents with structures—that does not gloss over the inequalities of the past through attribution in the present. A social analysis of ceramic production informed by theory and method connecting technology and identity as a generative process is better suited than an account of ceramics as a reflection of identity. This requires unpacking the logic that allowed pottery community members to connect themselves with the objects they produced, with the ideas that helped make their experience meaningful, and provided avenues for the making/remaking of their identities. It should account for the logic archaeologists use to today to interpret the identities of pottery community members in past.

Organization of the Study

This dissertation consists of seven chapters. Chapter 2 presents the theoretical framework I use to interpret the archaeological and historical data. I discuss the relationship between the materials and technology of pottery production and how they articulate with other social technologies. I approach identity through the archaeological application of Martin Heidegger's phenomenology (1962; 1971) and I am inspired by the work of Julian

Thomas (1996) and Marcia-Anne Dobres (2000). According to this view, identity emerges through people's direct engagement with the world around them. I also adopt a social view of technology (Dobres 2000, Dobres and Hoffman 1994). I introduce the reader to practice theory, semiotics, and intersectionality and how these perspectives apply to the study of ceramic- and identity-making technologies in Salem. I discuss the relationship between ceramic production and other social fields. And I explore some of the implications of an object-oriented approach for the study of identity.

Chapter 3 presents the historical background and context needed to situate this study. I present a brief history of the Moravians and Salem's congregation pottery. I introduce the core members of Salem's pottery community as identified in church records, including the master potters, apprentices, and journeymen. I also discuss members of the broader pottery community whose labor was necessary to support the congregation pottery. These included town residents who made tobacco pipes, the wives of master potters, and free and enslaved household laborers.

Chapter 4 examines how Salem's potters affected their identities through the production of ceramic wares. I discuss the types of pottery found on Lot 38 and the processes involved in making some of the congregation pottery's basic forms. I review the production of both traditional utilitarian, and decorative coarse earthenware and the introduction of new styles including faience, stoneware, and figural bottles. I also include a discussion of kiln furniture and the essential it played during kiln firings. I examine how apprentices, journeymen, pottery workers, and pipe makers were integrated into the production process. This reveals how individuals were incorporated into the pottery's mode of production and, by extension, the broader network of entangled people, things, and places.

In Chapter 5, I examine how potters affected their identities through the design, building, and use of kilns on Lot 38. This includes the strategies necessary to gain the Church's approval. I discuss the archaeological and historical evidence for the placement of the kilns on the landscape. Building on our excavations of Lot 38, I discuss how Moravian kiln designs in Salem may have evolved beginning with the 1793/94 experimental kiln and shed. Based on the archaeological evidence, I propose and discuss the likely design of the 1811 kiln, and I discuss the process of loading, firing, and unloading the kiln. Finally, I compare the designs of the 1793/94, 1806, and 1811 kilns on Lot 38.

In Chapter 6 I trace the trajectories of practice for Salem's ceramic-producing community members. I discuss how different community members participated within the community based on their varying statuses. I compare the experiences of master potters, apprentices, journeymen, workers, pipe-makers, and servants (enslaved and free). And I look at how their practice relative to the field of ceramic production changed over time. Finally, I compare the experiences of three potters: Rudolph Christ, Peter Oliver, and John Holland. I compare the strategies of Christ and Holland, two master potters, with that of Peter Oliver, an enslaved potter. I look at how successful each was at accruing and transforming financial and symbolic capital within the field of ceramic production and beyond.

Chapter 7 is the conclusion. I summarize the results and interpretations presented in the preceding chapters. I reiterate why this study matters and show how the research questions I started with were addressed and answered. I close by reviewing how and why the study of ceramic production and identity making on Lot 38 improves to our understanding of religion and economics in Salem during the late eighteenth and early nineteenth centuries.

The appendices at the back of this dissertation act as the technical report for the archaeological fieldwork. Appendix A provides an overview of the history and archaeology of Lot 38. Appendix B reports on the shovel test pits. Appendix C describes the excavation units. Appendix D provides descriptions of the features. Appendix E provides an artifact catalog. Appendix F contains the operational chain flow charts related to ceramic production.

CHAPTER 2: PRODUCING CERAMICS AND IDENTITY ON LOT 38

As Timothy Insoll (2007) writes about the archaeological study of identity, "…the issue is really whether one can actually have an archaeology that it *not* concerned with identity" (Insoll 2007:1). Archaeology cannot avoid the issue because identity (group and individual) helps orient and guide social life itself. According to Lynn Meskell (2001) identity operates at two basic levels. First, identity is social. It is created through associations and shaped by mores. Second, identity is personal. It becomes incorporated into people's subjectivities, which are fluid and change over a lifetime (Meskell 2001:189). Archaeological studies of identity emphasize the essential role material culture plays. And rather than thinking of objects as passive conduits for identity, many contemporary archaeologists describe the relationship in more mutual terms where "people make things and things make people" (Olsen et al. 2012:8).

In this study I look at identity and ceramic production from a perspective that emphasizes their mutualism at several levels. Chapter 3 uses historic records to identify individuals involved in the production of ceramics. Chapter 4 discusses how Salem's potters affected their identities through the processes and products of ceramic production involving Lot 38. Chapter 5 looks at the interplay between individual and group identity using space on Lot 38 related to kiln building, use, and demolition. Chapter 6 compares the strategies that three potters (Rudolph Christ, John Holland, and Peter Oliver) used to fashion their identities through the creation and exchange of economic and symbolic forms of capital based on their

participation in the field of ceramic production and its associated technologies. In this chapter, I introduce the theories that inspire my analysis and I the sources and methods I use to explore the complexities of identity making through ceramic production.

Making Identities: Technology, Sign Relations, and Difference on Lot 38

The model of identity I use in this study begins with the archaeological application of Martin Heidegger's phenomenology (1962; 1971) and I am inspired by the work of Julian Thomas (1996) and Marcia-Anne Dobres (2000). According to this view, identity emerges through people's direct engagement with the world around them. Thomas' critical reading of Heidegger's work emphasizes identity as the unification of mind and body, mental and material, internal and external worlds. Identity comes together in historically and culturally-specific ways of "being-in-the-world" (Heidegger 1962) over the course of a lifetime through self-interpreting bodies (Thomas 1996:17). "Society and culture," according to Thomas, "provide a historically specific 'technology of the self', through which identity is crafted temporally in the process of self-interpretation" (Thomas 1996:47). Following Heidegger (1962:77) temporality is an essential quality of people who care about the state of their own being (*Dasein*): "This making-temporal involves an orientation toward one's future possibilities, back to one's past, and a 'letting-oneself-be-encountered-by' [in the present]" (Thomas 1996:43). This process of "self-stretching [the self over time], self-constancy [the self who is a composite of many social roles] and narrativity [how the self makes sense of it all] thus lie behind the possibility of self-identity: the self is a story which it tells itself" (Thomas 1996:45). It is a sense of time that provides a narrative-like structure through which "individual and group identities emerge" as "negotiated readings of a past heritage" (Thomas 1996:32). Like Heidegger's concept of *things* (2001:[1971]) which gather, people also gather

a sense of self and their identity "from [their] involvement in the world" (Thomas 1996:49). Thus, being a particular type of person comes through gathering in particular places at particular times, which in turn relies on relations with other people who are connected in networks of power and who make available real possibilities for action in the world (Thomas 1996:50).

To construct a narrative that makes sense of a person's past, present, and hoped for future, it is necessary to point to specific practices: acts undertaken in the past that inform actions in the present, and the anticipation of the future. In other words, a theory of practice is needed to understand the rootedness of those self-narratives that contribute to identity. Dobres (2000) offers just such an approach. Building on Heidegger's world-engagement model, Dobres explores Heideggerian phenomenology's implications for technology. Because technologies are socially constructed ways of linking materials and people through meaningful processes of transformation, they cannot be reduced to simply making or using objects (Dobres 2000:96). Rather, Dobres argues that technology is a web that connects people and things (2000:130). "The making and using of material things," Dobres writes, "necessarily implicates the simultaneous making and remaking of social actors, society, and traditions, as well as their contestation and negotiation" (Dobres 2000:83). Underpinning this is a view of technology that acts to facilitate our ongoing phenomenological engagement with the world around us through our senses (Dobres 2000:81). Through physically and socially mediated experiences with things, people simultaneously create objects and self-awareness, including their ability to act in the world around them (Dobres 2000:82). People and things continually come into existence through technical practices which reflects

Heidegger's concept of existence as fundamentally about "being-in-the-world" (Dobres 2000:83).

Michel Foucault (1988) also makes the link between technology and personhood which I believe is helpful in understanding the creation of identity. Foucault argues that there are four, interrelated technologies that people engage with in daily life that create a person's subjectivity. These include: 1) *technologies of production*, the making and use of things; 2) *technologies of sign systems*, the use of symbols and meanings; 3) *technologies of power*, determinations of conduct towards certain ends; and 4) *technologies of the self*, how individuals work on themselves through their bodies to actualize a desired state of being (Foucault 1988:18). It is the last, technologies of the self, with its potential to unite the first three that I find most useful. According to Thomas, "society and culture provide a historically specific 'technology of the self', through which identity is crafted temporally in the process of self-interpretation" (Thomas 1996:47). Identity making, then, may be viewed as a technology that plays out through culturally organized avenues of social and material transformation, characterized as an "…unfolding and intersubjective, dynamic that is not reducible to the activities of artifact making and use.." according to Dobres (2000:96). So, technology is a meaningful way of engaging with materials that are value laden. These values are then negotiated, reaffirmed, or contested in the process as people transform things and, by extension, their social relations and identity in the process, both recursively and discursively (Dobres 2000:96–97, 128). Accordingly, technological studies seek to identify and understand the organization of "technical practices" which consist of "…any action upon matter, hereby conceived as a dynamic combination of both tangible (actors, actions, instruments, materials, energy…) and intangible (knowledge, representations) components"

(Gosselain 2011:243). It is the gathering quality of technology and its transformative potential that I want to emphasize in this study as I trace how this dynamic played out in Salem's congregation pottery.

Identity: Practice Theory, Intersectionality, and Semiotics

As I have claimed from the beginning, members of Salem's ceramic-making community created, transformed, and reaffirmed their identities through the practice of ceramic production. However, these practices were not carried out in isolation. Other activities, like religious affiliation and its sincere observance, shaped the degree to which individuals participated in the congregation pottery and, by extension, ceramic production itself. Therefore, I do not see religion and economics as discrete or separate spheres of social life for Salem's potters. In fact, I argue that identities, both personal and social, are produced through a range of practices distributed across multiple aspects of social life: what Pierre Bourdieu (1990; 1991; 1993a) calls "fields." These places of practice exist simultaneously as both concepts and physical spaces composed of varying assemblages of people and things. As a field, ceramic production brought master potters together with journeymen and apprentices, their families, free and enslaved laborers, Moravian and non-Moravian customers, and church leaders to form, in a very broad sense, a "community of practice" (Wenger 1998; 2010a; 2010b) with both formal and ad hoc, stable and fleeting, associations and varying degrees of participation in relation to the creation and sale of ceramic objects in and around Salem.

People often move within and between more than one field on a regular basis. This presupposes (based on a relational model that rejects binary oppositions between isolated categories) that fields are permeable, interconnected, and often interdependent. Following the

movement of people between fields made manifest through spatial and conceptual hybrids (i.e., workshops-labor, houses-home, and churches-worship) reveals that interconnectedness is fundamental to human experience and, ultimately, identity itself (Hill Collins and Bilge 2016:27). To explore the complex interactions between people, things, and places, I weave together three theoretical perspectives: practice theory, intersectionality, and semiotics. Of these, practice theory provides the overarching framework. I begin by drawing on the work of practice theorists who emphasize the dialectical relationship between social structures and acting individuals (Bourdieu 1977; 1984; 1986; 1990; 1991; 1993a; Giddens 1979; 1986; 1991; Ortner 1984; 1996; 2001; 2006; Sahlins 1981; Sewell 1992; 2005). This framework explains how potters fashioned their identities as they created/recreated ceramic objects and their social relations in the world around them.

My analysis is also informed by intersectionality. This perspective is rooted in and indebted to the standpoint epistemologies of African American and Black feminist scholars (Carbado et al. 2013; Crenshaw 1989; Davis 1981; Hill Collins 1991; Hill Collins and Bilge 2016; hooks 1981). Intersectionality helps reveal how identities of ceramic-production community members were lived and experienced as a composite of interrelated and compounding forms of inequality. Both practice theory and intersectionality address hierarchies and inequality. However, where practice theory emphasizes the reproduction (and potential or shifting) of structures through individual agency and action, intersectionality is sensitive to the day-to-day experiences of individuals whose lives are shaped by multiple, intersecting, and hierarchically arranged forms of structural inequality that create a composite identity.

I connect practice theory with intersectionality through the archaeological and written records by way of semiotics. I draw on the work of archaeologists who find the semiotics of Charles Sanders Peirce (1994a) particularly useful (Agbe-Davies 2016; 2017; 2018; Bauer and Kosiba 2016; Preucel 2006; Preucel and Bauer 2001). According to this view of semiotics, identity extends beyond the atomized individual and includes the narratives people self-construct and tell over time which are a product of social relations that connect them to a group through a system of shared sign relations (Preucel 2006:250). In this sense it is the relations between signs that provide the network of possible meanings from which intersectionality is experienced and understood.

I also discuss the implications of more recent object-oriented approaches in archaeology. Rooted in a post-humanist critique of modernist ontology and epistemology, object-oriented approaches reorient our analysis by highlighting the essential role that non-human organisms and things play in the construction and deployment of identity.

Practice: Drawing on Practice Theory

Practice theory became popular in Americanist archaeology during the 1990s and early 2000s. For the archaeologists who employ this perspective, they emphasize the importance of human practices rather than human behaviors in creating the archaeological record and as the primary driver of change over time (Dobres 2000; Donley-Reid 1990; Jones 1997; Lightfoot et al. 1998; Orser 2004b; 2006; Pauketat 2001a; 2001b; Silliman 2001a; 2001b; Wilkie 2000b). This shift from behavior to practice was inspired by the works of Pierre Bourdieu (1977; 1984; 1986; 1990; 1991; 1993a), Anthony Giddens (1979; 1986; 1991), Marshall Sahlins (1981), Sherry Ortner (1984; 2001; 2006), and William Sewell, Jr. (1992; 2005). According to Ortner:

> The fundamental assumption of practice theory is that culture (in a very broad sense) constructs people as particular kinds of social actors, but social actors, through their living, on-the-ground, variable practices, reproduce or transform—and usually some of each—the culture that made them. (Ortner 2006:129)

Moreover, practice theory is not like other theories in the traditional sense which assert grand narratives or reveal law-like behaviors: "There is only as it were an argument—that human action is made by "structure," and at the same time always makes and potentially unmakes it" (Ortner 1996:2). Because practices may include “anything people do” (Ortner 1984:149) practice theory is extremely versatile. It has been applied to a variety of archaeological contexts from colonial-era middens (Lightfoot et al. 1998) and labor regimes (Silliman 2001a; 2001b) to the households of enslaved African Americans (Wilkie 2000b) and racialization (Orser 2004b), from Cahokia (Pauketat 2001a) to lithic production in Europe (Dobres 2000). Practice theory can also complement other theoretical perspectives like phenomenology (Dobres 2000) and relational frameworks (Pauketat 2013). In this study I apply practice theory to everything from the production of ceramics to the use of kilns to creation of historic documents and, like the examples above, augment it with ideas from other theoretical frameworks.

Most of the key concepts in practice theory that I discuss come from Pierre Bourdieu (e.g., *habitus*, *body hexis*, *doxa*, *fields*), Anthony Giddens (e.g., *duality of structure*, *structuration*, *practical consciousness*), Marshall Sahlins (*structure of the conjuncture*), and Sherry Ortner (*serious games*). Each of these terms reveals different aspects of the relationship between social structures and people. They also bridge what Sîan Jones (1997) identifies as the objectivist/subjectivist gap between conditions and perceptions, respectively, in the construction of identity (1997:87). In this section I review these terms and how I apply them to my analysis. To begin, however, it is helpful to explore the broader relationship

between individuals and the societies in which they practice: the relationship between structure and agency.

Structure and Agency: Structuration, Duality of Structure, and Practical Consciousness

At a basic level, agency can be defined as "…the means by which things are achieved" (Barrett 2001:141). This broad definition means everyone has some degree of agency, whether their range of action is working within or against a set of constraints. However, because agency is often assumed to operate according to the norms of Western bourgeois individualism, ignoring the culturally and historically specific ways people act, or assuming they act completely free of any constraint, is problematic (Hegmon 2003:219; Ortner 2001:272; Pauketat 2001a:79; Robb 2010:497). Therefore, examining how people act through specific practices—being both empowered and constrained by larger structures—provides a more meaningful and nuanced understanding than simply asserting that all individuals are equally active and have the same degree of agency (Ortner 2001:272). Emphasizing the potential to act over how and why people act ignores a strength of practice theory: revealing the "…recursive relationships among practice, agency, and structure…" (Hegmon 2003:220) "…constructed through a relationship in which each has a presence in the other" (Barrett 2001:148). Agency needs a real body (or bodies) to work through (Barrett 2001:149). And structures provide resources—material and symbolic—that people activate through their bodily actions. Resources connect people making their agency visible to others. Because structures mediate access to resources, these do not simply constrain, they also enable agency (Barrett 2001:150). When it comes to the agency of Salem's ceramic-producing community members, the ways in which their agency was enabled, actualizing it through their practices, was shaped by their own relationships with the broader social

structures, including their access to the resources these structures provided or limited, and their relationships with each other.

One way practice theorists view the relationship between structure and agency (and attempts to reconcile the two) is through Anthony Gidden's (1986; 1991) theory of structuration. According to Giddens, structuration provides a framework to understand "…how actors are at the same time the creators of social systems yet created by them" (Giddens 1986:204). It posits that practices are the outcome of social "rules" which practice then recursively organizes, creating a "duality of structure" (Robb 2010:495). According to Giddens, practices are structured by social rules, but the rules themselves are: 1) subject to more variation, contestation, and less rigidly arranged than the codified rules of a game, 2) cannot be thought of apart from resources, 3) create meaning and sanction ways of conduct, and 4) people develop their own understanding of the rules of social life and how to apply them through discourse and practice (Giddens 1986:17–19). The final characteristic—a lived awareness of social rules and expectations—Giddens calls "practical consciousness" (Giddens 1986:21).

Linda Donley-Reid (1990) adapts Gidden's structuration concept to examine the recursive relationship between architecture and identity through a Swahili house. Donley-Reid explores how people, spaces, and objects are bound together across five reflexive people-thing relationships (including symbolic relationships) between: 1) people and space, 2) people and objects, 3) objects and objects, 4) objects and space, and 5) space and space (Donley-Reid 1990:116–117). Donley-Reid's work is important to this study because it demonstrates how identity is shaped through the relations that link people and things in a specific field: the house-household. Leland Ferguson (2011a) draws on structuration to

examine the relations between landscape features, mortuary practices, and racialization in Salem. In my analysis, Gidden's duality of structure and structuration are useful, especially when structuration is extended beyond people to include relations between people and things. Additionally, Giddens' concept of practical consciousness is also helpful. However, I rely more on William Sewell's (1992) substitution of "cultural schema" for Giddens' rules because even if the rules of social life are more open than those of a game, cultural schema imply greater flexibility and a generative quality (Sewell 1992:6–8). Moreover, in Salem where church leaders issued and debated a series of codified rules for behavior, referring to both the *de jure* and *de facto* as rules ignores an important qualitative distinction between the two.

Practice Theory, History, and Change

Bourdieu emphasizes the ahistorical quality of habitus (Ortner 2001:273) because it seamlessly collapses history through the embodiment of individuals where past dispositions shape current practices in anticipation of future events and possible outcomes (Bourdieu 1977:82; 1990:56; Orser 2004b:131). However, viewing habitus as a container for history and not its source through structured improvisation makes it appear static and overly structural (Robb 2010:495). Marshall Sahlins (1981) provides a more historical approach than either Bourdieu or Giddens and offers a mechanism for change (Ortner 2006:9–10). In examining the relationship between structure, practice, and change, Sahlins presents the arrival of the British in Hawaii as a case study. According to Sahlins, individuals view and anticipate novel situations "…according to their own cultural presuppositions, the socially given categories of persons and things" (Sahlins 1981:67). So, when their expectations going into new interactions with Europeans did not match their previous experiences, Sahlins

argues that native Hawaiians adjusted those practices but in doing so, they altered the relationships between the categories of their cultural schema. Thus, “practice, rather, has its own dynamics—a ‘structure of the conjuncture’—which meaningfully defines the persons and the objects that are parties to it,” Sahlins writes (1981:35) and, “at the extreme, what began as reproduction ends as transformation” (1981:67). Sahlin’s “structure of the conjuncture” concept is useful in this study because it reminds us that potters’ actions in the face of novel situations, like the introduction of new techniques and people, were informed by past practices framed by an understanding of what it meant to be Moravian. Even so, adapting to novel situations in culturally consistent ways could still lead to change within the pottery if it required a shift in the productive relationships between masters, apprentices, journeymen, and day laborers to incorporate new techniques or people.

Practice Theory and Power

Ortner critiques Bourdieu’s and Giddens’ analysis of power because they are too abstract (Ortner 2006:5). To make the analysis of power more real, Ortner introduces the concept of "serious games" which implies that social life is organized around categories and rules that connect people who compete for resources within fields and that the “players” of social life are skilled. The games of social life are "serious" because power and inequality are always present, and the “games” can be simultaneously both enjoyable and high stakes. Moreover, there is never only one game played at a time (Ortner 1996:12–13). According to Ortner, social life plays out through at least two simultaneous sets of relations. First, social life consists of relations of solidarity between family, kin, peers, teachers, and allies. Second, social life consists of omnipresent relations of power, inequality, and competition (Ortner 2006:130–31). “Serious games” not only involve opposing factions, they may also include

those with familial or affective tie, what Ortner refers to as "power relations at a micro-level" (Ortner 2006:151). These internal, micro-level, power relations are often heavily policed because they have the potential to disrupt game play in pursuit of a particular project and subordinates often pursue their own projects (Ortner 2006:151). For Ortner, this struggle "...makes sense as the clash of people's projects, their culturally constituted intentions, desires, and goals" (2006:151). Additionally, power differences within groups with shared goals can generate "instability" in the game. According to Ortner, "...the pursuit of projects for some often entails, necessarily, the subordination of others. Yet those others, never fully drained of agency, have both powers and projects of their own, and resistance (from the most subtle to the most overt) is always a possibility" (Ortner 2006:153). Ortner's "serious games" provides a nuanced account of competition within social fields and a more sophisticated portrayal of participants. In this sense then, the projects behind the "serious games" that Salem's ceramic-producing community members engaged in, from individual projects like producing pots and managing the pottery to collective projects like creating a pious Christian community, necessarily involved empowering some while subordinating others.

Object-Oriented Approaches: Implications for Practice, Technology, and Identity

Heidegger's (2001) work has also inspired a renewed interest in 'things', especially since things as tools, materials, ideas, or commodities are essential to all technologies. "The thing things," as Heidegger puts it, and "thinging gathers" (Heidegger 2001:172). So, the essence of a thing does not reside in the limits of its form, making it appear as a bounded object or place. Rather, its essence lies in its ability to gather, bringing distant relations and people near and focusing our attention on "being-in-the-world" (Der and Fernandini 2016:14; Heidegger 2001:164–65, 175, 179).

This gathering quality also implies that any technology of which things are a part of will, by extension, gather the kinds of social knowledge, meanings, and practices that Dobres and Hoffman (1994) consider essential. In this way, the technological and the social become one. All technology is social and social life itself depends on the very things that are found permeating all forms of technology (Latour 1993; 2005). I see ceramic production on Lot 38 no differently: it is a thoroughly social technology. It articulates with and affects other technologies that exist throughout social life. Therefore, the social lives and identities of potters were inextricably bound up with the technologically guided gatherings of things that gather: the *thinging of things* as Heidegger might say.

Things and Object-Oriented Archaeologies

Inspired by theorists like Donna Haraway (1988; 1991) and Bruno Latour (1993; 2005) more and more disciplines are now reevaluating the roles that things play in the construction and mediation of social life. And over the past twenty-plus years archaeology has followed suit, or rather tried to catch up. In fact, some now argue that because all archaeologists deal with things and, as a result, have developed novel ways of dealing with them, the field is more accurately a "discipline of things" rather than just a study of the human past (Olsen et al. 2012:4; Witmore 2014:204, 223). As a "discipline of things," archaeology can help shape this broader shift toward appreciating the interdependencies between the material and the social, and dismantle the binary conceptualizations that radically separate human beings from other entities (Jervis 2018:4; Olsen et al. 2012:1; Webmoor and Witmore 2008). Bjørnar Olsen (2003) notes that, for a discipline focused on artifacts and features, archaeology often marginalizes things in its search for culture and meaning (Olsen 2003, 89–90). As Olsen and others assert, although processual archaeology's

exploration of artifacts as extra-somatic adaptations was helpful in revealing human-environment relationships and post-processualism's foray into textual analogies highlighted the ways in which artifacts may be used to convey meanings, both approaches cast artifacts, features, and sites as a means of revealing something else: things as representations (Olsen 2003, 90; Webmoor 2007, 566). Thinking of artifacts and features as representations renders them hollow, interchangeable, and bereft of any qualities unless these are imbued by social dynamics or cultural meanings (Olsen 2003, 94; Webmoor 2007, 567). Although the social or the cultural is often cited as the primary driver behind the archaeological record, archaeologists often leave these terms unexplored in their analysis (Webmoor and Witmore 2008:53). Instead, 'materiality' becomes a kind of shorthand for the social, as archaeologists give the material qualities of their data short shrift to focus instead on the meanings which things are said to represent (Ingold 2007; Webmoor and Witmore 2008:54).

For archaeologists like Harris (2016) and Webmoor (2007), the discipline is still dominated by a humanist ontology: a theory of being that sets people apart from the rest of the world, sees the social as exclusively human, and only recognizes the importance of non-humans when they affect people (Harris 2016:19; Webmoor 2007:568). As Latour (1993; 2005) points out, the radical cleaving of humans from non-humans and the exclusion of non-humans from the social is part and parcel of a modernist subjectivity (Latour 1993:10–12). This ontology is problematic because not only does it rely on the creation and maintenance of dualisms, it also assumes these dualisms are universal, and it projects them onto the past regardless of the time or place (Brück 2001; 2007b; Harris 2016:19). Object-oriented approaches, on the other hand, are part of a post-humanist critique which attempts to dismantle dualisms, decenter humans by recognizing that we are not independent from the

world around us, rethink agency, and recognize "…that each and every entity, whether human or non-human, encounters the world in its own unique way" (Witmore 2021:483). Moreover, it asserts that our being is thoroughly engaged with and relies on all sorts of non-human organisms and things (Webmoor 2007, 570). This does not mean that humans and non-humans are the same or that they participate in social life in the same ways (Witmore 2014:211). Archaeology may be "circumscribed by people" and there are real differences between people, things, and other organisms; however, for object-oriented archaeologists, this does not justify interpreting the past as a lopsided, exclusively anthropocentric affair (Witmore 2014, 218).

Following Latour, if a thing can make a difference or cause an effect in the world, then it is capable of action as either a living organism (an actor with intentionality) or a non-living entity whose action in the world is not derived from intentionality: an *actant* (Latour 2005, 71). This means that non-human things can make a difference to other things even when humans are not present. In fact, as Christopher Witmore (2014) reminds us, much of the archaeological record that we encounter in the present is shaped by the independent and ongoing interactions between non-human things (Witmore 2014, 215). And things continue to shape our understanding of the past. For Witmore (2021) the things archaeologists find offer three potential avenues into the past: 1) suggestions, 2) positive differences, and 3) involuntary memories. Suggestions are how things direct our attention and action. Positive differences are the qualities that one thing affords that another thing may not. Involuntary memories continue to manifest the ways that past relations shaped the artifacts and features we encounter today. And their current form(s)—especially as they continue to decay—allow

things, and their pasts, to haunt our present through their persistence (Olsen 2010:170; Webmoor 2007:573; Witmore 2007:556; 2021:480–82).

Thinking about Networks on Lot 38: Actor-Network-Theory and Symmetry

Latour's analysis of the social inspired symmetrical archaeology (Olsen 2003; 2010; Olsen and Witmore 2015) drawing on his (2005) Actor-Network-Theory (ANT). Latour (1993) primarily critiques the degree to which modernism is invested in the ontological separation and primacy of human beings from the rest of the world (Latour 1993:10–12). This fundamental bifurcation, based in humanist philosophy, lead to the creation of an entire series of dualisms and oppositions through which categories were "purified" and arranged according to whether they were viewed as either inherently natural or cultural (Latour 1993:10–11; Olsen 2003:95; Olsen et al. 2012:31–32; Shanks 2007:590). Latour then proposed a symmetrical ontology in which no one category of entity is privileged *a priori* above another and acknowledges the reality of human/non-human hybridity in an attempt to close the "great divides" of modernist thought (Latour 1993:50–51, 94–100). For the proponents of symmetrical archaeology, symmetry offers a productive way of reconciling many of archaeology's great debates which are, likewise, rooted in the dualistic thinking of modernism. These include debates about the "…relationships between past and present, people and things, biology and culture, individual and culture" (Shanks 2007:590) and a whole host of others (Harris and Cipolla 2017:130; Webmoor 2007:563; Webmoor and Witmore 2008:61; Witmore 2007:546). Accordingly, archaeologists should not assume, *a priori*, that humans and things are the ontological equivalent of oil and water, but are rather mixtures from start to finish (Webmoor 2007:564; Witmore 2007:546).

One attempt within archaeology to move beyond a people/thing dichotomy is to see this relationship as one of "mutual constitution" where "people make things and things make people" (Olsen et al. 2012:8). This is the view I took when I started this project. However, as Olsen, et al. (2012) point out, there are four problems with this position. Applied to this study, the problems become clear. First, it treats people (potters) and things (ceramics) as discrete and bounded entities. This overlooks the complex, interdependent relationships between potters, between potters and ceramics, and between potters, ceramics, and other things more generally. Second, it ignores the range of functions that things (including ceramics) perform other than making potters. Third, it ignores the affordances that ceramics of various ware, type, and form bring to each person-thing engagement. From this perspective, all ceramics create potters' identities equally and in roughly the same way. And fourth, it reifies the assumption that production is essential to being human and it is how people always relate to the world (Olsen et al. 2012:8–9). At an even more fundamental level, "mutualism" is still rooted in humanism: making an ontological distinction between humans and things and by lumping all non-humans together in a box (Harris 2016:18; Witmore 2014:207).

In response, Olsen calls for a "symmetrical" archaeology where we recognize that plants, non-human animals, and things are entities that coinhabit the same world we do and that the difference between them and humans is "…non-oppositional or relative difference facilitating collaboration, delegation and exchange" (Olsen 2007, 88). It also tries to avoid imposing preexisting hierarchies or value judgements about entities, their roles, or agency prior to our investigations (Witmore 2014, 220).

Symmetrical archaeology is rooted in a “realist perspective” where the world consists of material “things, objects, landscapes, [that] possess ‘real’ qualities that affect and shape both our perception of them and our cohabitation with them” (Olsen 2003:98). Echoing Latour (1993; 2005) and Gilles Deleuze and Félix Guattari (1983; 1987), “reality is not to be found in essences,” according to Olsen, “but in imbroglios and mixtures, the seamless and rhizome-like fabrics of culture and nature that link humans and non-humans in intimate relationships” (Olsen 2003:98). This also implies a form of agency that extends beyond bounded, human individuals.

For John Robb (2010) things have an "agency of how" but people have an "agency of why" (Robb 2010:505). In contrast to this “material agency” where people are primary and things are secondary, ANT sees agency not as the property of a person or thing, but rather the relations between them (Jervis 2018:11). More recent work in symmetrical archaeology explores the distribution of agency even further by recognizing that things themselves have a generative potential by virtue of their material properties, which can affect all manner of relations (Witmore 2021:480). This allows things to participate in human-thing mediations: “…‘mediation’ refers to the multiple ways humans and non-humans swap properties in the process of moving towards a goal, a possibility, and outcome…” (Witmore 2007:552). Emphasizing the material qualities of things, Olsen posits that “…rather than thinking of them as produced in relations, we may think of them *as what makes relations possible*” (2010:157). For example: “Pottery unites clay, water, and fire, which in combination “afford” ceramics making. Artificial or not, the various qualities somehow “slumber” in the material and are brought forth “mimetically” by the skilled maker in partnership with his or her skilled equipment” (Olsen 2010:158).

Entanglement on Lot 38

Although symmetrical archaeology is an object-oriented approach, it is not synonymous with it, and there are other attempts to take human-thing relations seriously (Witmore 2021:479). Critiques of ANT include that networks, in and of themselves, do not account for time, either in the form of operational sequences or the temporal differences between the lives of living organisms and the use-lives of non-living things (Der and Fernandini 2016:15). Entanglement (Hodder 2012; 2016), on the other hand, offers a more directional account as it looks for the affordances and dependencies within human/non-human relationships (Der and Fernandini 2016:19). Ian Hodder's (2012) work, for example, joins with the broader shift in archaeology that reexamines things based on their material qualities, not just as representations (2012:16). Echoing Tim Ingold's (2007) critique of materiality studies, Hodder argues that archaeologists should look more closely at the material properties of things before making the leap to their social roles (Hodder 2012:1). In Hodder's approach, people come to know entities (bounded essences) & objects (non-humans) by thinking about and experiencing them as things which connect people "…and other things into heterogeneous mixes" (Hodder 2012:13). Although often created or modified by people and perceived through a human lens, things still possess a degree of autonomy by virtue of their material properties that "…resists, that forms, that entraps and entangles" people at the same time (Hodder 2012:13). Through their properties, things "afford" (Hodder 2012:48–52) some possibilities for action more than others.

Also inspired by Heidegger's (2001) notion of things as entities that gather, Hodder reminds us that among the first gatherings are those of things with other things because they require the resources and knowledge to make their production and reproduction possible

(Hodder 2012:42). Next, things gather their value which is defined in relation to the values assigned to other things through their networks and histories of exchange. Then, things often require multiple components for their successful use. Consumption itself takes place within the context of other things that people make, use, and need. And finally, things become associated with other things through their discard. During their use-lives, things may start out being associated with one assemblage; however, through discard, they become dispersed and regathered into new assemblages (Hodder 2012:42–43).

One way in which Hodder's entanglement goes beyond simply connecting people and things together in a network, is that it provides a sense of force and directionality to these relationships: *tautness* between humans and things ultimately leads to *entrapment* (Hodder 2012:103–104). According to Hodder, tautness in human-thing relationships builds in the following ways. First, after people make things, they must care for and maintain them. Next, if people want to make or use complex, multicomponent things, coordinating the various temporal necessities of each thing creates unevenness in the tempo for completing tasks. Moreover, the material properties of things can resist human designs. This "unruliness" creates the need for regulation which also demands greater attention and investment in the relationship. As people invest more of themselves (their time, labor, and capital) in the maintenance of things, they are more likely to try and protect these investments. Claims to things can lead to the assertion of rights of ownership or the obligations implied through reciprocal gift giving when things are exchanged. This facilitates human-human relations through things. Moreover, people come to depend on benefits that entangled networks provide in the form of resources and information. Finally, the more complex the entangled networks become, the harder it is to make a change along one relational pathway without

affecting the other pathways. At this point, tautness has become entrapment and what people can do going forward is directed by what was done along the network in the past (Hodder 2012:103–104). As Hodder points out, we find ourselves in a double-bind between dependence and dependency, affordance and constraint, because of things (Hodder 2012:112). The breadth of our own dependencies extend out spatially (even temporally) because of our social ties which involve others who are likewise engaged in their own human-thing relationships (Hodder 2012:112).

Hodder's approach is useful because, like ANT and symmetrical archaeology, it emphasizes the importance of people-thing relations which undergird social life. Moreover, entanglement is flexible enough to be applied to archaeological data from a variety of contexts, can incorporate multiple analytical methods, and be used with other theoretical perspectives to create a more nuanced view of the past (Der and Fernandini 2016:20). For this study it reminds us of the complex relationship between people, between people and things, and between things and other things that ceramic production engendered. This often involved an interplay between empowerment, constraint, dependence, and dependency, that was afforded by the properties of the people, knowledge, and materials necessary to create ceramics.

Materials and New Materialism

Scholars like political scientist Jane Bennett (2010) and anthropologist Tim Ingold (Ingold 2000; 2007; 2008; 2010; 2012; 2015) focus on the properties of matter itself and how its various assemblages shape the environment and our experience of it. This new materialist perspective asserts that the world is not made up of static materials just waiting for humans to act upon them. Rather, the assemblages of various materials (including human beings) are

constantly in motion, even if the rates of motion vary drastically from entity to entity. Thus, materials have a life-like quality (a vibrancy) because of the ongoing physical processes of which they are apart (Mrozowski 2016:191). Witmore (2014) lists three insights from new materialism that complement other object-oriented approaches in archaeology: 1) things are seen as assemblages, 2) things are recognized as participants, and 3) things also exist in their own right and beyond their relationships with humans (Witmore 2014:204). New materialists, however, prefer the more fluid concepts of meshwork and assemblage in relational analysis over networks and entanglement which imply a more ridged structure (Harris and Cipolla 2017, 130–31).

My analysis of ceramic production and its related features also draws on a particular perspective regarding the relationship between materials, materiality, and material culture. It is partially inspired by Ingold's (2000) work on the environment. Ingold emphasizes the interconnected and interdependent relatonships between humans and their environment where people grow via an ever-changing set of relationships within themselves, between themselves and other organisms, and with the broader environment in a mutually-constituting, unfolding process of being and becoming (Ingold 2000:4-5).

Instead of beginning our analyses by musing on the meaningfulness of finished products, Ingold asserts that archaeologists should focus first on the dynamic properties of materials and not assume that these are static resources just waiting to be shaped into meaningful objects (Ingold 2007:3). Too often materiality studies begin at a point after which the materials that went into an object's making become "swallowed up" by the finished product. This results in an overemphasis on consumption versus production (Ingold 2007:9). Ingold observes that materials still reside within all finished objects, and these continue to

react in ways that may threaten to destabilize—even "dematerialize"—an object over time (Ingold 2007:9). This is one way that things can become "unruly" according to Hodder. The importance of temporal processes in the material relationships between living organisms and their environment also plays a central role in Ingold's twin concepts of 'dwelling' and 'taskscape'.

Dwelling, Taskscape, and Meshwork in the Congregation Pottery

Ingold's place making through dwelling emphasizes the importance of direct engagement with the world as the source of subjectivity. Ingold's approach to relational analysis is more phenomenological than ANT's networks and akin to Heidegger's "being-in-the-world" (1962). However, Heidegger's "being-in-the-world" leads to a thoroughly humanistic way of being and subjectivity: *Dasein* (Heidegger 1962:27). Ingold, on the other hand, extends agency (and skill) to living non-humans. Ingold argues that all living things have agency; however, unlike Robb's material "agency of how," Ingold does not extend agency to inert objects because these do not sense their environment, cannot skillfully react to changes in it, and are therefore unable to grow as a consequence (Ingold 2008:215).

Temporality is fundamental to Ingold's "dwelling perspective" (1993) because people leave some of themselves and their lives in the landscape and its features (Ingold 1993:152). Contrary to the notion of landscapes as spaces where preexisting meanings are mapped onto features, people create places where they gather meaning by spending time there (Ingold 1993:154–156). Landscapes are co-constructions between organisms and the environment (Ingold 1993:156). Temporality structures peoples' social activities in that they retain patterns from the past while acting toward a future moment (the present gathers both the past and future) in a *taskscape* (Ingold 1993:156). For Ingold, tasks are practical activities and the

total number of interlocking/interrelated tasks forms a "taskscape" (Ingold 1993:158). Cyclical and rhythmic events are integral to taskscapes because they mark the ways in which people attend to one another and there can be many rhythmic cycles intersecting within a given taskscape (Ingold 1993:160). The work of a taskscape is never complete as people continually engage with its cycles of tasks, so a landscape is never complete (Ingold 1993:162). Ingold goes on to assert that even separating the animate from the inanimate in a taskscape is not useful because people react to all sorts of natural processes and with other organisms that affect the taskscape and their experience of dwelling (Ingold 1993:163–164). Human activity is nested within broader life-processes that continually transform the world (including inanimate objects that are transformed as they are subjected to natural processes) (Ingold 1993:164).

All the paths made by organisms as they live their lives within taskscapes and the environment as a whole create a meshwork (Ingold 2016:83). The lines of a meshwork are perhaps best thought of as braids and knots (Ingold 2016:84) and the relations between organisms are strands in the weave of the meshwork (Ingold 2016:84, 93). Places within the landscape become knotted through the entangling lifelines which trail off to other places, creating other knotted meshes (Ingold 2016:101–104). The overall effect is that the more life moves on, the more the meshwork grows and thickens (Ingold 2016:85). So then, what place could Bourdieu's concept of fields occupy in Ingold's meshwork? Perhaps the best way to reconcile the two concepts is to think of fields as taskscapes or places within the meshwork that appear more densely knotted and patterned over time due to the structuring influence of habitus which favors the entangling of some living organisms, non-human things, and materials over others. Moreover, the persistence of favored entanglements within a given

field/mesh would also make these regions denser. Again, the density and regularity of knotted practices in the past can leave traces in the archaeological record that we might identify today as patterns or traditions (Barrett 2001:153).

For Ingold (2008) although ANT's network analysis expands the idea of agency as being distributed and not exclusive to humans. He differs with ANT's call for total symmetry between everything within the network regardless of scale or the differences between living and inert matter (Ingold 2008:210, 214). For Ingold, matter does not have agency. Rather, it is the "material media in which living things are immersed, and are experienced by way of their currents, forces and pressure gradients" (Ingold 2008:212). The difference between living organisms and matter is one of "attention" from which "action" may spring. This is the property of an "agent" (Ingold 2008:214). Attention is also the basis for skill. For Ingold, all action involves some degree of skill and a highly skilled person is:

> …one who can continually attune his or her movements to perturbations in the perceived environment without ever interrupting the flow of action. But such skill does not come readymade. Rather, it *develops*, as part and parcel of the organism's own growth and development in an environment. (Ingold 2008:214–215)

Ingold's S.P.I.D.E.R. acronym stands for *S*killed *P*ractice *I*nvolves *D*evelopmentally *E*mbodied *R*esponsiveness (Ingold 2008:215). "…the essence of action," according to Ingold, "lies not in aforethought…but in the close coupling of bodily movement and perception" (Ingold 2008:214). Ingold's "close coupling of bodily movement and perception" is reminiscent of Bourdieu's body hexis: the skillful embodiment of habitus that then results in the presentation of cultural capital (Bourdieu 1986).

Moreover, Ingold points out that ANT's networks rely on connecting atomistic entities (represented as nodes) through conceptual, immaterial relations (often represented as lines or edges) which are often left unexamined (Ingold 2008:210). Instead, Ingold uses the

metaphor of a spider and its web to illustrate his alternative to ANT's relational network. The web is an extension of the spider which helps to create its environment and is made up of "…lines *along* which I live and conduct my perception and action in the world" (Ingold 2008:211). This kind of webbed network is not an assemblage of radically different things connected by conceptional relations, but a "tangle of [material] threads and pathways" which facilitate the perception of phenomena and environment (Ingold 2008:211–212). And so, Ingold proposes Meshwork as a more accurate model of relationality: "Let us call it a *meshwork* so as to distinguish it from…*network*," declares Ingold, "My claim, then, is that action is not so much the result of an agency that is distributed around the network, but emerges from the interplay of forces that are conducted along the lines of the meshwork" (Ingold 2008:212).

Some historical archaeologists have taken up Ingold's meshwork approach. Oliver Mueller-Heubach (2013), for example, applies the meshwork concept to understanding the landscapes created by nineteenth-century stoneware potters along Virginia's James River. Konrad Antczak and Mary Beaudry (2019), whose work I discuss later, go so far as to apply Ingold's (2008; 2010; 2015) complementary concepts of lines, knotting, meshes, and meshwork to reconcile assemblage theory with practice theory. In this study, I use the meshwork concept to connect potters to their skillful practices within the mesh of ceramic production as a field.

Practice and Object-Oriented Approaches

Antczak and Beaudry (2019) propose an *assemblages of practice* approach as a useful way to reconcile object-oriented concepts like entanglement, assemblage, and meshwork with practice theory (2019:87–88). They see value in adopting a "thing-as-heuristic" view

rather than "thing-as-analytic" (Antczak and Beaudry 2019:88). Accordingly, they note that artifacts, which were once dynamic things in the past, are often rendered as static objects for the sake of archaeological analysis; we must re-thing the artifacts to truly reveal the dynamic nature of the past (Antczak and Beaudry 2019:91). Following Ingold, they claim that "…in our conception the lives of humans and the itineraries of things radiate outward through space and time along trails beginning at birth or origin as they become entangled in knots with the lifelines of other persons and the itineraries of other things" (2019:92).

Antczak and Beaudry try to operationalize Ingold's meshwork approach by examining how it operates at multiple scales. At the smallest scale are knots which represent the entanglement of human lives with the itineraries of things (Antczak and Beaudry 2019:93). These exist in the short-term and at the local level. Within and between fields, the lines of humans and non-humans become knotted through practice. Next, meshes are created at an intermediate scale and exist in the medium term. These consist of groups and communities involved in the same or complementary tasks and can be identified as assemblages of practice (Antczak and Beaudry 2019:93). Finally, the meshwork that develops across space over the long-term consists of the overall entangling of people and things (Antczak and Beaudry 2019:93). These might be thought of as broad institutions that correspond with the outer ring in Figure 2.2.

Fields then are constituted of and connected by meshes as they are created by the activities of communities of practice (Wenger 1998). Here it is habitus that links knots and meshes as favored practices become repetitive lines of human and non-human entanglements. The interplay of lines, knots, and meshes is useful in imagining how permeable fields (depicted in Figure 2.2) might connect and influence each other through a network of human-

thing practices at multiple scales. Eventually it is the interconnections between fields at the local, regional, and global scales that creates the meshwork, a global net of interconnected fields.

Identity from an Object-Oriented Perspective

In reviewing archaeological approaches to the study of identity, Oliver Harris (2016) identifies three common themes that deserve critique: 1) humanism, 2) idealism, and 3) representation (Harris 2016, 19). First, most discussions of identity focus on people where other entities play only a supporting or representational role for human identity (Harris 2016, 20). This is problematic because 1) it imposes a contemporary view of subjectivity onto the past (Brück 2001; 2007), and 2) it makes identity something external to the material properties of things. Ergo, things have little to no capacity to shape identity (Harris 2016, 20). Second, idealism privileges human perceptions of the world and downplays the autonomous dimensions of material reality. This reduces the function of every other entity in the world to a representation of the human mind. As a result, archaeology tends to define identity as the way people see themselves and others (Harris 2016, 21). "What determines the reality of identity," according to Harris, "is thus not solely the concepts people have of any given individual. This is not to say that people's opinions do not matter or should not be considered…but that identity cannot be reduced simply to the stuff of ideas" (Harris 2016, 22). Third, humanism and idealism together reduce things to representations (Harris 2016, 22).

The critique of identity as representation does not mean that things cannot act as representations (Harris 2016, 23). Documents are a good example. The texts on documents often contain explicit linguistic representations of identity. However, when archaeologists

only analyze documents for what was recorded and not how it was recorded, they often overlook the fundamental and profoundly material aspects of textualized identity. These are the text's extra-linguistic qualities which are somewhat analogous to the gestures and other forms of non-verbal behavior that assist (or undermine) communication through spoken language (Duranti 1997:144). These are also the material qualities that facilitate a document's efficaciousness (Moreland 2001) and actualize it as a "labor of representation" (Voss 2007). "Things do not solely represent something else, they act, engage, perform, reveal, disclose, transform," Harris states, "fundamentally they *affect* the world" (Harris 2016, 22–23). Instead, thinking of identity as an assemblage may be a useful alternative to an identity-as-representation model. This is because, firstly, identities are dynamic and capable of change just like assemblages are dynamic and capable of change as they are always in the process of being gathered and dispersed through performative acts. And secondly, despite the fluidity of identities, they still consist of actual, historical assemblages of real experiences (Harris 2016:26–27).

This definition of identity does not mean that people no longer matter in archaeology (Harris 2016, 31). Rather, it emphasizes a material reality that is fundamentally shaped by cohabitation, relationality, process, and emergence that a post-humanist view recognizes beyond modernity's presentation of identity as a human projection that reflects bourgeois individualism.

According to Olsen (2003) an individual's identity and subjectivity exist because of the network of actors/actants that make practices possible and the full range of these participants are often hidden as the network stabilizes (Olsen 2003, 99). This has several implications for practice theory. First, a symmetrical approach expands practice theory's emphasis on the

dynamic relationships between people and structures to include non-human things as active participants, not simply as passive resources to be struggled over. Instead, according to Webmoor (2007), we can think of practice in terms of the effectiveness of human-thing assemblages to act. After all, "…it would be a partial description [of any practice] to discuss the agency of humans as if they acted without technological prostheses" (Webmoor 2007:571). Second, if we think of practice theory's fields as being made up of networks, then the capital (economic and symbolic) which people struggle to control within a given field are not discrete and bounded objects but are human-thing relational hybrids. The fundamental hybridity of practice (the nature of the social) then often goes unrecognized within fields: a result of doxa. In other words, from an object-oriented perspective, Bourdieu's fields (which are thoroughly humanistic) fail to grasp both the full range of actors/actants involved and the degree of their interdependence which must exist to actualize any practice.

Ceramic Production and Practice: Thinking about Technology

According to Charles Orser (2004b) archaeologists often overlook the importance of fields when they apply Bourdieu's work. This is ironic because practices only take place within fields (Orser 2004b:136). It is more common to see appropriations of the habitus concept. These often use it as a shorthand for "activity" or socialization which Orser sees as a superficial misreading (Orser 2004b:129). Moreover, if archaeologists focus exclusively on habitus, then they risk a truncated understanding of practice which only emerges through the synthesis of habitus, capital, and field as reflected in Bourdieu's formulation: "[(habitus) (capital)] + field = practice" (Bourdieu 1984:101; Orser 2004b:133). Figure 2.1 below illustrates this relationship when practice is shared across or shaped by more than one field.

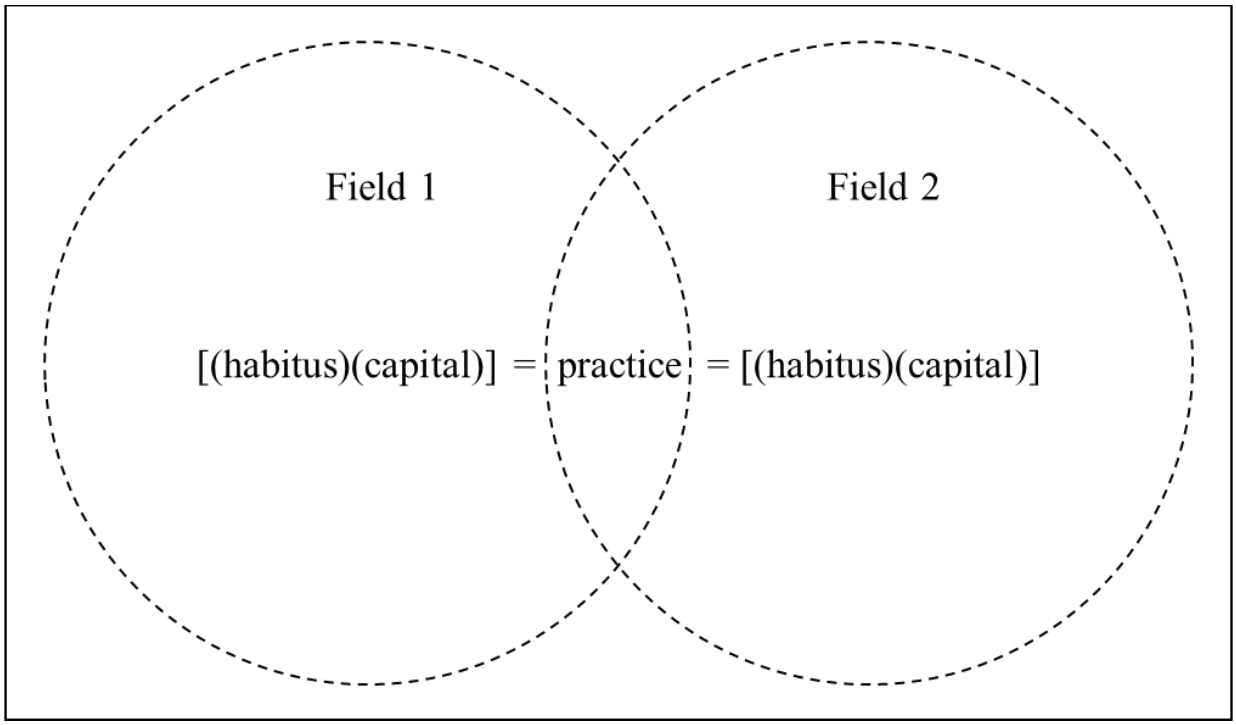


Figure 2.1. A heuristic diagram showing the relationship between habitus, capital, practice, and fields when practices are shared or shaped across more than one social field.

Ceramic Production as a Field

According to Bourdieu (1993b) social life takes place in fields. Fields are structured in the sense that there are expectations of socially acceptable behavior—habitus—that guide conduct within each field and the arbitrary nature of these rules often go unacknowledged (Bourdieu 1990:67). As such, fields are preconditioned to produce a "collective misrecognition" (doxa) of their own arbitrariness (Bourdieu 1990:68), making them places where practice becomes second nature as participants grow in skill over time.

Following Bourdieu (1990; 1991), I view fields as structured spaces (physical places and social networks) where people interact with each other in relation to the material-symbolic resources that each field offers. Because fields afford access to resources which are "forms of capital" (Bourdieu 1986), they become sites of strategic cooperation and struggle where people try to control the distribution of these resources (Bourdieu 1993b:73;

Thompson 1991:14). Fields include conventional, broad analytical categories and domains like economics, education, and religion. But fields also have a specificity to them because practice involves real people acting in particular places even if those places and acts are part of broader institutions. Fields may overlap, crosscut, and exist in dependent relationships. They may be hierarchically arranged or nested from general to more specific subfields. The terrain of each field at various scales is structured through the distribution of economic and symbolic capital which accumulates in value over the course of past struggles (Bourdieu 1993b:73). So, fields do not remain the same over time and each has its own history which can be traced (Thomson 2008:70–71). Fields operate at multiple scales; they can overlap and affect each other. This makes them flexible but potentially messy concepts (Thomson 2008:78–79). According to John Barrett, fields are "regions of time/space…occupied by social actors engaged in particular tasks," they are not self-evident and cannot be literally excavated; rather, we (re)create them through our analysis (Barrett 2001:158). Identifying which field(s) are relevant, how they articulate, and at what scale, therefore, depends on the analyst and her/his research questions. In this study I focus my analysis on the specific field of ceramic production.

I connect religion and ceramic production in this study through practices within and between their respective fields that allow for the making, performance, and remaking of identities. These practices are guided by several interdependent and articulating technologies. In a general sense, technologies are structured ways of enacting a series of successive practices to achieve a result. Some technologies become favored and rise to dominance within fields based on how effective they are in allowing access to and control over the available resources. For example, the broader fields of religion, economics, geography, and

politics in Salem each contain one or more favored technologies. These include Moravian piety within the religious field, ceramic production—alongside other crafts—within the economic field, spatial organization within the geographic field, and textual representation within the political field. Although my analysis focuses on a single technology within each field, it is important to remember that in a relational model, technologies do not simply articulate with one another, they often rely on each other. So, the favoring of a given technology (and its mastery by participants) within a field is always contextual. For example, the technologies of spatial organization and placemaking on Lot 38 relied on notions of Christian piety that sanctioned the pottery as an important enterprise and guided its placement within the town. This space was organized in part through textual representations on maps and through descriptions. And the needs of the production process shaped how Lot 38 was arranged while the management of labor affected how that space was experienced.

Fields, Habitus, and Capital

Bourdieu defines habitus as "…systems of durable, transposable *dispositions*, structured structures predisposed to act as structuring structures…" (Bourdieu 1977:72). Habitus is perhaps most effective in less formal social settings where explicit rules are not needed (Orser 2004b:132). As such, habitus operates as an intuition for acting appropriately that individuals learn "unconsciously through the enactment of everyday life" (Gilchrist 1999:81) and "through practical experience in the field" (Moi 1991:1021). Habitus also provides a structure that allows individuals to make sense of new experiences, rooting these in the patterns of previous experience (Jones 1997:88). Although habitus may seem overly deterministic, some argue that it also allows for the strategic use of agency within the limits it sets (Jones 1997:89–90; Thomas 1996:49). Karl Maton (2008) asserts that, "practices

are…not simply the result of one's habitus but rather of the *relations between* one's habitus and one's current circumstances" (Maton 2008:52). Toril Moi (1991) argues that although habitus may be unspoken, the dispositions it creates are generative and not simply "a store of passive knowledge" (Moi 1991:1022). And Orser (2004b) observes that, over time, Bourdieu qualified his usage of the term from emphasizing normative behavior to a more applied and contextual understanding (Orser 2004b:130). This "…provides the basis for regulated improvisation" and people infer its principles and the bounds of acceptable improvisation through daily experience—developing what Giddens (1986) calls "practical consciousness" (Robb 2010:495). Moreover, "through the practical knowledge of the principles of the game that is tacitly required of new entrants," Bourdieu writes, "the whole history of the game, the whole past of the game, is present in each act of the game" (Bourdieu 1993b:74).

For a field to function, it requires something worth playing for and people who are willing and prepared to compete within the structure of the field (Bourdieu 1993:72). Fields are structured in the sense that there are expectations of socially acceptable conduct within them—there is an appropriate habitus to each field (Bourdieu 1990:67). Returning to Thomas' discussion of Heideggerian phenomenology and identity, people approach life through what Thomas describes as a series of "moods" they bring with them, setting up and framing their reaction to experiences (Thomas 1996:41). Thomas' traveling "moods" are similar to the "dispositions" of Bourdieu's (Bourdieu 1977:72). According to John Barrett, the transposability and shared quality of habitus makes practices look "ordered across time and space" such that when habitus crosses fields, archaeologists can recognize it as systemic patterns in their data (Barrett 2001:153). Habitus then is the craft, technique, references, and beliefs necessary to successfully compete within and between fields (Bourdieu 1993b:72–

73): a sanctioned technology or set of technologies according to my previous definition. And these technologies, "acquired by implicit or explicit learning," generate strategies that help players achieve their goals (Bourdieu 1993b:76). Practice then emerges through the blending of habitus, *capital*, and *field*, all three of which are interrelated and co-construct each other through the constant state of play (Maton 2008:51).

Particularly relevant to this study is the connection between habitus and people-thing relations and routines (Dietler and Herbich 1998; Dobres 2000:138; Orser 2006; Robb and Michelaki 2012:168; Skibo and Schiffer 2008:29). Specifically, the appropriate ways of using materials and tools when making ceramics in the congregation pottery. When people enter a field, they implicitly agree that what the field offers has value, so the very fact of their participation reinforces the field, adding to its value. Accepting the arbitrary nature of the field's rules and assumptions which recede to the unspoken level of doxa, participants, especially novices, must demonstrate a practical knowledge of the field's value through their embodiment of habitus (Bourdieu 1993b:73–74). Moreover, Bourdieu argues that fields themselves become preconditioned by and intrinsically produce doxa, creating in their participants a "collective misrecognition" of the field's arbitrariness and their reliance on habitus for their own success (Bourdieu 1990:68).

Doxa is the unquestioned order of things where the arbitrariness of the social is perceived as natural (Bourdieu 1977:164, 168). Doxic knowledge is so deeply held that it actually inhibits individuals from considering alternative ways of acting (Ortner 2001:271). For Bourdieu, doxa is a form of "practical belief…[and] a state of the body…[a] relationship of immediate adherence that is established in practice between habitus and the field to which it is attuned, the pre-verbal taking-for-granted of the world that flows from practical sense"

(Bourdieu 1990:68). Put another way, doxa effectively dissolves any objective difference between habitus and the field in which it is deployed (Bourdieu 1990:68). But not all practices within fields are doxic. According to Bourdieu, established, authoritative actors attempt to monopolize the distribution of capital in their respective field through conservative practices that defend the established order. Newcomers, on the other hand, try to subvert this order through "strategies of *heresy*" which are then met with assertions of orthodoxy as authoritative actors seek to restore what was the "silent assent to doxa" (Bourdieu 1993b:73). And when the status quo is verbalized, comes into question, or is outright challenged, Bourdieu calls this heterodoxy (Bourdieu 1977:168). By questioning doxic assumptions heterodoxy opens up room for the creation of alternatives (Ortner 2001:271). When confronted by heterodoxy, individuals or groups in authority may attempt to shut down the alternatives which heterodoxy engenders in an effort to return to doxa (Ortner 2001:271). However, orthodoxy, a return to the status quo, can never be anything but an imperfect substitute for the original order within a field because once doxa is revealed, it no longer operates at an unconscious level (Bourdieu 1977:168–169).

Animating habitus is body hexis: the embodiment of habitus through an individual's comportment and behavior (Parker 2013:73). Inspired by Marcel Mauss' *Techniques of the body* (1973), individuals personify their respective society's habitus (Mauss and Bourdieu use the same term) through bodily presentation and movement. For Mauss, habitus is an assemblage of physiological, psychological, and social actions that become habits learned throughout the life course (Mauss 1973:78–81, 85). Although Mauss' habitus encompasses bodily comportment, Bourdieu introduces the term hexis to magnify the fundamental role that embodiment plays in making habitus a lived second nature. Hexis is the mechanism

through which the predispositions of habitus create a sense of self that feels authentic because they are expressed through the body, dissolving the distinction between the individual and the structure. According to Bourdieu, "what is 'learned by body' is not something that one has, like knowledge that can be brandished, but something that one is" (Bourdieu 1990:73). Body hexis is expressed through appropriate ways of holding one's self, moving, and working such that it integrates the individual with a system of practices that carry broader social meanings (Bourdieu 1977:87). In this sense, hexis is a kind of lived identity that facilitates the spread of habitus within and between fields.

Just as the body connects structure with agency, the body also connects habitus with things. It is through the body that habitus is expressed (or contested) and it signals to other bodies the range of acceptable ways to carry out routines or specialized technical tasks involving things (Dobres 2000:137). New social experiences, like previous ones, not only include people who express their habitus through their bodies, they also include the effects of non-human, agent-like entities (Latour 2005). These also shape fields and the habitus within them. Like Donley-Reid's application of structuration before them, Skibo and Schiffer (2008) extend habitus—the routines of everyday life—to include interactions between people and things (Skibo and Schiffer 2008:29).

One implication of this body hexis-habitus-things symbiosis is that changes in body hexis may express ways of contesting the assumptions (doxa) that underly habitus, thereby sparking heterodoxy and broader change as individuals travel throughout society, bringing their bodies and various styles of comportment with them (Parker 2013:81). For example, when the *Aufseher Collegium* reprimanded pottery apprentices for their behavior, including the wearing of expensive and ostentatious clothing, they reacted with an orthodox view of

apprentice habitus—a view assumed to be shared between apprentice, master, and the collegium at the level of doxa. One critique of doxa as Bourdieu uses it, is that doxa is a kind of top-down, Marxian "false consciousness" (Smith 2001:158). If doxa is a form of false consciousness, it is not an insurmountable one, and I try to avoid using the term in an overly deterministic sense. Instead, I highlight the ways in which doxa is inherently unstable as actors can contest it through their practices within the very fields that rely on and produce it.

In examining innovations in stoneware production in South Carolina, George Calfas (2013) describes master potter Dr. Abner Landrum as "an agent of change" who questioned the accepted doxa of nineteenth-century ceramic technology (2013:19, 350). In this study, I explore doxa at a deeper level. Instead of viewing it as technical knowledge and practice, I focus on doxa as the "taken-for-granted" assumptions that undergird knowledge and practice within and across social fields. These are the shared assumptions about proper behavior and the qualities of materials that allow potters in Salem to effectively operate across multiple social fields, from Moravian piety to pottery production and back again. Doxic assumptions allow participants to develop a shared and effective habitus of dispositions and practices within a given social field, and subtly differentiates the appropriate habitus within one field from the habitus in another. Doxa makes the diversity of embodied dispositions and practices that individuals encounter intelligible, thereby signaling which practices are appropriate to incorporate within an individual's habitus as it develops over the course of their lifetime. Doxic assumptions generated through habitus in the field of Moravian piety travels with individuals allowing ceramic production itself to be seen as an appropriate trade for a congregation town. Doxa also presents an opportunity to explore what happens when assumptions fail. These are moments when individuals or groups partially step outside of

their own subjectivity and reexamine their choices in light of perceived failures or when parties try to renegotiate the implicit terms of their relationships between people or things (Barrett 2001:154). So, I highlight the ways that heterodoxy is introduced in the lives of pottery community members. Expressions of heterodoxy (the ruptures in doxic assumptions) range from incidents of non-pious bodily comportment, dress, and work habits to the unanticipated material qualities of ceramics, what Hodder (2012) calls the "unruliness of things." And I discuss the play of doxa and heterodoxy as church authorities and potters attempt to impose new orthodoxies over "unruly" people and things.

Each field and the scale at which it is examined will necessarily involve the inclusion of new individuals or groups who are distributed across those spaces and potentially new forms and combinations of capital to compete over. Linking the various fields is a common field that Bourdieu calls the "field of power" (Thomson 2008:70). This broader field connects specific fields, creating similarities between their operation and the kinds of people who are promoted to dominance within each field. Thus, the "field of power" shapes what is possible in a particular field. This then feeds back into the "field of power," thereby affecting other social fields (Thomson 2008:70–71). In this study, the field concept (represented in Figure 2.2) helps organize my examination of ceramic production and its relationship to other fields like religion, politics, geography, and economics.

Mapping the Relationship between Ceramic Production and other Fields in Salem

The heuristic model below (Figure 2.2) illustrates the relationship between the specific field of ceramic production (the interior-most circle) and the broader fields of religion, politics, geography, and economy (represented as slices from the specific and concrete outwards to the general and abstract). With permeable boundaries, fields at a

broader scale inform the habitus needed to carry out the techniques required in the specific field of ceramic production. Practices then feedback and shape the structures and institutions that exist within fields at different scales. Habitus is shaped, reinforced, and reshaped as people move between fields and engage in practices at various scales. Upon entry into the field of ceramic production, participants were not required to already possess the unique aspects of this new field-specific habitus; however, their potential to incorporate them was partly judged vis-à-vis the habitus they already possessed and shared with the master potter through their participation in common fields like the home and church. For example, the performance and potential aptitude of apprentices during their trial period was assessed according to criteria like attention to detail, hard work, obedience, and respect. Again, these were not qualities exclusive to ceramic production, they were gained in other fields and apprentices brought these with them as part of a preexisting habitus. If the habitus of prospective apprentices aligned with the master potter's habitus, then it signaled (through a shared doxa) that he was a 'good fit' having both the temperament and capacity to learn the techniques of ceramic production. The fusion of old and new habitus enabled the enactment of techniques that demonstrated the proper methods of comportment and behavior, accountability and textuality, proxemics and movement, and production and consumption within the congregation pottery (depicted within the interior circle of Figure 2.2). The seamless embodiment and display of these techniques facilitated their accumulation of cultural capital (Bourdieu 1986) and their social recognition as skilled potters. Although not exclusively held or inculcated through the broader fields of religion, politics, geography, and economics, each emphasized and promoted aspects of a general habitus. Comportment &

behavior was emphasized and reinforced through the religious field, proxemics & movement through the geographic field, and so on. Therefore, the practices specific to ceramic

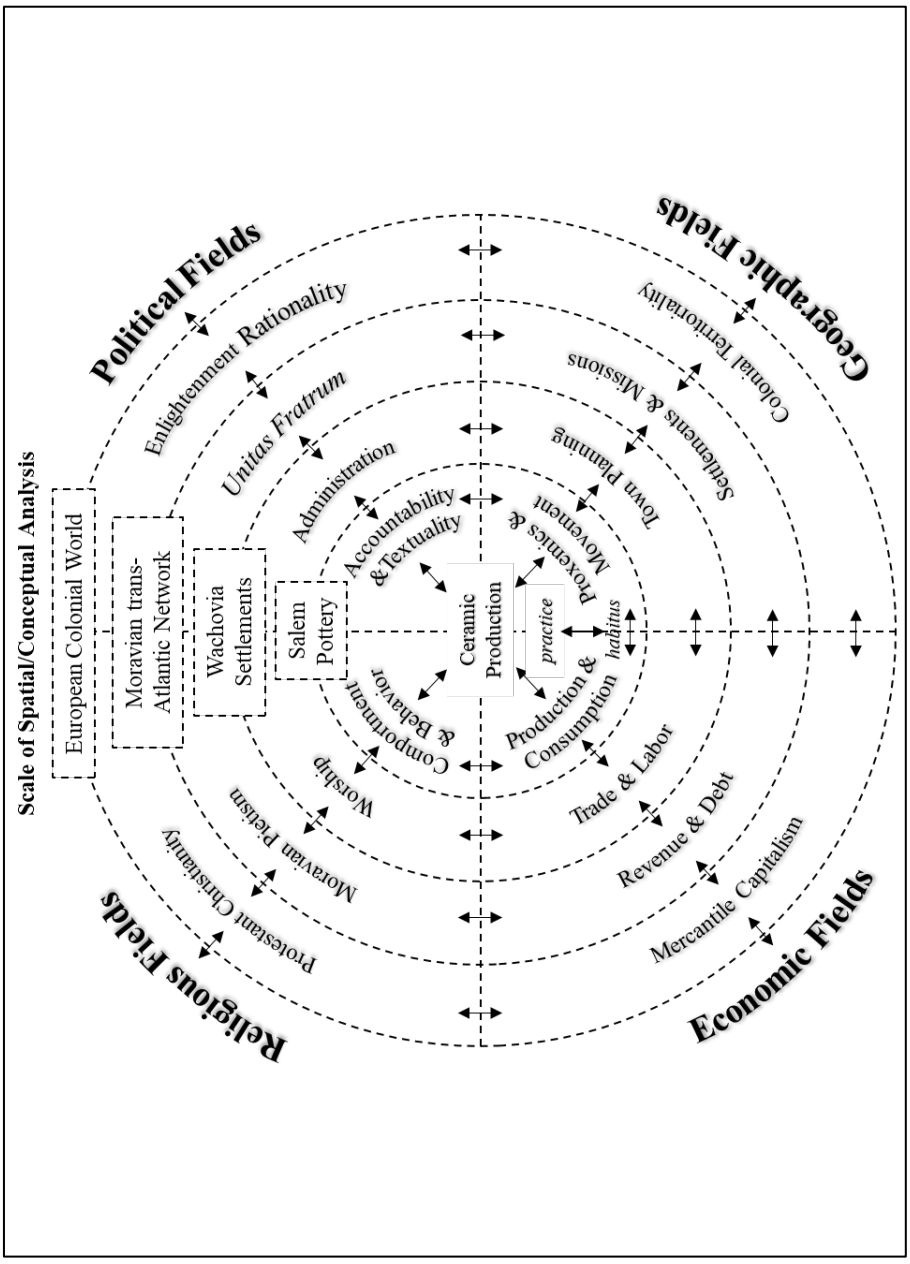


Figure 2.2. A heuristic model of ceramic production and its relationship to the broader fields of religion, politics, geography, and economics.

production were informed by aspects of habitus learned through other fields and, in turn, the specific practices of ceramic production shaped the general habitus through the embodiment of its practitioners as they participated in the amalgamation of fields that made up social life in Salem.

Figure 2.2 above attempts to show how fields are interdependent using two-way arrows and dashed lines to symbolize permeability. But in labeling fields, it may still be tempting to view them as discrete from each other. However, religion and economics, for example, were not viewed as either-or fields during this period. Rather, religion and economics seem to have been a "both-and" proposition for the Moravians of this period. For example, although the *Aufseher Collegium* was a Church board which primarily oversaw economic matters, its meeting minutes are full of religious discussions. Similarly, the *Aeltesten Conferenz*, although tasked with spiritual concerns, often weighed in on economic policies. This suggests it was possible to associate some aspects of social life primarily with one field or another while at the same time, acknowledge that, in practice at least, these fields could never truly be separated.

Religion, politics, geography, and economics are not the only fields through which to examine ceramic production in Salem. For example, ceramic production can also be viewed vis-à-vis the fields of education or the family (a field where habitus is first engendered). In relation to the field of education, potters drew on their prior teachings, especially new apprentices who were taught in Salem's Boy's School. Girls also often received formal schooling in Moravian communities. Add to this the community's choir-based religious instruction for members throughout their lives and the fields of religion and education permeated social life. However, in this study, although education plays an important part in

my analysis, I do not focus on it to the same extent that I focus on ceramic production. In fact, I do not explore all the possible fields or the scales at which Salem's potters participated. This is because 1) the field as a concept is such a fluid one, 2) archaeological and historical data are inherently incomplete, and 3) the specificity of my research questions.

Relations within and Between Fields

Other techniques of comportment/behavior, production/consumption, proxemics/movement, and accounting/textuality favored by the habitus of other fields may overlap with and shape the field of ceramic production. Church documents, for example, provided regulations, commentaries, injunctions, and adjudications of disputes between pottery community members, church leaders, and the broader community. Individual identities, portrayed in a positive, negative, or ambiguous light, were represented through these textual accounts. Counter engagements with textual representations were expressed as direct confrontations with the author(s), or indirectly, by engaging with other texts as new texts written by or on behalf of the represented individual. People can also produce counter representations of their identities by strategically engaging with other technologies such as religious observance and instruction, spatial practice, or through the production and consumption of other forms of material culture. Again, the level of engagement depended on the degree of access to the social and material resources afforded by specific technologies and was shaped by the person's skill in executing the specific technique(s) required. No two individuals shared every aspect of their identity with the other, and not everyone in Salem had access to the same technological opportunities, training, or resources.

Scales of spatial/conceptual analysis

Given that no field is completely isolated as a "separate sphere" of social life, my analysis of ceramic production on Lot 38 necessarily references some of the other fields that shaped the lives of Salem's potters. Ceramic production occupies the center of Figure 2.2 because it is the primary focus of my analysis. It encompasses Lot 38 and the distributed places that can be identified through *chaîne opératoire*, network, or tanglegram analysis where ceramic production activities were caried out. Figure 2.2 could be moved to focus on any of the lateral fields listed within the first ring around ceramic production: fields like religious worship, political administration, town planning, or trade and labor. These fields, in addition to influencing practices within the congregation pottery itself existed parallel with it. From the broad and abstract to the specific and concrete, fields affect each other through a series of interconnections, and it is helpful to provide some directionality when discussing how that played out at different levels. In the following section I describe the conceptual influences of religious, political, geographic, and economic fields as they were expressed and filtered through a European colonial world. This, in turn, shaped a Moravian trans-Atlantic network that *Wachovia*, Salem, and its congregation-owned pottery were a part. For each scale I describe the directionality of influence first vertically and then laterally.

A European, Colonial World

At its most expansive scale, the European colonial world provided a general context for Salem's congregation pottery and its ceramic-producing community. At this level, the broader fields of religion, politics, geography, and economics came together and were materialized into broad institutions. For Moravians, religion took the form of Protestant Christianity. This was promoted by Protestant, European colonial powers. Within the

political field, the European colonial world was shaped by enlightenment rationality which became a dominant political logic. This was experienced through a European colonial world that was organized and managed geographically by ideas and demarcations that supported colonial territorialism and land claims (Schmitt 2006). And finally, the dominant economic structure in this European, colonial world was expressed through the emergence and spread of mercantile capitalism (Wallerstein 1980; 1989).

Although the development of a European colonial world facilitated the Moravians' evangelical mission, it also presented serious challenges. Because rival powers vied for influence and clashed over territory the Moravians had to navigate an often-volatile political landscape in Europe and the New World that was not always sympathetic to their cause. The Moravians' abandonment of their settlement and mission outside of Savanah, Georgia was due in large measure to the region's position as a buffer between Spanish Florida and British Carolina. When the Moravians asserted their legal exemption from military service, even if the Spanish invaded, they were met with violent threats from the residents of Savannah (Fries 1967:100–101).

Laterally, Protestant Christianity and Enlightenment rationality co-constructed each other with an emphasis on reading mass-produced sacred texts, commentaries, and sermons written in secular languages. Through the creation of more and more accurate maps based on Cartesian notions of space and commissioned by European powers and corporations, Enlightenment Rationality and Colonial Territoriality shaped each other into an understanding of geography which was increasingly empirical and material. Mercantile Capitalism shaped and exploited settlements, trade networks, and the flow of people and resources within and between European centers and colonial territories. In turn, this helped

solidify colonial claims to those territories. And Mercantile Capitalism simultaneously produced economic wealth, debt, and directed labor under the guise of a work-ethic reinforced by moral imperatives linked to Protestant Christianity which, in turn, provided ethical guidelines and sanctions for the exercise of resource extraction and economic activity (Weber 1958). However, just as European colonial networks could be both advantageous and treacherous, the union of religion, enlightenment philosophy, and economics brought its own share of benefits and challenges. Although the Moravians did not see commerce and religion as diametrically opposed (Engel 2009), the growing influence of enlightenment rationality and economic individualism among Salem's younger, American-born generation was seen by church leaders as a direct threat to their communal ideals (Sommer 2000).

Salem's Congregation Pottery and the Moravian Trans-Atlantic Network

At the next nearest scale of analysis, a Moravian trans-Atlantic Network connected church members and congregations through theology and ritual to the broader family of Protestant Christians in the religious field. Politically, it connected Moravian Pietism as expressed through the *Unitas Fratrum*, an institution partly shaped by Enlightenment thought. Geographically, the distribution of Moravian settlements and missions within this trans-Atlantic world was facilitated by and reinforced the colonial claims of those European governments who were sympathetic to the Moravian cause and within whose territories these were located. The Moravian trans-Atlantic network was also shaped by, facilitated, and reinforced the growth of mercantile capitalism. As a result, Moravian settlements became enmeshed in the broader economy, being both empowered by and entangled in the pursuit of local profits, a broader system of finance and debt, and the use of wage, indentured, and enslaved labor. Additionally, Moravian pietism was invoked to direct their economic efforts

in ways that were seen as morally acceptable and, in many cases, acted to limit the unbridled pursuit of profit.

Salem's Congregation Pottery and its Place within Wachovia's Settlements

At the next nearest spatial-conceptual scale of analysis were the actual towns and settlements within *Wachovia*. Within the broader religious field, Moravian towns and settlements were places where pietist ideals and theological practices merged in localized spaces as places of worship. These included congregation churches, ritual spaces within choir houses, and each congregation's God's Acres. Various forms of church administration linked particular towns, settlements, and missions to the larger religious-political institution of the *Unitas Fratrum*. This included the supervision and accounting of secular and spiritual concerns. Thus, administrative needs brought together the fields of religion and politics. Geographically, each town and settlement within *Wachovia* bridged its own plan and spatial layout with the larger network of Moravian settlements and missions that extended far beyond the Piedmont of North Carolina. Town and settlement planning also connected the political and religious fields. The location of various buildings like Salem's tavern and pottery shop near the southern and northern edges of town, respectively, helped direct the orderly movement of visiting non-Moravians and created a de facto buffer zone that helped insulate Salem's spiritual core from intense and sustained contact with unwanted worldly influences. Economically, at the settlement level of analysis, each town and community within *Wachovia* engaged in commerce. This linked local patterns of labor and trade to networks of revenue and debt. The modes of production, relations between human and non-human capital, and access to financing within any community was necessarily shaped by religious, political, and geographic concerns. Those concerns then shaped the flows of labor,

resources, commodities, money, and ideas within and between each settlement and the broader world (Appadurai 1986).

Salem's Congregation Pottery and the Field of Ceramic Production

Salem's congregation pottery is one place where the general fields of religion, politics, geography, and economics intersected, shaping the specific practices of ceramic production enacted around the workshop, kilns, and potter's residence. At this level, technical practices approached through habitus were expressed by members of Salem's ceramic-producing community. The technology of ceramic production merged with various technologies of the self, embodied and expressed through habitus included techniques of comportment/behavior, accountability/textuality, proxemics/movement, and production/consumption. Intersecting techniques of comportment/behavior within the pottery were framed and reinforced by religion through individuals' religious experience and instruction. Techniques of accountability/textuality were guided by the administrative demands of politics. Proxemics/movement were informed by reinforced geographically through town planning. And modes of production/consumption gathered and transformed flows of labor, materials, and capital from the economic field. Guided by embodied habitus, direct engagements with the materials necessary to make ceramics, patterns of behavior emerged guided by technical instruction, refined with trial and error, and innovated through improvisation. With time and repetition the core of these patterns congealed to form a ceramic tradition.

Employing Technology within and between Fields

Anthropologists and archaeologists often think of technology as extending beyond its popular definition which reduces it to a synonym for "…tools, devices, machines" (Gosselain

2011:243) to include the range of actions, beliefs, and meanings associated with and necessary to accomplish human activities (Dobres 2000; Dobres and Hoffman 1994; Gosselain 1992; 2000; 2011; Sørensen and Rebay-Salisbury 2012). Gosselain uses "…the term 'technique' and 'technical practice' in reference to any action upon matter, hereby conceived as a dynamic combination of both tangible (actors, actions, instruments, materials, energy…) and intangible (knowledge, representations) components" (Gosselain 2011:243). According to Oliver Gosselain:

> …techniques are also used to transform people through the ages of life; to create, maintain, or abolish meaningful boundaries such as gender, age groups, and social entities; to generate social order and political power; to carry on ritual actions; and to cope with the uncertainties of daily life. In other words, techniques play a role in transformations that largely exceed action upon matter. (Gosselain 2011:255)

As such, techniques and technical practices go beyond meeting only utilitarian, economic, or biological needs. They include the cultural as well (Gosselain 2011:255). Michael Dietler and Ingrid Herbich (1998) similarly argue that an artifact's style includes both its attributes and the ways of making and using it (Dietler and Herbich 1998:236). They advocate for a more synthetic approach by drawing on the French school of *technologie* which emphasizes how techniques mediate between objects and society. Moreover, it seeks to understand the choices and demands that producers faced during the *chaîne opératoire* (1998:260).

Because technologies are socially constructed ways of linking materials and people through meaningful processes of transformation, the term should not be reduced to simply the making or using of objects (Dobres 2000:96, 130). Contrary to a reductionist view, Dobres and Hoffman (1994) assert that technology involves a fusion of social relations, beliefs, and technical knowledge such that "the complex webs interconnecting the material with the social, political, economic, and symbolic experiences of human existence take on

tangible dimensions" (Dobres and Hoffman 1994:215–216). "…the making and using of material things," writes Dobres, "necessarily implicates the simultaneous making and remaking of social actors, society, and traditions, as well as their contestation and negotiation" (Dobres 2000:83). And as I will illustrate through the examination of ceramic production in Salem, when people make things it not only allows for the transformation of materials, it also allows makers to transform themselves, their identities, and their relations with others—a dynamic process of action and interaction (Dobres 2000:94, 128).

Analyzing Technologies of Ceramic Production on Lot 38

Kim Duistermaat (2016) proposes a relational framework for the analysis of ceramic production which emphasizes production as a process that emerges through entanglement (Duistermaat 2016:124). Accordingly, Duistermaat proposes four strategies: 1) tracing material properties, 2) tracing *chaînes opératoires*, 3) tracing biographies, and 4) locating entanglements in space and time (Duistermaat 2016:126). First, tracing the material properties of ceramics involves examining how materials act, interact, and afford or constrain human-thing relations. This also includes a consideration of materials' life-course after production is complete (Duistermaat 2016:128). This is similar to Christopher Witmore's call for a "thick description" of things (Witmore 2014:222). Second, trace the ceramic *chaînes opératoire*. Mapping out the steps of production provides a basis to infer the number of people involved, their possible skill level, the range of gestures involved, the amount of time, and the knowledge needed for production (Duistermaat 2016:128–129). According to Gosselain, the *Chaîne opératoire* is a useful analytical method because it provides a framework to collect and organize data on technical activities and their constituent components including "…location, actors, gestures, tools, raw materials, duration,

organization, vocabulary, rituals, and taboos, etc…" (Gosselain 2011:246). In this study, I do this by looking at historic documents to determine the people and time needed for production. Additionally, I consult printed descriptions and posted videos showing contemporary potters reproducing key Moravian ware types and vessel forms. This provides a sense of the range of possible gestures, technical steps, and feedback between potter and ceramic materials during production. I then use these insights to inform my interpretation of indexical evidence (Peirce 1994a) on waster sherds recovered through excavation. Third, create object biographies. Duistermaat does not intended to create a linear chronology from preproduction to production to use and finally, discard. Instead, Duistermaat focuses on the human-object relationships during post-production that help create the meanings and values that influence the production process (Duistermaat 2016:130). Much of this is beyond the scope of my study as it should ideally include ceramics recovered from household and other consumer contexts; however, I do look at the deposition of waster sherds on Lot 38 and the recycling of objects like roofing tiles that were made offsite but then incorporated as kiln furniture. Fourth, and finally, locate entanglements in space and time. This creates a composite view of the production process and its organization by combining the first three strategies and mapping out their spatial distributions through time (Duistermaat 2016:133–134). I accomplish this by combining the archaeological data, historic records, and contemporary accounts of the production process to interpret Lot 38 as a "taskscape" (Ingold 1993). In this sense, Lot 38 became a place on the landscape where potters fashioned their identities over time by engaging in several interrelated technologies linked to ceramic production. These consisted of practices centering around: kiln building, use, and demolition;

the production, sale, and discard of ceramics; and the creation or response to textual representations of the congregation pottery, its products, its management, and its workforce.

It is in this last regard, the examination of technologies of textual representation, that historical archaeology can distinguish itself. As John Moreland (2001) points out, in addition to revealing the origins and intimate workings of our modern world, historical archaeology is uniquely situated to explore the underlying relationships between artifacts and texts that both shaped the past and our understanding of it (Moreland 2001:111). However, too often archaeologists fail to push their analysis of textual data beyond the contextual, treating "…the documents and artifacts simply as evidence *about* the past" (Moreland 2001:26). Both artifacts and texts were, and continue to be, things that people actively use to shape experience and understanding, not passive objects imbued with the residue of bygone days (Moreland 2001; 2006; Trouillot 1995). Recognizing (and analyzing) the efficacy of both has the potential to strengthen historical archaeology as a "community of practice" (Wenger 1998) that offers a unique perspective on the past through an equally rigorous analysis of both archaeological and documentary data: the intertwining study of affective textual and extra-textual things. Such an approach may facilitate greater dialogue between historical archaeologists and other archaeologists who work with written records in regions and time periods beyond the scope of European colonialism. Because, "…despite the sophisticated approaches to material culture emerging in classical, medieval, and (especially) American historical archaeology there is still a tendency to see texts as providing evidence about the past rather than having efficacy within it" (Moreland 2006:143). A thorough understanding of textuality (the ways our lives are shaped by and we do things with texts) and how texts both shaped the past and shapes the present—including our view of the past (Trouillot

1995)—then has something to offer all of archaeology, regardless of region or time period (Joyce and Preucel 2002).

One way to view documents as more than records of the past is to see them as expressions of "labor[s] of representation" which challenges archaeologists to weigh their value and engage with them as more than just true or false statements about the past (Voss 2007). As Barbara Voss reminds us, assessing documents simply in terms of bias or accuracy depends on the assumption that unbiased documents exist (Voss 2007:149). "Historical archaeologists," Voss writes, "must come to recognize that all historical representations (texts and images) are produced both through an engagement with the material world and through power-laden conditions of perception and expression" (Voss 2007:149).

For Moreland, it is "…only by combining this power of archaeology to discover the meaning of objects *in* the past with an understanding of documents as something other than simply evidence *about* the past that we can come close to reconstructing the means by which society and the self were produced and transformed" (Moreland 2001:76). According to this approach, historical archaeology recognizes that people created their identities not just through artifacts, but also through texts (Moreland 2001:83–84; 2006:139). Artifacts and texts are resources for identity creation and negotiation. Comingled with colonial regimes, they often "…contributed to the creation and reproduction of technologies of oppression—as well as [provided] new opportunities for resistance" (Moreland 2001:31; 2006:141). In this study, building on Voss' and Moreland's call, I try to show how potters fashioned their identities by engaging with politically charged textual and extra-textual things.

Although Moreland chides archaeology for not exploring the efficacy of texts, he also takes historians to task because "…their exclusive focus on the written sources provides them

with access to only one thread in the fabric of human identity—hardly a reliable basis for the reconstruction of the whole" (Moreland 2001:84). Moreland's critique of both history and archaeology focuses on our shared *logocentrism* where documents are seen as inherently more direct expressions of past cultural ideas and meanings than objects (Moreland 2001:33; 2006:136). This is a relatively recent phenomena which was exacerbated during the Protestant Reformation and the printing press, but it was not total (Moreland 2001:34, 54–55, 59, 75). Modern archaeological practice—especially that of historical archaeology and museum curation—Moreland argues, inherited *logocentrism* through antiquarianism which, although object-focused, continued to rely on the written word to make truth claims about artifacts and their possible meanings (Moreland 2001:64–65).

Instead of narrowing the scope of historical archaeology by filling in what is absent from the documentary record, Matthew Johnson calls for archaeologists to include "…an archaeology of documents" in their analysis (Johnson 1999:31). Such an archaeology analyzes how documents were created, what they reveal about the embodied practices of reading and writing, and how people use them to make sense of and order the world around them (Johnson 1999:31–32). Some aspects of Johnson's program have already been addressed. In one case study, Paul Mullins (1992) examined how Emanuel Sutter, a traditional nineteenth-century potter working in Virginia's Shenandoah Valley, used documents to understand and remake his identity in the face of increased industrialization. In another study, Patricia Galloway (2006) used Latour's (2005) Actor Network Theory (ANT) as a viable approach to understand how texts circulate along with artifacts as *actants* shaping both the past and our understanding of it. Galloway proposes tracing object and document networks to reveal their overlapping "social lives" (Appadurai 1986) across three contexts: 1)

their "original context" in the past consisting of their "creation, use, and deposition", 2) their "preserving context" in the present consisting of their "discovery, recovery, and [re]deposition" through "archivization" for archaeological and historical curation, and 3) their "interpretive context" where objects and documents are selected by specialists to create interpretations about the past (Galloway 2006:44).

A more recent and useful parallel to Johnson's "archaeology of texts" is cultural anthropologist Natalia Suit's (2014; 2020) work on the materiality of the Qur'an:

> …we tend to think of a religious experience, including the reading and interpretation of a holy text, as a predominantly human-generated, abstract (cognitive or affective) practice, this practice is often not only prompted but also shaped and limited by the material qualities of the object that mediates the holy text in unexpected and interesting ways. (Suit 2020:13)

Building on Asad's (1983) observations about the materialism of religion and finding inspiration in Latour's (2005) Actor-Network-Theory, Suit shows how the material qualities of texts and their media shape the practices of those who write, read, and are inspired by them. The notion of texts as "actants" (in the Latourian sense of the term) can be expanded to include all sorts of things that archaeologists encounter during the research process.

Following Moreland (2001; 2006) and the example of others, I treat the numerous historic documents relating to ceramics as more than representations of the production process. I see texts as material things that not only referenced the people, places, and events of the past, they also circulated and were used by people to affect their circumstances. In the case of annual inventories, their creation was not only part of the congregation pottery's yearly cycle, but they were also deemed essential for its proper management. And just like any other artifact, inventories possess their own material properties that empowered or

constrained their usefulness in the past. Therefore, I include not only an analysis of their contents, I also look for material clues that reveal how they were composed and used.

Difference: Drawing on Intersectionality

As Timothy Insoll writes, "Religion can be of primary importance in structuring life into which secular concerns are fitted…" (Insoll 2004:22). When a field like religion takes on such importance that it becomes part of an individual's or group's identity, it is part of what Bourdieu terms the "whole social field" (Bourdieu 1993b). As a result, it is capable of structuring, supporting, being invoked, and intersecting with other aspects of identity within more specific fields, depending on the context (Moi 1991:1035). At the same time, religion can be foregrounded as a specific field of practice. Religion, of course, is not the only field that can become central to a person's identity. Both Bourdieu (1984) and Giddens (Giddens 1991) highlight how class operates as a primary structuring field for identity. Toril Moi (1991) argues that gender is also part of the "general social field" (1991:1034). The same can be argued for race. However, if class, gender, race, etc. are only seen as part of the "general social field" by virtue of their ability to crosscut multiple fields of practice, then it is tempting to view them as structures that exist beyond practice itself, and hence, beyond contestation.

Intersectionality, a perspective rooted in and indebted to the standpoint epistemologies of African American and Black feminist scholars (Carbado et al. 2013; Crenshaw 1989; Davis 1981; Hill Collins 1991; Hill Collins and Bilge 2016; hooks 1981) helps reveal how race, class, gender, and sexuality intersect through lived experiences. In this study, it reminds us that the identities of ceramic-production community members were multidimensional. Several archaeologists, inspired either directly through African American

and Black feminist thought, indirectly through intersectionality, or in parallel, argue that identity is created through a complex process of negotiating between multiple social positions and standpoints (Battle-Baptiste 2011; Casella 2005; Chenoweth 2009; Clark and Wilkie 2006; James A. Delle 2000; 2000; Franklin 2001; Meskell 2001; Meskell 2001; Scott 1994; Voss 2006; Wilkie and Hayes 2006). Both practice theory and intersectionality address inequality. However, where practice theory emphasizes the reproduction (and potential shifting) of structures through individual agency and action, intersectionality brings a sensitivity to the daily experiences of individuals whose lives are shaped by multiple, intersecting forms of structural inequality (e.g., racism, sexism, classism, heterosexism) that create a composite identity.

In Chapter Three, I extend the bounds of Salem's ceramic-producing community to include a range of individuals beyond master potters, journeymen, and apprentices. The labor of day workers/helpers, strangers, spouses, household servants, and the enslaved are easily downplayed or overlooked in discussions of Moravian pottery. These individuals contributed either directly or supported the pottery; however, because of their social status vis-à-vis race, class, and gender, their participation was curtailed, and their contributions marginalized in both historic records and in modern scholarship.

Ceramic Production and Difference: Thinking about Communities of Practice

I use an intersectional perspective to explain the unequal participation of pottery community members. This connects intersectionality with work that explores the social dynamics within "communities of practice" (Wenger 1998; 2010a; 2010b). "…our practices deal with the profound issue of how to be a human being," writes Etienne Wenger, "in this sense, the formation of a community of practice is also the negotiation of identities" (Wenger

2010a:133). Unpacking Salem's community of practice around ceramic production involves tracing the boundaries of that practice by identifying the forms and range of participation for its members. As Wenger observes, participation in a community of practice may take four broad forms: 1) full participation, 2) full non-participation, 3) peripherality, or 4) marginality (Wenger 1998:164–167; Wenger 2010a:142) Often, the intersection of social categories like race, class, gender, sexuality, and religion acted to empower or constrain an individual's participation within a community of practice through the maintenance of boundaries within communities or the brokering of access between them (Wenger 2010a:128–132).

To reconstruct the forms and degree of participation by ceramic-production community members, I undertake a close reading of church records. In Chapter Six, I compare the experiences of three potters: Rudolph Christ, John Holland, and Peter Oliver and explore their differing trajectories (Wenger 2010a) of participation within the congregation pottery. Beginning at the level of the personal, I look for references to their social identity and status (i.e., race, labor, gender, religion, age, etc.) and how each document emphasizes one or more of these dimensions, associating them with personal characteristics, value judgements, outcomes, and changes in status over time. Then I examine their relationships with the church through the congregation pottery as an institution. I explore their community participation vis-à-vis the creation of ceramics as commodities and the management of the congregation pottery as a business. Close readings of documentary records also describe the rules and regulations that potters navigated through their daily practices. These included the discursive creation of annual inventories and reporting of new product lines which reflected attempts to mediate between church expectations and consumer demands. Archaeologically, we see this negotiation through the arrangement of features on the landscape, in wasters

sherds from the wares potters attempted to produce, and through changes in kiln design and use over time. Finally, I compare their varying strategies of participation within Salem's ceramic-producing community of practice. And I look especially for historical and archaeological evidence of economic and symbolic capital accumulation and transformation (Bourdieu 1986) through identity praxis within the field of ceramic production and beyond.

Meaning: Drawing on Semiotics

In advocating for the inclusion of semiotics in archaeology, Anna Agbe-Davies (2018) points out that although we often deemphasize essentialist views of personal or group identity, we still act "…as if culture were an entity, rather than a relation" (Agbe-Davies 2018:126). Assuming that archaeological data is a reflection of a shared cultural identity or experience is especially problematic in multiethnic and pluralistic colonial contexts (Agbe-Davies 2018; Lightfoot et al. 1998; 2015). Pluralistic societies, like Salem, consist of differentially defined and situated people which, in itself, creates the potential for inequalities (Agbe-Davies 2018:126). People often navigate inequality when it arises in nuanced and complicated ways that defy normative views of power that are based in dichotomies like domination versus resistance (Lightfoot 2015:9219; Orser 2004a:116–117). Thinking pluralistically, however, helps us recognize that the sites, features, and artifacts we group together based on their similarity or proximity, were often created and used by diverse peoples whose identities were created through processes and experiences of difference (Agbe-Davies 2018:126). Likewise, members of Salem's ceramic-producing community came from different towns, geographic regions, and countries. Some members were fluent in German and English. Others only spoke English. Some were members of Salem's Moravian congregation; others were considered Strangers. But all occupied and embodied various and

multiple statuses in relation to the town, the church, and the congregation-owned pottery. The status of potters and ceramic community members changed over time, shifting with the set of relations, possibilities, and consequences in which they were entangled.

All sorts of things can act as signs. And the underlying dynamic, the meaning-making process, of thing-sign relations is one that practice theory tends to avoid, often alluding to it in its finished form as rules or resources (Preucel 2006:14, 248). Therefore, applying practice theory to the production of ceramics and identity on Lot 38 requires pushing it to include explicit discussions of materials and the properties of things: the how's and what's of practice, not just the why's. The same can be said for intersectionality and semiotics. Both perspectives can benefit from a more object-oriented and material focus. This is where it is helpful to think of each theory's emphasis—practices, differences, and sign relations—as components of technology. Returning to Dobres' (2000) work, it is helpful to remind ourselves that technology is:

> …a continually unfolding process of social, meaningful, and sensuous engagement…by social agents during their everyday activities of object making and use…Technology is, first, foremost, and centrally about the meaningful social relationships people forge, reaffirm, and contest while going about such activities. (Dobres 2000:61)

The various technologies from which "object making and use" emerge—in this case ceramic production—involve specific sets of practices (practice theory), experienced and shaped by difference (intersectionality), and made meaningful through sign relations (semiotics).

Ceramic Production and Sign Relations: Thinking about Meaning

Inspired by the semiotic work of Charles Sanders Peirce (1994a), Robert Preucel (2006) points out that sign relations are essential to the construction of reality. Through a never-ending process that Peirce calls "semiosis": the constant representation and

interpretation of reality (Preucel 2006:45) through "…a cooperation of *three* subjects, such as a sign, its object, and its interpretant…" (Peirce 1994b:§3.484). Unlike Saussure's (1986) formulation of the sign as a relation between signifier (word) and signified (object), Peirce sees this as a relationship between signs, objects, and interpretants where signs are representations, objects are the ideas or entities to which signs refer, and interpretants are the effects a sign has in the real world (Agbe-Davies 2017:13; Peirce 1994a:§5.247-249; Preucel 2006:54–56).

According to this tripartite sign relationship, an index relates to its object(s) most directly through co-presence, acknowledgement, connection, effect, or modification (Agbe-Davies 2018:130; Preucel 2006:56, 72). These contextual relationships assume a degree of causality; therefore, they constitute archaeology's strongest evidence of past practices because indexes are materially affected by the object(s) we study (Agbe-Davies 2016; Preucel 2006:71). The thumb prints and vessel impressions found on a pugging wad recovered within the ware chamber, for instance, act as direct indexes of a potter pushing wet clay in between ceramic pots while loading a kiln. Next, an icon is a sign that relates to its object(s) through resemblance or similarity (Agbe-Davies 2018:130; Preucel 2006:56). The resemblance between anemones and lilies drawn in slip and the actual flowers creates an iconic relationship between these decorations in trailed slipware and the plants depicted. Additionally, the trailed slip itself, its color, pooling, and overlap, indexes the practices of adding pigment to slip, applying the slip, the direction and order of the slip's application, and the potter's handedness. And finally, a symbol relates to its object(s) through a law or convention (Agbe-Davies 2018:130; Preucel 2006:56). Arguing, as Beckerdite and Brown (2009) do, that Moravian-made decorative, trailed slipware conveyed Christian meanings by

virtue of their flowers which resemble those depicted in renaissance paintings with Christian subject matter (an iconic relation) and referred to in Moravian liturgies and hymns (a symbolic relation) imbued the plates with religious meanings for Moravian consumers requires an understanding based on a shared convention. There is nothing about lilies or anemones that makes them inherently more Christlike than any other flower aside from their appropriation in Christian legends and their association with the miraculous. Beckerdite and Brown's (2009) interpretation, presumes that faithful Moravians (the interpretants) knew this convention and readily made the connection between these flowers and their Christian faith—an assumption based on a normative view of Moravian culture, faith, and meaning.

It is through semiosis that the universe becomes a never-ending process of unfolding where, with each new representation/interpretation, the universe itself becomes an ever increasing and complex web of sign relations (Preucel 2006:49). Arguably, the fundamental sign relation within Peircean semiotics is that of the sign-object-interpretant relationship. Preucel and Bauer (2001) point out that there are parallels between Peirce's semiosis and practice theory. Peirce identifies three types or modes of interpretant: 1) an emotional interpretant (a feeling), 2) an energetic interpretant (a habit or immediate reaction), 3) logical (a considered response) and it is Peirce's use of "habit" that resonates with Bourdieu's habitus (Preucel and Bauer 2001:93).

As Agbe-Davies (2018) points out, the challenge of inferring meaning through the symbolic analysis of decorative motifs alone is that these meanings are: 1) derived socially, 2) may convey tradition, and 3) are often multivalent (Agbe-Davies 2018:130). Symbolic meanings can be as elusive as they are adaptable. This is something that Beckerdite and Brown acknowledge when they say: "Scholars will never fully interpret the designs on

Moravian slipware because the meaning of motifs varied from person to person" (Beckerdite and Brown 2009:60).

To counter ambivalent conclusions like the one above, Agbe-Davies proposes shifting our analysis from what motifs mean (symbolize) to what motifs indicate (index), especially when it comes to experiences of difference and inequality in pluralistic contexts (Agbe-Davies 2018:130). As Agbe-Davies (2017) argues, archaeologists are not—and should not—be limited to the interpretation of meaning through symbol relations alone. They can explore indexical meanings through direct, material traces left on objects and the spatial associations between objects (Agbe-Davies 2017:13). Interpreting symbolic meaning in the past, on the other hand, often requires a text(s) to decipher the conventions symbols are said to reflect. Relying on symbol relations alone weakens our interpretation of the past in two ways. First, it reifies normative assumptions about the making and deciphering of meaning which oversimplifies the dynamics of symbol relations. Second, of the three forms of semiotic evidence (indexical, iconic, and symbolic), symbolic evidence requires the greatest inferential leap as it connects observable, empirical data with abstract, conceptual frameworks. Without the grounding of indexical and iconic evidence to serve as a logical scaffold, it is difficult to judge the merits of one symbolic interpretation over another. At this point, the presence of anything depicted in a renaissance painting that includes even one Christian element could be considered equally important and an object of veneration to all Moravians. If, as Beckerdite and Brown (2009) claim, that dishes with flowers were objects of religious veneration by virtue of those flowers, then where is the direct evidence of that veneration? More direct, indexical evidence through by use-wear analysis like localized scuffing on the base or back rim suggesting display or a lack of cutlery marks (Griffiths

1978) would strengthen their argument. Such evidence would support the idea that these objects not only could have been venerated, but that they were at least used for non-utilitarian purposes. Connecting objects in the present to likely practices in the past through indexical evidence makes our arguments less dependent on written documents and helps us avoid the interpretive crutch of logocentrism. Likewise, if we view texts as Peircean signs with iconic, indexical, and symbolic qualities (Preucel 2006:72; Preucel and Bauer 2001:89), then instead of simply barrowing historiography's dominant epistemology, we can view documents for what they are: objects lying at the nexus of space, time, and form (Spaulding 1960). Texts, regardless of the forms they take, deserves our full attention.

Peircean semiotics helps order the inferential logic in my analysis of artifacts, features, and documents. The evidence of ceramic production and sign relations that I draw on are gathered from excavated, curated, archived, and published contexts. My analysis begins by identifying and then synthesizing what Peirce classifies as indexical, iconic, and symbolic levels evidence—in that order and with one building upon the next. Beginning with the data's indexicality, I identify the material qualities of the data through my direct encounter(s) with each artifact, feature, and document. Next, I identify and examine my data's iconic qualities. This helps connect each object through analogy based on its morphological and contextual attributes (the item's indexicality) through similarities with other items or documented social and historical phenomena. Finally, I try to identify the symbolic aspects of each source. This calls for creatively connecting the possible range of relationships between specific artifacts, features, and documents to the culturally defined and documented meanings rooted in the data's context (i.e., their previously identified indexical and iconic qualities).

Practice Theory, Semiotics, and Intersectionality through an Object-Oriented Approach

Practice theory, semiotics, and intersectionality are all humanistic views of reality. Can they be reconciled with an object-oriented approach to identity? There is potential for common ground. Practice theory, for example, includes structured improvisation within fields. This is an acknowledgement of possibility, emergence, and process. Resources include all kinds of things. So, effective play within a field (the accumulation and transformation of capital) is not possible without a Latourian-like view of the social that includes the prominence of things. Much of Peircean semiotics may focus on meaning through representation, but indexicality suggests that signs (all things) also operate at a level that includes other non-abstract symbolic representations. Peirce's semiotics also describes a universe in motion (vital and life-like) where all entities (humans, non-humans, things, materials) are engaged in sign-relations. This implies that signs are never isolated, they are relational in that they always refer to other signs and may take on other roles, like being an interpretant to another sign. Signs then take on a life of their own because as they create new sign connections which Preucel sees as a form of "agency" (Preucel 2006:55–56). Again, non-human "actants" (from human-made things to the environment) are always implicated in the intersectional experience of inequality. They make the lived experience that much more real. And there are no "communities of practice" with their varying degrees of participation, no "fields" for people to struggle over, and no "serious games" in the pursuit of projects without the things that enable and constrain practice. If identity is a practice and there are no practices that do not involve things in some way, then non-humans (be they large or small) are an essential part of identity making.

CHAPTER 3: A HISTORY OF SALEM'S CONGREGATION POTTERY, 1771-1829

This chapter provides a historical context for this study. I begin with a brief history of the Moravians, their efforts to establish Christian missions and settlements leading to the founding of Salem, and the congregation pottery's role in mediating the relationship between religion and economics. Next, I introduce some key members of Salem's pottery community. These were individuals identified as potters of varying status in official church records and include master potters, apprentices, journeymen, and pottery workers and helpers. Finally, I introduce some members of the community's extended social network. Although church records do not describe these individuals as potters *per se*, their labor was essential to the pottery's operation and, for many of them, their lived experience was directly affected by its success or failure. These individuals include outsourced tobacco pipe makers, the wives and children of master potters, and their free and enslaved household laborers.

A Brief History of the Renewed *Unitas Fratrum*: the Moravians

The Moravian Church, officially known as the Renewed *Unitas Fratrum*, traces its origin to Jan Hus (1372-1415), a fifteenth-century Catholic priest and reformer from what is now the Czech Republic. Hus' reforms inspired a Czech Reformation that predated Martin Luther (Atwood 2009). And the Hussite Wars (1415-1452) that resulted were fueled in part by Hus' martyrdom as a heretic in 1415 (Atwood 2009; Crews 2008:37–74; Fries 1973:7–13). Some of his followers, known as the *Unitas Fratrum* (Unity of Brethren), fled to Bohemia during the ensuing political struggle. Their numbers began to grow again, this time

under the guidance of Bishop Stephen and local priests. After Bishop Stephen consecrated three priests, thereby passing on apostolic authority to the Brethren he, like Hus before him, was burned at the stake for heresy (Fries 1973:7–13).

During the Thirty Years' War (1618-1648) the Brethren were scattered, living in exile throughout Bohemia and Moravia. Then, in 1722, their leader Christian David (1692-1751) met the Pietist Lutheran Count Nicholas Ludwig von Zinzendorf who offered the Brethren asylum on his estate in Saxony (Sensbach 1998:24–25). Soon, members from across Bohemia and Moravia began arriving at the settlement of Herrnhut on Zinzendorf's estate. Although many of Herrnhut's early arrivals did not share the same confession, they began to coalesce into what would become known as the Renewed *Unitas Fratrum*. This renewal was aided by Zinzendorf himself when he began to take a more active role in Herrnhut's management as both its manorial lord and an ordained Lutheran minister (Sommer 2000:7–9).

Zinzendorf was made a Moravian Bishop in 1737, and under his leadership the Moravians developed a form of Pietism known as "heart religion". Like today's evangelical Christianity, "heart religion" favored personal experience over rational discourse and philosophy as the path to spiritual growth through a personal relationship with Christ (Atwood 2001:212; Freeman 1998). However, some eighteenth- and nineteenth-century Moravian religious practices were radically different from todays' evangelical Christianity. In fact, even in their own time Moravians often expressed their religion in ways that set them apart from even their Protestant neighbors. These included Zinzendorf's "blood and wounds" theology, use of the Lot for decision making, and a gender-based choir system for worship and communal living.

As part of the Moravians' desire to magnify their personal relationship with Christ, worship services in the 1740s emphasized the visceral aspects of salvation through Christ's crucifixion. Zinzendorf's graphic *Litany of the Wounds*, part of a larger "blood and wounds" theology, was ecstatically expressed through worship and explicit imagery that focused on the side wound of Christ as the conduit to salvation (Atwood 2004:203–221; 2006; 2007). The Moravian's adoration of Jesus' *Seitenhölgen* (little side wound) as a womb, birth canal, and source of spiritual succor was consistent with earlier Catholic and Lutheran practices (Atwood 2007:55–56). However, it sometimes set them at odds with their Protestant contemporaries (Fogleman 2007). Although later generations attempted to dismiss the ecstasies of earlier worshipers as an aberration and part of *die Sichtung Zeit* (the Sifting Time) when some congregations were accused of being too radical, contemporary historians have shown that aspects of Zinzendorf's theology continued to resonate well past the 1740s and continues to influence Moravian worship even today (Atwood 2004:16–18; 2007; Peucker 2015).

When church leaders needed divine guidance, they drew inspiration from the Old Testament and turned to the Lot. As faithful Pietists, their goal was to live a life according to Christ's will. Christ was even appointed the chief elder of the church in 1741 (Sommer 2000:23). Accordingly, Moravian leaders often sought the Lord's direct input through the Lot. After prayerful deliberation, one of three lots was drawn at random from a vessel. A lot usually consisted of a hollow tube containing a rolled-up slip of paper. Written on the slip was either a positive answer, a negative answer, or it was left blank as a sign to continue praying about the issue before drawing again (Sommer 2000:87–89). Church leaders tried to reserve the lot for matters that were important to the entire congregation like the placement

of a settlement, beginning a new business venture, admitting new members to the community, the selection of new leaders, and proposed marriages (Fries 1949:64). The Lot, however, like Zinzendorf's "blood and wounds" theology, was not without controversary, especially among younger Moravians in communities like Salem, especially when their proposed marriages were denied (Sommer 2000:108–109).

Seeking to further personalize their religious experience, Moravian congregations were organized into smaller study and worship groups called choirs. Members were divided into choirs based on their age, biological sex, and marital status. This gendered division was designed to foster greater spiritual growth by providing individuals with a supportive cohort and tailoring religious instruction to address their immediate life experiences (Smith 1978:12–13). There were choirs for little boys and little girls, older boys and older girls, single brothers and single sisters, married men and married women, widowers and widows. In Salem, the single brothers and single sisters along with widows and widowers established and lived in their own communal houses (Crews 1996:5). Moreover, burial in the congregation graveyard known as *Gottesacker* (God's Acre in English), was by choir. Seen as an idealized expression of a Christian community awaiting the Resurrection, the deceased were interred chronologically within choir plots instead of plots for individual families (Crews 1996:13).

Moravian Missions and Settlements: From Georgia to Pennsylvania to North Carolina

With Zinzendorf's guidance, the Moravians grew into an inclusive Protestant denomination. They proselytized to the poor in Europe, the enslaved in the Americas, and Indigenous peoples in European colonies throughout the world (see Figure 3.1 below) (Thorp 1989:15–16). The Moravians' foray into proselytizing to enslaved Africans in the West

6.5

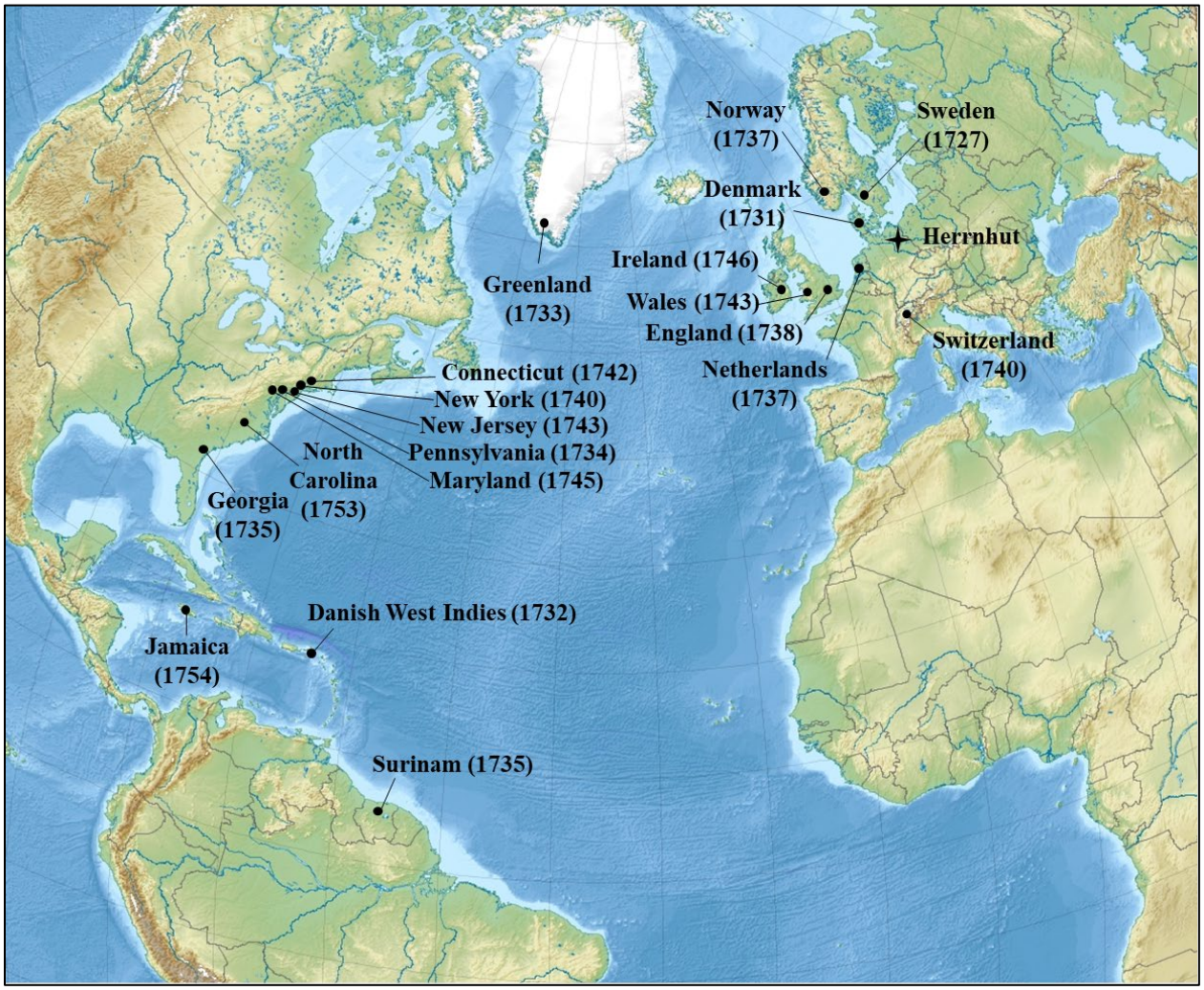


Figure 3.1. Map of Moravian missions and settlements in Europe, North America, the Caribbean, and South America, 1722-1754. After Engel (2009:20). Base map from Creative Commons http://creativecommons.org/licenses/by-sa/3.0/legalcode.

Indies was inspired after Zonzendorf met Anthony (also known as Anton Ulrich) at the royal court in Denmark in 1731. As recounted in Sensbach (1998), Ulrich was a black, Dutch-speaking man who had been enslaved on the island of Saint Thomas. He had expressed a desire to learn about Christianity and was then taken by his enslaver to Copenhagen where he was instructed and baptized into Christianity and became the servant of a director of the Danish West India Company. Ulrich said that there were many other enslaved Africans who,

like himself, yearned to hear the Gospel and he urged Zinzendorf and the Moravians to evangelize to them (Sensbach 1998:29–30). By 1732, Moravian missionaries were attempting to convert enslaved Africans in the Caribbean and the Inuit in Greenland to Christianity. In 1735, 34 Moravians arrived to settle outside of Savannah, Georgia with the intention of proselytizing to Indigenous groups in the Southeast (Fries 1967:33). However, the Moravians' repeated attempts to obtain a release from military service in this border colony between Spanish Florida and the British Carolinas failed. When the Moravians refused to muster in defense of Savannah, the residents denounced them as a burden (Fries 1967:101). After making little progress in their missionary work and having alienated their neighbors, the Moravian settlement in Georgia, their first attempt in British North America, was abandoned. As the last Moravians sailed away in 1740s, the church regrouped and reinvested itself in establishing settlements in Pennsylvania. There they undertook a renewed missionary effort and prepared to deal with the debt incurred through their failure in Georgia (Fries 1967:131).

In 1749, Zinzendorf, now a consecrated Moravian Bishop, helped secure an Act of Parliament in London recognizing the Renewed *Unitas Fratrum* as an Ancient Protestant Episcopal church. This helped pave the way for a Moravian return to the South through the purchase of a new, and potentially profitable, settlement in the Carolinas (Thorp 1989:22–24). In 1751, British lord John Carteret, Second Earl Granville (1690-1763) offered to sell a large tract of land from his holdings in the North Carolina colony (Crews and Starbuck 2002:1–2). The next year Moravian Bishop Augustus Gottlieb Spangenberg (1704-1792) and four others surveyed an area totaling 98,895 acres in what is now Forsyth County, calling the tract *die Wachau* (later called Wachovia, see Figure 3.2 below) after one of Zinzendorf's

family's estates (Thorp 1989:24). The deeds were signed in August 1753, and by October, thirteen men from Pennsylvania headed south following the Great Wagon Road to Wachovia where they established their first settlement, Bethabara (meaning house of passage) on November 17 (Crews and Starbuck 2002:12–17). Over time Wachovia become home to three formal Moravian towns including Bethabara (est. 1753), Bethania (est. 1759), and Salem (est. 1766). Salem was the *Gemeinort*: a consecrated central town that acted as the administrative and spiritual capital. In addition to Wachovia's towns, the tract was home to Friedberg (est. 1773), Friedland (1780), and Hope (est. 1780)—three country congregations. The country congregations consisted of dispersed farms with a church and school at its center (Hartley 2009b:28). Although German was the church's official language, many of

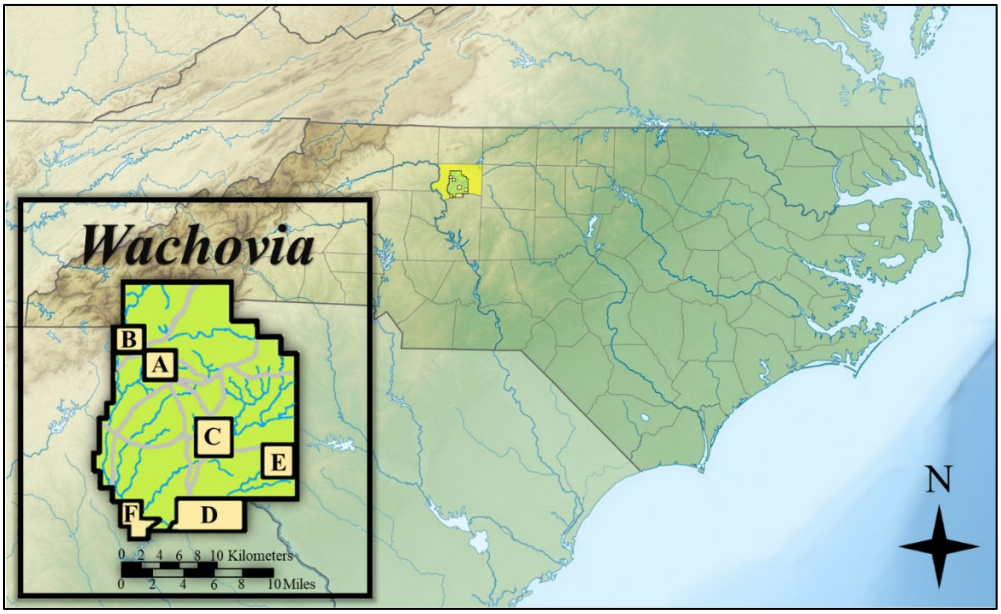


Figure 3.2. The Wachovia Tract in North Carolina. Located in present-day Forsyth County (highlighted). Enlarged section shows Moravian settlements: A) Bethabara (est. 1753); B) Bethania (est. 1759); C) Salem (est. 1766); D) Friedberg (est. 1773); E) Friedland (est. 1780); F) Hope (est. 1780). Roads are marked in gray and creeks are marked in blue. Base map from Creative Commons http://creativecommons.org/licenses/by-sa/3.0/legalcode.

Wachovia's residents were bilingual in German and English. However, Hope was the tract's only officially English-speaking community as many of its first residents joined the Moravians and emigrated to Wachovia from Maryland and Maine (Rohrer 2005).

Moravians, Religion, and Economics in a Transatlantic World

Early on, much of the financial support to build Moravian missions and settlements came from Zinzendorf and the church's other wealthy European patrons. However, as church leaders planned for new settlements in Pennsylvania, their goal was to build communities that were financially self-sufficient and capable of supporting renewed mission work in British North America (Engel 2007:115). Building and maintaining an ever-growing transatlantic network of missions and settlements required a constant influx of cash. The costs ranged from travel expenses for immigrants and church leaders to new construction, from the printing to the postage for religious literature and the reports that circulated between congregations. Moravian people, things, and texts were constantly moving between Europe and the Americas during the mid-eighteenth century. And none of it moved for free. So the money the church collected through trade had to quickly go back into its operation (Engel 2007:114–115). The Moravians were thoroughly part of a transatlantic market where religion and economics often shaped each other. Historian Catherine Carté Engel argues that religion played a significant role in the development of the transatlantic economy during the eighteenth century, making any analytical divide between the Moravian's profit-based and moral economies difficult to maintain (Engel 2007:114; Engel 2009).

As a result, the Moravians quickly realized the benefits of investing in their own transportation to strengthen the connection between their settlements. They purchased two ships, the *Catherine* in 1742 and the *Irene* in 1748. By owning and operating their own

Gemeinschiff (congregation ship), the church tried to shield its members from exposure to the sinfulness of port cities and non-Moravian travelers. They also sought to protect them from the very real danger of becoming indentured servants along the way (Engel 2007:116–117). Immigrants who ran out of money during the voyage, often because of a deceptive captain or ship's recruiter, had little choice but to sell themselves into indenture to cover their debt (Hofstadter 1973:36–42). After their first successful voyage, the Moravians sold the *Catherine*. The money went to pay the captain and crew, 200 pounds went to the Society for the Furtherance of the Gospel—a Moravian organization that collected money for missionary work—and the rest went to support the Moravian settlement of Nazareth, Pennsylvania (Engel 2007:117). After reinvesting in a second ship, the *Irene,* things became even more profitable when they began leasing space for both Moravian- and non-Moravian-owned cargo on six transatlantic voyages during 1750-52 and 1755-57. And they were able to attract potential clients because of the church's reputation for fairness and reliability (Engel 2007:118).

In 1758, the Moravians established the Commercial Society which infused their shipping enterprise with investments of private capital from church members and non-Moravians alike. This society also formalized the relationship between the church and the market. It used the church's network of settlements and missions to provide information and markets for potential shippers but relied on private management and financing to minimize the church's risk of overextending itself or subordinating its spiritual focus. In exchange, the Commercial Society gave one third of its profit back to the church for mission work (Engel 2007:120–122). Engel (2009) argues that religious movements, like the Moravians' evangelism, were crucial to the development of the transatlantic market. The interactions

between religion and economy in an eighteenth-century Atlantic world shaped by ongoing political struggles among rival European powers and between colonists, Indigenous peoples, and enslaved Africans was complex and fluid. Accordingly, if the Moravians wanted to succeed in this fluid world, it required creativity and flexibility (Engel 2007:123).

The degree to which Moravians could be both religiously and economically creative and flexible is illustrated through their engagement with slavery in North Carolina. As settlement in Wachovia grew, the Moravians began to overextend themselves (Sensbach 1998:58; Thorp 1984:47). Church officials determined there was not enough labor to meet the needs of Bethabara, Bethania, and Salem and the Moravians began hiring neighboring *Fremden* (non-Moravians, called "Strangers" in English) as day laborers (Sensbach 1998:59). However, managers soon deemed these laborers unreliable since they could come and go as they wished (Sensbach 1998:68). And a more reliable source of labor already existed in the region. With an affirmative answer from the Lot, church leaders began supplementing their labor pool with the enslaved (Sensbach 1998:64–65).

At first, enslaved laborers were rented from neighboring non-Moravian masters. However, soon the economic benefits of ownership over renting soon became clear. And although the economics seemed straightforward, church leaders continued to wrestle with the potential moral consequences of slave owning. On one hand, slavery brought with it the potential to bring more souls to Christ—creating a literal "captive audience" to hear the Moravians' message of salvation. On the other hand, Wachovia's leaders feared that slave owning might engender slothfulness, among other sins, within their congregations. However, an apparent compromise already existed within Moravian communities in the West Indies and Pennsylvania. Here, the working model was one of collective church ownership and

regulation over a limited, enslaved workforce that supplemented rather than replaced the existing pool of free labor (Sensbach 1998:64–65). With this model in mind and weighing the potential benefits and drawbacks of slave owning, church leaders in Wachovia ultimately appealed to Christ himself to break their moral deadlock. In 1769, they put the question before the Lot. After they received an affirmative answer, the church purchased its first human being, Sam (ca. 1750-1821) (Fries 1922:[Vol. I] 385).

Sam worked as a cattle hand for the Moravians for more than three years earlier. And like several enslaved laborers who worked in Wachovia after him, in a sign of his sincerity and commitment to the community's ideals, Sam approached the Brethren about converting to Christianity and church leaders made the necessary arrangements to purchase him from his master (Sensbach 1998:64–65). Now working for the Moravians as a teamster, Sam was baptized Johann Samuel in 1771. He learned German and attended school with the boys, but as a single brother and member of the congregation in Bethabara (Sensbach 1998:83). Over time, the labor of enslaved men and women in Wachovia became crucial in a variety of settings, from farms to workshops, from tanneries to taverns, and from households to industrial mills.

Overall, Christianity and slavery were not really seen as incompatible to eighteenth-century Moravians. They proselytized to the enslaved in the Caribbean and, like many Europeans at the time, Moravians also believed slavery was part of a hierarchical social order ordained by God (Sensbach 1998:9). Both Zinzendorf and Spangenberg taught that social statuses like rich and poor, free and enslaved, were temporal states—fleeting and superficial when compared to an individual's spiritual status which had ramifications for eternity (Sensbach 1998:28). Missionaries baptized the enslaved into Christianity and they could

become communicant members of Moravian congregations. Some, like the freedwoman Rebecca Protten, took up the Moravians' evangelical calling and made it their own by serving as missionaries themselves (Sensbach 2005).

In early Wachovia, enslaved African Moravians worshiped side by side with their white Brothers and Sisters. In Salem, they lived in the communal houses for the Single Brothers and Single Sisters. When they died, they were buried in God's Acre according to their choir affiliation. Life among the Moravians offered social, religious, and economic opportunities and a degree of racial equality that was often rare in the outside world. Even so, Zinzendorf himself, at a gathering of African Moravians on St. Thomas in 1739, publicly reaffirmed his belief that God intended Africans to be enslaved because of the biblical Curse of Ham (Sensbach 2005:140–142). As long as Moravian leaders in Wachovia consulted the Lot to determine if and when an enslaved person should be purchased, baptized, or become a communicant member of the congregation, they had what they claimed was the Christ's will to justify their slaveholding (Sensbach 1998:65).

However, toward the end of the eighteenth century, the existing tension between the temporal and the spiritual, between religious practice and spiritual equality, intensified along racial lines. By the late 1790s white Moravians began segregating themselves from their Black Brothers and Sisters (Sensbach 1998:182–183). By 1816, Salem's congregation graveyard was fully segregated when the parish graveyard—originally set aside as a burial place for Strangers at the south end of town—became the graveyard for African Moravians as well (Aufseher Collegium 1952:October 21, 1816). And in 1823, a log church was built and dedicated for their use as a separate congregation located next to that graveyard (Steiner 1985:December 28, 1823).

Religion and Economics in Salem

Eighteenth- and nineteenth-century Moravians were very concerned about the way they conducted trade. Would the making and selling of things bring them closer to Christ or would it undermine that relationship? According to Engel:

> Christian thought taught its adherents to be wary of sin at every turn, and thus it penetrated economic activity precisely at that intimate level where the individual made his or her most basic and mundane decisions…what mattered most was the sense—enforced by the community—that the transaction had been carried out in a Godly manner. (Engel 2009:252)

Accordingly, work and trade in Salem's congregation pottery was often written about in moral terms. And protecting potters from the perceived sinfulness of the outside world shaped ceramic production as much as it did any other craft in town. All residents of Salem agreed to live according to the *Brotherly Agreement and Contract*. By signing the contact, they formally submitted themselves to the jurisdiction of church leaders, recognized Christ as the head of the community's government, and agreed that all activity in the community was to be conducted and governed by brotherly love (Sommer 2000:42). To reinforce this covenant, residents attended regular worship services and each choir was appointed a choir *Helfer* (helper) who interviewed each member every month. Before receiving communion, choir helpers asked each member how their personal relationship with Christ was developing through their own self-examination of their daily behavior (Faull 2017:5–11; Sommer 2000:53–54).

Moravians living in Salem regularly attended church services during the week. Typically, religious observance on Mondays through Fridays consisted of an evening sermon, liturgy, or bible reading followed by a *Singstunde* (an hour of hymn singing) and prayer as a congregation or in each choir (Crews 1996:28, 34–35). These meshed with a

work week that consisted of a breakfast bell at 7:00 am., work from 7:30 am. until a dinner bell rang at 11:45 am. Work then resumed from 1:00 pm. until 7:00 pm., or just after sundown during the fall and winter months. 45 minutes later, another bell rang, and evening services began. On Saturdays, work stopped at 6:00 pm.—or 5:00 pm. if there was communion (Crews 1996:33). The evening service began with a meeting of the *Stundenbeter* (members who took turns praying an hour a day, creating a continuous intercession on behalf of humanity), followed by another *Singstunde,* and a congregational prayer (Crews 1996:15, 29, 35). Communion was held on Saturdays, once every four weeks. On Sundays, members met for services in the morning, afternoon, and evening (Crews 1996:34–35).

Prior to the American Revolution, Moravian settlers were among the few merchants in the backcountry of North Carolina. Unlike some of their neighbors, Moravian craftsmen did not sell items on credit, inflate their prices, and avoided haggling. Moreover, they were instructed by the church to make only a modest profit. As a result, their consistency and reasonable prices quickly gained the trust of local customers (Beaver 2007:130–131). Even during the war Moravian merchants in Salem continued to supply the backcountry, their exemption from fighting, self-sufficiency, and the church's financial network helped buffer Salem from the economic disruptions felt across the region (Beaver 2007:133–134). This gave Moravian merchants and craftsmen a distinct economic advantage. Afterwards however, when the market began to stabilize again, Salem faced a reenergized and competitive marketplace in the backcountry (Beaver 2007:134–135). As Wachovia's administrator Frederic William Marshall (1721-1811) observed about the post-war economy in 1793 and the congregation pottery's attempt to expand its offerings to compete: "usually

each new line draws new customers, and there are potters enough around us where they [customers] would otherwise go" (Fries 1943a:2484).

According to historian Daniel Thorp, "the Moravians did not seek to withdraw completely from society; they simply wanted the frequency and nature of cultural contact to be under their control rather than under that of outsiders" (Thorp 1984:40). In Salem, church leaders attempted to control the interactions between community members and Strangers. These interactions at the congregation pottery were controlled in three ways. First, the pottery was located near the periphery of the town. Second, individuals working in the pottery—Moravians and Strangers alike—were carefully selected and supervised. Third, church leaders adjusted the town's labor regulations—which included the laborers at the pottery and in the master potters' households—to include or exclude classes of workers when deemed necessary.

Placing the Pottery on the Landscape

Maintaining Salem's balance of spiritual and economic success was a constant challenge. Zinzendorf's original plan for Salem—which he called *Unitas*—was a radial design that focused on creating a refuge from the outside world, allowing its inhabitants to focus on their piety (Thorp 1984:45). Likely inspired by the work of the Roman architect Vitruvius (1960:24–32)—which Zinzendorf would have been exposed during his formal, aristocratic education—Roman radial city designs attempted to prevent disease by controlling the movement of unhealthy winds (Thorp 1984:24–31). Unlike a grid, the radial design reduced the number of streets exposed to wind at any one time. In Zinzendorf's plan, Salem's *Gemeinhaus*—the congregation's house of worship and multipurpose building (Crews 1996:10)—was located at the center surrounded by communal houses for each choir. Around

these, a series of family houses and tree-lined streets radiate out, with communal fields located in-between (see Figure 3.3 below). In appropriating a classically inspired radial design for his *Unitas*, Zinzendorf may have repurposed Vitruvius' plan for controlling the movement of "unhealthy" winds to include the control of impious visitors with whom uncontrolled or prolonged contact was seen as potentially "unhealthy" in a spiritual sense.

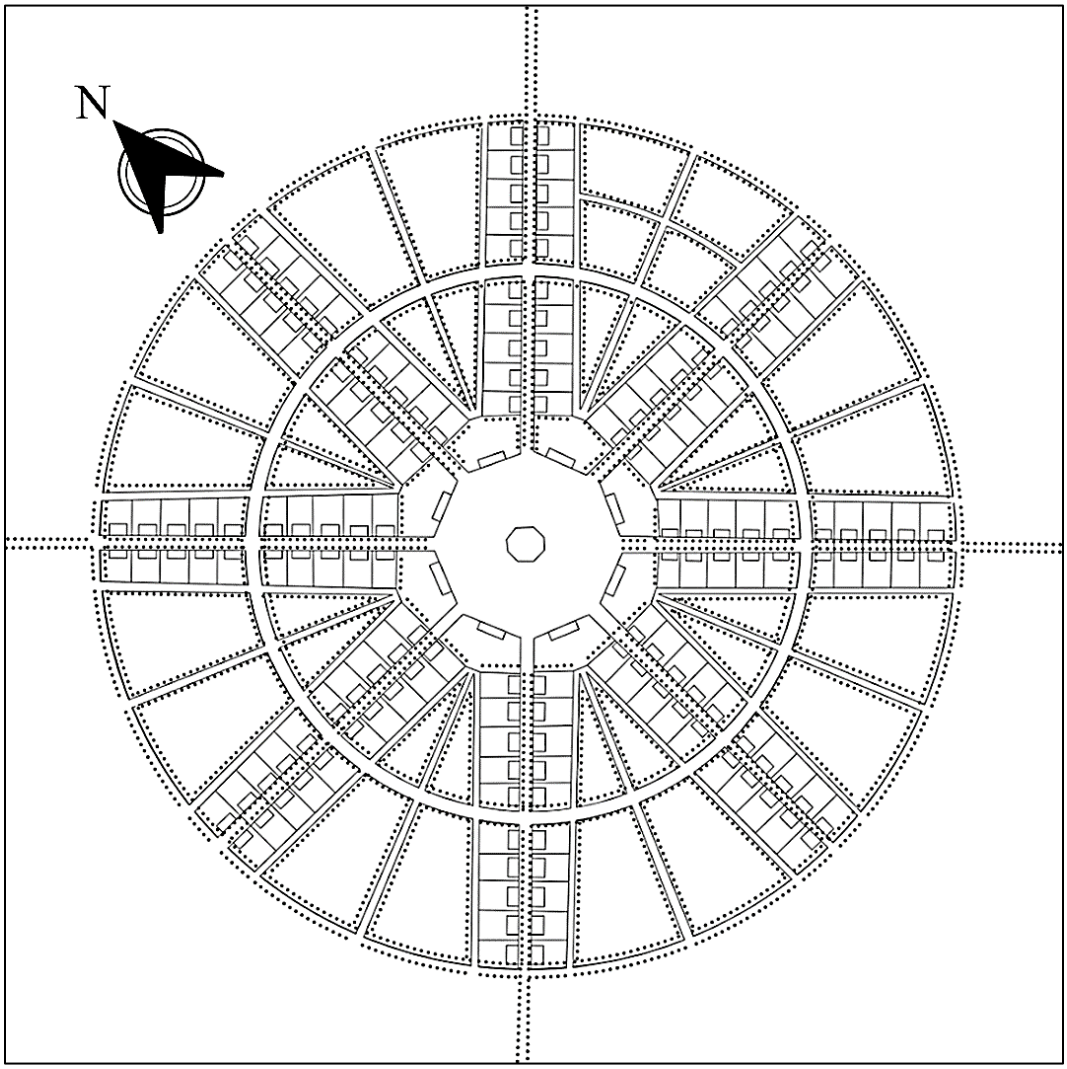


Figure 3.3. Zinzendorf's radial design for *Unitas* c. 1750-1760 (Anonymous n.d.). Illustration after original held in Archives of the Moravian Church, Herrnhut, Germany.

Entering from one of four main roads leading into *Unitas*, visitors would first pass by the houses for married couples that lined the street and clearly defined the boundary between the road and open agricultural fields behind the house lots. Funneled towards the heart of town, they would then pass through a ring of church buildings, including the communal houses for each choir, before reaching the *Gemeinhaus* at the center of town. No matter which direction visitors approached, or which radiating street they ventured down, the *Gemeinhaus* was always visible, serving as a reminder for both Moravians and Strangers of the community's purpose.

When Bishop Spangenberg and Philip Christian Gottlieb Reuter (1717-1777)—the church's surveyor—received the *Unitas* plan they had to marry Zinzendorf's vision with the unevenness of Salem's topography (Thorp 1984:52–53). Salem's location on a ridge that sloped to the west and south with a sharp drop-off to the east simply would not allow it. Instead, the design that Spangenberg and Reuter settled on was a compromise. It kept what Spangenberg considered essential about *Unitas*: the visibility of the *Gemeinhaus* throughout the town, choir houses located around a central square, and a God's Acre located northeast of the *Gemeinhaus* (Thorp 1984:55–56). They also drew inspiration from the Moravian's second settlement in Wachovia, the planned town of Bethania. With its buildings clustered alongside a central road and surrounded by agricultural fields, Bethania was an example of a Medieval European open-field agriculture design (Hartley 2002:112). This design created a buffer zone the further away you went from the center of town. According to archaeologist Michael O. Hartley (2002), in the backcountry of North Carolina the design offered its residents a degree of protection in case of attack: "Adapting an ancient form to the needs of the Carolina frontier, the Moravians carefully selected from what they knew…The immediate

concern was, of course, the danger from the Cherokee (Hartley 2002:120–121). By the time of Salem's founding, the danger of attack had largely abated. However, church leaders were constantly concerned about the spiritual "dangers" posed by Strangers who frequented their settlements on business.

When Salem's congregation pottery was established in 1771, it was in a relatively undeveloped area at the north end of town. By 1785, it was surrounded on three sides by an orchard lot to the east, the Schnepf farm to the northwest, George Schmidt's house and blacksmith shop to the north, and the congregation graveyard to the northeast (see Figure 3.4 below). In effect, the pottery sat in a buffer zone between the town and the outside world. Avoiding the smoke produced by an active kiln was also an important reason for placing the pottery at the edge of town, but because Strangers could purchase finished wares in its workshop the pottery also mirrored the tavern's location on the periphery at the south end of town. Visiting Strangers were lodged at the tavern while they conduced business or were simply passing through town.

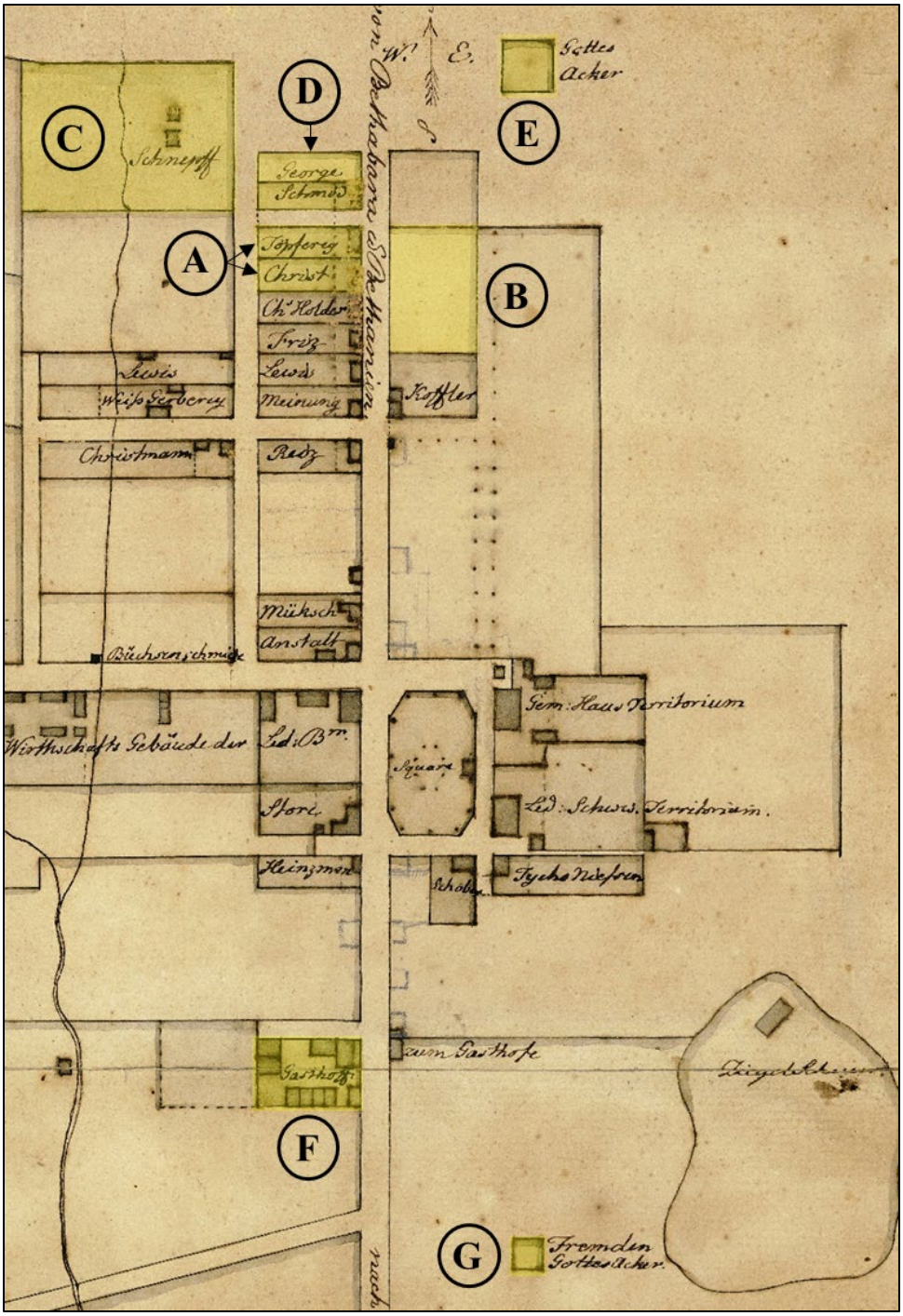


Figure 3.4. Map of Salem in 1785 (Anonymous 1785). Highlighted areas are: A) Pottery (Lot 49) and Christ residence (Lot 48); B) Orchard lot on east side of Main Street, Lots 37 and 38 will later occupy the north half; C) Daniel Schnepf's farm; D) George Schmidt house and blacksmith shop; E) Congregation God's Acre; F) Tavern; G) Strangers' God's Acre. (Courtesy Moravian Archives, Winston-Salem, NC.)

Selecting and Monitoring Workers in the Pottery

Ideally, only certain members of Salem's Moravian community were supposed to regularly interact with Strangers. These included church leaders, master craftsmen and merchants, and the *Fremden Diener*—an appointed guide to look after visiting Strangers (Crews 1996:10). All trades fell under the auspices of the *Aufseher Collegium*, a church board that included most of the community's master craftsmen and oversaw the day-to-day running of the town. In many ways Salem's *Aufseher Collegium* performed the duties of a European craft guild. It presided over the formalities of initiating and terminating apprenticeships, approved the selection of master craftsmen, helped set prices and monitored the quality of products, and regularly adjudicated any labor disputes (Haupert 1989:4).

The *Aufseher Collegium* spent much of its energy resolving disputes between masters, apprentices, and journeymen and corrected behavior it deemed inappropriate or unbecoming (Haupert 1989:8). For example, when master potter Gottfried Aust's apprentice Franz Stauber threatened to leave the pottery in 1788 if he was not placed in charge of selling the finished wares, the committee reminded Stauber that he was bound to Aust and only Aust could decide if and when he could leave. Moreover, if he did not show greater obedience and humility, the committee reported that he would no longer be treated like a Brother: "…as long as he keeps his improper spirit [and]…dressed in a worldly and expensive fashion which was beyond his means" (Aufseher Collegium 1952:April 29, 1788). Likewise, in 1795, the apprenticeship of John Butner was about to be dissolved and he was threatened with expulsion from Salem over his bad behavior, "…except if he repents his former way of life with all his heart" (Aufseher Collegium 1952:November 3, 1795).

Labor Regulations

As previously stated, Salem's *Aufseher Collegium* also regulated labor conditions in the town and approved terms of employment. When Strangers worked in town, they were usually employed doing what church leaders referred to as "daily work". This meant they could be dismissed at any time if their behavior was deemed harmful to the rest of the community. Sometimes the pottery sought out the additional labor, other times it arrived by chance. Either way, the circumstances were often viewed through the lens of religion and the work needed to be carried out according to Christ's will. In 1773, for example, when the itinerate Staffordshire potter William Ellis arrived in town, church leaders wrote the following: "…that Ellis should now come of his own accord makes us think that the Almighty means that this art should be established here…so we have given him permission to stay, though only on the same terms as other day-laborers, who can be dismissed at any time" (Aufseher Collegium 1952:December 8, 1773). It may have been Christ's will that brought Ellis to Salem, but in the *Aufseher Collegium*'*s* eyes, it was still their responsibility to protect the community.

Sometimes labor regulations were formalized or adjusted. In 1820, for example, the church reexamined its use of enslaved labor. A new series of regulations regarding enslaved people in Salem was drawn up and distributed. The new regulations made an explicitly moral argument aimed at curtailing the use of enslaved labor:

> We have been taught by the experience other places had to make that the Negro slaves entering the professions and trades may contribute in the beginning to the favorable growth of income of this special [particular] trade, however that at the end invariably these negroes are the ruin of the whole trade and community, since the industriousness and ingenuity of the whites, mainly that of the youngsters…will come to an end…the sad custom of laziness and all evils deriving from this great vice, and thus also our inner life would be extremely endangered. (Aufseher Collegium 1952:January 24, 1820)

The new regulations, however, included exceptions when white or free labor could not be found to meet the demands of a business or household (Aufseher Collegium 1952:January 24, 1820). When the church relinquished control of the congregation pottery to John Holland and it became a private business in 1829, Holland agreed to rent the tools and workshop, return the pottery molds he inherited from the previous master potter, and send his enslaved household servants to live out of town (Aufseher Collegium 1952:October 9, 1829). As the 1820 regulations suggest, the primary concern for Salem's leadership was with the moral behavior of the enslaved and their owners, not with the inherent morality or immorality of the system of slavery itself.

Salem's Congregation Pottery, 1771-1829

Salem's congregation pottery was officially established when Wachovia's first master potter Gottfried Aust (1722-1788) moved from Bethabara to Salem in 1771. Within the congregation pottery there were six statuses. First, there was the master potter. Master potters were church appointed and managed the trade on its behalf. Second, there were experienced journeymen potters. Journeymen were usually Moravian, but occasionally Strangers worked as journeymen. They were paid a weekly wage for the pottery they produced. Journeymen also helped supervise and teach apprentices. Third, there were apprentice potters. Apprentices were boys around twelve or thirteen years old. Most apprentices were indentured for seven years, although some apprentices were free. As they became older, many apprentices also received a modest wage. Fourth, there was one enslaved potter, Peter Oliver (1766-1810). Peter Oliver is the only known enslaved potter who worked in Salem's congregation pottery, doing "daily work" from 1796 until likely sometime around 1800 when he became a free man. Fifth, there were pottery workers and helpers. These consisted of

either Moravians or Strangers who were not formally trained as potters but worked in the pottery on a temporary basis and performed a variety of menial tasks. Finally, a sixth status belonged to residents of Salem who made tobacco pipes as a supplemental source of income. Often elderly or infirm, these congregation members made stub-stemmed tobacco pipes in their homes which were then fired and sold in the congregation pottery.

Pottery production in Salem during this period was a male-dominated industry. However, for a potter to successfully progress from journeyman to master, their gendered status and identity as a single man also had to change. Therefore, in the eighteenth century a marriage approved through the Lot was required, "…since the pottery can not get along without a married master" (Aeltesten Conferenz 1952:February 9, 1780). This was a common prerequisite because according to Thorp, "…the church regarded one's spouse as an important ally in the struggle against Satan, [and] it was especially desirable for members who came into frequent contact with outsiders to have a wife or husband who could provide them spiritual reinforcement" (Thorp 1989:111). Marriage also brought a change in craftsmen's daily life and worship, because married men moved from the Single Brothers' Choir to the choir for Married Brothers. For many, this also meant moving out of the Single Brothers' House and setting up their own household in a house approved by and leased from the church.

Master Potters in the Congregation Pottery

The following discussion provides biographical overviews of the three master potters who supervised Salem's congregation pottery (1771-1829). It also provides a discussion of some of the more notable wares and types made during their tenure. Master potters included with the dates of their tenure are Gottfried Aust (1771-1788), Rudolph Christ (1789-1821),

and Johann (John) Frederic Holland (1821-1843). This discussion also establishes a chronology for the introduction and adoption of new wares into the pottery.

Table 3.1. Chronology of Master Potters in Salem' Congregation Pottery, 1771-1829.

Dates	Master Potter	Apprenticed to	Place	Journeyman for	Place
1771-1788	Gottfried Aust	Andreas Dober	Herrnhut, Saxony	Johann Michael Odenwald	Bethlehem, PA
1789-1821	Rudolph Christ	Gottfried Aust	Bethabara/ Salem, NC	Gottfried Aust	Salem, NC
1821-1829	John Frederic Holland	Rudolph Christ	Salem, NC	Rudolph Christ	Salem, NC

Sources include: Old Salem Wachovia Resident Database (2019), supplemented with Bivins (1972), and Compton (2019).

Gottfried Aust (1722-1788): Establishing Salem's Congregation Pottery

Salem's first master potter, Gottfried Aust, was born in 1722 in Heidersdorf, Silesia. At nineteen he moved to Herrnhut and apprenticed as a potter under Andreas Dober. After completing his apprenticeship and working as a journeyman potter for several years, Aust traveled to Bethlehem, Pennsylvania, in 1754. Less than a year later, he arrived in Bethabara as the community's first master potter (Bivins 1972:16–17). Aust began firing pottery in Bethabara in November of 1756. The first wares he fired were stove tiles for use in the *Gemeinhaus* and the Brothers' House. These were likely the first stove tiles made in North Carolina (Fries 1922:[Vol.1]157-161). By September, Aust fired his second batch of pottery. This firing was important because it helped meet two of the community's primary needs. First, it provided vessels to help stock every living room and kitchen in the community. Second, Aust made a uniform set of mugs for use in the church's *Liebesmahl* (lovefeast) service (Fries 1922:[Vol.1]172). Lovefeasts are church services where worshipers sing hymns and eat and drink simple food and are meant to represent an enactment of New Testament *Agape* (Crews 1996:18).

Following the church's direction, Aust moved from Bethabara to Salem and became the town's master potter in 1771. This meant that he formally severed his ties with the Bethabara *Oeconomie* and began working under the supervision of Salem's *Diaconie*. The *Oeconomie* was a way of organizing work during Bethabara's early years whereby all the proceeds from the sale of various crafts were given to the congregation and basic needs (food, housing, clothing, etc.) were then provided back to individual members in exchange. Individuals under this system maintained control over their personal property (Crews 1996:6). Salem's *Diaconie*, on the other hand, encompassed several congregation businesses (Crews 1996:8) that were operated by master craftsmen who shared their annual profit with the church. With his move to Salem, Aust became responsible for his own household, received an annual base salary, and kept half of the pottery's profits above and beyond his salary (Fries 1922:[Vol.1]443).

Today, Aust is best known for making lead-glazed, coarse earthenware pottery. These included plain, utilitarian vessels and highly stylized, ornate trailed slipware plates and dishes. The latter often contain naturalistic depictions of flowering plants in multiple colors of trailed slip on the dish's cavetto (the interior base) and concentric rings, scrollwork, or leaves on the dish's marley (the rim). Again, these designs were drawn in multiple colors of slip (Beckerdite and Brown 2009:20–21). Coarse earthenware forms were made using a potter's wheel (commonly referred to as wheel-thrown). In addition to wheel-thrown vessels, Aust also oversaw the manufacture of ceramic stove tiles and stub-stemmed tobacco pipes. These were made using molds instead of throwing on a potter's wheel. Aust's vessel forms and designs look like European antecedents that remained popular among Germanic immigrants in Pennsylvania and other British colonies in North America.

However, in 1771 and 1773 two potters visited Salem and shared their knowledge of English "fine-ware" production with Aust and his potters (Bivins 1972:24–25). While the first itinerate potter's stay was brief and his identity remains unknown to this day, the second potter, William Ellis, stayed in Salem for several months. During his visit, Ellis was housed and paid in exchange for sharing his knowledge of Queensware, tortoiseshell, and stoneware manufacture (Aufseher Collegium 1952:December 8, 1773; Hunter 2009; Rauschenberg 1991a; South 1999). Prior to his sojourn in Salem, Ellis had traveled from England and worked in South Carolina as a supervisor for the Staffordshire-trained potter John Bartlam. Although they ultimately failed, Bartlem's goal in establishing two independent potteries in South Carolina prior to the American Revolution, was to offer a local alternative that could compete with British exports—especially the exports of Josiah Wedgewood and his industrial pottery (Rauschenberg 1991b; South 2004).

Both Queensware and tortoiseshell were types of creamware, a high-fired and refined earthenware made by Josiah Wedgewood, Thomas Whieldon, and other English potters that were popular in Great Britain and the British colonies (Bivins 1972:23). The stoneware Ellis taught Salem's potters was a harder ware and most likely white with a salt-glaze (Bivins 1972:26). Unlike the traditional wheel-thrown forms that Salem's potters were used to making, Ellis' technique used molds. Some of the more complex forms such as mugs and pitchers with sprigs combined elements made on both a potter's wheel and in molds. These required the use of multiple tools, molds, rouletting wheels for decoration, and extruders for making strap handles (Bivins 1972:26). It is not clear to what extent Aust embraced these new wares as master potter. However, Aust's former apprentice Rudolph Christ seized upon

the opportunity, securing greater autonomy for himself and creating a unique identity as a journeyman and later, as a master potter (Bivins 1972:27).

Gottfried Aust continued as Salem's master potter until 1788 when he left for Philadelphia to have a cancerous growth on his nose treated. He died in the Moravian town of Lititz, Pennsylvania, on October 28, 1788. His former apprentice, Rudolph Christ, assisted with the audit of the pottery's books after Aust's death and by 1789 became Salem's new master potter (Bivins 1972:29–30).

Rudolph Christ (1750-1833): The Post-1793 Pottery Expansion

Salem's second master potter, Rudolph Christ (pronounced Krist), was born in 1750 in Laufen, Germany and arrived in Bethabara in 1764 when he was fourteen years old. He began his apprenticeship under Gottfried Aust in 1766. Aust and Christ did not always get along, and in 1771 Christ requested a new apprenticeship. He soon moved to the gunsmith's shop but was back working under Aust again by 1772. By this time Aust had relocated the pottery to Salem and Christ rejoined him there (Bivins 1972:31-32).

As previously discussed, Christ was working in the pottery when William Ellis arrived in 1773. Christ embraced Ellis' new techniques, and later as a journeyman, attempted to use this new knowledge to his advantage when he asked the church for permission to open his own pottery shop (Bivins 1972:32). In 1780, Christ went to church leaders and explained that he needed his own shop to manufacture Ellis' "fine-ware" because the two clays, coarse clay used by Aust and refined clay needed by Christ, could not be processed next to each other because the coarse-grained clay of Aust's wheel-thrown pottery would contaminate the refined clay of Christ's molded wares. The church agreed adding, "it would be also good to get him away from Brother Aust because the two temperaments are too different to get along

with each other" (Aufseher Collegium 1952:September 12, 1780). Although a separate pottery for Christ never materialized, Aust, Christ, and church leaders did agree to a plan in 1781 whereby Christ was allowed to produce "fine-ware" and was paid by the piece (Aufseher Collegium 1952:December 11, 1781). Piece work, as it was called, meant that potters could be paid according to the number of vessels they produced rather than a set wage. Because of its lucrative potential, other journeymen had asked for the opportunity to engage in piece work before Christ, but they were denied because the church feared journeymen would place a greater emphasis on quantity over quality in their work (Aufseher Collegium 1952:June 21, 1781).

In 1786, after serving as a journeyman under Aust, Christ moved with his family from Salem to Bethabara, restarting the old pottery there and becoming a master potter in his own right (Fries 1941a:[Vol.5]2121). In 1788 the enslaved worker Peter Oliver was sent from Salem to work under Christ and learn the pottery trade (Albright 1970; Fries 1941a:[Vol.5]2215). When Aust died later that year, Christ asked to return to Salem and take the position as the town's new master potter (Fries 1941a:[Vol.5]2243). The church consented, allowing Christ to fill the shoes of his old master in 1789. Christ brought his apprentice David Baumgarten with him and, like Aust before, he received half of the pottery's profits once he took over. However, Christ was not allowed to bring Peter Oliver. Instead, Peter Oliver had to stay in Bethabara working under that town's new master potter, Johann Gottlob Krause (Aufseher Collegium 1952:January 6, 1789). Upon returning to Salem, Christ focused on selling the remainder of Aust's vessels, the "fine-ware" vessels he brought with him from Bethabara, and added this new line of production to the pottery's stock-in-trade (Bivins 1972:35; Albright n.d.:February 1, 1789).

In 1793, a German-born potter, Carl Eisenberg, arrived in Salem (Albright n.d.:November 30, 1793). During his stay at the pottery, Eisenberg taught Christ how to make two new wares: tin-glazed faience and grey salt-glazed stoneware. He also left a handwritten book of recipes for making faience glazes of various colors (Rauschenberg 2005:69–103). It is likely that Eisenberg's visit inspired Christ to diversify his offerings once more and expanded the pottery to accommodate the new production. By the summer of 1793, Christ received permission to build a small kiln and shed on the east side of Main Street (Aufseher Collegium 1952:July 2, 1793). Two years later the pottery was successfully making both faience and stoneware (Aufseher Collegium 1952:November 3, 1795; Bivins 1972:36). In 1801, Christ added figural bottles in both human and animal forms to Salem's production line (Bivins 1972:37; Albright n.d.:April 30, 1801). Once again, the pottery to expanded its offerings four years later by making ceramic water pipes that were promoted in a local newspaper (Aufseher Collegium 1952:March 18, 1806; September 23, 1806). Under Christ's management, two additional kilns were built across the street, one in 1806 to replace the small kiln and shed, and another in 1811 to replace the kiln in Aust's original workshop (Aufseher Collegium 1952:January 14, 1806; June 11, 1811).

After successfully serving as the town's master potter for 32 years, Christ retired in 1821. Church leaders showed their gratitude by guaranteeing him free firewood and an annual pension of $150 (Bivins 1972:38; Aufseher Collegium 1952:July 22, 1821). With Christ's retirement, his former apprentice Johann (John) Frederic Holland took over the pottery.

Johann (John) Frederic Holland (1781-1843): From Congregation to Private Pottery

Born in 1781, Johann (John) Frederic Holland (hereafter referred to as John Holland) was the first of Salem's master potters born in Wachovia. Although his parents lived in Bethabara, Holland began school in Salem when he was five years old (Bivins 1972:39). Unlike most apprenticeship matches which were initiated by the *Aufseher Collegium*, it was Holland's father who first approached the Collegium and Rudolph Christ about taking his son on as an apprentice at the pottery (Aufseher Collegium 1952:January 5, 1796). Holland served as Christ's apprentice from 1796 until 1802 when, after turning 21, he became a journeyman potter (Aufseher Collegium 1952:December 28, 1802). In December 1809, Holland left with Brother Schumann, a doctor from Bethania, to help two sick Moravian missionaries among the Creek at Flint River (Fries 1947:[Vol.7]3056). Although Schumann's work was done by the end of January 1810, Holland stayed to assist the missionaries until September (Fries 1947:[Vol.7]3106). Apparently, Holland's assistance was not limited to helping the missionaries convalesce. As a skilled craftsman, church leaders in Salem wrote to him asking, "…to find out about the so-called 'flying shuttle,' a kind of weaving in vogue in that country…to make drawings of it and furnish a description of it with the help of our missionaries there, so that it can be made here" (Aeltesten Conferenz 1952:January 24, 1810). Later that same year, Holland returned to Salem and was back at work in the pottery shop.

In 1812, Holland married Mary Hamilton, a single sister from Hope, Wachovia's only English-speaking community (Aeltesten Conferenz 1952:October 21, 1812). Christ approved of the marriage because, as a married man, Christ could give Holland more responsibility. His marriage, and the increased status that came with it, allowed Christ to share half the

pottery's profits and paved the way for Holland to succeed Christ as master potter (Aeltesten Conferenz 1952:October 7, 1812). When Christ retired in 1821, Holland took over as the new master potter. Although Holland's contract with the church was modeled after those of Aust and Christ before him, he used the opportunity to negotiate several important changes. First, Holland insisted the church tax the value of finished pottery at 5% of the cost to make it, not 5% of its selling price. Second, he asked for a fixed annual salary of $150 and half of the profit, not the customary half of the profit or a salary, depending on which amount was greater. Third, Holland's community contribution would be deducted from the church's share of the profit, not the master potter's share. And fourth, the costs of repairs or additions to the pottery would be spread out over time and the interest charged by the church would depreciate accordingly (Aufseher Collegium 1952:July 16, 1821; Byhahn c1952:August 1, 1821; Marshall and Herbst c1952:February 1, 1789).

Although Holland began his tenure as master potter making many of the same wares, and in quantities like Christ before him, he struggled to consistently make a profit (Aufseher Collegium 1952:May 29, 1826; Norfleet 2009:April 30, 1821; Holland 2009:April 30, 1822). By 1828, customers were complaining about the quality of the glaze on vessels, causing the *Aufseher Collegium* to talk to Holland about it (Aufseher Collegium 1952:May 12, 1828). Because of the pottery's seeming inability to make a profit, the church ultimately divested itself from this congregation-owned business in 1829. Holland agreed to take over the pottery, renting its buildings and tools from the church for $50 a year and ran it as a private business (Aufseher Collegium 1952:October 9, 1829). When church leaders divested themselves from the pottery, they also decided to tear down the kilns on Lot 38 and Lot 39, building instead a replacement on the back of the lot Holland lived on at the time (Aufseher

Collegium 1952:October 9, 1829). Although this decision was made in 1829, a suitable location was not selected until 1831 (Aufseher Collegium 1952:April 5, 1831). In the meantime, Holland likely continued using the kilns on the east side of Main Street.

Despite the agreement allowing Holland to continue running a pottery in town, his reputation suffered, and soon the church contemplated looking for a new master potter to revitalize the trade in Salem. As early as 1827, they wrote to the *Unity Aufseher Collegium* in Europe (the church's worldwide governing board) asking if they could help them find a new potter (Bivins 1972:42; Hartley 2009a:139). Eventually, Heinrich Schaffner (1798-1877) arrived from Switzerland in 1833. Although Schaffner initially worked in Holland's workshop, in 1834 he struck out on his own, building a new kiln and turning the old Builders' Cabin a short distance away to the northwest into his workshop. "We regretted that he could not take over the pottery altogether in Holland's place," the collegium wrote, "the latter shows little zeal in carrying it on" (Aufseher Collegium 1952:April 14, 1834). Because Holland had assumed the costs of running the pottery on his own, the church was reluctant to remove him, no matter how highly they regarded Schaffner. Instead, they allowed two privately-owned, and potentially competing, potteries to operate less than 500 feet away from each other. John Holland continued to run his pottery until his death on Christmas Day, 1843. By then, mounting debts and questionable behavior had taken their toll on both his body and his reputation in the community (Aufseher Collegium 1952:July 25, 1842; Bivins 1972:42).

Master Potters and Additional Responsibilities

As leaders in the church community, master potters often held additional civil and religious positions in Salem. Some responsibilities were assigned by the church's leadership, others were voluntarily undertaken. For example, Aust and Christ housed visiting members

of the North Carolina Assembly in 1782 (Fries 1930:[Vol.4]1800). And Aust helped secure additional gravestones for the congregation graveyard (Fries 1926:[Vol.3]1260). Christ served as the town's roadmaster (Aufseher Collegium 1952:October 15, 1790), helped with the church band (Aufseher Collegium 1952:January 31, 1797; Aeltesten Conferenz 1952:April 17, 1799; Congregation Council c1952:November 6, 1800), and helped oversee the congregation graveyard (Aufseher Collegium 1952:October 22, 1805).

These examples illustrate some of the additional responsibilities expected of master potters. They also show how craft and religion were intertwined in Salem. As potters grew in skill, moving from apprentice to journeyman to master, they proved themselves as increasingly reliable members of the church community as well. No doubt, aspiring potters hoped their status in the pottery would reflect their increasing skills. As a potter successfully rose in status under the supervision of the master and approved by the *Aufseher Collegium*—from apprentices to journeymen to masters—church leaders viewed it as a proxy for their reliability. Moreover, a potter's willingness to take on additional responsibilities and see these through to completion—especially those deemed spiritually important—demonstrated their religious sincerity and commitment to the community.

Indentured and Free Apprentice Potters

Although apprenticeships were common in colonial British North America, most were not overseen by a guild-like organization such as the *Aufseher Collegium* in Salem (Haupert 1989:8). The identities of pottery apprentices are recorded in various church records and we can follow the progress of several of them through time. These records list the names of at least fifteen apprentices who worked in Salem's congregation pottery.

Table 3.2. Chronology of Apprentices in Salem's Congregation Pottery, 1771-1829.

Dates	Apprentice	Master Potter
1771-1774	John Heinrich Beroth	Gottfried Aust
1771-1773	Rudolph Christ	"
1771-1773	Ludwig Möller	"
1771-?	Joseph Müller	"
1773-1781	Johann Gottlob Krause	"
1780-1781	Johann Gottfried Aust	Rudolph Christ (supervisor)
1781-1787	"	Gottfried Aust
1784-1788	Franz Stauber	"
1786-1789	Philipp Jacob Meyer	"
1789	"	Rudolph Christ
1789-1795	David Baumgarten	"
1789-1796	John Butner	"
1796-1802	John Frederich Holland	"
1797-1806	Joseph Stockburger	"
1803~1810	Samuel Benjamin Wagemann	"
1806~1813	Samuel Schulz	"
1812~1819	Thomas Bonn	"

Note: Dates may include trial period, ~ denotes estimated end date, ? denotes lack of documentary evidence. Sources: *Aufseher Collegium* (1952), Old Salem Wachovia Resident Database (2019), supplemented by Bivins (1972), and Compton (2019).

Church records also offer insight into the apprenticeship experience itself. Boys in Salem were assigned a craft and girls were assigned domestic duties. Most boys in Salem became pottery apprentices when they were 12-14 years old. Although, occasionally older boys were accepted if they transferred from another trade. Apprenticeships were allocated and evaluated by the *Aufseher Colleguim* which often made the assignment independent of the child's or parents' input (Thorp 1989:72–73). And it was not uncommon for young apprentices to divide their time between schoolwork and their apprenticeship. One of Christ's apprentices, John Butner, continued living at the Boy's School in Salem while he was young and worked in the pottery. He attended classes in the morning and learned pottery making in the afternoon (Aufseher Collegium 1952:August 18, 1789). Although most apprentices were bound to a master craftsman through a formal contract of indenture, there were some exceptions. For example, when the apprenticeships of four young craftsmen in Salem came

to an end, the *Aufseher Collegium* reported that all but Ludwig Möller—Aust's apprentice—were indentured (Aufseher Collegium 1952:April 19, 1773).

The use of indenture was not something new to the Moravians living in Salem. It was used earlier in their settlement in Bethlehem, Pennsylvania, and served as a model for Salem. At first, indentures in Bethlehem were held by the church trustee. But after 1762, individual master craftsmen were allowed to hold the indentures with the following provisos: 1) the contract would remain valid only as long as the master remained within the community; 2) if the apprentice was kicked out of the community due to bad behavior, the master had to find a new position for the apprentice to serve out the remainder of the term (Engel 2009:202). This more privatized system of indenture appears to have worked successfully in Bethlehem until the end of the American Revolution (Engel 2009:203). Likewise, in Salem the master craftsmen held the contracts of indenture for their apprentices.

According to historian Elisabeth Sommer, the Moravians preferred a seven-year term of apprenticeship—which was also the average term for most indentured servants in British colonies (Sommer 2000:131). A review of pottery apprenticeships reveals that a boy could work in the pottery in an apprentice-like status for longer than seven years when the trial period of several month or more is included. On average, boys in Salem's congregation pottery worked as apprentices until they were between 18 to 21 years old. The most common age, however, was 21.

After the trial period with the master craftsman, new apprentices were formally initiated at a meeting of the *Aufseher Collegium* in the presence of the master and the prospective apprentice's father. Both the master and apprentice would sign two copies of the indenture that outlined their mutual duties and obligations and the length of service (Haupert

1989:3). In exchange for the apprentice's obedient service, the master craftsman promised to provide the boy with instruction in his craft, food, laundry, lodging, and clothing—often this included a new suit when the apprenticeship was complete (Haupert 1989:3). As the apprentice grew older, it was not uncommon for the master to pay him a modest wage (Bivins 1972:48). For example, Franz Stuber, who began his apprenticeship under Aust as a 19-year-old, was contracted for five years instead of seven and paid a starting salary of 15 shillings per week to help defray his room and board in the Single Brothers House (Aufseher Collegium 1952:June 9, 1784; June 16, 1784).

To prevent dissatisfied apprentices from leaving the community without permission, master and apprentice signed copies of the indenture contract in front of a Justice of the Peace, making the agreement legally binding outside of Wachovia. Church officials wanted a such a document so they could invoke the aid of the British, and later American, authorities to apprehend runaway apprentices (Sommer 2000:130–131). Master craftsmen were also required to post a £100 bond to ensure they would only employ their apprentices in accordance with the community's rules and regulations. Upon completion of the apprenticeship, usually at age 21, both parties exchanged their signed copies of the indenture in front of the *Aufseher Collegium* and the apprentice was officially "spoken free" of his indenture (Haupert 1989:3–4).

It is important to understand how the apprentice system, through indenture, worked in Salem for several reasons. First, the relations between most pottery apprentices and master potters were framed by indenture and its system of oversight. Second, most if not all journeymen and master craftsmen in Salem's trades went through a similar process, including the ritual of being "spoken free". For most, indenture was an essential rite of

passage that shaped their identities as craftsmen. Third, the indenture system provides insight into how Moravians negotiated their identities as members of an autonomous religious community capable of providing its own oversight through the strategic use of internal and external institutions. In this case, they adapted both the guild model they were used to in Europe and the indenture system that was common in the British colonies. Fourth, it partially explains why some enslaved laborers petitioned church authorities to purchase them from their non-Moravian masters. In regulating labor relations, the *Aufseher Collegium* provided an additional level of oversight over individual masters. This included the possibility that enslaved Moravians might appeal to church officials in cases of abuse, un-Christian-like behavior, or dissatisfaction which is just what the enslaved Moravian Peter Oliver did in 1795 when his relationship under a new master potter became untenable (Aufseher Collegium 1952:November 3, 1795; Fries 1943a:[Vol.6]2547). The *Aufseher Collegium* was often the primary arbiter for settling labor disputes and could intervene if workers were being mistreated. Similar recourse was much less common for either indentured or enslaved laborers outside of Wachovia.

Moravian and Stranger Journeymen Potters

After completing their apprenticeships, skilled potters could continue at the pottery, receiving a regular daily or weekly wage for their work as journeymen. Over time, the congregation pottery employed at least 14 known journeymen potters, nine Moravians and five Strangers.

When Christ's apprentice, David Baumgarten, graduated from apprentice to journeyman, for example, the *Aufseher Collegium* recommended a weekly wage of two *thalers* (Aufseher Collegium 1952:January 6, 1795). A *thaler*, also known as a German

dollar, was a silver coin commonly used in German states at the time. However, for some, like Ludwig Möller, a daily or weekly wage was not good enough. Möller requested "piece-work" instead. This meant he would be paid based on how many pieces he completed rather than the amount of time he worked. Although journeymen often saw the financial advantages of piecework, as previously discussed, church officials were concerned that the quality of pottery would suffer because of it (Aufseher Collegium 1952:June 21, 1781). Möller's request was denied. However, they made an exception six months later, granting Rudolph Christ (Möller's fellow journeyman at the time) permission to engage in piecework. But this was only after Aust, Christ, and the *Aufseher Collegium* all agreed on an appropriate pricing scale for different pieces (Aufseher Collegium 1952:December 11, 1781).

Table 3.3. Chronology of Journeymen in Salem's Congregation Pottery, 1771-1829.

Dates	Master Potter	Journeyman	Status
~1771*	Gottfried Aust	Unidentified itinerate potter	Stranger
1773-1774*	"	William Ellis	Stranger
1773-1783*	"	Ludwig Möller	Moravian
1773-1786	"	Rudolph Christ	Moravian
1789-1792	Rudolph Christ	Franz Stauber	Moravian
1793*	"	Carl Eisenberg	Stranger
1795-1796	"	David Baumgarten	Moravian
1796-1802	"	John Butner	Moravian
1802-1821	"	John Frederich Holland	Moravian
~1810-1815	"	Samuel Benjamin Wagemann	Moravian
~1813~1818	"	Samuel Schulz	Moravian
~1820-?	"	Thomas Bonn	Moravian
1822-?	John Frederich Holland	? Hauser	Stranger
1822-?	"	? Wendel	Stranger

Note: Starting date may overlap with apprenticeship period, ~ denotes estimated date, ? denotes a lack of documentary evidence. *It is not known where, when, or how long this potter stayed. *William Ellis stayed at the pottery for about three months. *Ludwig Moller's term as a journeyman was noncontinuous, briefly leaving the pottery in 1774 and 1777. *Carl Eisenberg likely stayed for one month. Sources include: *Aufseher Collegium* (1952) Old Salem Wachovia Resident Database (2019), supplemented by Bivins (1972), Compton (2019), and Rauschenberg (1991a).

Just as the would-be potters were instructed when they entered their apprenticeships, new journeymen were reminded by the *Aufseher Collegium* of what was expected before

assuming their new status. In 1773, for example, four graduating apprentices were interviewed in the presence of their masters. Among other things, they were admonished to be faithful and obedient to their new employers (Aufseher Collegium 1952:April 19, 1773). And like master potters, trusted journeymen could be assigned additional church-related responsibilities.

Occasionally Strangers were employed as journeymen in the pottery. As strangers they were employed in what the church referred to as "daily-work". This meant they could be dismissed at any time if their work was poor or their behavior deemed harmful to the community. Sometimes the pottery sought out the additional labor, other times it arrived by chance. In 1773 the arrival of the itinerate Staffordshire potter William Ellis was interpreted as divinely inspired: "Since Ellis comes without being asked we shall look upon this as a will of the Almighty that this art and trade shall be established here too" (Aufseher Collegium 1952:December 8, 1773). However, just to be safe, church officials added the proviso that "..we gave him permission to stay, though only on the same terms as other day-laborers, who can be dismissed at any time" (Fries 1925:[Vol.2]763). When the itinerate German potter Carl Eisenberg arrived unannounced and offered to show the Moravians how to make faience, it led to Christ building the 1793 kiln and shed on Lot 38. Church leaders recognized they needed to attract new customers because "…there are enough potters around us where they would otherwise go" (Fries 1943a:[Vol.6]2484). However, like Ellis before him, the church likely viewed this encounter as evidence of the Lord's will as well and that they should capitalize on his knowledge to meet the new competition of a post-Revolutionary marketplace.

Peter Oliver: An Enslaved Potter

We know from church records that one enslaved potter, Peter Oliver, worked in Salem's congregation pottery.

Table 3.4. Chronology of Peter Oliver's Experience in Wachovia.

Date	Legal Status	Religious Status	Owner/Overseer	Work	Place
-1785	Enslaved	Unknown	William Blackburne	Unknown	Halifax Co., VA.
1784	"	"	Rented to Michael Ranke	Laborer	Bethania, NC
1785	"	"	Rented to Single Brothers Choir	Kitchen, garden, craft shop	Salem, NC
1786	"	Baptized	*Samuel Stotz/Single Brothers Choir	"	"
1788	"	"	Rudolph Christ	Pottery	Bethabara, NC
1789	"	"	Johann Gottlob Krause	"	"
1795	"	"	*Johann Jacob Ernst/Samuel Stotz	Sharecropping for Samuel Stotz	Near Bethabara, NC
1796	"	"	*/Rudolph Christ	Pottery day-work	Salem, NC
1799	"	Communicant	"	"	"
1800	"	"	Sold by Samuel Stotz to Peter Lehnert	Unknown	Sold in NC /travels to PA
1800	Freedman	"	Freed by order of Judge Frederick Kuhn	"	Lancaster, PA
1800	"	"		"	Salem, NC
1801	"	"		Farmer	Near Salem, NC
1806	"	"		Farmer, sells reeds for tobacco pipes	"

Note: *The bill of sale is in Stotz's name. *Although unclear, Ernst may have purchased Peter Oliver from Krause on behalf of the church. *Although unclear, Ernst was directed to assign a Brother the "owner's rights" upon Peter Oliver's return to Salem. Sources: *Aufseher Collegium* (1952), Old Salem Wachovia Resident Database (2019), Sensbach (1992), and Tyzenhouse (2018).

Born in King and Queen County, Virginia in 1766, and known simply as Oliver, he first appeared in church records in 1784. At the time, Oliver was being rented as a laborer in Bethania from William Blackburne, a non-Moravian slave owner from Virginia. After Oliver asked church leaders to buy him, Salem's Single Brothers' Choir assumed his lease and he was transferred to the Single Brothers' House in Salem. In 1786, Samuel Stotz purchased

Oliver on behalf of the church and he continued working in the Single Brothers' House. Soon he was baptized as Peter Oliver (Sensbach 1992:25–27).

In 1788, Peter Oliver was sent to Bethabara to work under its new master potter Rudolph Christ (Fries 1941a:[Vol.5]2215, 2228). The ownership of Peter Oliver was transferred from Salem's Single Brothers to Christ at this time. According to his *Lebenslauf* (a brief memoir written at a member's death) Peter Oliver was sent to Bethabara specifically so he could learn the pottery trade (Albright 1970:1). Upon his arrival, both men were taken aside by the minister who discussed what the church expected of their new relationship. The discussion with Peter Oliver included his future in the community, and to that end, the importance of being obedient. The discussion with Rudolph Christ emphasized the importance of being a humane master (Sensbach 1998:155).

When Christ returned to Salem in 1789, taking over after Aust's death, he was forbidden from bringing Peter Oliver with him. Apparently, the church did not approve of Oliver's plan to get married (Aufseher Collegium 1952:January 6, 1789). According to historian Jon Sensbach, they denied Peter Oliver's request to return to Salem with a wife, especially one who was not already a Moravian, because church leaders wanted to limit the number of enslaved people living in the town (Sensbach 1998:156).

Upon Christ's return to Salem, Peter Oliver was sold to Gottlob Krause, Bethabara's new master potter and Christ's replacement. Oliver's skill as a potter is reflected in church records relating to this transaction: "Gottlob Krause would have to take over also the negro [Peter Oliver], whose value has grown since he has learned so much from Brother Christ in the pottery, for which Brother Christ asks for a payment" (Aufseher Collegium 1952:January 6, 1789).

For the first few years as Bethabara's new master potter, Krause spent much of his time in Salem where he continued his earlier trade as a mason, building houses and other buildings in the community. This fact has led some scholars to speculate that he may have left Peter Oliver in charge of the pottery while he was away. Moreover, if this is the case, then much of the pottery previously attributed to Krause may actually represent the work of Peter Oliver (Beckerdite and Brown 2009:44). Whether Peter Oliver was left in charge of the pottery or not, we do know that he was an important member of Bethabara's pottery community whose skill was acknowledged by Christ and the church.

By 1795, however, Peter Oliver's relationship with Gottlob Krause had soured. At this point he had left the pottery and was sharecropping for Samuel Stotz (perhaps somewhere near Bethabara) when Johann Jacob Ernst bought him (Aufseher Collegium 1952:September 22, 1795). Given that Ernst was an ordained Moravian minister serving as the pastor of Friedland at the time, and Stotz was the business manager of Salem, it may be that together they were acting in a more official capacity, working to facilitate Peter Oliver's return to church ownership.

Later that year, Peter Oliver's predicament was taken up again by Salem's *Aufseher Collegium* when it was reported that he "…is still asking and praying to be taken into the pottery" in Salem (Aufseher Collegium 1952:November 3, 1795). Rudolph Christ, now a member of the collegium, proposed the following solution: "Br. Christ therefore suggested to take him into daily work, and whenever something would happen he should be dismissed at once" (Aufseher Collegium 1952:November 3, 1795). According to this plan, Peter Oliver likely worked in the pottery upon his return Salem in 1796.

Although still enslaved, by 1799, Peter Oliver became a communicant member (Sensbach 1992:33; Albright 1970). His new status may explain why in January of 1800 Samuel Stotz, the community's business manager, sold him to Peter Lehnert, a fellow Moravian from the Lititz area who was traveling back to Pennsylvania. Because shortly after Peter Oliver arrived in Pennsylvania, he entered the Lancaster County courthouse where he petitioned for and received his freedom (Abel 2018). Peter Oliver, now a free man, returned to Salem and with the church's blessing, began looking for a wife (Fries 1943a:[Vol.6]2654).

By 1802, Peter Oliver married Christina Bass, a free woman, and they lived on a farm he rented from the church just north of town. Christina joined the church and together they had six children (Sensbach 1992:34–35). Given that Peter Oliver was able to return to Salem, it seems likely that church officials were in on the plan. After all, Samuel Stotz was Salem's business manager and originally bought Peter Oliver on the church's behalf. We may never know the exact details of the arrangement between Stotz, Lehnert, and Peter Oliver. Did Lehnert pay for Peter Oliver out of his own pocket, or did Peter Oliver pay the church through Lehnert with the money he earned from working in the pottery under Christ? The latter seems more likely given that it was common knowledge that slavery was illegal in Pennsylvania and Lehnert would not be able to recoup the money.

Historian Jon Sensbach speculates that Peter Oliver continued making and selling pottery after he became a free man until his death in 1810 (Sensbach 1998:33–34, 157). The extent of his pottery-making during this period, however, is unclear. To date, no surviving pottery has been attributed to Peter Oliver and no documentation has been found to corroborate Sensbach's assertion. However, there are letters written by Salem's community store in 1806, 1807, and 1810 that discuss possible payments to Peter Oliver for reeds he cut

as stems for stub-stemmed tobacco. These were exported by Salem's community store and sold by a merchant in Philadelphia, Pennsylvania (Community Store n.d.:November 8, 1806; July 12, 1807; September 3, 1810).

Peter Oliver's involvement in pottery manufacture in Wachovia represents not only an African American contribution to the Moravian's production of coarse earthenware, it also implies a contribution to the local production of refined earthenware inspired by the Staffordshire traditions as well. As early as 1769, the Staffordshire potter John Bartlam—for whom William Ellis had worked—submitted an advertisement to the *South Carolina Gazette and Country Journal* in which he wrote, "A few young negroes will be taken apprentices to the said business, by applying to me, still residing at the manufactory at Cainhoy, or to Mr. James Fallows on the Bay, in Charles-Town" (Rauschenberg 1991b:11). If Bartlam was able to employ these potters at either of his shops then they, along with Peter Oliver in Wachovia, should be acknowledged as part of an African American tradition of refined earthenware production in the Carolinas that stands alongside that of colonoware (Ferguson 1992) and alkaline-glazed stoneware (Calfas 2013).

Pottery Workers and Helpers: Moravians and Strangers

From time to time, Moravians and non-Moravians were employed as pottery workers. Neither formally apprenticed nor trained as potters, pottery workers (also sometimes referred to as "helpers" in church records) would have performed tasks that likely required less skill. Unfortunately, because most of these workers were only temporary, we know very little about the tasks they were assigned.

Table 3.5. Chronology of Pottery Workers and Helpers, 1771-1829.

Dates	Name	Master Potter	Status
1775	Matthaeus Oesterlein	Gottfried Aust	Moravian
?-1788-?	Unnamed Worker	"	Non-Moravian
1788-1789	John Renatus Kaske	"	Moravian
1812-?	Unnamed Eberhard	Rudolph Christ	Non-Moravian
1814-?	Johann Daniel Oesterlein	"	Moravian
?-1826-?	3-4 Unnamed Workers	Johann Frederic Holland	Non-Moravian

Sources: *Aufseher Collegium* (1952), *Aeltesten Conferenz* (1952).

We know even less about non-Moravian workers employed at the pottery. For example, in 1812, Christ was granted permission to employ a Stranger by the name of Eberhard to work in the pottery (Aeltesten Conferenz 1952:January, 1812). Sometimes, employing non-Moravians as workers in the pottery was a source of contention between church officials and master potters. In 1826, the *Aeltesten Conferenz* criticized John Holland for employing 3-4 Strangers in the pottery whose skills they deemed "poor" (Aeltesten Conferenz 1952:May 31, 1826). The men were housed in the pottery and, according to Holland's contract with the church, their salaries were charged to the pottery's account (Byhahn c1952:2). "Since Holland boarded the workmen it worked out profitably for him," church leaders wrote, "but detrimental to [the] Cong[regation] Diacony" (Aeltesten Conferenz 1952:May 31, 1826).

For Moravians serving as pottery workers or helpers, like those making outsourced tobacco pipes, the congregation pottery offered some members an avenue toward greater self-reliance while meeting their financial obligations to the community. When the single brother John Renatus Kaske (1749-1823), for example, unexpectedly arrived in Salem after attaching himself to a party traveling down from Pennsylvania in 1786, church officials did not know what to do with him. Listed as a carter/coachman in the Moravian community of Christiansbrunn, Pennsylvania, prior to his arrival (Lehigh University 2017), at age 37 Kaske

was likely too old to learn a new trade. So, for the time being, church leaders suggested he work with the livestock (Aeltesten Conferenz 1952:November 22, 1786). By 1788, Kaske asked to enter the pottery, but he had to wait for a spot to become available since there was already a non-Moravian worker there (Aeltesten Conferenz 1952:June 11, 1788). Sometime between 1788 and 1789, a spot became available and Kaske began as a helper in the pottery (Aeltesten Conferenz 1952:January 2, 1789). However, most pottery workers and helpers, Moravian and Stranger alike, probably understood their position was only temporary. So, when Rudolph Christ returned from Bethabara to become Salem's new master potter, bringing his apprentice with him, Kaske was the first worker asked to leave (Aufseher Collegium 1952:January 26, 1789).

For Moravians, becoming a worker or helper in the congregation pottery was not just an option reserved for those with limited skills. Sometimes the physically infirm were hired to help in the pottery. In 1814, church officials noted that for the disabled single brother Johann Daniel Osterlein (1785-1833) his "bodily weakness and paralysis" made it difficult for him to continue doing strenuous work on a farm outside of town. To accommodate his worsening condition while providing gainful employment, Rudolph Christ agreed to take Oesterlein into the pottery on probation (Aufseher Collegium 1952:June 21, 1814). Several weeks later, the church was happy to report that not only was Oesterlein now accepted as an official resident of the town, his work in the pottery had exceeded their expectations as well (Aufseher Collegium 1952:July 19, 1814).

Tobacco Pipe Makers: Supplemental Income for Church Members

Stub-stemmed tobacco pipes were a popular and steady source of income for Salem's congregation pottery. Because of this Salem's master potters were willing to outsource pipe making from time to time to members of the community who needed extra income.

Table 3.6. Chronology of Outsourced Tobacco Pipe Makers, 1771-1829.

Dates	Name	Age	Death	Reason	Master Potter
1783-1788	Tycho Nissen	51		Additional Finances	Gottfried Aust
1789	"	57	1789	"	Rudolph Christ
1802-?	George Biewighausen	48	1806	"	"
1806-1807?	Peter Oliver*	40	1810	"	"
1810-?	Carl Gottlieb Clauder*	45	1843	"	"

Note: *Peter Oliver cut and sold reeds for tobacco pipes as a freedman. It is not clear if he did so before 1806 or after 1807. *Carl Gottlieb Clauder may have stopped making tobacco pipes in 1829 when he began receiving $150 as an annual pension from the church. Source: *Aufseher Collegium* (1952) and Old Salem Wachovia Resident Database (2019).

Beginning in 1783, Gottlieb Aust employed Tycho Nissen as a pipe maker (Aufseher Collegium 1952:January 7, 1783). After Aust's death, church officials assured Nissen, now a sickly man at 58, that he could continue making pipes under Aust's replacement, Rudolph Christ (Aeltesten Conferenz 1952:January 14, 1789). In fact, this was written into Christ's contract with the church when he assumed the role as Salem's new master potter (Marshall and Herbst c1952:February 1, 1789). Christ continued the practice started under Aust when he suggested that George Biewighausen, whose struggle with alcoholism hindered his work in the community store, might begin making tobacco pipes (Aeltesten Conferenz 1952:October 4, 1802). Similarly, when Carl Gottlieb Clauder was having difficulty supporting himself and his ill wife, Christ offered to let him make tobacco pipes, "…which he can take care of during the long winter evenings or on rainy days, when he does not have any other occupation" (Aufseher Collegium 1952:September 11, 1810).

Like the examples cited above, pipe-making provided an opportunity for community members who might not otherwise see themselves as potters to directly contribute to pottery production. As a molded ware, pressing stub-stem tobacco pipes was a relatively straightforward process. Their popularity, combined with their ease of manufacture, provided church leaders and the master potters with an opportunity to help their fellow Brethren during times of physical or financial difficulty. Ultimately, outsourcing tobacco pipes not only helped the pottery meet the demands of its customers, it also created greater financial security for struggling residents and strengthened the pottery's ties to the rest of the

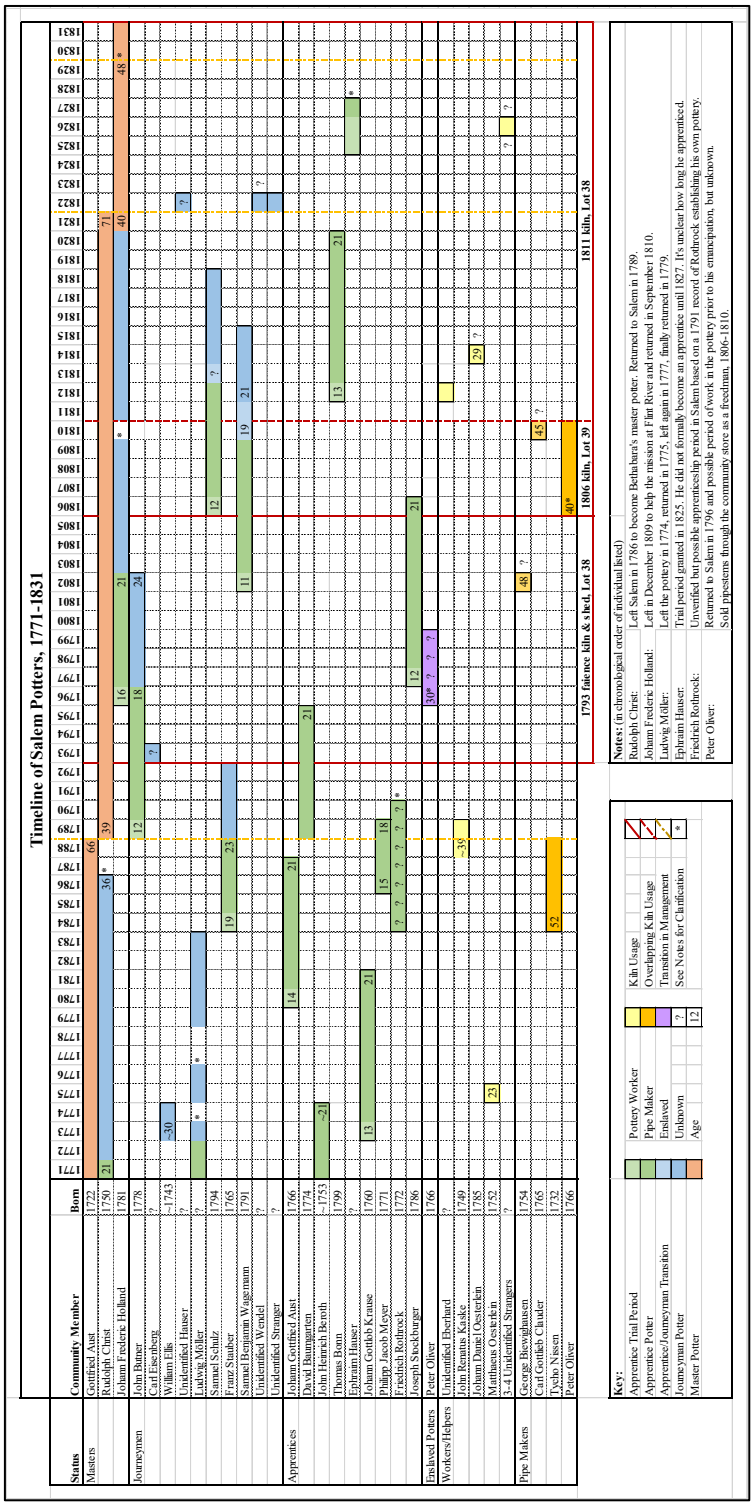


Figure 3.5. Timeline of Salem Potters, 1771-1831. Chart shows the tenure, status, and correlation with kiln usage on Lot 38 and 39 for individuals directly involved in producing ceramics for Salem's congregation pottery. Sources: *Aeltesten Conferenz* (1952), *Aufseher Collegium* (1952), Old Salem Wachovia Resident Database (2019).

community, thereby reinforcing its utility and importance in the eyes of the church. Figure 3.5 below presents a timeline of Salem's potters.

Expanding Salem's Pottery Community

In addition to individuals who directly engaged in ceramic production, other people provided the labor necessary to support the congregation pottery. Many of these individuals have been overlooked in previous discussions of Moravian pottery. However, their labor was essential to the success of the congregation pottery. These extended members of Salem's pottery community included the wives of master potters, household servants, and enslaved laborers.

Wives of Master Potters

Church authorities preferred married men supervise the pottery while the master potter was away for long periods of time. And only a married man could serve as the congregation's master potter which a common requirement for most of the master craftsmen in Wachovia (Thorp 1989:111). In addition to providing a degree of stability and emotional support, marriage took on added significance in Moravian communities as a form of spiritual protection. According to historian Daniel Thorp (1989), in trying to strike a balance between spiritual isolation and worldly engagement, church leaders also attempted to shield members from the temptations of outsiders. As previously discussed, by designating specific locations on the landscape where they could do business with Strangers, and assigning certain community members to act as intermediaries, they tried to moderate the harmful influences of the outside world (Thorp 1989:109). Moreover, church leaders viewed marriage as providing "spiritual reinforcement" in the face of temptation (Thorp 1989:111). So, in March 1780, when Gottfried Aust traveled to Pennsylvania to find a new spouse after his wife died,

church officials took up the issue of the marriage of his senior journeyman Rudolph Christ, "…since the pottery can not get along without a married master" (Aeltesten Conferenz 1952:February 9, 1780). The issue was put to the Lot and soon after Christ became a married man (Aeltesten Conferenz 1952:March 31, 1780).

Table 3.7. Wives of Salem's Potters, 1771-1829.

Dates*	Name	Spouse	Additional Task(s)	Children	Dates
1736-1777	Felicitas Grosch	Erhard Hekedorn (1762)	Unknown	N/A	N/A
"	"	Gottfried Aust (1764)	*Saal Diener,* Sick visits	"	"
1733-1779	Christine Orchard	William Dixon (1755)	Unknown	"	"
"	"	Gottfried Aust (1779)	"	Johann Gottfried Aust (adopted)	1766-1787
1745-1799	Maria Hirte	Gottfried Aust (1780)	*Gemeinrath*, *Helfer Conferenz*,		
1749-1802	Elisabeth Oesterlein	Rudolph Christ (1780)	Teacher in Salem Girl's School	Anna Elisabeth	1781
"	"	"		Benigna Elisabeth	1783-1792
"	"	"		Frederich Jacob	1783-1792
"	"	"		Stillborn child	1787
"	"	"		Johan Rudolph	1788-1791
"	"	"		Anna Sulamith	1792
1776-1861	Anna Christina Blum	Rudolph Christ (1803)	Sick nurse to Married Sisters Choir	Stillborn child	1804
				Anna Elisabeth	1805
				Jacob Rudolph	1808
				Traugott Frederick	1816
1784-1856	Mary Hamilton	Johann Frederic Holland 1812	Unknown	Maria Anna	1813-1847
				Johann Alexander	1815
				Frederich Wilhelm	1817-1858
				Louisa Carolina	1821-1822

Sources: *Aufseher Collegium* (1952), *Aeltesten Conferenz* (1952), and Old Salem Wachovia Resident Database (2019) *The *Dates* columns denote lifespan.

The wives of Salem's master potters provided more than just emotional and spiritual support. Before marrying Rudolph Christ, Elisabeth Oesterlein (1749-1802) was a respected

teacher in Salem's day-school for young girls, teaching them to read, write, sew, and knit (Aufseher Collegium 1952:December 15, 1779). After marrying Christ in 1780, her responsibilities shifted from teaching the community's young girls to running her new household, raising their children, and when Christ became the town's master potter in 1789, like Maria Aust before her, she processed or repackaged raw goods taken in barter for pottery. Bartered raw goods included butter, tallow, flax, cotton, and linen, among other items (Aufseher Collegium 1952:January 26, 1789; Marshall and Herbst c1952:February 1, 1789).

Like their husbands, the wives of Salem's master potters were entrusted with additional church responsibilities as well. For example, Felicitas Aust (1736-1777, m.n. Grosch) along with her husband Gottfried were appointed *Saaldiener* (servers) during congregation Lovefeasts (Crews 1996:9; Aeltesten Conferenz 1952:April 14, 1772). Aust's third wife, Maria (1745-1799, m.n. Hirte) was a member of both the *Gemeinrath* and the *Helfer Conferenz*—a church board and conference, respectively, that provided oversight at the congregation level (Aeltesten Conferenz 1952:June 28, 1780; Crews 1996:12, 14).

Enslaved and Free Household Laborers

Church records also list several free, indentured, and enslaved laborers who worked in the households of Salem's master potters. However, despite the church's thorough recordkeeping, the transient nature of household laborers makes piecing together their experiences difficult.

For example, Gottfried Aust took in an orphaned non-Moravian girl from Haw River in the summer of 1777 (Fries 1926:[Vol.3]1154, 1158). Like some non-Moravian laborers who came to Salem, she eventually asked to stay in the community (Fries 1926:[Vol.3]1180).

In 1806, master potter Rudolph Christ employed the non-Moravian woman Agnes Fahl to work part-time in his household. Initially, Fahl worked in both the Christ and Vogler households (Aufseher Collegium 1952:July 15, 1806). However, very little was recorded about these two servants beyond this information.

Table 3.8. Chronology of Free, Indentured, and Enslaved Household Labor, 1771-1831.

Name	Dates	Household	Task	Status
Sister Boeckelin	1773-?	Gottfried Aust	Housework	Moravian, Single Sister
Unnamed Hintz	1777	"	Housework	Stranger, Orphan
Unnamed Girl	1781-?	Rudolph Christ	Housework	Stranger, Indentured
Unnamed Girl	1788-?	Gottfried Aust	Housework	Stranger
Unnamed Fischer	1794	Rudolph Christ	Washing/Mending	Stranger, 12 yrs old
Eva Rominger	1804-?	Rudolph Christ	Housework	Unknown
Agnes Fahl	1806-1807	"	"	Stranger
Philippina Rieger	1807-?	"	"	Moravian, Single Sister
Mary Holder	1807-?	"	"	Unknown
Lucy Padget	1808-1811	"	"	Unknown
Unnamed Schneider	1811-?	"	"	Moravian, Single Sister
Milca Maas	1812~1820	"	"	Moravian, Single Sister
Julia	1822-1843+	Johann F. Holland	Housework	Enslaved
Unnamed Boy	1825-?	"	Unknown	" Julia's Child
Unnamed Girl	?1830-?	"	"	" Likely Julia's Child
Aaron Joseph	1831-1831	"	"	" Julia's Child

Sources: *Aufseher Collegium* (1952), *Aeltesten Conferenz* (1952), *Gemeinrath* (c1952), Thacker (1994a), 1830 U.S. Federal Census (1969).

Hired household laborers also included Moravian single sisters. In these cases, because they were members of Moravian congregations, more information is available. For example, we know the name of the individual Christ wanted to hire as a full-time domestic worker in 1807: Philippina Rieger, a single sister from Bethania (Aufseher Collegium

1952:November 19, 1807). And when Christ had to dismiss a girl from his household in 1811 (possibly Lucy Padget who may have been a Stranger), we know that he turned to Philip Schneider's (1760-1823) 15-year-old daughter from the Moravian community of Friedland as her replacement (Aufseher Collegium 1952:December 3, 1811). We also know that another household servant, the single sister Milca Maas, was from the Hope community and that she petitioned the church to become a member of Salem's congregation in 1820. By then, Milca had worked in the Christ household for several years, presumably without incident because the *Aufseher Collegium* did not see any reason to oppose her application (Aufseher Collegium 1952:February 21, 1820). For single Moravian sisters from the Moravians' outlying communities, like Milca, and young non-Moravian women from the settlements surrounding Wachovia, domestic labor drew them to Salem. With diligent service came new opportunities, including the potential to join Salem's congregation if they were willing to abide by the community's strict code of behavior.

Salem's congregation pottery did not include enslaved household laborers until after master potter John Holland became its manager in 1821. In 1822, Holland bought an enslaved woman, Julia, to work in his household. Following a new set of regulations adopted in 1820 for the buying or renting of enslaved labor in Salem, Julia's purchase was reported to the Collegium and she was initially described as a young girl for whom Holland would post a bond twice the amount of her purchase as insurance (Aufseher Collegium 1952:January 17, 1822; January 24, 1822; February 25, 1822). However, soon after the members of the *Aufseher Collegium* learned she was actually an adult woman who intended to marry an enslaved man, Jon, who was owned by another church member, Horatio Hamilton, Holland's father-in-law (Aufseher Collegium 1952:March 18, 1822; Aeltesten Conferenz 1952:October

16, 1812; October 21, 1812). By 1823, the circumstances surrounding her work in the Holland household lead to a debate between the *Aufseher Collegium* and *Aeltesten Conferenz* concerning whether enslaved women who were married would be allowed to live in town (Aeltesten Conferenz 1952:December 17, 1823; December 23, 1823). Before the end of the year both boards agreed to allow enslaved women, single and married, to live in Salem. But they insisted that pregnant women should be sent to live outside of town before they gave birth (Aeltesten Conferenz 1952:December 30, 1823). This was done to limit the total number of enslaved people living in town. New mothers could then return to work in town during the day. Soon after, Julia and Jon were married in a ceremony performed in the log church at the south end of town (Steiner 1985:January 11, 1824). This church was home to a new congregation for African Americans and African Moravians after they were formally segregated from Salem's white congregation in 1822.

Since the first enslaved individuals were bought by the church in Wachovia, officials feared that unless the practice was carefully regulated, it would bring unwanted consequences. They worried that if individual members owned slaves they would stray from the values of the community, becoming materialistic and individualistic through its speculation, and lazy through an overreliance on enslaved labor. They also feared that enslaved labor would outcompete free labor, leading to unemployment for the white members of their congregations (Sensbach 1998:79). As a result, although the church permitted some private slave owning in its outlying settlements, it forbade it in Salem: the spiritual heart of Wachovia.

By the post-Revolutionary era, however, Salem's craftsmen pushed for the use of more enslaved laborers to keep up with an increasingly competitive outside marketplace.

Salem's young men, however, complained that there was not enough work for them because of the increase in enslaved laborers, even if their numbers were limited by the church (Sensbach 1998:165). In addition to the increasing number of enslaved men in Salem, there was a growing number of enslaved women working within members' households. Households in Salem traditionally employed white Moravian Single Sisters and older girls as part of their education in domesticity and household management. However, as historian Jon F. Sensbach notes, during the period 1781–1796 Salem saw an increase in the number of married couples and a reciprocal decrease in the number of available single women (Sensbach 1998:166). As a result, even though the use of African American domestic labor was viewed with some suspicion as a luxury by church leaders, it was permitted in households if the family could prove to the church that it was genuinely needed (Sensbach 1998:166–167). As Table 3.8 above illustrates, by the 1820s the earlier practice of employing white Moravians as domestic laborers (and Strangers when necessary) in the households of Salem's master potters shifted under John Holland who used enslaved African Americans. As historian Michael Shirley notes, the number of enslaved laborers in Salem grew from seventy-nine to ninety-six during the period 1816–1825 (Shirley 1994:49). Holland's purchase of Julia, therefore, likely reflected the growing preference for the use of enslaved household labor in Salem.

Although the 1820 regulations for slave owning and renting in Salem were designed to safeguard the employment of Salem's white residents by banning the use of African American men (enslaved or free) from working in trades, it left greater leeway when it came to the use of African American women as domestic laborers. If Moravian households proved to the church that they could not manage without the extra help, then received approval and

posted the requisite bond, they could use African American domestic laborers (Aufseher Collegium 1952:January 24, 1820). Enslaved women and girls who were rented or purchased from non-Moravian slaveowners as domestic laborers were drawn from the wider Piedmont region outside of Wachovia. This meant they were often separated from their own communities for long periods of time. As Sensbach writes, domestic laborers faced a catch-22 resulting in fewer options than those for the enslaved who were either owned by individual Moravians or the church:

> On the one hand, they were unable to join the church because they were rented on six-month or annual contracts and remained temporary residents. On the other hand, because town officials sought to limit the black population in Salem, domestics were forbidden to have families in town or to court potential mates. Deprived of these outlets, domestic women found themselves doubly marginalized. (Sensbach 1998:167)

Moreover, while in Salem, their world was circumscribed by the boundaries of the household where they worked under the direct and constant supervision of their white mistress.

The compromise that allowed Julia to stay in town, likely facilitated by the fact that she was privately owned by a master craftsman and attended the Moravian congregation for African Americans in Salem, however, was soon tested when she gave birth in 1825. This time the *Aufseher Collegium* argued that the earlier rule did not apply in Julia's case, but did not clarify why (Aufseher Collegium 1952:November 14, 1825). The issue resurfaced once again in 1827, when it was pointed out that Julia and her child were still living in Holland's household (Aufseher Collegium 1952:August 20, 1827). Finally, as a condition of the pottery's transition to a private business run by Holland in 1829, he agreed to dismiss all of his enslaved laborers from town (Aufseher Collegium 1952:October 12, 1829).

What we do know of Julia is primarily due to the intersectionality of her identity. The fact that she was an enslaved domestic laborer, a woman married in Salem's African

Moravian church, and a mother who Holland was reluctant to dismiss all created extenuating circumstances that resulted in additional discussions between Salem's various governing bodies—and records of those discussions. The multiple dimensions to her identity made it difficult to reduce her status to that of simply another enslaved laborer in the eyes of the church. And it presented an ongoing challenge for church leaders seeking to enforce the slaveholding regulations of 1820. The *Aufseher Collegium*, *Aeltestan Conferenz*, and *Gemeinrath* were forced to periodically revisit and confer about their understanding of these regulations vis-à-vis Julia and other enslaved laborers like her who lived in Salem.

Unlike Julia, however, we know almost nothing to date about Holland's other enslaved laborers beyond their number and rough ages as recorded in the U.S. Federal Census. What we do know is that Holland owned four enslaved individuals in 1830 (United States, Bureau of the Census 1969:220). And by 1840, the number had grown to ten (United States, Bureau of the Census 1967:139). To appease church leaders and conform to the letter of the new regulations, these people, which included Julia and her child, may have continued to work for Holland during the day while they lived on a lot he leased from the church located outside of town. According to a map from the 1830s (see Figure 3.6 below), Holland's out lot was located approximately a mile outside of town to the east (Anonymous c1830). Currently, there are no known documents that can corroborate that any of these people worked directly in the pottery, either when Holland managed it for the congregation or as private business after 1829. And it seems doubtful that Holland could have housed the ten people listed in the 1840 census on the lot he leased in town. However, housing them on a larger, rural lot located just outside of Salem might accommodate their number, allowing Holland to retain ownership while conforming to the new regulations.

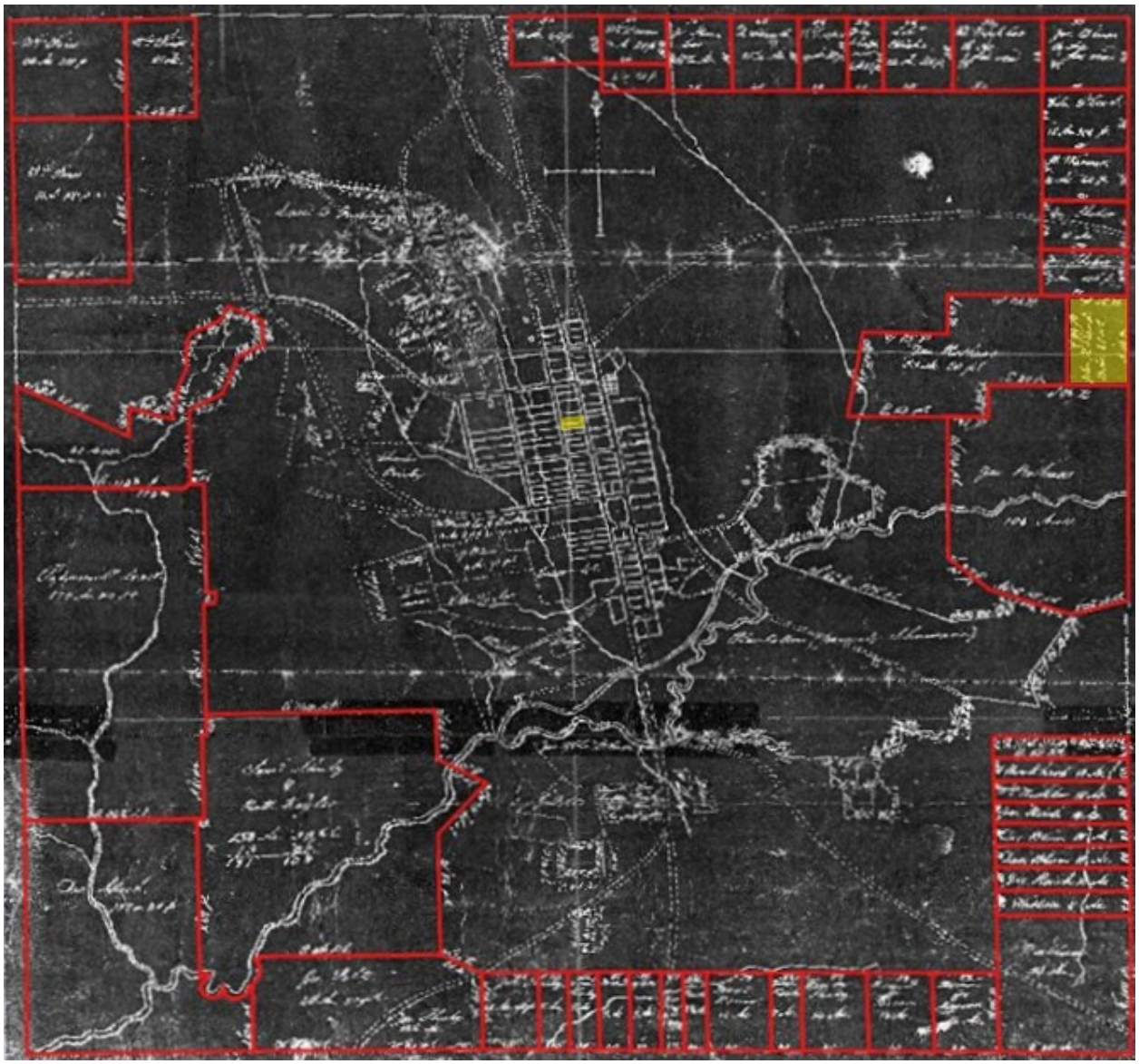


Figure 3.6. 1830s Map of Salem's Out Lots (Anonymous c1830). Out lots are outlined in red. John Holland's lot in town and his out lot are highlighted in yellow. (Courtesy of Old Salem Museums & Gardens)

Figure 3.7 below presents a timeline of Salem's pottery community, expanded to include members of the master potter's household and associated laborers.

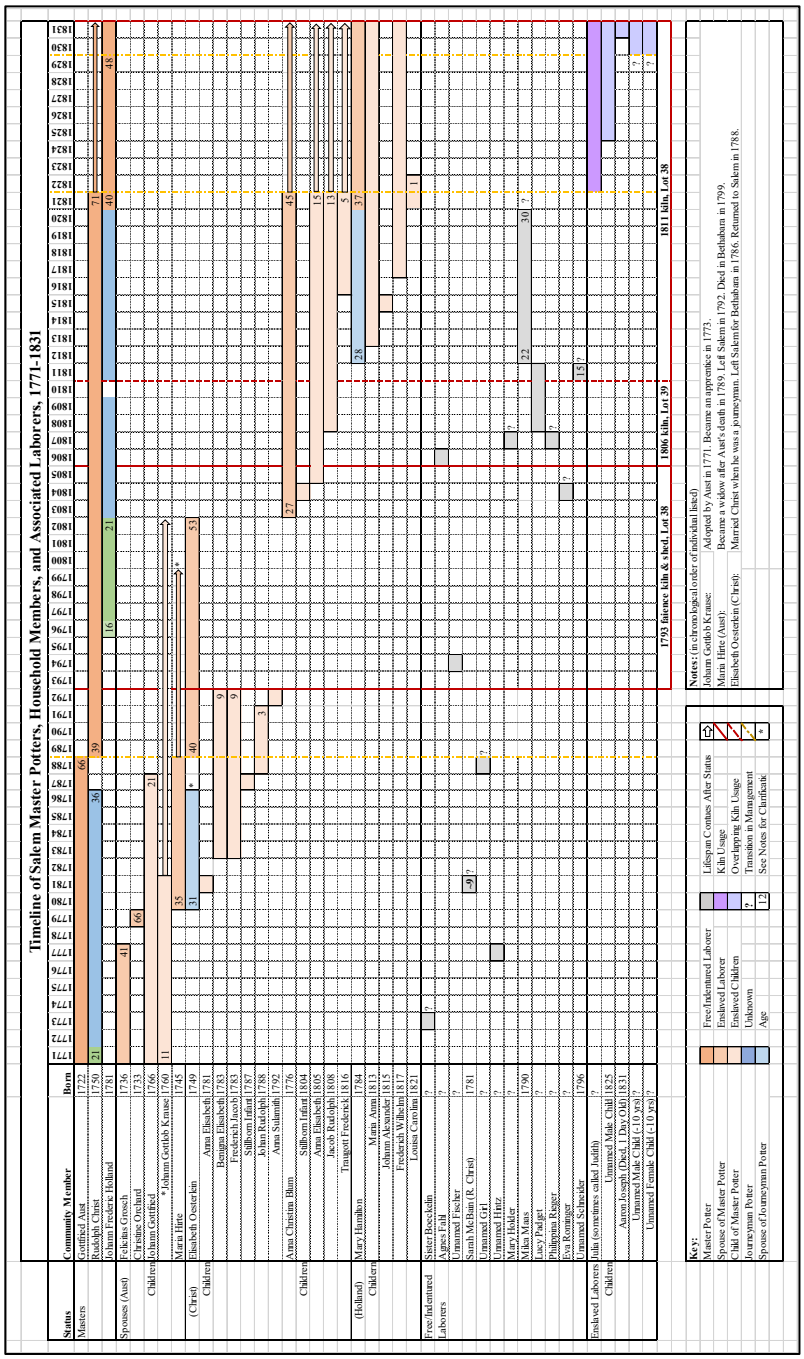


Figure 3.7. Timeline of Salem Master Potters, Household Members, and Associated Laborers, 1771-1831. Chart shows the tenure, status, and correlates kiln usage on Lot 38 and 39 for individuals living in or associated with master potter households. Sources: *Aeltesten Conferenz* (1952), *Aufseher Collegium* (1952), Old Salem Wachovia Resident Database (2019), Thacker (1994a), 1830 U.S. Federal Census (1969).

In the next chapter, I move from the broader historical context of the Moravians, the development of Salem, and those who worked in the congregation pottery to the archaeological focus of this study: Lot 38 and the post-1793 expansion of the pottery. I begin by showing how Lot 38 underwent a series of occupational transformations: from agricultural to industrial to commercial to residential space. Next, I provide an overview of previous archaeological investigations of Salem's congregation pottery since the 1950s. This includes the search for the 1793 small faience kiln and the subsequent Christ-Holland kilns on the east side of Main Street. Finally, I review the archaeological fieldwork conducted for this study from 2016 until 2018 and present an overview of its findings.

CHAPTER 4: AFFECTING IDENTITY THROUGH POTTERY ON LOT 38

In this chapter I examine the pottery found on Lot 38. I begin with a discussion of the wares, traditional and new, that were produced after 1793. These range from utilitarian and decorative coarse earthenware to faience and stoneware. I discuss the production of some of the congregation pottery's more notable forms. I also highlight the importance of making kiln furniture. By examining the technical steps involved in the production of select forms along with archaeological examples, I provide a sense of the engagement between community members within the pottery and the materials they acted on to produce ceramic objects. In looking at these engagements with the things and other people in their community, I explore the complexities of identity and identity making through the concepts of intersectionality, semiotics, and social fields. Identity is not just one dimensional nor is it static. Rather, it is multi-dimensional and intersecting. People perform their identities across multiple fields and in relation to other actors. Moreover, these signifying acts of identity foreground aspects of their intersectional being relevant to the setting and are meant to be interpreted by others.

Community Members making Ceramics: The Evidence from Lot 38

Archaeological evidence of the ceramics made by community members from 1793 until 1831 primarily comes from two features located on Lot 38: Feature 13 (the remains of the 1793/94 kiln) and Feature 5 (the remains of the 1811 kiln). Ceramic sherds in bisque and glost, tobacco pipe heads, bottle fragments, and kiln furniture bear witness to the range of objects that community members made: the real things produced and discarded through actual practices.

Making Faience

We recovered four fragments of faience during our excavations. Two holloware fragments, a pink base, and a light blue rim sherd, were found within the fill of the Pfohl & Stockton General Merchandise cellar fill (Feature 1). The other two fragments were found within the Feature 13 fill: the demolished 1793 kiln and shed. Of these, one fragment came from the interior "doughnut" hole of a faience ring bottle. This sherd had a clear lead-glazed interior and tin-enameled, sea-foam green exterior. The color was strikingly similar to examples excavated by Stanley South and Gary Wheeler Stone across the street (South 1999:328–30). This sherd did not refit any of South and Stone's reconstructed bottles. However, given the matching color, the bottle this sherd belonged to may have come from the same batch. Figure 4.1 below compares the faience bottle fragment found on Lot 38 with a reconstructed bottle found by South and Stone across the street.

Figure 4.1. Faience ring bottles. Showing: a reconstructed bottle from Lot 49 on the left and ring bottle fragment recovered from Lot 38 on the right.

The second faience fragment was a small, curved body sherd with fine-line polychrome floral hand painting on a white background. Although the ring bottle fragment came from a vessel form which was already known to ceramics scholars, this sherd along with two others (labeled A and B in Figure 4.2 below) represent new discoveries and demonstrate that Salem's potters produced a wider range of forms, colors, and decorations in faience.

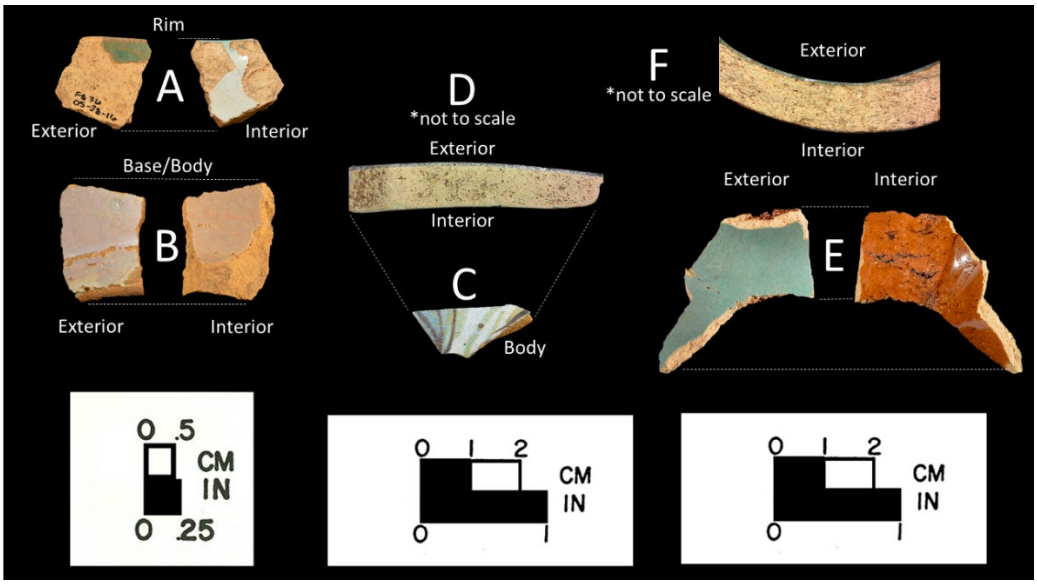


Figure 4.2. Fragments of faience vessels recovered from Lot 38. Showing: A) a rim and B) body/base sherds from a holloware form; C) a holloware body sherd with a hand painted, fine line polychrome floral decoration; D) the same sherd magnified and in cross section; E) the recovered ring bottle sherd, and; F) the same sherd magnified and in cross section.

Although it was previously assumed that ring bottles were made in a mold, Robert Hunter and Michelle Erickson's (2009) research showed that these were wheel-thrown vessels. Faience ring bottles may be listed as "sack bottles" in the pottery's annual inventories (Congregation Pottery c1952:April 30, 1796; April 30, 1797; Hunter and Erickson 2009:192; Rauschenberg 2005:50). Based on Erickson's experimental work, we now know that these ring bottles consisted of three pieces: a doughnut-shaped body thrown on a potter's wheel from a single slab of clay, an applied oval foot ring and spout (Hunter

and Erickson 2009:193–199; Old Salem Museums & Gardens 2011b). Also, thanks to Erickson, we also know that ring bottles were arguably one of the more difficult forms to make. These were likely thrown by someone with the skill of a master or very experienced journeyman potter. Based on demonstrations by Erickson (2009:193–198; Old Salem Museums & Gardens 2011b) and Old Salem potter Tara Logue (Old Salem Museums & Gardens 2021) we know that among the more advanced technical steps required to make a ring bottle were: 1) knowing how thick to leave the backside of the vessel while throwing so it could be trimmed off after the vessel was removed from the wheel, 2) drawing up both the vessel's interior and exterior walls, 3) drawing up the interior wall into a tall cylinder-like form to then cut off the foot ring and spout, 4) folding the lip of the interior wall over the lip of the exterior wall and trapping air inside the vessel to help it keep its doughnut-like shape, 5) smoothing, shaping, and cutting away the excess clay on the backside to make the bottle symmetrical. Flow chart F.1 in Appendix F illustrates the basic steps involved in making ring bottles. Even though advanced forms, like ring bottles, required an experienced potter to make, pottery helpers and apprentices were certainly involved in the overall process. They would have helped dig and process the clay, gather water, and prepared some of the slips and glazes. Of course, apprentices would have been instructed in the necessary steps and techniques. In an assembly-line fashion, apprentices may have applied the foot rings and spouts, applied the glazes, or moved the finished bottles into storage to dry before firing. And, under the supervision of an experienced journeyman or master, more experienced apprentices may have even tried to make a ring bottle or two.

Making Stoneware

We recovered 61 fragments of high-fired earthenware and true stoneware from the Feature 13 fill. Their colors included brown, grey, and white. Another nine high-fired and/or stoneware sherds were recovered from Feature 5. Three of these were salt glazed. Despite the demonstration piece Christ showed the Collegium in 1795, stoneware is not recorded as a separate category in the inventories until 1803 and salt is not listed until 1809 (Aufseher Collegium 1952:November 3, 1795; Congregation Pottery c1952:April 30, 1803; April 30 1809). This incongruity may mean that stoneware was produced as a more specialized ware, perhaps in limited or small batches that was sometimes sold out before the annual inventory was taken. When stoneware sherds are found on sites in Salem, the default assumption is that these are likely imports. This is because, although church records and annual inventories attest to the production of stoneware in Salem, its manufacture was very limited. So, unless a sherd appears to be a waster, the cautious interpretation is to identify it as belonging to an imported vessel. After all, who would buy a flawed or misfit vessel? However, it is also likely that at least some of the sherds recovered from Feature 13 were produced in Salem. Figure 4.3 below illustrates a range of stoneware recovered from Feature 13.

Although several sherds belonged to plain utilitarian vessels, one sherd, a white stoneware pitcher handle, was more refined and decorated. This piece was hand painted with a blue floral leaf design. Unlike some of the other stoneware fragments with visible orange peel textures from throwing salt into a kiln during firing, the surface of this piece was very smooth. Only a few small pockmarks from where the fine-grained salt had not completely melted were still visible. Moreover, the blue hand paint had smeared or did not fully adhere in places. This certainly suggests it is a waster sherd (see Figure 4.4. below). Although

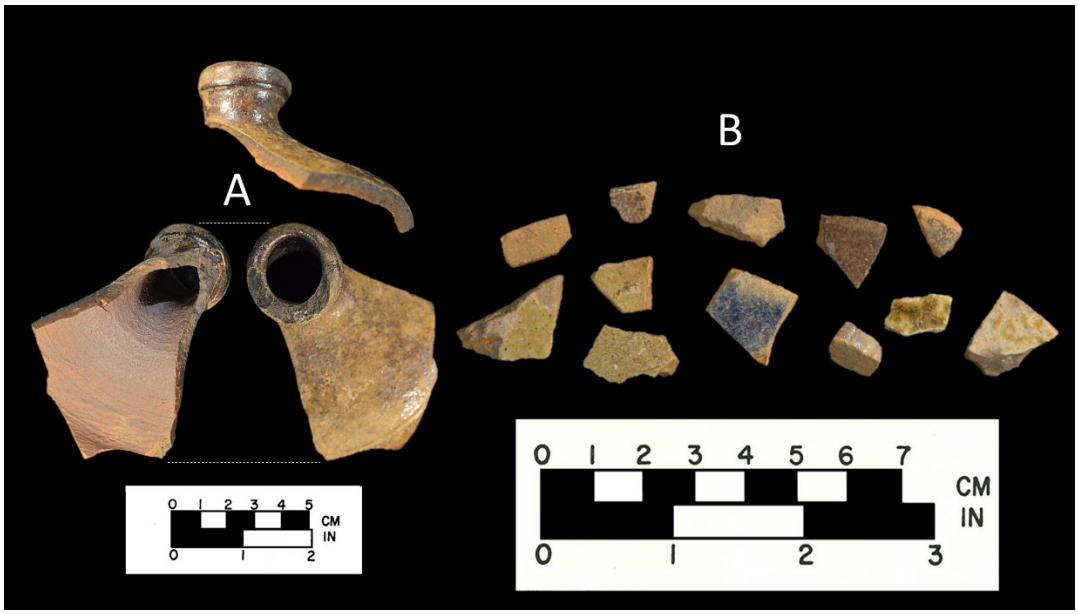


Figure 4.3. Stoneware sherds recovered from Feature 13. Showing: A) the spout and shoulder of a "narrow-necked" jug; B) assorted vessel fragments of various colors.

several sherds belonged to plain utilitarian vessels, one sherd, a white stoneware pitcher handle, was more refined and decorated. This piece was hand painted with a blue floral leaf design. Unlike some of the other stoneware fragments with visible orange peel textures from throwing salt into a kiln during firing, the surface of this piece was very smooth. Only a few small pockmarks from where the fine-grained salt had not completely melted were still visible. Moreover, the blue hand paint had smeared or did not fully adhere in places. This certainly suggests it is a waster sherd (see Figure 4.4. below).

As ceramicist Brenda Hornsby Heindl (2013) notes, some historic kilns show evidence of both earthenware and stoneware production. Potters may have loaded earthenware and stoneware for separate firings, the effects of throwing salt into a kiln to make stoneware leave behind several tell-tale signs. Among these are highly corroded bricks with pock-marked and green vitrified faces (Heindl 2013:128–130). Several badly corroded bricks left behind after the 1793/94 kiln was torn down and filled in attest to the pottery's

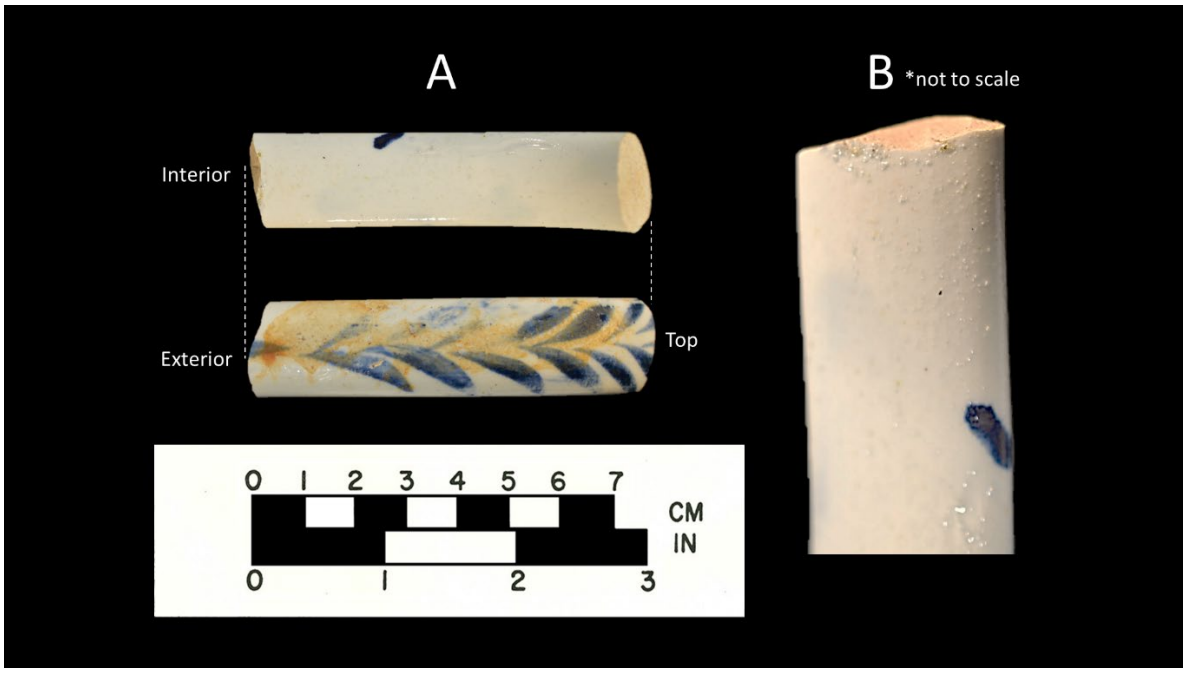


Figure 4.4. A white salt-glazed stoneware handle with blue hand painted floral decoration recovered from Feature 13. Showing: A) the handle's interior (top left) and exterior with unadhered blue hand painting (bottom left); B) a magnified view of fine salt crystals not fully melted and smudged blue hand painting (right).

foray into stoneware manufacture. The interior faces of these kiln bricks are vitrified and pockmarked. Their bodies are also friable and easily broken. This is the kind of corrosion that results from throwing salt into a kiln. Bricks like these were too far gone to recycle and reuse in the kiln's 1806 replacement. Additionally, we recovered a high-fired pot separator (Heindl 2013:133–134) and six fragments of kiln furniture with incidental salt glazing.

Unlike faience ring bottles, the stoneware forms listed in annual inventories and recovered archaeologically (pots, pitchers, jugs, and porringers) likely did not require the skill of a master potter to make. These were popular forms that all apprentices would need to learn how to make. Journeymen potters could produce these as well, but in greater quantities and higher quality than the apprentices they helped oversee and guide. Again, because apprentices were included in kiln firings, they would have learned how to throw salt into the

kiln to create a glaze for stoneware. Likewise, they probably would have learned how to apply salt directly to the surface of vessels before firing as well. Stoneware porringers found associated with the 1811 kiln whose fine-grained surfaces instead of the famous "orange peel" texture may reflect a shift in technique from throwing coarse salt to applying fine salt crystals directly on to the surface. Interestingly, the bricks of the 1811 kiln do not have the same green vitrified and pock-marked surfaces as those of the 1793/94 kiln. Applying salt may have been a way to avoid the damage that resulted from throwing salt. Figure 4.5 below shows porringer sherds in both earthenware and stoneware.

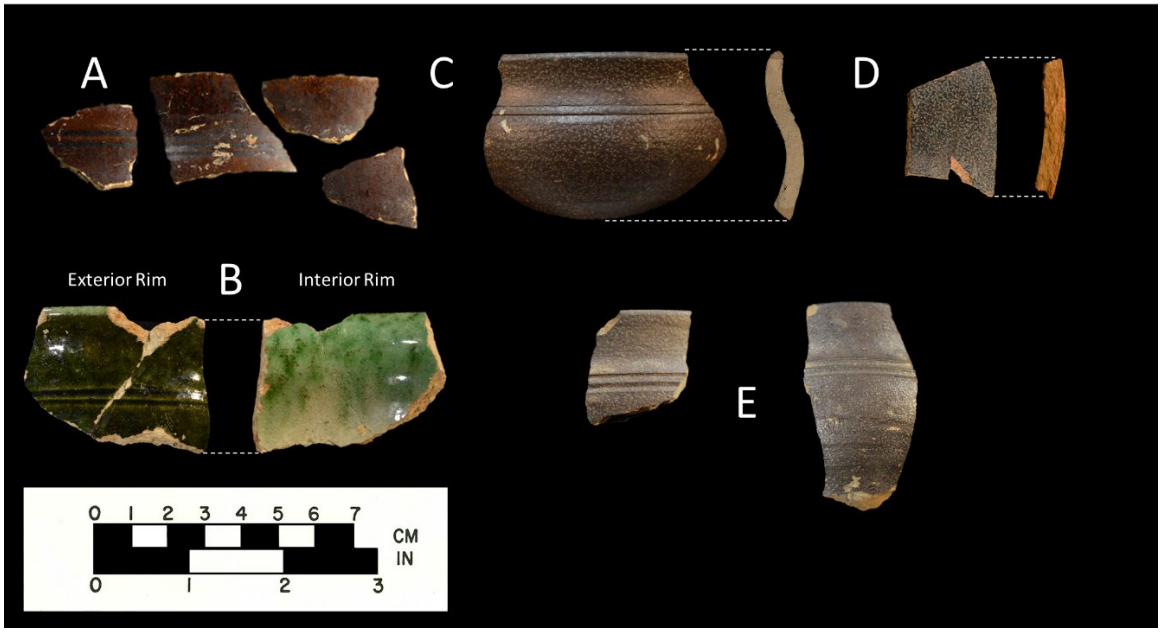


Figure 4.5. Porringer sherds recovered from Lot 38. Showing: A) earthenware porringer rim and body sherds in brown lead glaze; B) earthenware porringer rim and neck sherd in dark green lead-glazed exterior and mottled green interior; C) stoneware porringer rim and body sherd with fine salt glazing; D) earthen hollowware body sherd with fine salt glazing but did not fire hot enough to become a stone stoneware; E) stoneware porringer rim and shoulder sherd and rim, shoulder, and body sherd. Note: despite differences in size, recovered porringer sherds consistently have annular incised bands located just above the shoulder.

Making Traditional Earthenware and Trailed Slipware

Most of the pottery produced in Salem when it was a church-owned business were coarse earthenware forms. These included utilitarian pots, crocks, jugs, pans, and the like. Potters also produced earthen tableware including plates, dishes, bowls, mugs, and cups. They even made candlesticks. Moravian potters are perhaps most well-known for their slip-decorated wares and press-molded figurines and bottles. Slip-decorated wares included mottled slipware bowls and trailed slipware plates and dishes. Press-molded forms included tart plates, eagle bottles, animal bottles, toy figurines, dolls, and the ubiquitous stub-stemmed tobacco pipe bowls. Bivens (1973) and South (1999) illustrate and discuss the range of ceramic forms made in Bethabara and Salem prior to 1827. Two volumes of *Ceramics in America* (Hunter and Beckerdite 2009; 2010) along with Compton (2019) present many of these forms in high-quality color photographs and present more recent scholarship.

Producing coarse earthenware forms (utilitarian and decorative) would have been the primary focus of most apprentice and journeymen potters. Apprentices would train to master the basic steps in throwing these holloware and flatware shapes. Holloware vessel sizes ranged from small cups to porringers and bowls, to larger cream and serving pots, and mugs that came in multiple sizes in between (see Figure 4.6 below). The bodies of these vessels were wheel-thrown. Potters regularly employed wooden or metal ribs and a wet cloth or sponge to shape and smooth the surface of the vessel. Beveled ribs were used, especially on mugs and porringers, to incise one or more annular bands on the exterior (Old Salem Museums & Gardens 2011a; Bivins 1972:92–94). Once the basic shape was made, a handle was applied. These often consisted of clay pushed through an extruder with a flat metal die in the desired shape on the

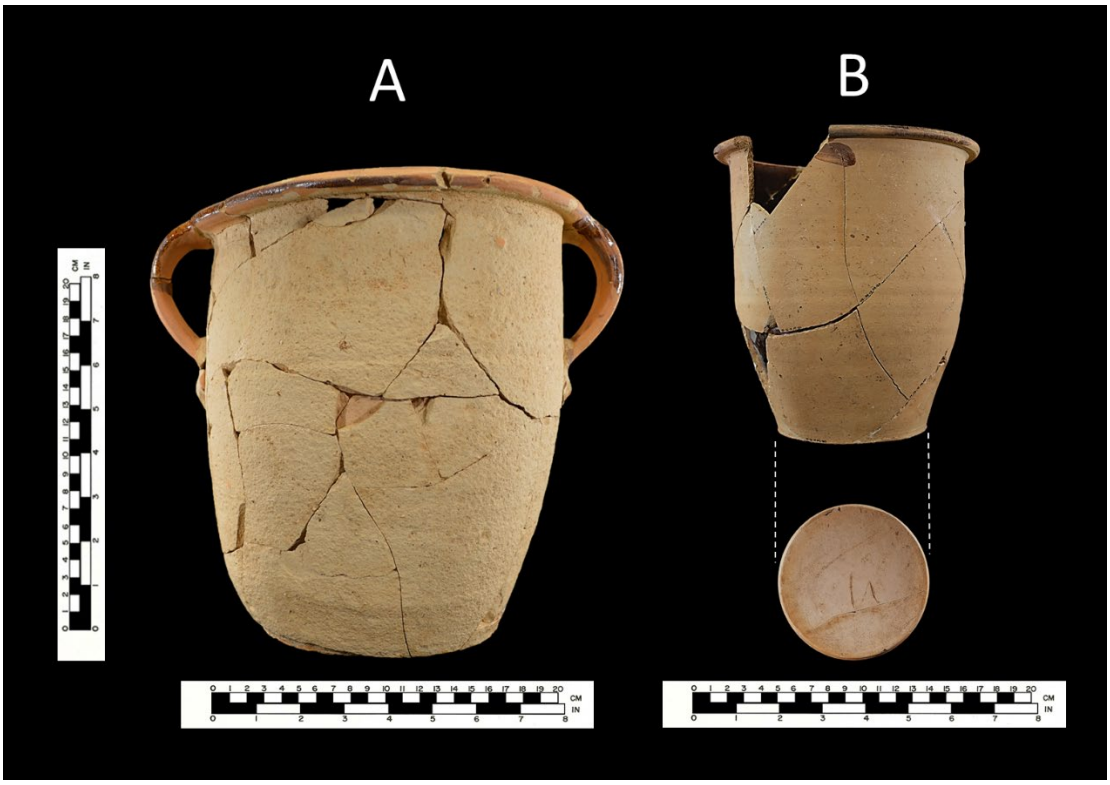


Figure 4.6. Utilitarian earthenware vessels (Feature 13). Showing: A) two-handled serving pot (left), note the water damaged exterior; B) cream pot (right) with incised price mark on base (bottom right). The Roman numeral II with stylus drag in between equals two pence (South 1999:312).

end. We recovered 38 extruded handle fragments from within the demolished 1793 kiln and shed. Although a few were flattened, most were beveled with as few as three and as many as twelve bevels around their circumference. Flow chart F.2 in Appendix F illustrates the basic steps involved in making a wheel-thrown mug.

Beyond the basic techniques needed to create traditional holloware forms like mugs and porringers, we recovered several sherds that attested to experimentation in surface glaze. In addition to traditional brown and green lead glazed porringers and mugs, we also recovered fragments in green and yellow tortoiseshell (see Figure 4.7 below).

Figure 4.7. Green and yellow "tortoiseshell" style demitasse cup (Feature 13). Note the two broken edges on the base where the cup fused to kiln furniture during firing (bottom right).

We know from church records that apprentices were involved in mixing glazes which exposed them to their deleterious effects. In 1786, the *Aufseher Collegium* advised Gottfried Aust to reassign his ill son from glazing to throwing because "…the doctor and many other Brothers think the glazing is the main factor in his sickness" (Aufseher Collegium 1952:January 10, 1786).

Like Tortoiseshell with its distinctive yellow and green copper oxide mottling, marbled slipware bowls also had a polychrome decoration. However, this time the effect was created through the controlled drip of different colored slips and their agitation. Based on Erickson's (2010; 2011b) demonstrations, several steps require some skilled coordination.

These include: 1) pouring a white slip background and then rotating the bowl at an angle to evenly coat the its interior while pouring out the excess slip, 2) dripping just the right amount of slip mixed in alternating colors, each mixed to the right viscosity to prevent bleeding into the background slip, onto the bowl's rim so they can run down into the base, and 3) as the bands of slip begin to gather at the bottom of the bowl, twist the base back and forth and up and down to create a swirling, marbled effect (Erickson and Hunter 2010; Old Salem Museums & Gardens 2011b). Figure 4.8 below shows examples of bowls with marbled slip decorations recovered from Lot 38.

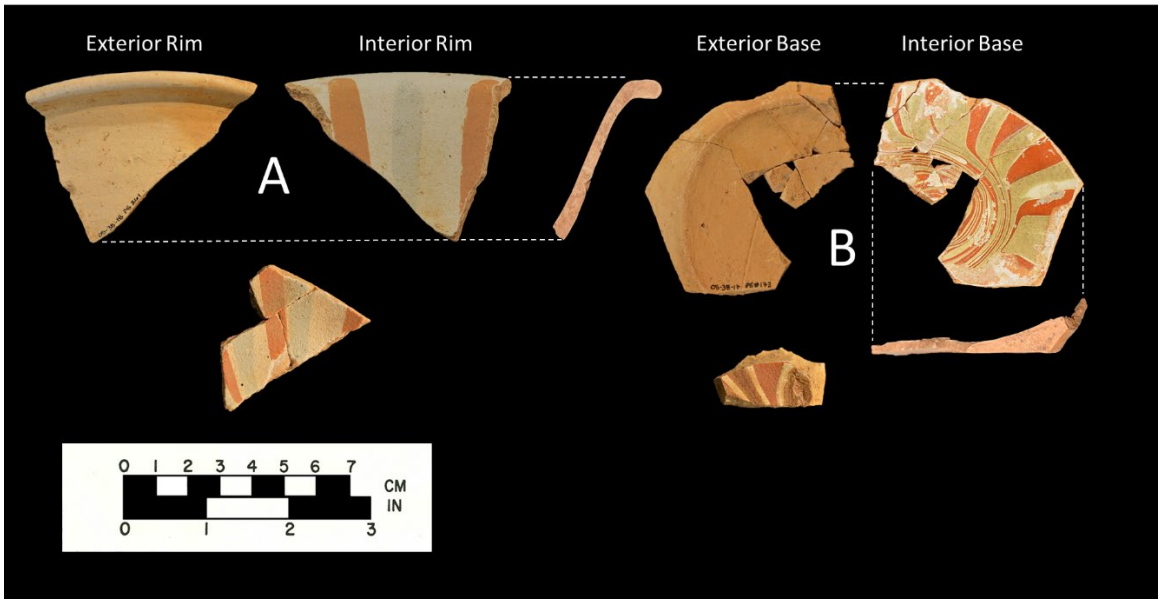


Figure 4.8. Bowls with marbled slip decorations recovered from Lot 38.

New apprentices probably did not attempt this technique. Even though decorative trailed slipware required more artistic ability, marbling was less forgiving. A misapplied trailed slip on the surface of a bowl or dish whose base slip was air dry could be wiped away. However, because marbled bowls required the application of colored slips dripped on top of

a base that was still wet in order to facilitate the drip's movement, wet-on-wet slip was less forgiving.

Although more forgiving than marbling slips, painting designs on trailed slipware required more artistic skill. Based on the production steps and techniques demonstrated by some contemporary potters, the pacing between steps also varied. Because the final design on the bottom of marbled bowls was achieved by mixing several slips together on top of a wet base slip, potters needed to finish the application of all slips in quick succession before they dried out (Erickson and Hunter 2010; Old Salem Museums & Gardens 2011b). The process of decorating trailed slipware, on the other hand, could be drawn out with some elements added in stages (Farrell 2010; Old Salem Museums & Gardens 2011a; Old Salem Museums & Gardens 2022a; 2022b; 2022c). For example, like all vessels, the shaping of dishes that would be described as "flower'd" in the inventories, was completed during the throwing stage, when potters added water to keep the clay pliable. However, once the shaping was complete, the dish was removed and could be stored to air dry for some time before a background slip was applied.

Once applied, the background slip was allowed to air dry for a time before applying the decorative slips. Meanwhile, the different colored slips could be prepared and slip cups for each color loaded. Next, the flower design was painted on the bottom of the dish. According to potter Tara Logue (2022b), it is generally best to work from the center outward when decorating flowered dishes to avoid smearing or dripping on the already applied design. As potter Mary Farrell (2011a) points out: the hole in the side of a slip cup not only functions as an orifice to fill slip, if it is the right size, a potter can place a thumb over the opening to create a seal and thus, control the rate of flow as well. We can see the

directionality of each stroke used to make the petals and stems based on where the slip pooled. We can also see where a slip cup's quill was dragged in the process because of the track it left behind. This indexical evidence can then be pieced together to reconstruct the painting process and potentially identify the work of different potters even if we do not know exactly who they were. For example, based on the direction of its strokes and orientation of the stem's s-shaped curve, it appears that the painter of the flowered plate fragment recovered from Feature 13 was different than the potter(s) who painted the flowered plates on display at MESDA and which are often cited as exemplars of Moravian trailed slipware. Figure 4.9 below shows the "flower'd plate" recovered from Feature 13.

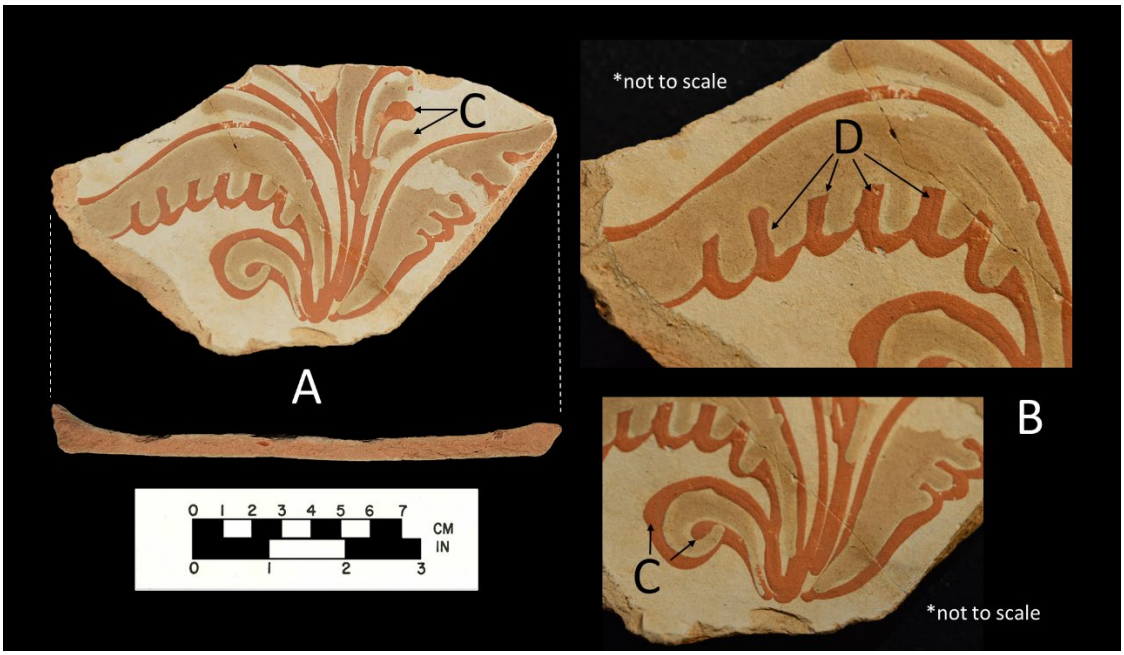


Figure 4.9. A "flower'd plate" in bisque with decorative trailed slip (Feature 13). Showing: A) front and cross section with S-shaped, curve stem (left); B) enlarged views of trailed slip decoration. Note the bleeding at the start of each trail (C) and the quill-dragged impressions (D).

After the flower decoration was completed, annular bands of slip were added along the edge of the dish's cavetto and rim. In addition to providing another layer of ornamentation, potters could use the parallel, annular bands as guides for the sine waves they often painted in between. These did not necessarily need to be painted right after the annular bands were completed. Again, if two trails of slip crossed while still wet, it would make erasing the mistake more difficult. Sine waves were painted in small back and forth motions while the potter rotated the head of the potter's wheel away from their body. Flow chart G.4 illustrates the operational chain for making a trailed slipware plate.

There are a range of sine wave styles on sherds recovered from Lot 38. Some sine waves have peaks and valleys that are very close together, slanted, and asymmetrical with some bleeding into the background slip which suggests these were made quickly. Others are shallower, regularly spaced, symmetrical and there is a clear demarcation between the edges of the wave and the background slip underneath. Although it may be tempting to infer differences in skill based on the execution of sine waves, there may not be a direct relationship. Some extant examples of trailed slipware with clear and well executed flowers contain sine waves that seem hastily executed. At the risk of seeming obvious, what was valued most about flowered dishes were the flowers on them. And for these examples at least, a hastily painted sine wave did not deter consumers from buying them. In fact, the contrast between a clear painted flowering plant and a frenetic sine wave may have been preferred by consumers. We recovered a variety of sine wave styles on Lot 38. These were painted in multiple colors, on different background slips, and in various wave-band combinations as illustrated in Figure 4.10 below.

Breaking up the decoration process for trailed slipware into stages created openings to incorporate less experienced potters in the production process. This was probably, like many assembly lines, a more efficient way to utilize workers of varying skill levels. Alternatively, a process that was discontinuous allowed apprentices to pause and ask more experienced journeyman or even the master potter for needed guidance.

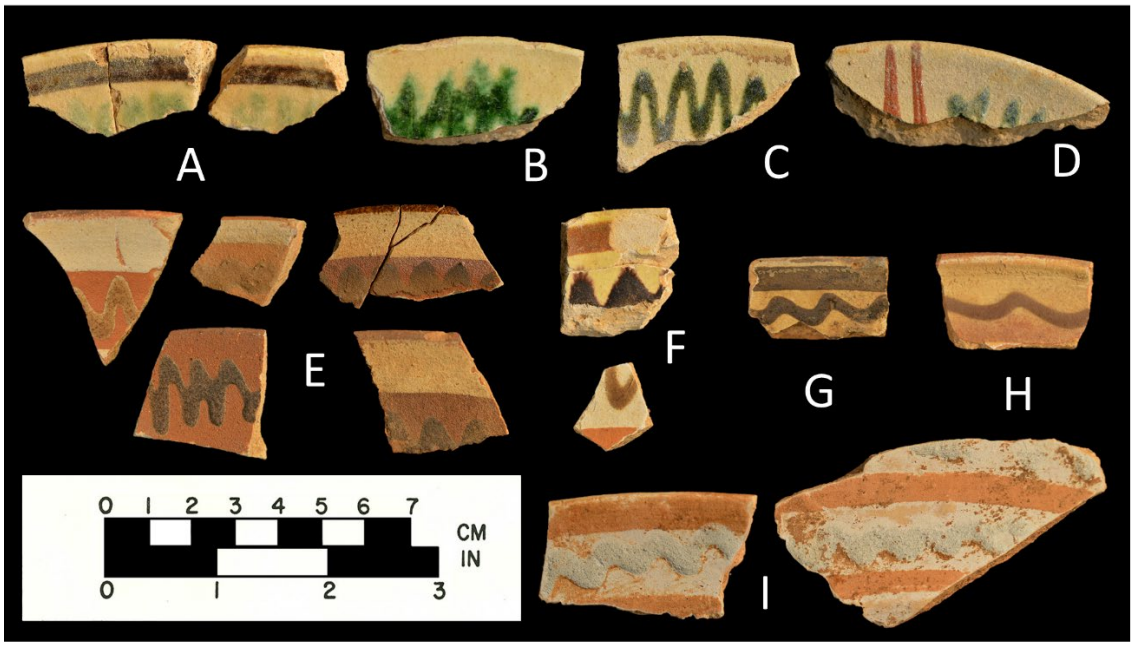


Figure 4.10. Trailed slip sine waves in a various styles, colors, and band combinations. Showing: A) narrow, bleeding green wave below annular band on white background; B) narrow, bleeding green wave on white background; C) tall, fine line green wave on white background below eroded annular band; D) tall, fine line green wave on white background punctuated by red parallel vertical lines; E) narrow, fine line wave on red background below/above white annular bands; F) narrow, fine line and bleeding brown wave on white background with red annular band above and/or below; G) wide, sharp fine line wave on white background below sharp annular band; H) wide, sharp sine wave on white background above and red bleed through background below; I) one or more short, sharp waves on white background with red annular bands above and below.

In 1788, the Collegium directed all wares should be marked with their respective prices. As the Collegium explained:

> Br. Meyer who is going to take over the selling of the pottery and the supervision in the Shop during Br. Aust's absence, was told that he should talk to Aust before he leaves about the prices of everything…In order to regulate the prices to also avoid cheating, the price of the ware shall be burnt into it in the future and those that are not yet ready shall be marked with red chalk. Several examples of cheating and profit making were said about the pottery shop as a proof, how necessary a good supervising up there will be. (Aufseher Collegium 1952:April 15, 1788)

Prices were incised onto vessels while they were still in a greenware state and somewhat malleable. Although the church documents record this practice in 1788, Stanley South found evidence in Bethabara that Aust was likely doing this earlier (South 1999:297). We recovered several pieces with price marks, some of which were clearly marked using Roman numerals rather than Arabic (see Figure 4.11 below).

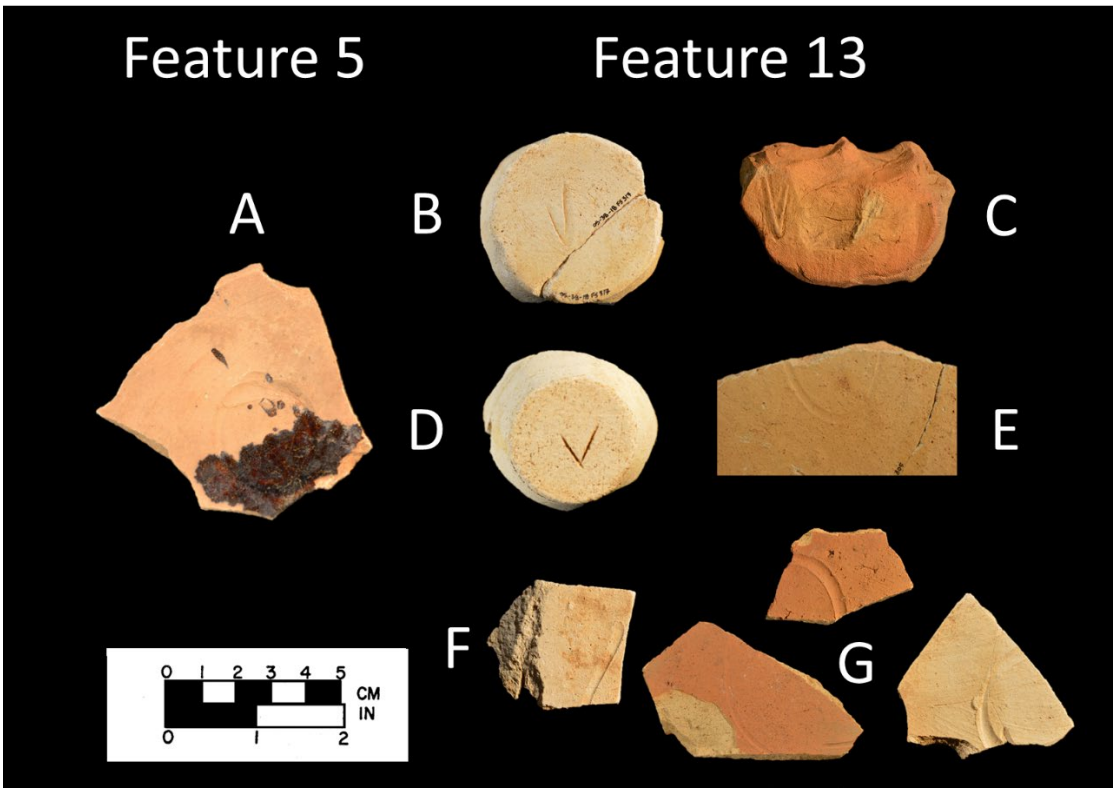


Figure 4.11. Price marks on ceramics. Showing: A) "O" mark incised with a stylus; B) "V" mark incised with stylus; C) corresponding "V" mark in relief on clay spacing wad; D) "V" mark impressed with edge of stylus; E) partial "O" mark incised with stylus on back of "flower'd" plate (Figure 4.9.); F) possible "I" mark incised; G) partial "O" marks incised

with stylus. Key: "V" = 5 pence, "O" = 1 shilling. The inventory for 1808 lists 160 "flowered dishes" priced at one shilling each (Congregation Pottery c1952:April 30, 1808).

South attributes the use of Arabic numerals to Aust and Roman numerals to Christ and their respective apprentices based on the excavation of separate waster dumps in Bethabara associated with each potter and the 1829 list of molds returned by John Holland to the church (Congregation Pottery 2010; South 1999:295–314). Just as the practice of incising price marks on pottery likely predates 1788, it appears that potters did not always follow this directive after 1788. We found several pieces with no marks at all.

Making Press-molded Earthenwares

If working with polychrome slips required greater artistic aptitude, dexterity or a segmented production sequence, press-molding was relatively straightforward and could be mastered more quickly. Press-molded wares ranged from small toys and figurines to bottles, from gravy boats and stove tiles to stub-stemmed tobacco pipe heads. The full range of press-molded these forms are illustrated and discussed in several publications (Bivins 1972; Brown 2009; 2010; Compton 2019; Hartley 2005; South 1999). Press-molded wares even included Staffordshire-inspired plates and dishes with Queensware, Royal pattern, and featheredge designs (Hartley 2005:14–17; 2009b:147–148; Hunter 2009:95–101; South 1999:291–293, 343).

Making Staffordshire and Leeds-inspired "Fineware"

Both features produced small, but tantalizing insights into the "fineware" forms inspired by Ellis' 1773 visit. A handful of small bisque fragments of Queensware in Royal pattern, featheredge, and other finely detailed rims were found not only in the remains of both kilns, but also in the layer of fill directly above. We also recovered fragments of refined

earthenwares with rouletted fine “pearl” beading, similar to those reported by South (1999:358–363). Moreover, tortoise-shell glazes adorned multiple vessels in both features. These ranged from plates to small cups and porringers. Figure 4.12 below illustrates examples of molded “fineware” and mottled tortoiseshell glazes.

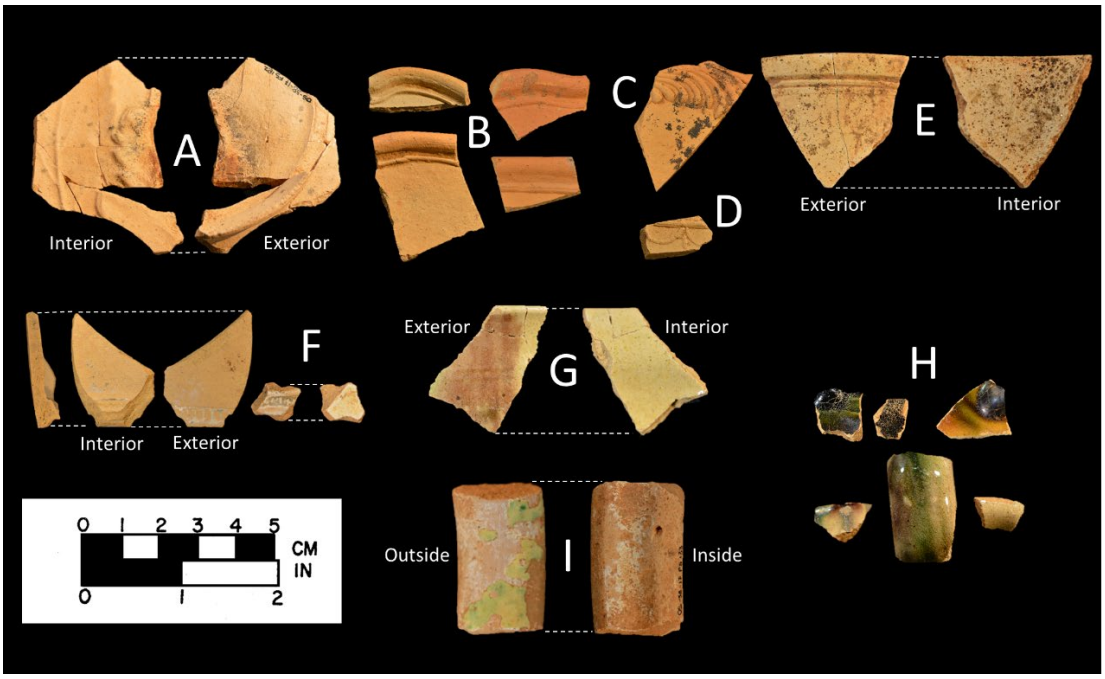


Figure 4.12. Examples of molded “fineware” and mottled tortoiseshell glaze. Showing: A) shallow dish with molded leaves in bisque; B) molded rim sherds with Royal pattern in bisque; C) molded Featheredge rim sherd in bisque; D) molded sherd with fine neoclassical swags in bisque; E) delicate mug rim sherd with annular band in bisque; F) small cup with fine annular beaded rouletting; G) porringer rim sherd with mottled Tortoiseshell glaze; H) assorted sherds with mottled tortoiseshell glaze; I) handle sherd with eroded mottled tortoiseshell glaze.

The Presence of Pearlware: A Refined Earthenware

We also recovered three examples of pearlware which cannot simply be dismissed as imports given their association with a production context. The first was a small, eroded fragment with blue shell edging. This was found in the Feature 13 fill. Stanley South uncovered a piece of blue-edge pearlware across the street on Lot 49 which he tentatively

attributed to Christ (South 1999:348). The other two pieces, a broken pearlware mug and a small fragment of pearlware flatware with blue annular banding and a hand-painted star or asterisk design were found within the fill of Feature 5. The mug, whose plain white exterior and incised annular banding are consistent with mugs that are commonly shown associated with Moravian love feasts today, was found within the layer of kiln brick rubble. The other, a fragment of flatware with a fine-line blue hand-painted star or asterisk was recovered from a zone of fill located below most of the kiln brick rubble. The decoration on this sherd is like a stylistic element identified as "Star Band 02" in the *DAACS Stylistic Element Glossary R–S* (Arendt et al. 2018:53). However, unlike the example shown in the DAACS glossary, the star on this example lies above two blue annular bands, not in between single bands above and below. All three sherds were deposited during the demolition and filling phases of their respective features. In the case of the latter two sherds, were these imports that came from the workmen hired by the church to demolish the kiln? Were they redeposited from a nearby waster dump that was used as part of the demolition fill? Alternatively, were they brought into the pottery by an apprentice, journeyman, or worker? What would that say about their faith in their own abilities and what kind of message would it send to potential customers? Their location, especially that of the flatware piece buried in the fill below the kiln brick rubble, suggests we should not so quickly dismiss the possibility of their being made in the congregation pottery. Afterall, Salem's potters did produce creamware forms like Queensware and Royal pattern plates. And, thanks to their earlier foray into colored faience glazes, they acquired cobalt blue (or blue smalts) (Bivins 1972:84). It is not farfetched to entertain the possibility that they at least tried their hand at making the increasingly popular pearlware or "China glazed" ceramics (Miller and Hunter 2001). Or perhaps these were

collected pieces to serve as examples of what was fashionable and inspire Salem's potters to make something similar. A future geochemical analysis and sourcing study of these pearlware sherds may provide a more definitive answer. Figure 4.13 below illustrates the three examples of pearlware recovered from Lot 38.

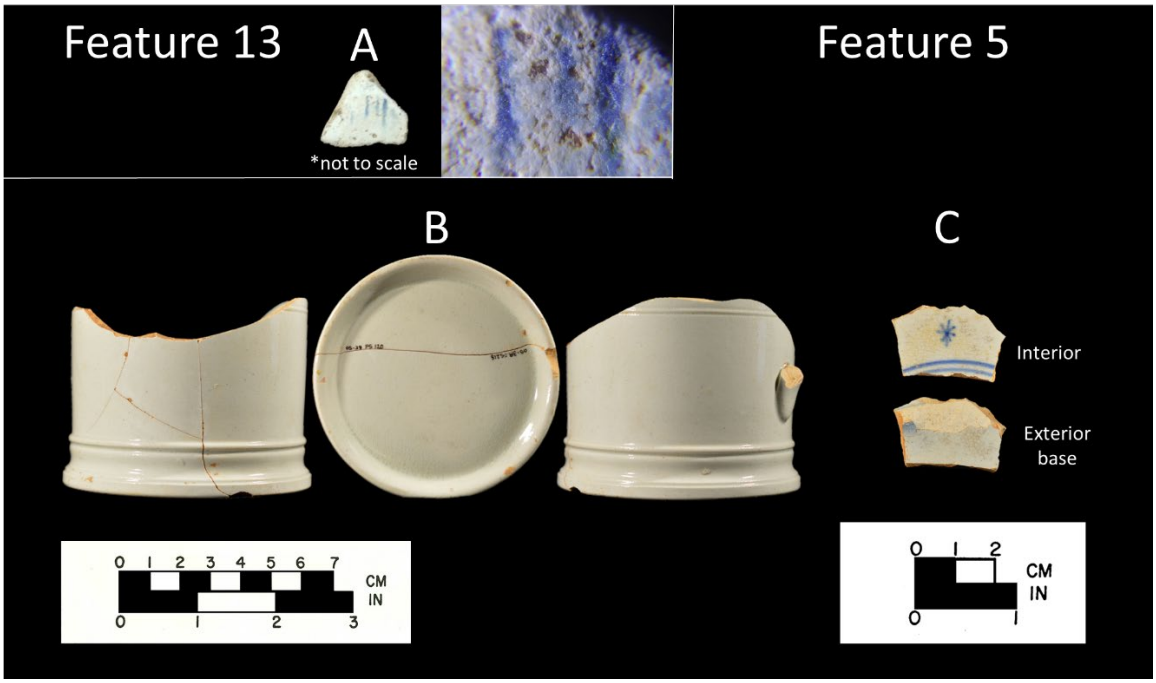


Figure 4.13. Pearlware recovered from Lot 38. Showing: A) eroded flatware sherd with blue shell edging and magnified view, recovered from Feature 13 (1793/94 kiln and shed); B) bottom half of pearlware mug; C) flatware sherd with star and annular bands in pearlware, both from Feature 5 (1811 kiln). See also Flow Chart G.2. above for the operational chain of a wheel-thrown mug like the one pictured here.

Making Press-molded Bottles

We recovered fragments of press-molded fish bottles from Feature 13, a sheep figurine from Feature 5, and the bases for owl bottles or chicken casters. Press-molded fish bottles were made by rolling out two sheets of clay, one for each half of the mold. According to potter Jacob Chilton, thin wooden strips could be laid down flanking both sides of the clay and used as a guide to ensure uniform thickness when each sheet was rolled out with a rolling

pin (Old Salem Museums & Gardens 2022d). Next, each sheet was moistened and then pressed into its respective half of the mold by hand. The excess clay was then trimmed away from the edges which were scored to help both sheets adhere to each other when the two halves were combined. Alternatively, a bead of slip could be poured along the edges of the pressed clay to act like an adhesive (Erickson et al. 2009). The mold with clay inside then needed to rest and dry to a leather-hard state. Once the clay had dried sufficiently, the mold could be opened and the seam trimmed away with a knife (Old Salem Museums & Gardens 2022d; 2022d; Erickson et al. 2009). Some bottles required additional molded elements such as a spout, foot base, or hands. Press-mold work is certainly something that apprentices could learn quickly.

For plates, the sheet of clay was placed between two molds, one with the impression for the obverse side, and one for the reverse side. These were then pressed together, and the excess clay was trimmed away around the edges. Flow chart F.3 in Appendix F illustrates the steps involved in making a press-molded turtle bottle.

Skill level would have excluded inexperienced potters from participating in the press-molding process in creating the molds themselves. These, like Salem's famous squirrel bottles, were based on hand-molded clay models (Old Salem Museums & Gardens 2011b; Erickson et al. 2009). However, there was at least one mold that was created using a box turtle shell (Brown 2010:225). According to Erickson, creating these models by hand likely required a master potter's skill (Old Salem Museums & Gardens 2011b).

Because the molds were based on uniquely hand-sculpted models or, in the case of Staffordshire-inspired flatwares and the box turtle example, real objects, the molds would have been valuable tools in their own right. The only known ceramic objects bearing

Rudolph Christ's name or initials are plate molds which he likely saw as his personal property. Moreover, when the congregation pottery transitioned to a private business in 1829, all surviving molds were returned to the church (Congregation Pottery 2010). Figure 4.14 below illustrates some of the press-molded objects recovered on Lot 38.

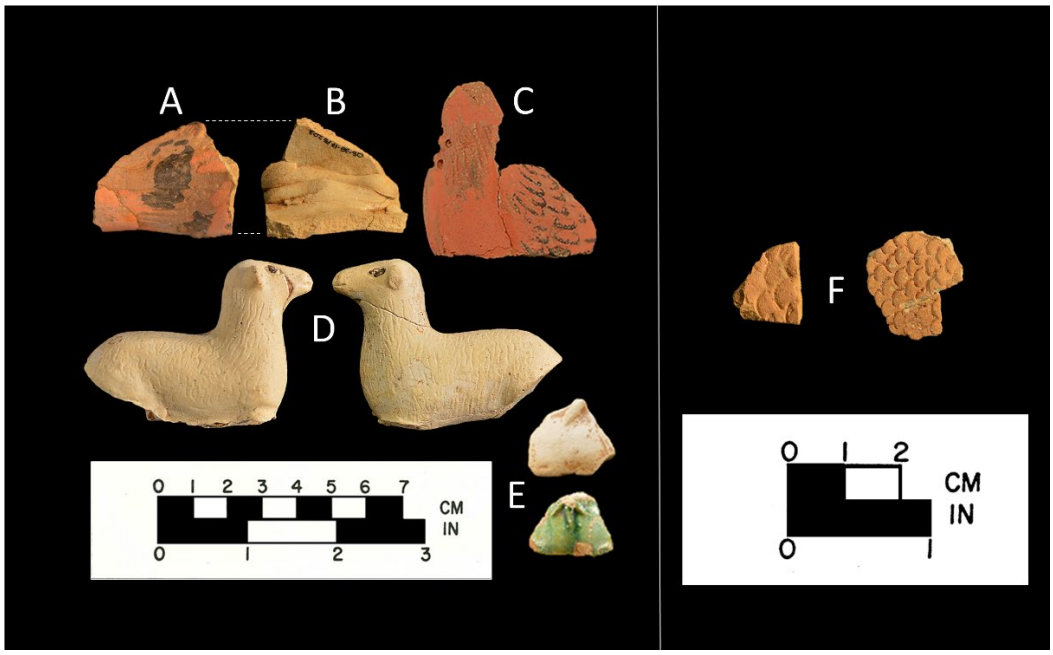


Figure 4.14. Press-molded figure and bottle sherds recovered from Lot 38. Showing: A) exterior of molded bird; B) interior of molded goose with fingerprints from press molding; C) chicken caster fragment; D) sheep figurine; E) base sherds for bird bottles in bisque and green lead glaze; F) fish bottle sherds in two scale sizes. Note: sheep are often listed under the heading "toy dogs & sheep" in pottery inventories.

Making Stub-Stemmed Tobacco Pipe Heads

Of all the wares made in Salem's congregation pottery, stub-stemmed tobacco pipes allowed for the widest range of participation. Because pipe heads were produced using molds and a press, they required the least amount of training. Because the bore and bowl holes were shaped using plungers (rammers and reamers/mandrels) (Bivins 1972:96–98; South 1999:238–240) which were guided by the press' framework, consistency in the quality of finished pipe heads was insured. The most hand-made aspect in pipe manufacture came after

the pipe heads were removed from the mold and the seam created from where the mold halves joined was smoothed out by hand while the clay was still wet and malleable. Outsourcing pipes, however, required some additional logistics. Because these pipes were made within the residences of congregation members, the press and prepared clay needed to be supplied by the pottery. Once the pipes were formed, they needed to air dry before being transported to the kiln. Flow chart F.5 in Appendix F illustrates the operational chain for stub-stemmed tobacco pipe head production.

Since these easily made and standardized products were perennial bestsellers, and the pottery usually had more than one press, outsourcing pipe production did not rob apprentices of work or detract from their opportunity to learn. In fact, it is conceivable that pottery workers or helpers might have pitched in to help make pipe heads when they were in short supply. Despite their capacity to expand the range of potential community members, there is no historical evidence that stub-stemmed pipes were made by the wives or other members of the master potter's household.

Ultimately, it is difficult to say with certainty whether only master potters or experienced journeymen could make some forms or that these were too advanced for apprentices to attempt. Afterall, the congregation pottery was both a school and a workshop. The point of being an apprentice was to learn as much as possible about the trade, and to acquire the necessary skills to become a journeyman potter. And that meant eventually trying one's hand at, if not mastering, all the techniques and forms necessary to be considered a competent potter.

Making Kiln Furniture: Extending Potters' Agency into Kilns

One group of ceramic objects which are often overshadowed by a pottery's finished wares is kiln furniture. The shapes, sizes, and glaze residues on kiln furniture not only provide evidence about the types of pottery that were produced, but they also offer insight into how kilns were loaded and fired. And kiln furniture played a critical role in ceramic production. Saggars, trivets, setting tiles, spacers, and wads accompanied leather-hard and glazed pottery in the kiln. These were loaded, along with the hopes of their creators, into the kiln: a space designed to bring about a violent transformation. As archaeologist Linda F. Carnes-McNaughton describes it:

> A potter's kiln is an *abracadabra chamber* where raw wares…are surrendered by the potter to undergo a metamorphosis by fire. Myriad pyrotechnic variables associated with this metamorphosis have for centuries caused potters great consternation, so much so that in some cultures clouds of superstition still surround the process. (2011:1)

It is in the kiln during the hours of firing in which greenware became bisque as clay bodies and slips hardened and adhered together. And as the firing continued, bisque became glost as vitrification fused glazes with bodies. Firing, like all great moments of transformation, was filled with possibilities and fraught with dangers. It was also the event potters had the least control over. Would the kiln heat up or cool down too quickly? This was something that potters could react to and try to adjust by adding or withholding fuel and by regulating the flow of air into the kiln. Would the pottery shift or fall as currents of hot air circulated through the ware chamber? Would pieces melt and fuse together? Would ash from the fire somehow circumvent the bag wall, wrecking glazes? Was enough surface area exposed to ensure an even coating of salt as it vaporized and dispersed throughout the kiln? These were issues that potters could only try to anticipate. Once firing began, things were largely out of

their control. Up until this point, all the transformations that pottery went through, big and small, from digging clay to throwing pots and molding pipes, involved more direct bodily contact and engagement with ceramic materials. Furniture, however, could go where potters could not. Kiln furniture acted as a surrogate for potters who could not enter this liminal space (Turner 1967) to intervene once firing began.

Kiln furniture recovered from the 1793/94 and 1811 kilns include saggars, trivets, setting tiles, spacers, and wads. Saggars, trivets, and setting tiles were produced in anticipation of kiln firings. Spacers and wads were often produced using damp clay during the loading phase. The plasticity of spacers and wads gave potters greater flexibility in stacking oddly shaped or sized wares during loading. These also allowed them to improvise as they anticipated potential shifting that might occur during the firing.

Saggars range in size from small to large and were designed to protect everything from cups and dishes to bottles and figurines. Most are cylindrical in shape with a flat bottom, are open at the top and have venting holes in their sidewalls. Vessel saggars for small items, including bottles, often have glaze drips on their interior base and may include a trivet (see Figure 4.15 below). Larger diameter plate saggars are tube-like with hollow tops and bottoms. At least one plate had a base which had been removed as its broken juncture was still visible. Plate saggars often have triangular holes in the sides to insert pins to hold the plate inside. Plate saggars were then stacked with small clay wads placed as separators in between. Some of the separators were extruded. These were either leftover greenware handles which were then cut into smaller sections or purposely extruded lengths of clay whose extrusion was a more efficient technique than hand coiling. Extruded spacers have multiple ridges running lengthwise along their circumference characteristic of handles but

have been partially flattened by the weight of two saggars or the corner of a vessel pressing down on them. These often create a Z- or L-shaped appearance in cross section. Figure 4.16 below illustrates spacing wads and extruded spacers.

Figure 4.15. Saggars recovered from Lot 38. Showing: A) interior with vent hole and exterior base of a narrow bottle saggar with separating wad adhered to its base; B) saggar base interior with quartz to prevent vessels from adhering and heavy green glaze drip; C) interior, base, and exterior of small vessel saggar with green lead glaze drips and fused spacers; D) interior and exterior of saggar with vent hole and base with trivet covered in heavy manganese glaze drip.

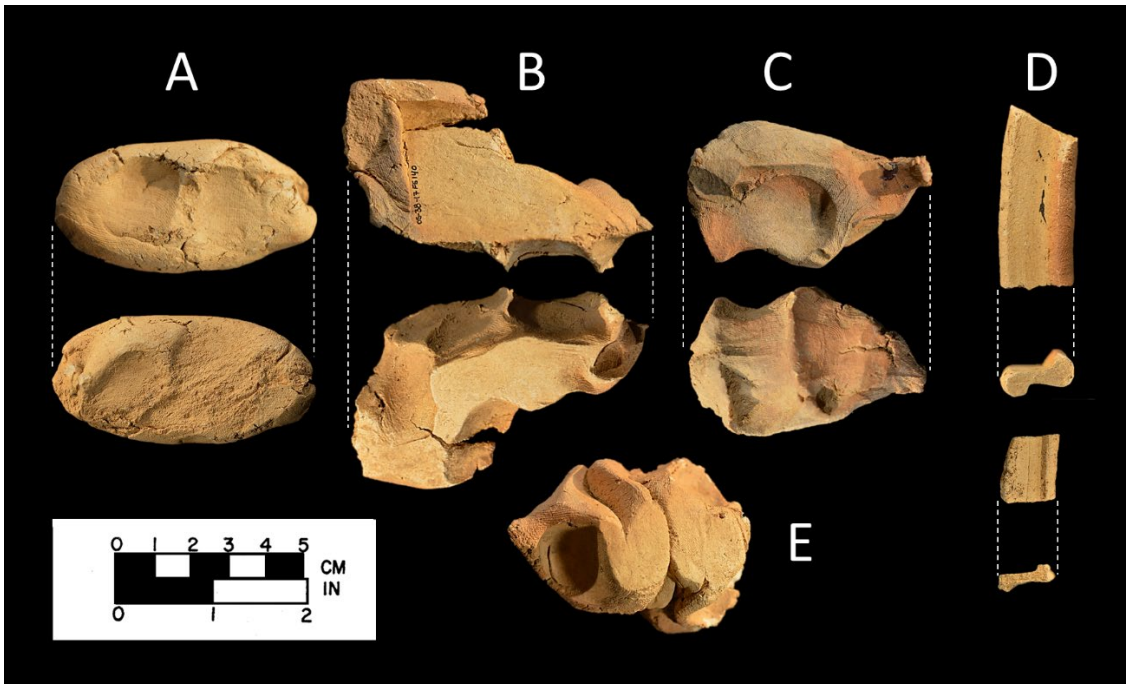


Figure 4.16. Spacers recovered from Lot 38. Showing: A) and C) spacing wads with finger indentations and fingerprints; B) spacing wad with corner impression from a ceramic object; D) extruded handles showing Z-shape profiles likely from being repurposed as spacers; E) coil accordioned into a spacing wad with thumb impression.

At least one saggar base was found within the fill of the 1811 kiln. This piece with its many rough glaze drips appears to have been broken off and separated from the walls of a saggar and reused as a setting tile. The rough spiral on the interior surface indicates that it was initially thrown on a wheel. This, along with the plate saggar whose base was broken off suggests that plate saggars were initially thrown on a wheel as one large cylindrical vessel whose base could be broken away once it had dried to create two pieces of kiln furniture. This same base contains the date "1813" incised on its exterior. Why "1813" was incised on this piece of kiln furniture is unknown. Perhaps it was meant to commemorate an important event. Perhaps the most momentous event worthy of note in 1813 was the birth of Maria Anna, the Hollands' first child (see Figures 4.17 and 4.18 below).

Figure 4.17. Saggar with incised “1813” found in Feature 5 (1811 kiln).

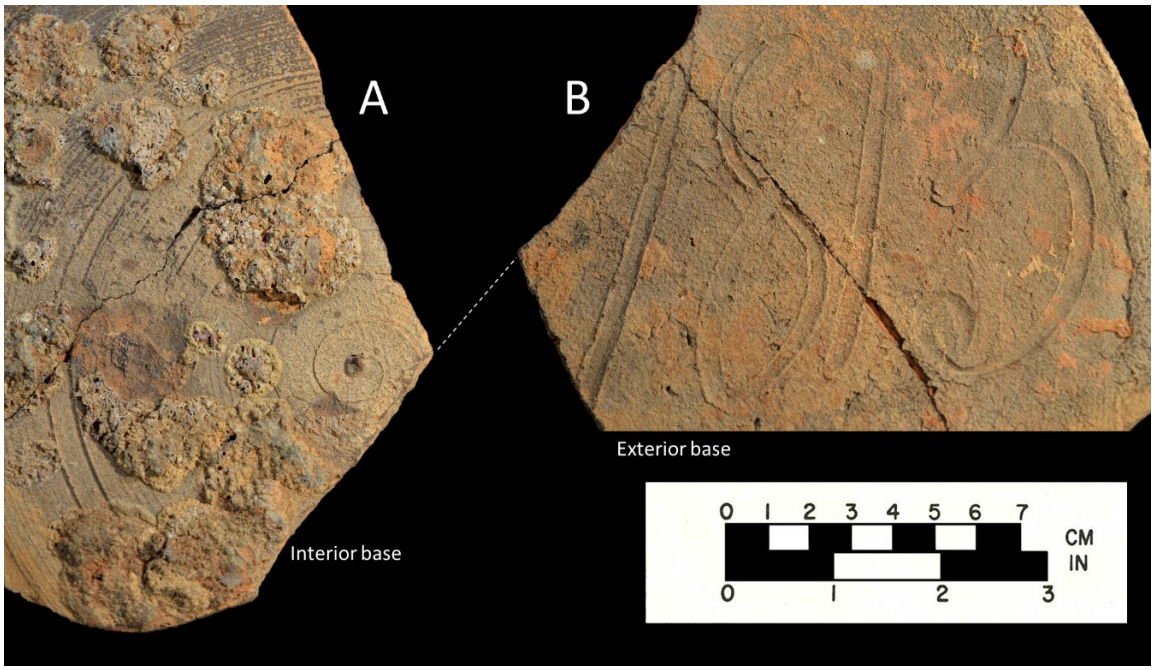


Figure 4.18. Enlarged views of incised saggar found in Feature 5. Showing: A) interior base with distinct spiral from wheel throwing and heavy glaze drips; B) exterior base with incised "1813".

Tobacco pipe saggars have bases with concentric rings of holes for saggar pins to sit. Pipe saggar bases are thicker overall than either vessel of plate saggars. Like vessel saggars, they often have glaze drips on their base interiors. Although pipe saggars were thrown on a wheel, their pins were molded as evidenced by a seam that runs along their long vertical axis. The heads sometimes exhibit hand modeling, and the tips were sometimes carved down to create a point to fit the hole. Additionally, pins sometimes exhibit color differences due to oxidizing and reducing atmospheres during firing. A pin's shaft may be orange/red while its head and tip is pale or white. For these pins, their tips were covered in the hole and the pipe's bowl rested inverted over top of the head which limited the amount of oxygen available to oxidize the iron in the clay (see Figure 4.19 below).

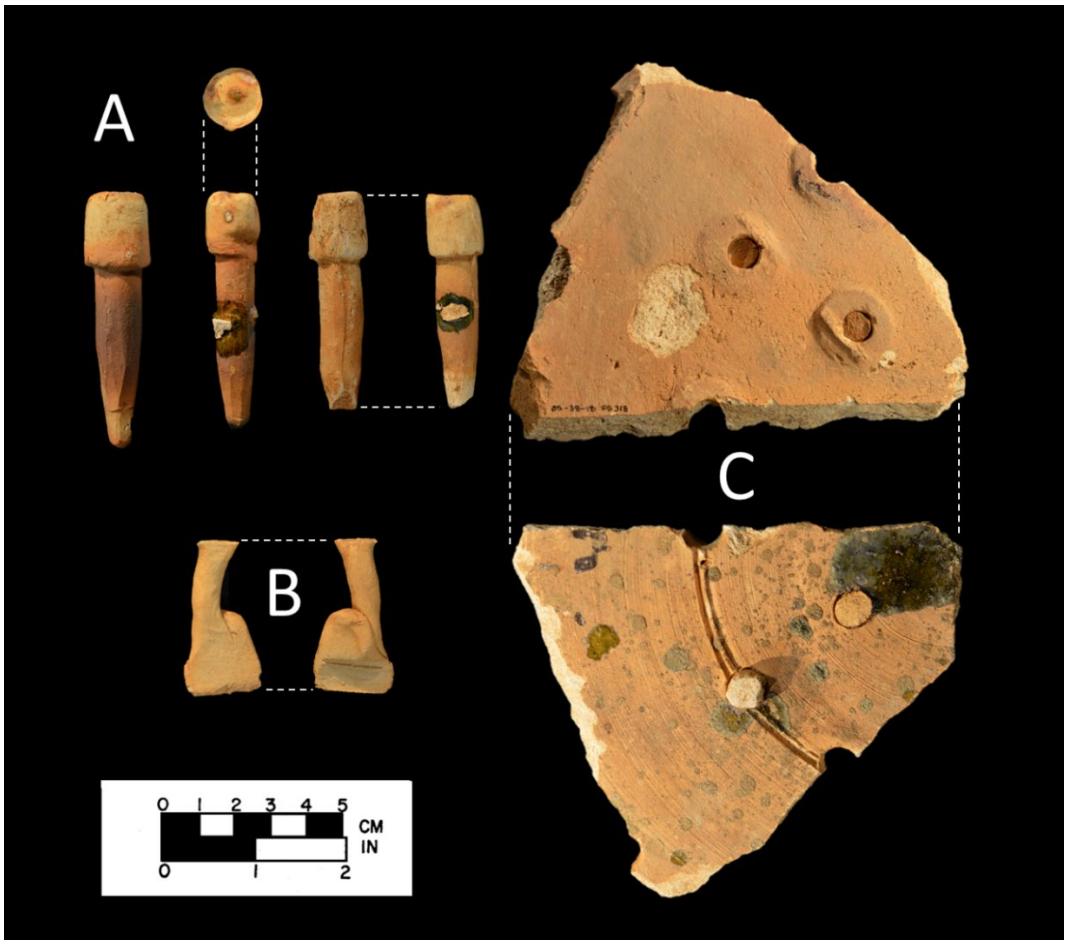


Figure 4.19. Pipe saggar pins and base. Showing: A) molded and shaped pins with differential oxidation and green glaze drips, adhered pieces of other ceramic objects suggests shifting during firing or perhaps reuse as spacers; B) hand-shaped pin shaft with crimping for use in a cone-shaped pipe saggar similar to that illustrated in South (1999:228); C) pipe saggar base with pin tips still in place and green glaze drips.

Trivets (also called stilts) consist of three-legged spacers. Some trivets, usually designed to support small delicate vessels, have a tine at the end of each arm. These, like pipe saggar pins, were molded and the resulting seam runs the length of each trivet's arm. However, the arms often exhibit evidence of additional hand shaping as the seam is sometimes obscured by finger smears. Trivet arms often appear V-shaped in profile: broad at the top tapering to a pointed ridge running along the length of the arm on the backside. Glaze drips of more than one color commonly occur on or near the tine at the end of each arm,

indicating that the trivet was oriented with the tines facing up. Several recovered trivets also have glaze drips on their backsides. This indicates that trivets were not only reused, but that they were flipped over during kiln loading and stacking to best suit the vessel they were meant to support. A tines-up orientation may have supported vessels with flat bottoms whereas a tines-down orientation may have supported vessels with a foot ring. This strategy ensured that vessels were not only supported, but it also minimized the surface that was contacted. Some trivets lack tines. Figure 4.20 below illustrates some examples of molded and hand-shaped trivets, with and without tines, large and small.

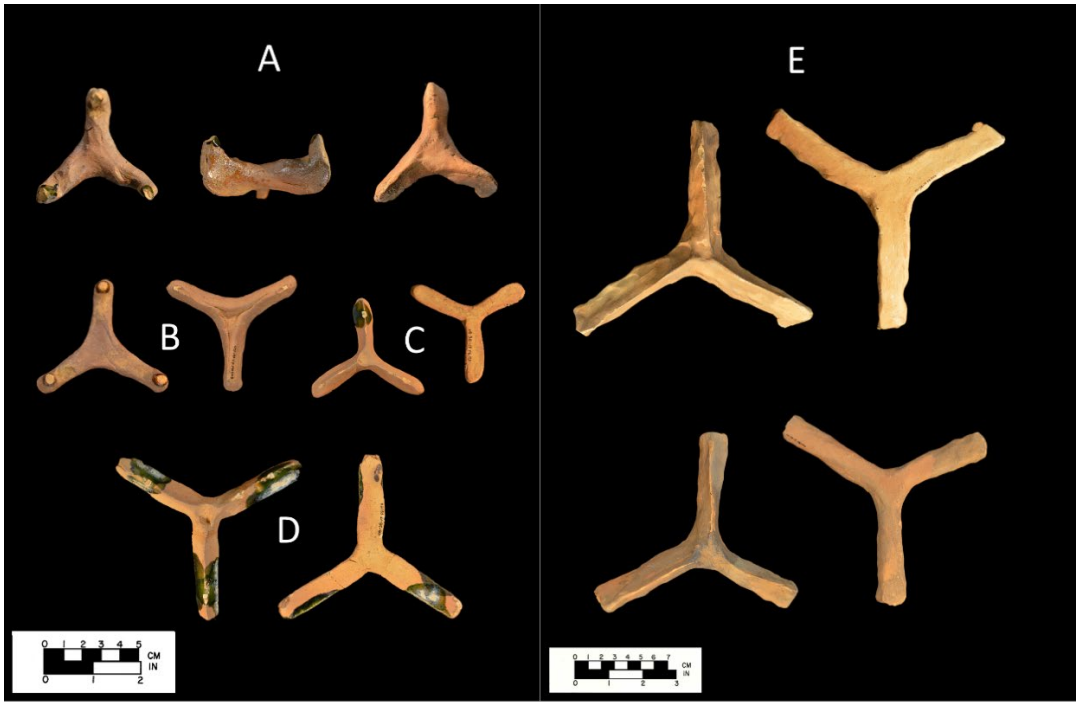


Figure 4.20. Trivets recovered from Lot 38. Showing: A) heavily hand-shaped, molded trivet with green glaze drips on tines; B) lightly hand-shaped, molded trivet with folded base and brown glaze drips on tines; C) molded trivet without tines, with green lead glaze drip and adhered broken vessel fragment; D) molded trivet without tines with overlapping green glaze drips; E) large trivets without tines, with heavy hand shaping.

Setting tiles and bars were used to support larger vessels like jugs and pots. Although some setting tiles and bars were flat, several had combed surfaces. The combing minimized contact with vessel surfaces and promoted the circulation of heat. Bars were often placed on the kiln floor underneath large vessels or between them, like when jugs were stacked on top of each other alternating right-side up and upside-down. To support stacks of large vessels, separators were added in between vessels in parallel columns for increased stability (Heindl 2013:133–137). Instead of using cylindrical or cone-shaped jug stackers to help stack jugs, it appears that Moravian potters used three-armed, combed setting tiles. The combing was done while the tile was still in a malleable state and probably on a wheel to quickly rotate and comb one arm after the other. The order of combing can still be seen based on their overlap near the center of the tile. These tiles could be used to span the orifices of pots of various sizes. Large armed tiles are thick and often bowed under their own weight due to the span they crossed without additional support. Again, the combing would minimize surface contact and promote air circulation. The three-armed design also maintained openings between the arms and vessel's rim to promote air circulation. For vessels with smaller openings, a smaller three-armed tile with a hole in the center was used to promote air flow (see Figures 4.21 and 4.22 below).

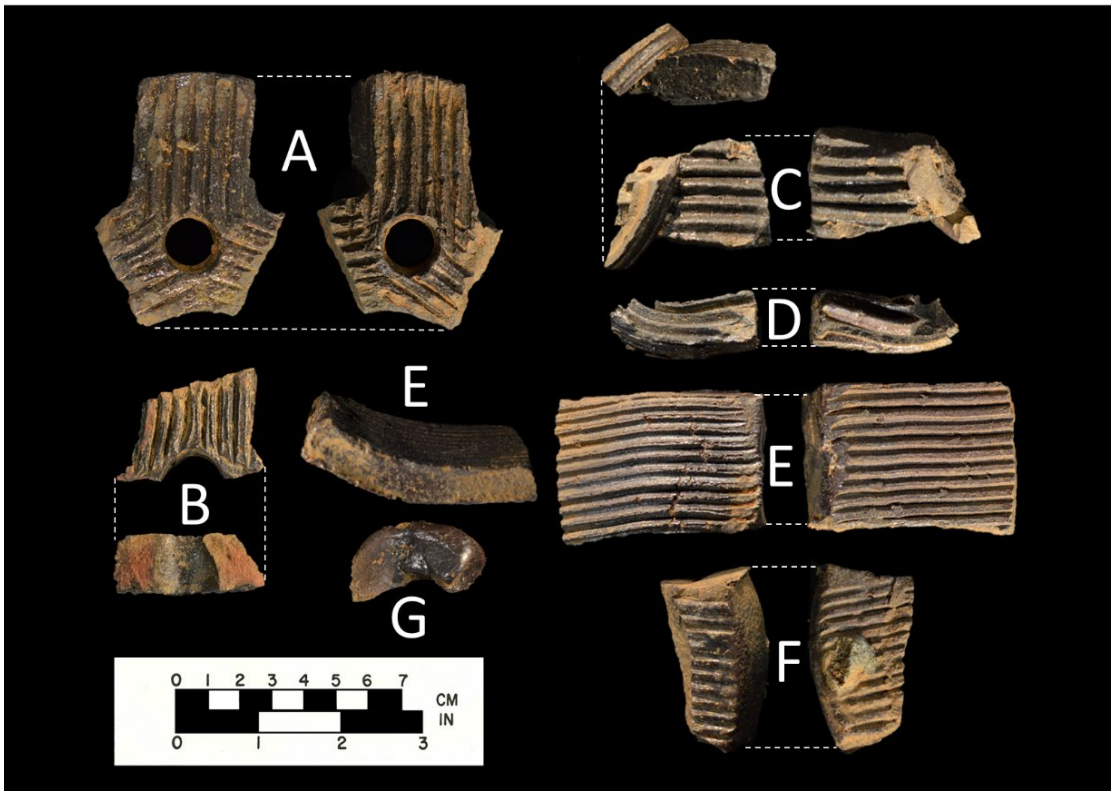


Figure 4.21. High-fired, combed, three-armed setting tiles and a spacer. Showing: A) and B) small three-armed, combed setting tiles with central hole to increase ventilation for pots with narrow openings; C), D), and F) fragments of combed setting tiles with fused vessel fragments; E) fragment of a combed setting tile arm (right), also shown in profile (left) suggesting the tile was initially placed while still leather hard and sagged under its own weight wile spanning a wider-mouthed vessel; G) high-fired spacer commonly used to separate jugs at the shoulder.

Figure 4.22. Large three-armed, combed setting tiles. Showing: overlapping combing (all); circular tool mark (right); shadows and impressions from spanning large vessel openings (center and left); and a fused lip fragment (left).

When there were not enough flat setting tiles, potters sometimes used broken tile roofing shingles. These coarse earthenware objects have both the distinctive wide and shallow striations indicative of roofing tiles and glaze drips or fused pieces from the vessels they supported. These would have been wheelbarrowed over from across the street or perhaps were kept in a pile(s) near the kilns for use during loading (see Figure 4.23 below).

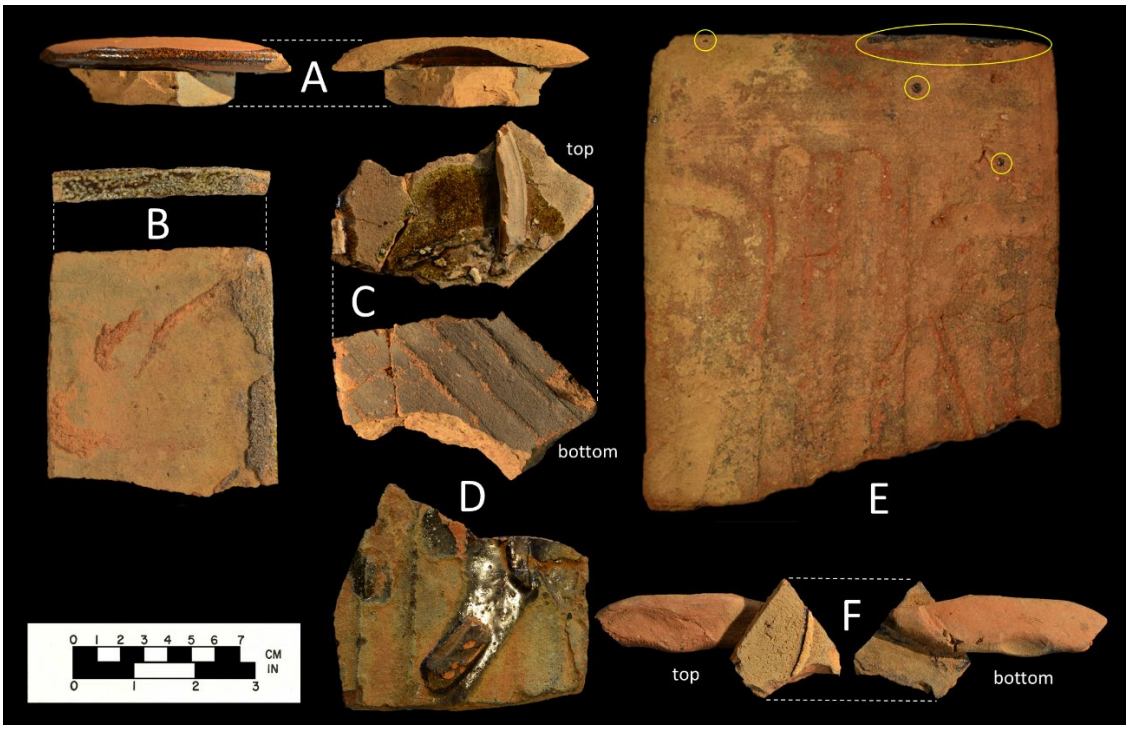


Figure 4.23. Setting tiles and repurposed roofing tiles. Showing: A) setting tile with fused rim fragment; B) setting tile with incidental salt glazing visible in profile, possibly repurposed as a shim to angle kiln bricks for an arch, note the highly carbonized face along the right edge and remnants of orange mortar on the surface; C) and D) roofing tiles repurposed as setting tiles with heavy glaze drips and fused vessel fragments; E) roofing tile with characteristic "finger swipes" and glaze drips circled in yellow; F) broken setting tile with fused lip fragment adhered to hand-shaped spacing wad.

Spacing wads were still-damp clumps of clay that could be placed underneath or in between vessels or saggars for support. Some still bear the finger impressions—and fingerprints—of their loader. No doubt some wads were placed as a last little bit of insurance in the hopes of minimizing the shifting that inevitably occurred during the firing process. Wads were probably pulled from buckets of wet clay brought over from across the street.

Firing was arguably the most crucial phase in ceramic production. Before firing, potters and clay, people and things, were entangled and knotted together in a material state of emergence and becoming (Hodder 2012; Ingold 2016). After firing, the relationship shifted.

Potters had tangible proof of their abilities. Their successes and failures were revealed when the ware chamber was opened and unloaded. Ceramic objects became actualized things; their utility and potentials were recognized and envisioned by people beyond the workshop. Consumer demands needed to be fulfilled. The pottery had to make a modest profit. Economic and symbolic capital, reputations and social standing, access to and the distribution of resources within and across fields was on the line (Bourdieu 1993b; 2002). Kiln furniture, properly placed, helped ensure there were more successes than failures.

Making Ceramics and Identity

If identity is intersectional and practice related, then it is more about doing, making, and performing rather than possessing or reflecting static, essential aspects of being. The intersections of race, class, gender, sexuality, age, and religion affected potters' practices within the field of ceramic production. These intersections often provide a structure that affected participation within the field in complex ways that created hierarchies, uneven access to resources, and the unequal accumulation of financial and symbolic forms of capital.

Race played a role in framing the production of identity through ceramics in the congregation pottery. Peter Oliver's status within racial slavery precluded him from becoming a formal apprentice or journeyman, because he could never become a master potter. Because of this his official status was closer to that of a worker or helper. Yet despite his short time in Christ's workshop in Bethabara, Peter Oliver was acknowledged as a skillful potter. Among the items that a potter could quickly master were press-molded forms. What a potter may have lacked in time and experience could be compensated for with the use of tools like molds. Molds created the intricate decorations, allowed to mass production, and ensured a consistent level of quality.

Indexical evidence attesting to the use of molds on stub-stemmed tobacco pipe heads include seams, symmetrical bore bowl holes from the use of plungers, and uniform finishes where excess clay was scrapped away from the mold. The uniformity of shapes and decorations testify to the mass production of all molded forms. Fingerprints, finger impressions, and folded seams point to the use of press molding rather than slip casting, the direct indexical evidence of past techniques. On plates and dishes, the fine details of featheredge and royal patterns in low relief indicate that these were also created using molds.

Another class of ceramic object which allowed the participation of potters of varying skills was the production of kiln furniture. Although saggars needed to be thrown on a potter's wheel, making combed setting tiles could be learned more easily. And like other molded forms, trivets and tobacco pipe saggar pins could be mass produced and then shaped by hand. Tasking workers and inexperienced apprentices with making these secondary but essential objects allowed more experienced potters to focus on producing more complex vessels. Loading the kiln with pottery and kiln furniture, which I discuss in Chapter 5, required the knowledge of how to stack vessels and where to place the finished furniture to increase the odds of a successful firing. At this point, workers and less experienced apprentices may have needed to step back and take a more supporting role by transporting materials and kiln furniture across the street from the workshop to the kilns and assist those loading the kilns.

Age structured work in the congregation pottery as well. Ideally, boys needed to be around twelve years old before they could become full-time apprentices. Then, only after serving for about seven years could apprentices become journeymen. There were exceptions, of course, but meeting the appropriate age-related milestones lead to increasing participation

and opportunities in the pottery. Would-be potters who were too old to become apprentices could become workers, but they would never become journeymen. While workers could help prepare the materials to make ceramics and may have created some forms with the help of molds, the opportunity to learn and create more advanced forms would have been severely hampered because they had not entered the pottery young enough to be fully trained. Even if Peter Oliver had not been enslaved, by the time he left Salem for Bethabara, he was around twenty-two years which was too old to become an apprentice and closer to when apprentices become journeymen. The agreed upon length of time and appropriate ages for a potter to move from being an apprentice to journeyman was likely driven equally by concerns about the potter's maturity and the amount of time it took to master the skills needed to create the pottery's more advanced forms. And skill level was dictated by the properties of the materials used to create a given form. Even if a potter could create a difficult form, if he had not served out a full apprenticeship in the Moravian system, he ran the risk of being seen as an imposter and could be criticized for not paying his dues.

As I previously discussed, ceramic production in Salem during the late-eighteenth and early-nineteenth centuries was a male-dominated industry. However, the objects made in the pottery were often used by women. Married Sisters and Single Sisters working as household servants used ceramics in food preparation, for serving meals, and in storing goods. Because of the choir system and its communal housing, Single Brothers and Single Sisters used ceramics for the same purposes in their choir houses. While women were tasked with overseeing and running a household after marriage and had more experience using pottery, at some point men would have also used ceramics, becoming intimately acquainted with their properties vis-à-vis food preparation, storage, and consumption. Additionally, ceramics were

an essential element in love feasts that involved the entire congregation regardless of gender. These involved Brothers and Sisters serving the rest of the congregation coffee from large ceramic pots and consuming it from mugs, both made by the congregation pottery. Items like press-molded figural bottles and trailed-slip dishes with flowers were used beyond their utilitarian functions and adorned mantle pieces or were displayed in cupboards for the entire family to see. Dolls and figurines like the "toy sheep" found on Lot 38 involved children. Small animals could have become parts of nativity scenes.

Marriage was also a requirement to be appointed as a master craftsman in Salem. As I discussed in Chapter 3, marriage was not only taken as a sign that an individual was responsible and committed to the community, but a spouse was also thought to offer some degree of spiritual fortification against worldly temptations. These temptations were introduced through the interactions between craftsmen and Strangers who came to Salem on business. Also, as previously discussed, the wives of master potters were often involved in reprocessing raw goods taken in barter at the pottery. This provided a vital service by transforming raw goods into commodities which could then be sold, and the proceeds added to the pottery's profits. And although women were discouraged from working in the pottery shop, women like Sister Clauder certainly could have produced tobacco pipe heads. This was possible because those pipes which were outsourced were done so with the church and master potter's agreement. Moreover, these were not produced on the grounds of the congregation pottery where apprentices and journeymen could see and potentially object.

Religion, of course, was of paramount concern and the key to mobility within the congregation pottery. A master potter in Salem not only needed to be a member of the Church, but he also had to be a resident of Salem. Additionally, it was preferred that

apprentices and journeymen also be Moravian from either Salem or one of the surrounding communities. A Stranger like William Ellis or Carl Eisenberg could be employed on a temporary basis, but the Church wanted the option to dismiss them if their behavior was deemed detrimental to the community. When John Holland went against this custom and employed non-Moravian journeymen, the Church questioned their skill and character, and by extension, Holland's judgement. Here were potters who had not come up through Salem's apprentice system and did not seem to share the community's values.

The ceramic evidence from Lot 38 clearly shows that the congregation pottery went beyond the production of traditional earthenware forms. As previously discussed, Beckerdite and Brown (2009) argue that some forms, especially decorative trailed slipware dishes with flowers likely carried religious significance for Moravians. So, the inclusion of British-inspired "fine wares" and faience was an attempt to meet the demands of broader market tastes. Yet, their production was not viewed as a threat to the identity of the community. Perhaps this can be explained by the fact that in a moral economy, how and why something is made is often viewed as being as important as what is made. New wares and forms were incorporated alongside traditional ones as long as their production did not detract from the pottery's purpose. That purpose was to foster Salem's economic self-reliance by making a modest profit, playing some role in supporting the Church's broader missionary efforts, and as a vehicle for the community's economic and moral uplift. In fact, Christ's willingness to expand the pottery's lines into new avenues enhanced his reputation as both a skilled potter and manager in the eyes of the Church.

As I discuss in Chapter 6, the behavior of potters both within and beyond the congregation pottery's workshop could, and did, dramatically shape the outcome of their

participation within the field of ceramic production. Behavior that went against the community's standards and was deemed religiously offensive could derail an apprentice's or journeyman's progress. This ranged from insubordination and rowdiness to dishonesty, theft, and even illicit romantic or sexual activity. In extreme cases, bad behavior led to expulsion from the pottery workshop and Salem.

Identity is not just one dimensional nor is it static. Rather, it is multi-dimensional and in constant flux depending on the setting. People perform their identities across multiple fields and in relation to other actors and in doing so, they foreground aspects of their intersectional being to be interpreted by others as they themselves interpret the acts of others. In looking at the ways in which individuals engaged in the production of ceramic objects, the intersection of multiple social identities acts to structure and frame the possibilities for each person's participation. The intersection of race, gender, age, and religion, among other aspects of identity, affected the degree of participation. These disparities in access allowed some individuals to gain greater levels of knowledge and skill, levels needed to manipulate the materials required to make more complex ceramic forms.

CHAPTER 5: AFFECTING IDENTITY THROUGH KILNS ON LOT 38

Kilns: Transforming Ceramic Objects and Community Members

Kilns are transformative structures. Up until the firing of a kiln, ceramics are still somewhat malleable. Leather hard or unglazed, they remain in an unfinished state. Prior to firing, ceramics exist in a state of becoming. They exist in the workshop where they are mostly hidden away from the view of non-potters. Once ceramics are fired, they become things that others may recognize as having utility and potential. As commodities ceramics become useful for consumers, not just producers. Kilns are one of the last steps in this transformative process. Each successful firing reveals objects that survived this violent process. Unsuccessful firings reveal not only broken or melted objects, but the results of a disconnect between the potter's intentions and the properties or demands of materials. Reputations can be made or ruined when a kiln is reopened after a firing. As discussed in Chapter 4, this is why kiln furniture is so vital. In this chapter I explore the building, design, and use of kilns on Lot 38 with a focus on the 1811 kiln. This discussion highlights how Salem's potters attempted to meet the material requirements necessary to fire both earthenware and stoneware. In firing this new type of pottery, Salem's congregation pottery expanded its identity, and the identities of its potters, beyond the traditional wares with which they were associated. And to do that, they had to meet a new set of material demands, namely the kiln's ability to generate and withstand higher temperatures.

If making pottery involves a series of enchained technical steps that knot together raw materials (clay, water, and air) with people (apprentices, journeymen, masters, pipe makers, and day workers) to create forms in clay, then these steps all lead to a final transformative moment (or two if pottery is bisque fired before a glost firing) mediated by a kiln. Nothing is truly finalized about a ceramic object until it is fired in a kiln. Firing adheres slips and glazes to bodies. Vessels harden as currents of hot air circulate and drive the last vestiges of water from the clay and they begin to vitrify. Clay forms, things with potential, enter the kiln. Ceramic objects, things with function and value, emerge from it. Material successes and failures emerge and are made real through a kiln. And these become knotted together affecting a potter's reputation every time a kiln is unloaded.

The 1793/94 Kiln

Getting Church Approval, Financing, and Placing the 1793/94 Kiln: Documentary Evidence

Building the 1793/94 kiln came about through the confluence of three factors. First, there was a recognition that after the American Revolution, the market was changing and there was now more competition. Second, and related to this, Salem's potters and Church leaders recognized that by diversifying their offerings, this was a successful strategy to lure back customers and expand their appeal to remain competitive. Third, inspired by the visits of earlier itinerant potters who were willing to share their expertise with novel techniques, Rudolph Christ recognized the material requirements necessary to engage in producing these new wares, especially salt-glazed stoneware.

As early as 1789, Salem's Frederic William Marshall, Salem's *Vorsteher*, reported that several pottery shops had recently opened in the vicinity. Although the quality of their wares did not pose a serious threat, he did note that collectively they were a drain on the

congregation pottery's business. Rather, the greater financial challenge came from customers who wanted to barter using goods that may have been suitable at other shops but were not acceptable in Salem (Fries 1941b:2283).

Later, in 1793, Marshall wrote to Church officials in Europe that a small kiln to produce faience had been built. The competition by this time was fierce enough to warrant an additional kiln located across the street and the pottery's foray into faience production. Faience, however, was only one of several new lines intended to diversify the pottery's offerings in the hopes of attracting new customers (Fries 1943b:2484).

The stimulus for building a new kiln may have come shortly after Carl Eisenberg's 1793 visit and his instruction in faience production, which also produced a hand-written book of glaze recipes, but arguably its inspiration can be traced back to the 1773 visit of William Ellis some twenty years earlier (Aufseher Collegium 1952:December 8, 1773; February 26, 1774; May 21, 1793; Aust c1952:April 30, 1774; Congregation Pottery c1952:1793; Rauschenberg 1991a; 2005). In 1782, Christ wanted to make Queensware and "Salt-pottery" (a reference to salt-glazed stoneware) in his own shop in Salem (Aufseher Collegium 1952:August 1, 1782). The shop never materialized and because Christ only had access to kilns capable of earthenware production, stoneware would have to wait until 1793. This time, as Salem's master potter, Christ approached the *Aufseher Collegium* with a proposal to build a kiln that could meet the material demands of stoneware production. He justified the new kiln "because several sorts of Pottery do not burn hard enough in the usual potter oven" (Aufseher Collegium 1952:July 2, 1793). With the reality of increased competition on the one hand and the recent inspiration of Eisenberg's visit on the other, Christ pointed out how the lack of a suitable kiln could hobble the congregation pottery in a revitalized post-

Revolutionary marketplace. It was not a hard sell. With no objections, Christ was granted permission to build a new kiln with a tile-roofed shed roughly 8 ft. x 8 ft. in size across the street from his house (Aufseher Collegium 1952:July 2, 1793; December 3, 1805).

With the approval secured, plans to build the new kiln across the street began in 1793. This project overlapped with Christ's earlier rebuild of the old "poor and damaged" kiln in 1791 (Aufseher Collegium 1952:September 27, 1791). For this earlier kiln, the Church advanced the pottery £81 and 4 shillings (Congregation Pottery c1952:Unknown month, 1791). Its total cost of 164 pounds (£) and 2 pence (d) was paid off over the next three years (Congregation Pottery c1952:April 30, 1792; April 30, 1793; May 1, 1794). Similarly, payments for Christ's new kiln and shed across the street at a total cost of £79 and 18 shillings (s) were spread out over three years (Congregation Pottery c1952:November 30, 1793; Congregation Pottery c1952:May 1, 1794; April 30, 1795; April 30, 1796). Among the materials and costs recorded in the pottery's outlay for 1793 was a roof, a shed, hauling and breaking stones for the kiln, assorted bricks, foot boards, and day labor (Congregation Pottery c1952:Unknown month, 1793).

Designing and Using the 1793/94 Kiln

We know very little about the 1793 kiln's design from historic documents other than its general size and that it was meant to produce wares that the workshop kiln could not. Since the kiln and shed were thoroughly dismantled, and Feature 13 was hemmed in to the south by the remains of the Pfohl & Stockton General Merchandise, and to the east by the Stockton/Mission Society House cellar, the archaeological insights are limited. However, despite the kiln's location and current condition, we can at least infer some general design features that may have set it apart from its predecessor across the street.

The archaeology clearly shows that the base of the kiln was dug down through sterile clay subsoil approximately 2 ft. (60.96 cm.) below the original ground surface. This means that the kiln was semi-subterranean (see Figure 5.1 below).

Figure 5.1. West profile of Feature 13 bisection. Showing: A) buried humus and original surface; B) sterile clay subsoil; C) floor and original west vertical cutline of Feature 13 (arrow); D) articulated foundation stones in situ.

A semi-subterranean kiln could take advantage of hard clay subsoil for structural support, and perhaps more importantly, its insulative properties to help retain heat and increase the kiln's firing temperature. This is a feature of groundhog kilns which were commonly used to produce stoneware in North Carolina (Carnes-McNaughton 2011:2). Although the pottery's older kiln across the street has not been excavated, it is reasonable to infer that it likely sat on the ground within the workshop. The differences in heating

efficiency between semi-subterranean and fully-aboveground kilns certainly justifies building a new kiln on the grounds that "…several sorts of Pottery do not burn hard enough in the usual potter oven" (Aufseher Collegium 1952:July 2, 1793).

Next, the builder's trench in the portion of Feature 13, containing both in situ and disarticulated foundation stones, shows that the kiln was square or rectangular in shape. The area surrounded by the trench, which sits slightly higher, is bright reddish orange and contrasts with the neighboring clay (see Figure 5.2 below).

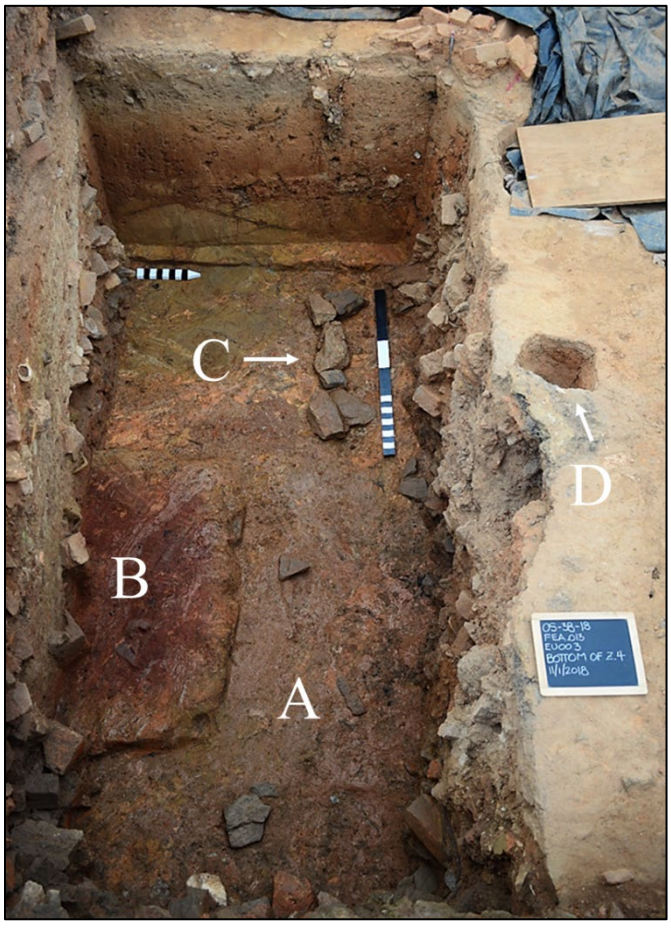


Figure 5.2. Bottom of Feature 13 builders'/demolition trench during excavation. Showing: A) excavated floor of trench surrounding; B) thermally altered floor of Feature 13 containing inclusions of decayed brick; C) articulated foundation stones left unrobbed and in situ; D) excavated post hole (Feature 12).

This suggests an area that was thermally altered. Given its lack of a defined lens of ash or charcoal, which you would expect from a fire, the bright coloration may be the result of indirect heating. Moreover, what appear to be decayed brick fragments within this area could be the remnants of a brick floor or footings. The discoloration and decayed brick are consistent with a ware chamber removed from the direct heat of a kiln's firebox. Finally, the tops of the post holes next to Feature 13 were dug down through the original ground surface. This indicates that the shed sat on the ground above and surrounding the kiln inside.

Demolishing the 1793/94 Kiln

The small kiln on the east side of Main Street had fulfilled its purpose by 1805. Based on the archaeological evidence, the kiln's semi-subterranean design could now make "…several sorts of Pottery [that] do not burn hard enough in the usual potter oven" (Aufseher Collegium 1952:July 2, 1793). By 1795 Christ successfully made stoneware (Aufseher Collegium 1952:November 3, 1795). The pottery added faience, following Eisenberg's instruction and the recipe book he left behind (Congregation Pottery c1952:April 30, 1796; Rauschenberg 2005). Sometime around 1800, press-molded bottles and figurines were added to the mix (Congregation Pottery c1952:April 30, 1800). Christ was now ready to move forward. The congregation pottery was reinvigorated after a year of tragedy with each of these new additions and would soon make way for its successor. In 1805, Christ proposed dismantling the kiln and replacing it with one twice its size (Aufseher Collegium 1952:December 3, 1805).

The Collegium left the construction and exact location for this new kiln up to Christ and the process of tearing down the old kiln began sometime after the new year (Aufseher

Collegium 1952:January 14, 1806). Based on our excavations, it appears that the kiln was thoroughly dismantled, perhaps in the hopes of finding salvageable bricks for reuse in a new kiln. Although we recovered many brick and stone fragments, we found just a handful of stones suggesting a foundation, and no articulated bricks revealing even a portion of the kiln's walls. Instead, what was left behind was a squared pit filled with layers of ceramic production-related material, architectural debris, and discarded faunal remains. All of this suggests a very thorough demolition. Layers containing high concentrations of wall plaster, nails, and window glass reflect the shed's sturdy construction. The presence of a conspicuous layer, laying at an angle and filled with white plaster, suggests that at least one of the shed's walls was probably pushed over into the pit. Some layers, especially those above the plaster, may represent the redeposition of a nearby waster dump**.** Figure 5.3 and 5.4 below show the south and east profiles of Feature 13 respectively.

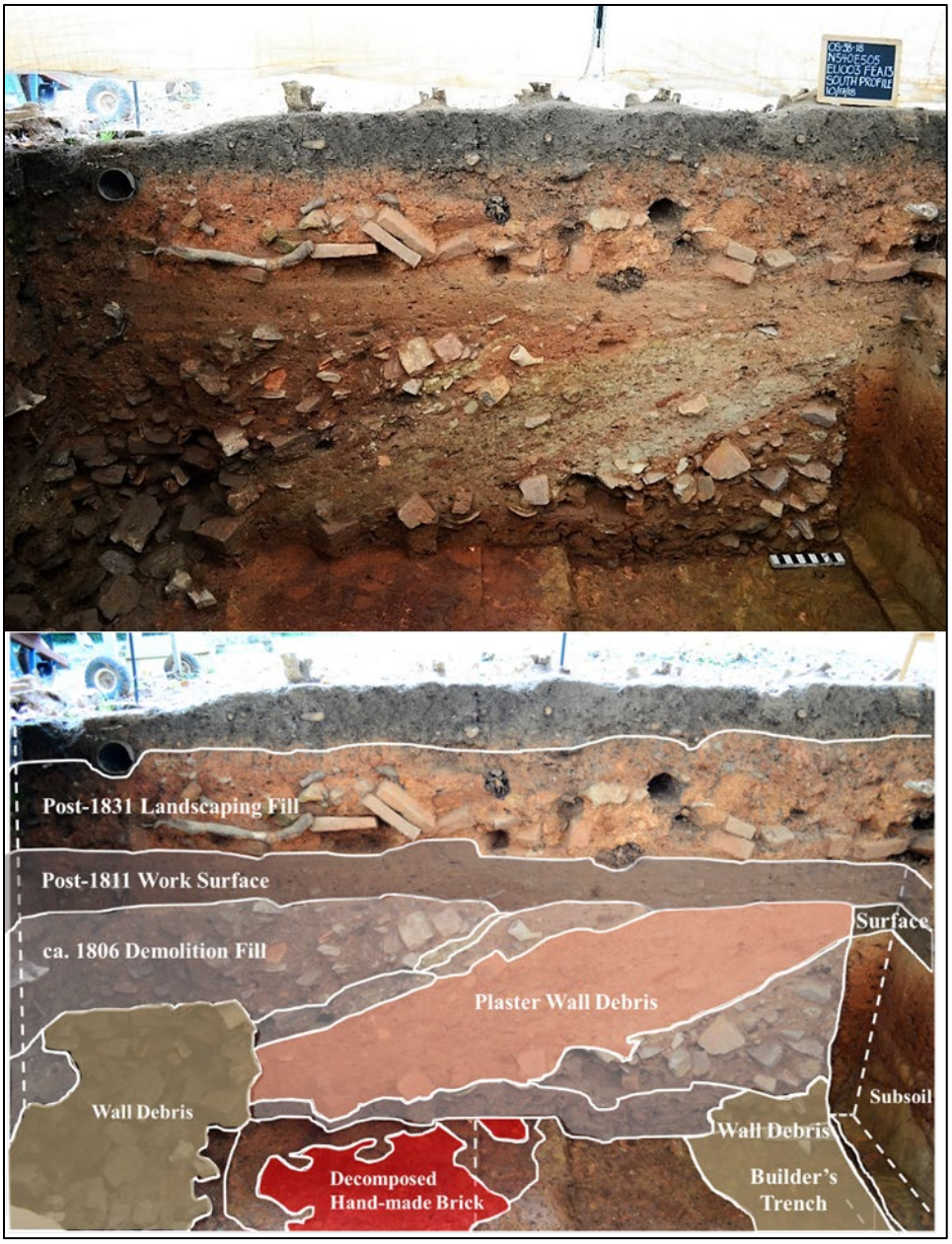


Figure 5.3. South profile of Feature 13 (1793/94 kiln and shed) bisection during excavation. Showing: zones of feature fill and surrounding strata.

Feature 5.4. East profile of Feature 13 (1793/94 kiln and shed) bisection during excavation. Showing: zones of feature fill and surrounding strata.

Among the material we recovered from Feature 13 was a shouldered pan. The exterior of this coiled vessel is burnished and has a distinct black firing cloud characteristic of an open firings (see Figure 5.5 below).

Figure 5.5. Fragments from a shouldered pan recovered from the fill of Feature 13.

This was not made in the Salem's congregation pottery or fired in its kilns. Rather, this vessel is similar in shape to a Catawba example (Vessel 30), reported by archaeologist David Cranford (2018:291–294, 388). Although this vessel is not as refined as Cranford's example, its likely construction, and later deposition, straddles the late-eighteenth and early-nineteenth centuries, making it a contemporary. Was this made by a Catawba, Creek, or Cherokee potter? We do not know at this point. However, we do know that the Moravians in Wachovia certainly interacted with all three groups through trade and/or missionization. Salem's congregation pottery regularly took items in trade. Perhaps this shouldered pan caught the eye of one of Salem's potters and made its way into the workshop as an example of local pottery. From Philip Christian Gottlieb Reuter (1717–1777), Wachovia's first surveyor and forester, and Lewis David von Schweinitz (1780–1834), "the father of American mycology" (Bynum 1975; Hatch 1977), to the many missionaries with their

circulating accounts, Moravians were often open and curious about the world and people around them. Moreover, many of Salem's apprentices attended the Boy's School before entering their trade. With its broad curriculum Salem's Boy's School also exposed them to the practice of *Kunstkammer*. These were also known as *Cabinets of Natural Curiosities* that contained all sorts of natural and cultural specimens for education and scientific purposes. We know that Moravians sometimes engaged in collecting these specimens as attested to by a letter that was written in 1802 from a Br. Christian Suter asking for curiosities from Wachovia (Fries 1943a:[Vol.6]2712)

The presence of domestic animal bones also indicates the disposal of at least some domestic refuse along with the waster sherds and broken kiln furniture. The discard of faunal remains from meals taken at the site is consistent with spending extended periods of time tending kilns while they were being firing. Figure 5.6 below shows the frequency of artifacts by class recovered from Feature 13.

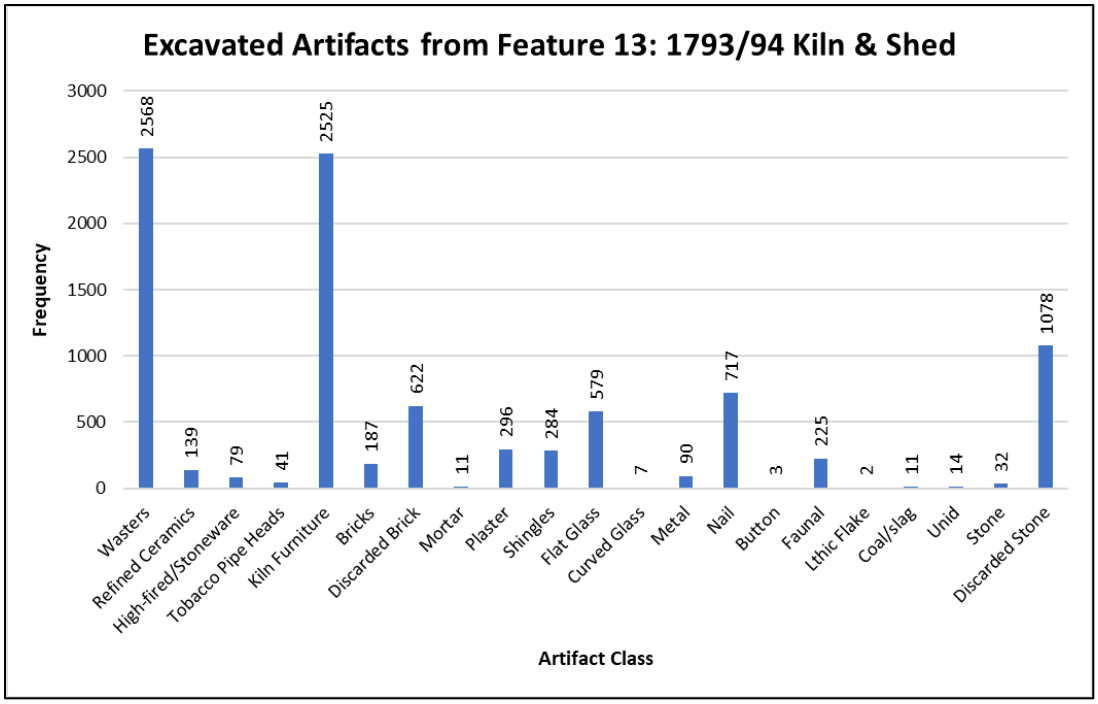


Figure 5.6. Frequency of artifacts by class recovered from Feature 13. Note the presence of architectural materials (nails, plaster, flat glass, etc.) suggesting an enclosed shed, and faunal remains suggesting potential meal-related activities in or around the structure.

The 1806 Kiln

Getting Church Approval, Financing, and Placing the 1806 Kiln: Documentary Evidence

Once the pottery successfully produced stoneware in the small kiln on Lot 38, Christ presented a sample to his colleagues on the *Aufseher Collegium* in the fall of 1795 (Aufseher Collegium 1952:November 3, 1795). Soon, the remaining amount (£39.14s) would be paid off (Congregation Pottery c1952:April 30, 1796) and Christ was keen to show that the Church investment had paid off. By December 1805, Christ presented his plan to tear down the small but successful kiln and replace it with another twice its size without objection (Aufseher Collegium 1952:December 3, 1805). Dismantling an old kiln and building a new one across the street, along with the observation that a few bake ovens in town were located too close to other structures, reminded the Collegium of their ongoing unease regarding the

kiln that remained inside the pottery workshop and at some point, they wanted it moved (Congregation Pottery c1952:December 17, 1805). A month later the *Collegium* went from having no objections to now thoroughly considering Christ's plan (Aufseher Collegium 1952:January 7, 1806). Despite this newfound hesitation, Christ was granted approval a week later "…to erect a new burning oven opposite the Pottery as to his best understanding of the matter" (Aufseher Collegium 1952:January 14, 1806). Soon afterwards, Christ was looking into the possibility of making clay water pipes to update Salem's waterworks (Aufseher Collegium 1952:March 18, 1806). By September, he had made several and the search was underway to find a water-proof cement to connect the pipes (Aufseher Collegium 1952:September 23, 1806). This illustrates Christ's willingness to continue to expand the pottery's scope after 1800. And it would be difficult to continue such an expansion without the addition of a larger kiln capable of handling the increased demands.

Based on the records kept by the *Aufseher Collegium*, the intended location for this new kiln was across the street from the pottery. This would place it north of the 1793 kiln and shed located across the street from the potter's residence (Lot 38) and closer to, if not on, present-day Lot 39 (Aufseher Collegium 1952:December 3, 1805; January 14, 1806). Additionally, Meinung's *Map of Salem* depicts two kilns, one on Lot 38 and another on Lot 39, that were still standing in 1822 and post-date the demolition of the 1793 kiln and shed (Frederich Christian Meinung 1822:See Figure 4.9).

Unlike the earlier 1793 kiln, pottery inventories do not record the costs or financing associated with the 1806 replacement. However, in 1807 after the replacement kiln was built, the inventory notes that Christ was overdrawn by £10.7s.9d (Congregation Pottery 2009a:April 30, 1807; Congregation Pottery c1952:April 30, 1807). It is difficult to say if the

debt was directly or indirectly related to the construction of the 1806 kiln. The debt is not itemized. However, it is the first and only time that Christ is described as a "debtor" in the inventories (Congregation Pottery 2009a:April 30, 1807). Given its absence from the inventories, how do we know that the 1806 kiln was even built? Again, our best visual evidence comes from Meinung's 1822 map which depicts two kilns on the east side of Main Street that post-date the 1793 kiln's demolition (Frederich Christian Meinung 1822). And when a third kiln was built in 1811, church documents describe its proposed location as south of a second kiln built across the street—presumably the 1806 kiln (Aeltesten Conferenz 1952:June 12, 1811; Aufseher Collegium 1952:June 11, 1811). It could be that with the success of the 1793 kiln Christ did not need additional financing.

The 1811 Kiln

Getting Church Approval, Financing, and Placing the 1811 Kiln: Documentary Evidence

Building a new kiln in the congregation pottery always required some form of justification. Sometimes the resulting negotiations between master potter and church authorities were straightforward. The 1793 experimental kiln was needed to compete with neighboring potteries. In 1806, its larger replacement was built to capitalize on the success of the 1793 kiln. However, when it came to building a third kiln, master potter Rudolph Christ needed a more creative justification. This time the negotiations centered around the church's ongoing concern about the kiln within the pottery workshop, and its potential to catch fire.

As early as 1790, when Christ asked for more space because the pottery was running out of room, church leaders suggested moving the kiln across the street (Aufseher Collegium 1952:November 5, 1790). Later, when he told the *Collegium* that the kiln in the workshop

needed to be replaced, they noted: "Since we would like to have a new burning oven outside the house, several Brethren are going there and inspect the place, where it could be set up in the most fitting manner" (Aufseher Collegium 1952:September 27, 1791). Apparently, when the old kiln was rebuilt in 1792, it was not moved because in 1805 church leaders still wished "…that the burning oven of the pottery should be moved to a less dangerous spot in the course of the time" (Aufseher Collegium 1952:December 17, 1805). This time it was Christ's proposal to build the 1806 kiln that prompted a renewed call for the old kiln's removal.

Four years later Christ, along with two other Brothers, served as community fire inspectors (Aufseher Collegium 1952:November 28, 1809). So, when Christ proposed building another kiln in 1811, he was keenly aware of the Church anxiety over the risks of accidental and uncontrolled fires. It is likely not a coincidence that references to Christ's proposal highlight the 1811 kiln's role "…as a very much needed change in the pottery…because of the danger of fire…" (Aeltesten Conferenz 1952:June 12, 1811; Aufseher Collegium 1952:June 11, 1811). In this way, Christ secured the permission and financing to build a new kiln which, as I will discuss later, was capable of more controlled firings, and could withstand higher temperatures by presenting his proposal as a solution to the longstanding issue of a kiln housed within the workshop.

Financing and Placing the 1811 Kiln

As discussed above, in the early summer of 1811, Christ proposed building a third kiln on the east side of Main Street. This oven would be located just south of the kiln which was already there (Aeltesten Conferenz 1952:June 12, 1811; Aufseher Collegium 1952:June 11, 1811). Given that the small 1793 kiln and shed were demolished around 1805/06, the kiln church officials referenced in 1811 was most likely its replacement. This means that, of the

two standing kilns depicted on Meinung's 1822 map, the 1811 kiln is the southernmost of the two and located on Lot 38.

The pottery inventory of 1812 lists the total cost for Christ's new kiln as £67.8s and that half of the total would be paid off (Congregation Pottery c1952:April 30, 1812). This is the only payment listed for this kiln. And, like that of the 1806 kiln, there is not mention that the church advanced any money to build it. What we do see in the 1811 and 1812 inventories are the names of individuals who owed the pottery with "notes of hand" (Congregation Pottery c1952:April 30, 1811; April 30, 1812). Previous inventories only include tallies under a general heading like "outstanding debts." However, just before proposing the new kiln and not long after it was built, Christ named names. Was this an attempt to raise some of the money to pay for a new kiln by collecting on old debts? If it was, it was not very successful. In 1811 there were ten debtors listed who owed a total of £86.7s.9d (Congregation Pottery c1952:April 30, 1811). By 1812, that number had grown to twelve. Of these six still owed from the previous year. And although four debtors now owed less than before, the total amount in "notes of hand" had actually grown slightly to £87.1s. (Congregation Pottery c1952:April 30, 1812).

If naming those who owed "notes of hand" in addition to listing the pottery's customary "outstanding debts" was ineffective—although four people did pay down some of what they owed—then there may have been an additional reason to do it. Perhaps this was also a symbolic gesture: an additional way to show the Church that, despite its outstanding debts, the pottery with Christ as its manager was serious about its accounting. By 1813 continuing to name names was seen as either ineffective or no longer necessary. With a newly completed kiln on Lot 38 firing away, the inventory reverted to listing debts in the

aggregate. This time there were two categories “outstanding book debts” and “notes of hand.” Moreover, instead of an itemized list of finished wares, these too were now combined (Congregation Pottery c1952:April 30, 1813). Finished wares continued to be only summarized through 1817 (Congregation Pottery c1952:April 30, 1817).

Designing the 1811 Kiln

Because more of the 1811 kiln’s structure survived demolition, our understanding of its design is more complete than that of its two predecessors. Our excavations revealed several features that suggest the hybridization of traditional updraft and cross-draft groundhog kiln designs. First, because of its semi-subterranean build—a feature introduced with the 1793/94 kiln—the added insultation likely helped the kiln achieve the higher temperatures necessary to produce stoneware. Second, instead of a small firebox located in front of the ware chamber, like many cross-draft kilns, the 1811 kiln has a long firing tunnel. This tunnel could direct heat up through the floor of a hypothesized section of ware chamber located directly above—a defining characteristic of up-draft kilns. A smaller funnel-shaped tunnel located within and towards the back of this tunnel further compressed the heat from the fire before directing it straight back and into the lower portion of the ware chamber at the rear of the kiln. Instead of venting the heat from the fire through a series of holes in the top of the upper ware chamber, a solid roof could force the heat to flow towards the back of the kiln where it would reunite with the heat from the lower chamber. At this point, both flows would merge before exiting through a single vent hole or small chimney in the roof located at the back of the kiln. Dividing the flow of heat into a two-part ware chamber with one flow directed up and back while the other was directed back and up, could take advantage of both up- and cross-draft designs, and create a hotter overall temperature.

A Semi-subterranean Build

Bisecting the 1811 kiln from north to south following its long axis and excavating its west half provided an excellent view of the kiln's construction and later demolition. As discussed in Chapter 4, bisecting the kiln both saved time in the field and preserved the eastern half for future investigation. Because modern kilns are often laid out symmetrically, the excavated half offers an accurate view of the overall design because it often mirrors the unexcavated section. In the case of the 1811 kiln, because we found evidence in the excavated half that it was a loaded at the rear, it is less likely that the unexcavated half hides another entrance into the ware chamber on the east side.

Excavating the west half of the kiln revealed a clear builder's/demolition trench. This distinct vertical cut from the original ground surface down into sterile clay subsoil runs along the entire length of the kiln from north to south. Near the mouth of the kiln in the north, the vertical cut flares out towards the northwest. At the southern end of the kiln, the deep north-south cut becomes shallower, curves, and then runs east-west along a stairstep cut at the back of the ware chamber located at the rear of the kiln. At its deepest, the base of the 1811 kiln in its northern half sits 3.28 ft. (99.97 cm.) below the original ground surface. This same surface slopes at a grade of 6.07% (3.47º) from north to south, dropping a total of 1.67 ft. (50.90 cm.) in elevation from the northern to southern end of the excavation block (see Figure 5.7 below).

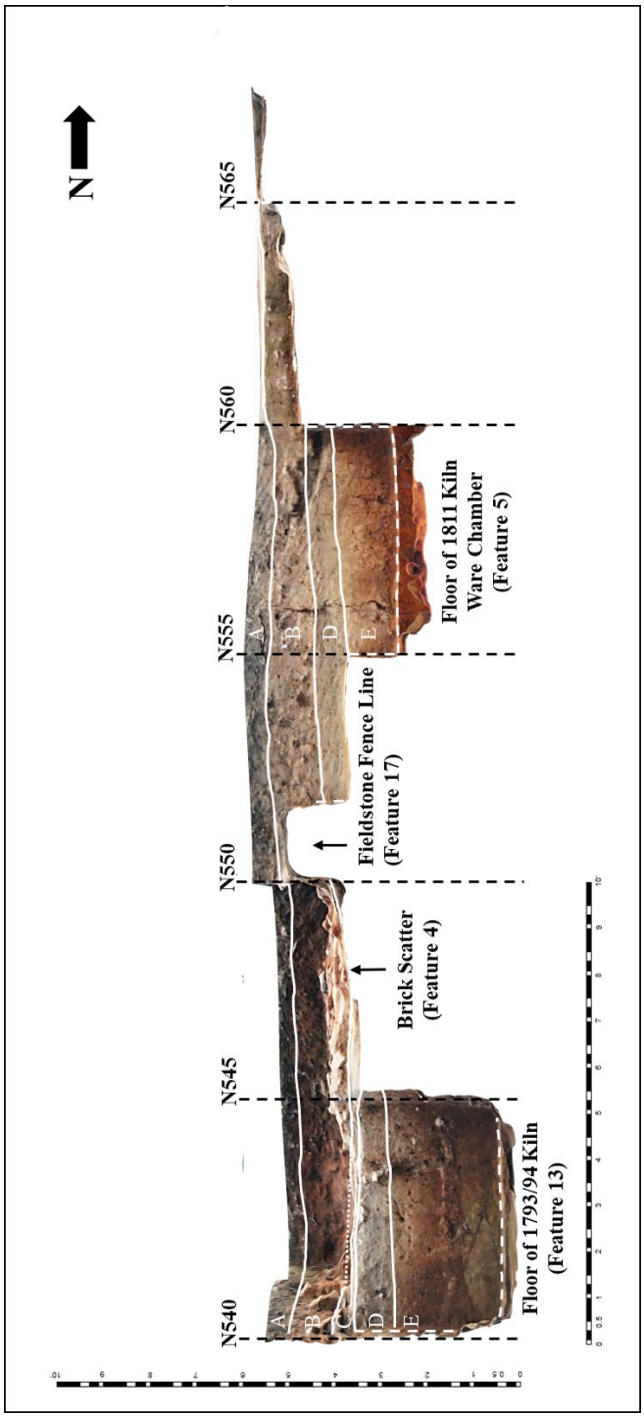


Figure 5.7. West profile of excavation block. Based on 3D digital photogrammetry and showing: A) current surface and humus stratum; B) post-1831 clay landscaping fill; C) post-1806 work surface; D) original, buried surface and humus stratum; E) sterile clay subsoil. Note the slope of stratum D from north to south and difference in floor depths between Features 5 and 13. Solid white lines represent the interfaces between cultural and natural strata. Dashed white lines represent excavation lines. Dotted white lines represent excavated portions of strata. Dashed black lines represent excavation grid lines on the north axis.

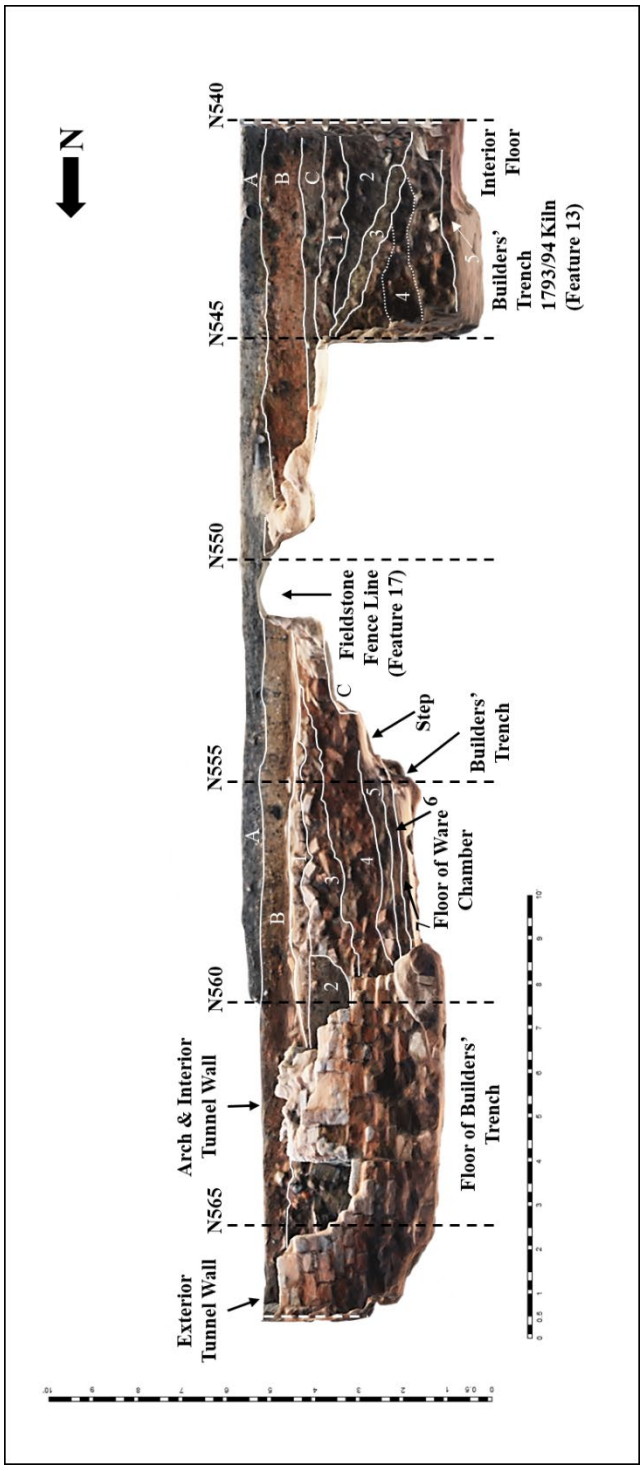


Figure 5.8. East profile of excavation block. Based on 3D digital photogrammetry and showing: A) current surface and humus stratum; B) post-1831 clay landscaping fill; C) post-1806 work surface. 1811 kiln (Feature 5) showing: intact portions of tunnel walls and foundation stones; feature fill zones labeled 1–7. 1793/94 kiln and shed (Feature 13) showing: zones of feature fill labeled 1–5. Note: dotted lines indicate possible subdivisions that were not obvious during excavation.

Like the earlier 1793 kiln, the 1811 kiln sits below the ground surface. This is probably for the additional insulation and structural support provided by the compact clay subsoil. Figure 5.8 below presents the east profile of our excavation block in Area 2 showing the stratigraphic relationship between the 1811 and 1793/94 kilns (Features 5 and 13 respectively). The builder's/demolition trench was filled with disarticulated and discarded bricks from the kiln's demolition in 1831 (see Figure 5.9 below).

Figure 5.9. Discarded kiln bricks and stone flooring from Feature 5 (1811 kiln demolition). Showing: excavated builders'/demolition trench (foreground, center); discarded, carbonized kiln bricks and stone flooring in north profile of excavation block (background, center); intact portion of 1811 kiln (right); and vertical trench cut through original surface and subsoil (left).

Several bricks have carbonized or vitrified faces, suggesting their direct exposure to fire within the kiln. We also discovered several large, disarticulated cut slabs of grey steatite, consistent with kiln flooring, among the jumbled bricks (see Figure 5.10 below).

Figure 5.10. Slabs of stone flooring recovered from Feature 5 (1811 kiln demolition). Showing: several cut, flat slabs of steatite with carbonized faces. Note: stone slabs were measured, photographed, recorded, and sampled prior to discarding the majority in the field as ubiquitous artifacts.

The majority of cut stones were found discarded next to or inside the kiln's fire tunnel rather than within the ware chamber at the back of the kiln. Many of these contained evidence suggesting they were used as flooring. Several had carbonized faces. This is indicative of direct exposure to fire and often seen on the flooring of updraft kilns (Heindl 2013:127). Moreover, some stones had fragments of kiln furniture or vessels fused to them. Two of the clearest examples of this were found within the rubble lying directly on top of the intact portion of arch at the front of the small, interior tunnel (see Figure 5.11 below).

The Firing Chamber: A Two-part Tunnel

The northernmost edge of the excavation block connects to the south cut of Hartley's 2007 slot trench (Hartley and Hartley 2007). In fact, the black plastic lining to hold the trench backfill is partially visible in the north sidewall of EU014. Although our excavation only

uncovered the western half of the kiln, based on the 2007 excavation and map, the width of the kiln's interior opening is 4 ft. 2 in. (4.17 ft./1.27 m). And based on the photograph from 1976, the opening begins two brick courses off the ground (see Figure 4.6).

Figure 5.11. Discarded cut stone slabs in rubble of Feature 5 fill. Showing: A) two large slabs with fused ceramic vessel fragments and kiln furniture; B) top of intact brick arch; and a collected sample of stone with fused ceramic material.

The Exterior Tunnel

Using the known width and height of the small, interior tunnel's intact opening (2.14 ft. x 1.9 ft./65.23 cm. x 57.91 cm.) and the width of the exterior tunnel's opening measured in 2007 (4.17 ft.—4 ft. 2 in./127 cm.) (Hartley and Hartley 2007:48), we can estimate the interior height of the kiln's opening by comparing the two ratios, despite the exterior tunnel's missing arch. Based on this estimate, the interior height of the exterior tunnel was approximately 3.7 ft. (1.13 m.) high. This is tall enough to allow for a person to be crouched once inside.

Within the opening of the brick-lined tunnel, there are two steps leading down into the tunnel. The area was filled with rubble including kiln bricks and more slabs of cut stone. Below the rubble was a layer of ash sitting on top of the brick floor which stretched from the north to south ends of the tunnel. The bricks making up the floor are oriented with their long axes running north-south. The interior faces on the bricks forming the tunnel's walls are highly carbonized from their direct exposure to fire. Most of the bricks forming the floor of the tunnel sit with their long axes oriented north-south.

The exterior tunnel extends from its mouth for approximately 8 ft. (including the portion uncovered by Hartley in 2007) south to the ware chamber. This forms a sleeve over a smaller interior tunnel. The base of the tunnel wall is stair stepped instead of flat. This parallels the contour of the builder's trench floor which slopes downward from north to south. It also appears to match the three brick steps inside the tunnel's opening. To level the tunnel wall, the bricks sit on a foundation of roughly cut small-to-medium sized stones. A large foundation stone sits at the tunnel's southern end where the tunnel connects to the kiln's ware chamber. Although most of this stone is irregularly shaped, it is cut at its southern end creating a vertical face in line with the end of the tunnel's floor.

Most of the exterior tunnel's brick wall below the original ground surface is missing. This was likely removed during the kiln's demolition. Perhaps this was an attempt to salvage usable bricks to use in building Holland's new kiln. In the portion of wall that remains, the beginning of the arch is visible approximately halfway up the wall. In between the fifth, sixth, seventh, and eighth courses sits thin ceramic shims, creating the curvature of the arch. Flanking this section of arch to the north and south are two vertical columns of brick. These bricks are oriented east-west and perpendicular to the wall's long axis. Because most of the

arch was removed it is difficult to determine the pillars' exact function. However, two similar columns are also visible in the small interior tunnel. They do not look like buttresses because there are no visible ledges on the interior to support the base of an arch.

The Interior Tunnel

A smaller tunnel with an intact arch at its mouth is located inside the large tunnel. This interior tunnel begins approximately 4 ft. inside the larger tunnel and runs for approximately 4.4 ft. (1.34 m.) until it hits the kiln's rear ware chamber. The tunnel's opening measures 1.94 ft. high by 2.14 ft. wide (59.13 cm. x 65.23 cm.). At its rear, the tunnel is only 1.6 ft. (48.77 cm.) wide. The arch at this end, like the top of the larger tunnel, was removed during the kiln's demolition. However, based on the assumption that any reduction in the tunnel's width probably required a similar reduction in its height, I calculated the tunnel's interior height at this end to be 1.45 ft. (44.2 cm.) high. This means that the tunnel's aperture reduced from front to back by 23-25%, giving it a funnel-like shape.

Even crawling on your hands and knees, the height of the tunnel at both ends is simply too small to load pottery. Moreover, the exposed brick faces at its opening and inside, along with the layer of ash on the floor, and the remnants of a bag wall at its southern end, are strong evidence that this tunnel—like the outer tunnel—functioned as a firing chamber rather than a ware chamber.

Arches and Support Columns

The tunnel's opening provides a look at the brick bond pattern. Each arch band consisted of an interior double course alternating between headers and stretchers. This inner course was then encased with an outer course of headers. Like the intact portion of the outer

tunnel's western wall, the interior tunnel also had a pattern of alternating brick headers, angled inward as part of an arch, followed by a perpendicular stretcher brick that was part of a vertical column (see Figure 5.12 below).

Figure 5.12. 1811 kiln firing chamber. Showing: A) inner tunnel, interior brick arch two courses deep; B) inner tunnel, exterior brick arch; C) remnants of arched brick bands; D) vertical brick columns.

During excavation, my initial interpretation was that these regularly spaced columns represented the sides of portholes that could give potters the ability to view and regulate the fire. However, if these were related to portholes, the view into the chamber would be blocked

by the band of arch in between the columns. And like the outer tunnel, there was no evidence of a ledge on the interior of these columns that suggested they supported an arched brick course directly behind them. Moreover, the exposed backside of the intact arch also showed signs of scorching. This suggests that it was also open and exposed to fire like the front. So, the position and patterning of the vertical columns of both tunnels may have been load bearing, and that instead of solid arches running the length of both tunnels, these may have been bands of brick arches. In the case of the outer tunnel, the bands could have supported the middle of a stone floor above while the columns supported the sides. Bands would also allow the heat from the fire to radiate up more easily through holes in the floor above. Additionally, bands would eliminate the need to place a row of support columns running down the middle of the fire chamber to support the floor above. This is a common feature of updraft kiln design. However, a row of columns makes it more difficult to clean out any residual wood and ash after each firing.

For the inner tunnel, the bands of arched bricks did not provide support as much as help direct the flow of heat into ware chamber. Additionally, the narrow spaces between allowed heat to rise into the space above and continue up into the ware chamber. In looking at the arched stretcher bricks, you can see a slight lowering of the bases of these bricks as you move from the front towards the back caused by using thinner and thinner shims. This supports the idea that reducing the tunnel's width also necessitated a reduction in its height.

Brick Flooring

A brick floor connects both tunnels. Just inside the exterior tunnel's mouth, there are a series of three brick steps leading down into the chamber. The top step sits approximately 0.8 ft. (24.38 cm.) above the floor. The first brick step is two header courses deep, followed

by a second step one header course deep, and finally a third step one stretcher course deep. The flooring travels the entire length of the firing chamber approximately 8.7 ft. (2.65 m.), extending from the opening of the exterior tunnel until it enters the rear ware chamber just after the end of the interior tunnel. Undergirding the brick floor is a single layer of thinly cut stone slabs with small, roughcut foundation stones in the builder's trench below. The brick floor is flanked to the west by a large, irregular foundation stone with a vertical cut in its south face. The cut lines up with the edge of the brick floor. This is also where the brick tunnel's wall turns ninety degrees, sits over top and straddles the brick floor and large foundation stone.

Bag Wall

The remnants of a bag wall are located just inside the walls of the interior tunnel, where the tunnel and ware chamber articulate. Laying in situ, what remains consists of a brick and two cut stones. The wall sits on top of the brick floor's charred and ashy surface. This suggests the bag wall was a temporary barrier that was periodically disassembled and rebuilt. Perhaps this was done to facilitate cleaning the charcoal and ash out the tunnel between firings. Whether the bag wall above the remaining portion was solid or contained vent holes is not clear. However, a small space is visible between the brick and the tunnel's western wall. If this was intentional, then the spacing may have acted like a flue to draw heat into the ware chamber.

Flue System

Our excavations did not reveal evidence of a flue system that ran beneath the brick floor and into the ware chamber. However, there is a small space that runs between the exterior and interior tunnels. At its narrowest, where the interior tunnel's vertical wall meets

the wall of the exterior tunnel, the space is one brick width wide. Traveling up the sides of the interior tunnel's arch, I estimate the space between the two arches could grow to 1-1.2 ft. (30.5-36.6 cm.) at its top. Because of the interior space between the two tunnels, it seems reasonable that some sort of wall, either solid or with venting holes, existed at the far end of this opening between the fire and ware chambers. Without this barrier, it would be difficult to keep ash from entering the rear ware chamber and ruining the vessels.

Ware Chamber: Upper and Rear Sections

During our excavations, we uncovered the western half of a small ware chamber located directly south of the fire chamber. The trench's darker soil, containing the remnants of small uncut foundation stones sitting on a lens of fine builder's sand, contrasts against the orange-red clay subsoil within its three sides. Like the portion of builder's/demolition trench located next to the fire chamber's walls, the floor of the ware chamber sits below the original ground surface. And its north-south wall is in line with the trench for the fire chamber. Based on the excavated west half, the ware chamber was approximately 4 ft. (1.22 m.) deep by 6 ft. (1.83 m.) wide (see Figure 5.13 below).

Although the ware chamber was filled with bricks, kiln furniture, and waster sherds from the kiln's demolition, there was no clear evidence of a stone or brick floor underneath. Rather, our excavation revealed several lenses of compacted and lightly fired sandy soil containing small sherds of bisque-fired earthenware. This suggests that the ware chamber's floor was dirt and fresh layers were periodically added between kiln firings. Moreover, the northern portion of the chamber's floor in front of the brick tunnel was slightly deeper and contained ash that had spilled over from the firing chamber. This irregular cut may be the result of shoveling out ash between firings.

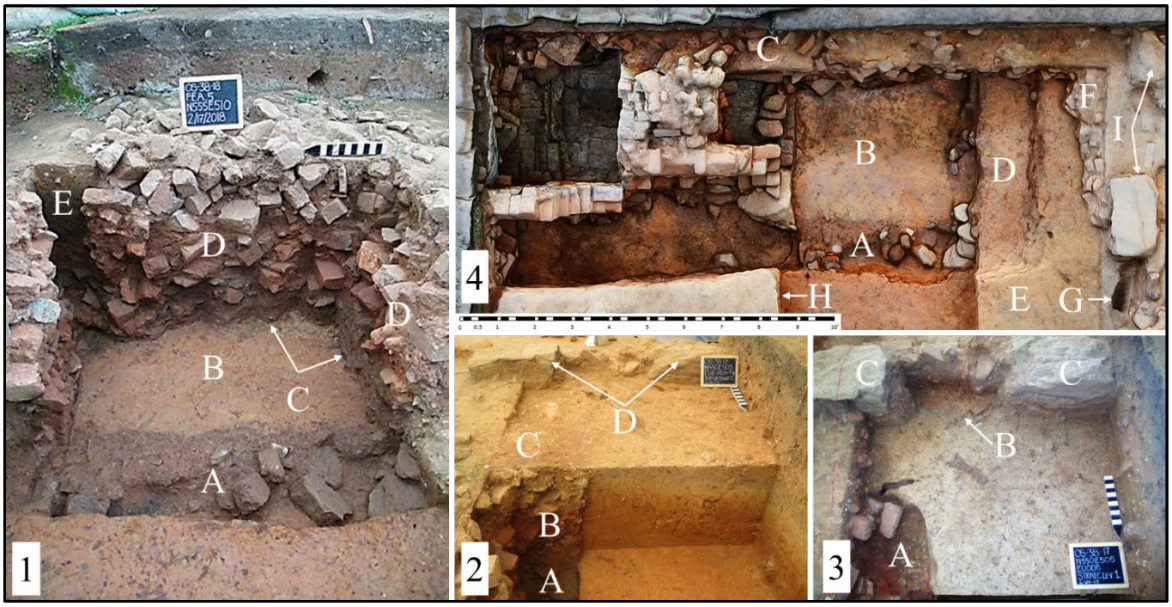


Figure 5.13. 1811 kiln ware chamber bisection. Image 1 (during excavation) showing: A) base of builders' trench for west wall with some articulated foundation stones left in situ; B) base of ware chamber excavated down to subsoil; C) lenses of thermally altered sand floor; D) zones of brick rubble; E) post-demolition intrusion into Feature 5. Image 2 showing vertical cut of builders' trench: A) base of builders' trench; B) zones of brick rubble; C) top of southwest corner as rubble curves to the east; D) fieldstones sitting above kiln rubble and associated with a fence line. Image 3 showing: A) southwest corner of step cut down into subsoil during excavation; B) post hole (Feature 9) below fieldstones and dug into buried surface; C) fieldstones. Image 4 (plan view of 1811 kiln from 3D photogrammetry model) showing: A) base of builders' trench; B) floor of ware chamber excavated to subsoil; C) post-demolition intrusion; D) step cut down into subsoil at back of ware chamber; E) top of sterile clay subsoil; F) brick rubble from kiln demolition; G) bisected post hole (Feature 9).

Rear Ware Chamber and Opening

Despite searching for a chimney at the back of the kiln and possibly connected to the ware chamber's south wall, a feature common in contemporary cross-draft kilns, we did not find one. We even extended the kiln's bisection 1.5 ft. (45.72 cm.) to the east just to be sure. Instead of a chimney attached to the rear of the ware chamber, the 1811 kiln may have had

one or more vent holes or perhaps a small chimney located in the roof like an updraft kiln, although a chimney is not depicted on Meinung's 1822 map.

As discussed earlier, the original ground surface drops in elevation 1.67 ft. (50.90 cm.) by the time it reaches the ware chamber's back wall. This is also where a stepdown that runs along the wall's exterior face was dug into the clay subsoil. Sitting on top of the cut and just underneath the kiln's demolition rubble is a layer of dark, compacted soil containing, among other things, small ceramic sherds perhaps dropped and then crushed underfoot when the kiln was unloaded. This layer runs from the back of the 1811 kiln and overlays the filled in remains of the 1793 kiln and shed to the south. And based on the two builder's trenches exposed during excavation, there is a clear difference in widths between the ware chamber's western and southern walls. The western trench is approximately 1 ft. (30.48 cm.) wide, and the southern trench is about half that width. A thinner brick wall in the back would make it easier to open and close an opening in the ware chamber's back wall. Taken together, the thinness of the back wall, a step cut down into subsoil, the lack of a chimney at the back, a layer containing crushed sherds leading away from the back wall, the interior tunnel's severe constriction which makes loading through the front impractical, and the vertical cut down through subsoil along the kiln's western wall, it all supports the idea of a rear-loading kiln. Figure 5.14 below provides as plan view of Feature 5.

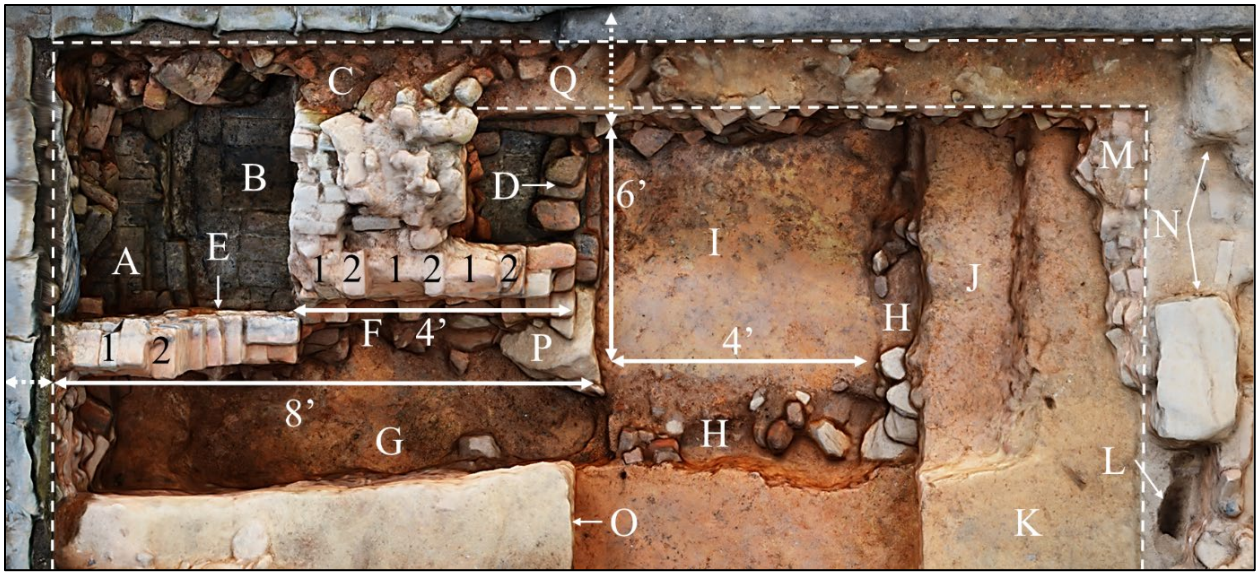


Figure 5.14. Plan view of Feature 5 with dimensions. Based on 3D digital photogrammetry and showing: A) brick step and floor of fire chamber blackened by ash; B) intact portion of interior tunnel wall and arch; C) top of kiln brick rubble at base of stratum B; D) intact portion of bag wall; E) intact portion of exterior tunnel wall; F) removed portion of exterior tunnel wall and foundation stones beneath; G) bottom of builders’/demolition trench; H) ware chamber builders’ trench with foundation stones; I) floor of ware chamber excavated to sterile subsoil; J) rear step cut into sterile subsoil; K) base of buried surface; L) bisected Feature 9 (post hole); M) kiln brick demolition overlaying compacted work surface (Stratum C); N) large fieldstones part of later fence line (Feature 17); O) top of buried surface; P) large foundation stone located at the corner between the fire and ware chambers; Q) Stratum B overlaying post-demolition intrusion into kiln rubble (Zone 2); alternating bands of brick arches (1) and columns (2).

Hypothesized Upper Ware Chamber

Given the ware chamber’s small size (4 ft. x 6 ft.), a fire chamber over eight feet long seems like an overkill. At the very least, much of the fire’s heat would be lost before it reached the ware chamber as it radiated up through the exterior tunnel. Perhaps, there was a brick roof over top of the tunnel to help retain some of the escaping heat. But would the weight of a roof require so many regularly spaced brick columns and arch bands? Even if this were the case, it still seems like an inefficient use of heat. But what if, like in updraft kilns, there was a ware chamber over top of the fire chamber? If a portion of the 1811 kiln’s ware

chamber extended over top of the fire chamber it would take advantage of the heat from the fire below. Furthermore, if that chamber replicated the same dimensions and curvature of the exterior tunnel's arch beneath, then it could nearly double the ware chamber's capacity. The resulting chamber could have two levels. Potters might crawl into the upper ware chamber to place small items while larger pots or saggars could be stacked in the lower chamber at the rear. An upper ware chamber, mimicking the arch below and stacked on top of the fire chamber, would be clearly visible standing over 5 ft. (1.52 m.) above the ground. If the arch continued the entire length of the kiln, then it suggests that although he drew the pottery "ovens" on Lots 38 and 39 perpendicular to their actual orientation, Meinung's 1822 map attempts to convey the distinctive shape of a barrel-vaulted kiln with an upper ware chamber visible above the ground surface.

Beyond the surviving bits of brick columns and exterior arches, is there any evidence that they may have supported a floor for a ware chamber located above the firing chamber? We recovered several slabs of cut stone that had been dumped in front of the interior tunnel's mouth and in the western builder's/demolition trench. Many of these had scorched faces suggesting their use as flooring like that seen in updraft kilns. But perhaps the best evidence was found sitting in the rubble on top of the interior tunnel's intact arch. Here we found two large slabs of stone with pieces of kiln furniture and vessel fragments fused to their surfaces. Not only were these used to support ceramic vessels, but the temperature within the ware chamber was hot enough to fuse several pieces to the stones themselves. Were these slabs part of a hypothesized ware chamber located above the fire chamber? Or were they the remains of a missing floor from our small ware chamber located behind the fire chamber? If these were removed from the floor of the rear ware chamber and redeposited during the

kiln's demolition, it seems like quite an undertaking. Why remove all the flooring from the rear ware chamber only to then redeposit all the pieces several feet to the north either on top of the small tunnel, in front of its mouth, or in the builder's/demolition trench to the side? And what about the lenses of baked dirt on the floor of the rear ware chamber that contained crushed ceramic sherds? Was a stone floor removed, the kiln fired several more times, then the flooring was redeposited later during the kiln's demolition? It seems more plausible that that these stones were dumped closer to where they originally sat, likely above the fire chamber as workers pried them up during the kiln's demolition.

Venting

As discussed earlier, there is no evidence that the 1811 kiln had a chimney attached to the back of the ware chamber. It is likely, then, that the kiln vented heat from the ware chamber through the roof. Based on what remains of the inner tunnel, we know that heat from the fire was forced through its narrowing walls and through or over a bag wall before entering the rear ware chamber. Once the heat entered the rear ware chamber it would circulate between the stacked pots and saggars before being vented through the roof. The spaces between the walls of the interior and exterior tunnels allowed air to be drawn in from the mouth of the fire chamber, through the ware chamber, and out a vent(s) in the top and back of the kiln.

Assuming the presence of a ware chamber directly above the fire chamber, heat would be drawn up through spaces in the stone flooring. Again, the space between the inner and outer tunnels, and perhaps between the inner tunnel's brick arch bands, allowed heat access along the entire length of the upper ware chamber. It is possible that there were one or more vent holes in the roof of our hypothesized upper ware chamber. However, if these

remained open, could they maintain enough heat to burn stoneware? If, on the other hand, the kiln's roof was solid or any venting holes along its length were closed, then this would produce a stronger draw through an open vent at the back, more heat would be retained, and the kiln could achieve a higher temperature and sustain it for longer. If this is the case, then currents of heat could have flowed through both sections of the ware chamber. Heat would have flowed through the floor in the upper section before hitting the roof where it would be forced towards the back. At the same time, heat from the fire was forced through the constricting interior tunnel before entering the rear chamber where it hit the back wall before rising. Then the two currents of heated air met as they were drawn through a vent located near the top back corner of the ware chamber. Figures 5.15 and 5.16 below illustrate the two hypothesized kiln designs. Figures 5.17 and 5.18 depict the likely venting scenarios for each design.

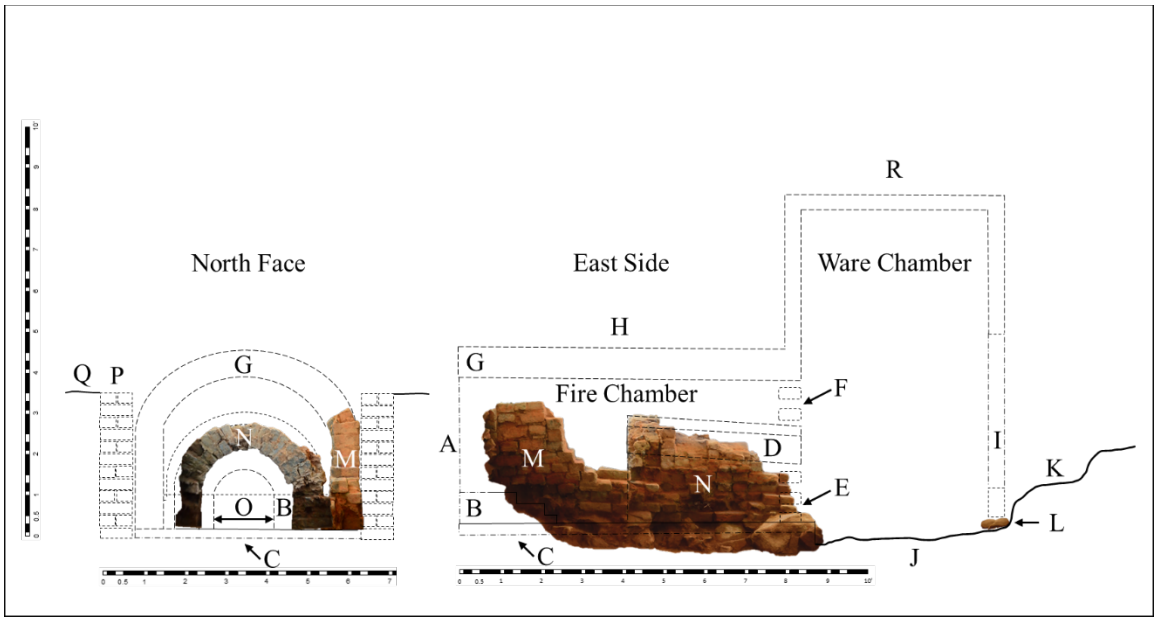


Figure 5.15. First hypothesized 1811 kiln design using 3D photogrammetry of existing ruin and conjecture. Showing: A) fire chamber opening; B) step down into fire chamber; C) brick floor; D) vault of interior tunnel; E) bag wall; F) additional support for roof of fire chamber (perhaps a continuation of the bag wall); G) vault of exterior tunnel; H) roof of fire chamber; I) temporary entrance for ware chamber; J) floor of ware chamber; K) step cut into subsoil; L) builders' trench foundation stones in situ; M) intact portion of outer fire chamber tunnel; N) intact portion of interior fire chamber tunnel; O) rear opening of interior fire chamber tunnel; P) conjectural brick support walls between fire chamber and subsoil; Q) original ground surface; R) roof of ware chamber with one or more vent holes or small chimney.

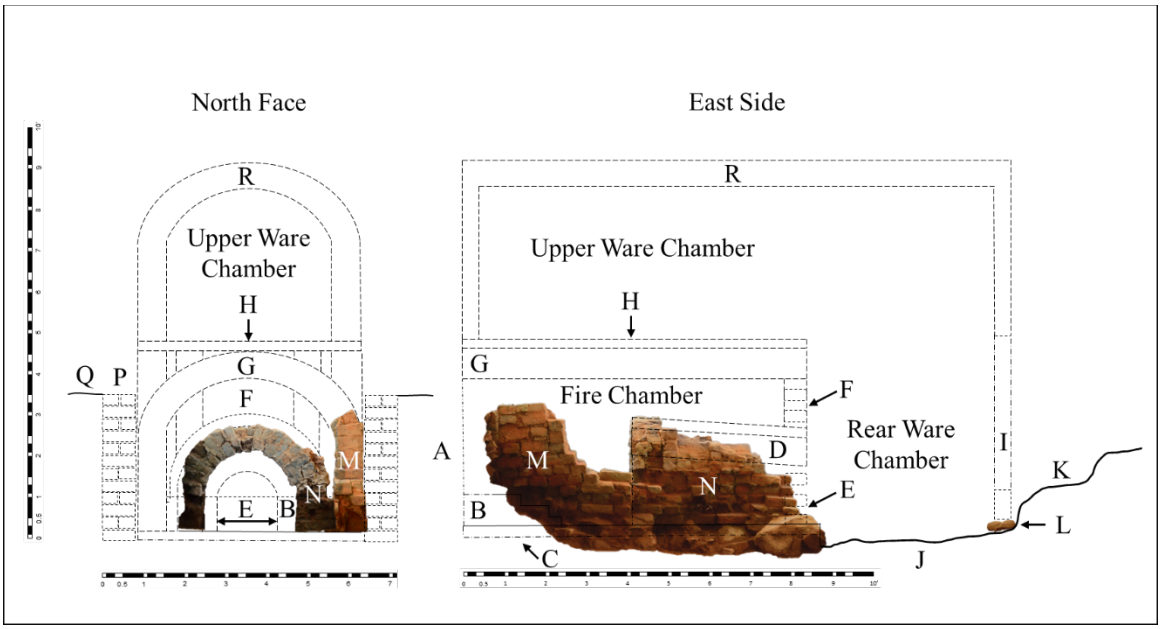


Figure 5.16. Second hypothesized 1811 kiln design using 3D photogrammetry of existing ruin and conjecture. Showing: A) fire chamber opening; B) step down into fire chamber; C) brick floor; D) vault of interior tunnel; E) bag wall; F) additional support for roof of fire chamber (perhaps a continuation of the bag wall); G) vault of exterior tunnel; H) stone floor of upper ware chamber; I) temporary entrance for ware chamber; J) floor of ware chamber; K) step cut into subsoil; L) builders' trench foundation stones in situ; M) intact portion of outer fire chamber tunnel; N) intact portion of interior fire chamber tunnel; O) rear opening of interior fire chamber tunnel; P) conjectural brick support walls between fire chamber and subsoil; Q) original ground surface; R) roof of ware chamber with one or more vent holes or small chimney.

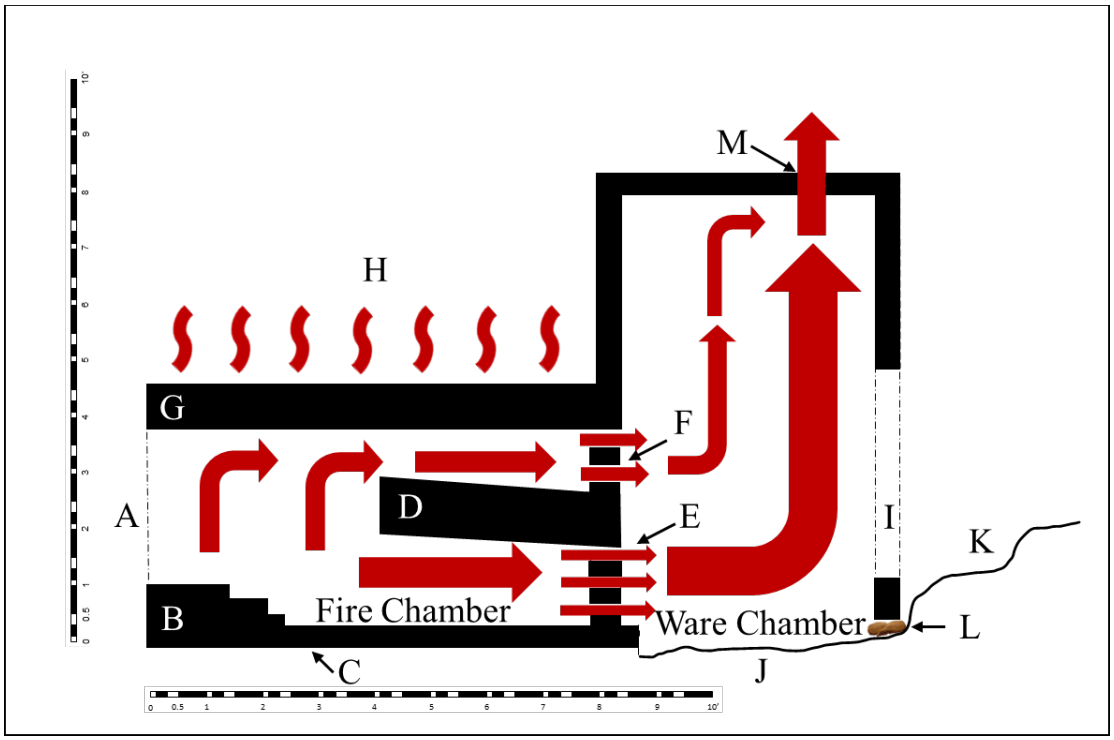


Figure 5.17. Venting scenario based on the first hypothesized 1811 kiln design. Showing: A) fire chamber opening; B) step down into fire chamber; C) brick floor; D) vault of interior tunnel; E) bag wall; F) additional support for roof of fire chamber (perhaps a continuation of the bag wall); G) vault of exterior tunnel; H) exposed roof of fire chamber with ambient heat loss depicted by red s-curves; I) temporary entrance for ware chamber; J) floor of ware chamber; K) step cut into subsoil; L) builders' trench foundation stones in situ; M) one or more vent holes or small chimney. Heat flow depicted by red arrows.

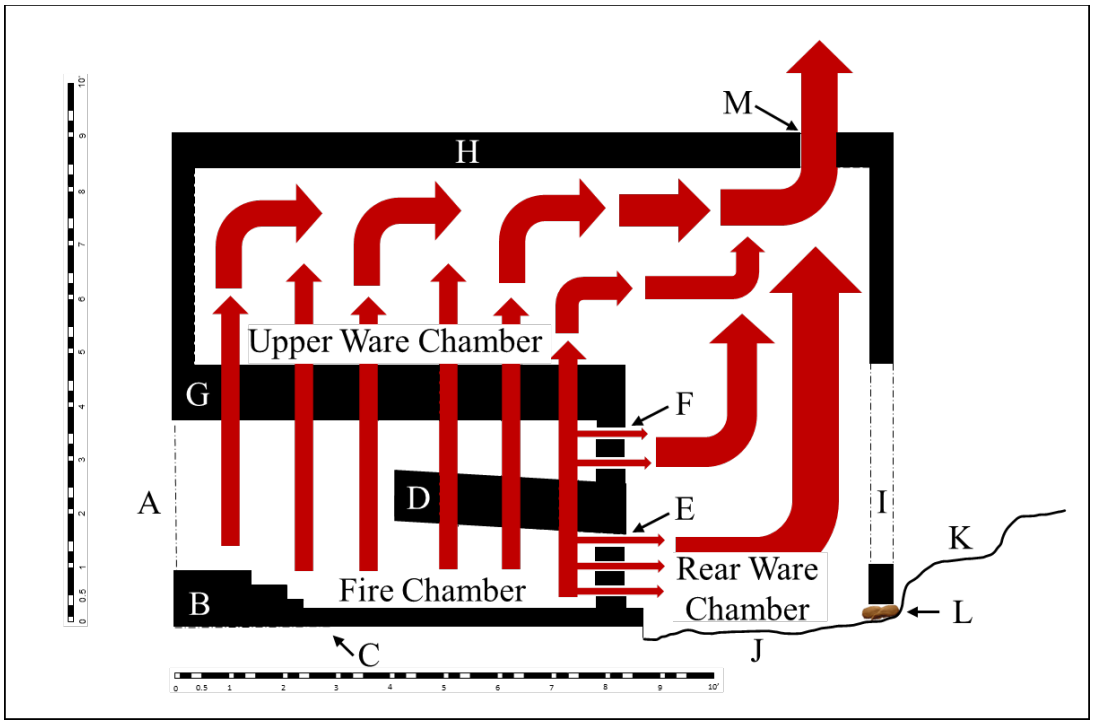


Figure 5.18. Venting scenario in the second hypothesized 1811 kiln design. Showing: A) fire chamber opening; B) step down into fire chamber; C) brick floor; D) vault of interior tunnel with openings for heat flow; E) bag wall; F) additional support for roof of fire chamber (perhaps a continuation of the bag wall); G) vault of exterior tunnel and stone floor of upper ware chamber with openings for heat flow; H) vaulted roof of ware chamber running the entire length of the kiln; I) temporary entrance for ware chamber; J) floor of ware chamber; K) step cut into subsoil; L) builders' trench foundation stones in situ; M) one or more vent holes or small chimney. Heat flow depicted by red arrows.

Even if we cannot know exactly what the 1811 kiln looked like above the portion that is still intact, the second design (or something very like it) seems the most plausible of the two hypothesized designs. This design best explanations for the available evidence. First, it accounts for the presence and location of the stone flooring. Second, it takes advantage of the heat produced through a fire chamber that takes up approximately two thirds of the total length of the kiln. This could then retain the necessary heat to produce earthenware and stoneware. Third, as the second of only two kilns used after 1811, extending the ware

chamber provides the additional space to load and fire ceramics in the quantities needed and recorded in annual inventories for this period.

Covering with Clay Tiles

During excavation, we uncovered two post hole features next to the western edge of Feature 5 (Feature 8 and 9). Feature 8, located in the west half of EU004 was a shallow, circular depression 0.7 ft. (21.34 cm.) in diameter that cut down through the original ground surface into the clay subsoil beneath. Feature 9 was located to the south in EU008. This post hole was more pronounced with a distinct zone of "strong brown" sandy loam fill corresponding to a post mold surrounded by a wider post hole cut containing material fill material from the layer above. Add to these the number of clay shingle fragments recovered from Feature 5 (see Figure 5.19) and the 1811 kiln was probably covered by an open sided shed with a tile roof.

Demolishing the 1811 Kiln

The remains of the 1811 kiln reflect a major turning point for Salem's congregation pottery. The profitability of the pottery began to decline after John Holland took over as master potter in 1821. By 1826, the Collegium's committee to investigate the pottery's finances reported back:

> Since Br. Holland took charge of the shop there have been losses of $250.50 in the years 1821 and 1822. 1823 to 1825 brought a profit of $79.20. This year's loss of $170 therefore was quite unacceptable to the Collegium since Br. Holland has often burnt new pottery and the stock in the new inventory is a good deal smaller than that of the past years…The Collegium decided to have a thorough discussion with Br. Holland about this matter tomorrow night at 7:30. (Aufseher Collegium 1952:May 29, 1826)

The Collegium came away from their discussion with Holland feeling that both he and his journeymen were equally to blame, and that new journeymen needed to be found (Aufseher

Collegium 1952:June 12, 1826). The Collegium sent out enquiries to the Unity in Europe looking for a skilled journeyman to buoy the congregation pottery in Salem. They received a reply early the next year. Heinrich Schaffner, a Swiss-born Moravian and potter with a good reputation was willing to travel to Wachovia. “It would not be advisable to have him enter the Salem pottery as master right away,” the Collegium wrote, “he shall be encouraged to come to Salem at his own risk and expense and work here as a journey man, in order that we may become acquainted with each other.” Then, if he was up to the task, the Collegium would offer him the job as master potter (Aufseher Collegium 1952:January 22, 1827). Schaffner did not arrive in Salem and Holland’s shop until 1833 (Aeltesten Conferenz 1952:November 20, 1833).

In the meantime, things continued to deteriorate in the pottery. Holland’s 1829 inventory was deemed “incomprehensible” by the Collegium and another ad hoc committee was set up to investigate (Aufseher Collegium 1952:October 5, 1829). Soon after, the church decided to cut its losses. The congregation divested itself from the pottery business and allowed Holland to continue making pottery if he rented the buildings, tools, a new kiln to replace those on the east side of Main Street, and assumed the financial risk (Aeltesten Conferenz 1952:October 14, 1829). The kilns on the east side of Main Street were now slated for demolition and the *Vorsteher* would build a single replacement for Holland to pay the interests on and rent behind his house on Lot 49 (Aufseher Collegium 1952:October 9, 1829; October 12, 1829). The final location for this kiln, however, was not decided until 1831 (Aufseher Collegium 1952:April 5, 1831). It seems likely, then, that Holland continued to use the kilns across the street until that time.

Although not as badly razed as the 1793/94 kiln and shed, bricks and foundation stones were also robbed from the 1811 kiln. Beyond the missing above ground portion of the kiln, a section of the kiln's outer wall was removed. These were bricks located on the exterior of the kiln's fire chamber, outside of the small interior tunnel and shielded from the fire's direct heat. These bricks, along with missing foundation stones, and the lack of any articulated brick coursework along the walls of the ware chamber, suggests that materials which were not fire damaged were recycled to use in building Holland's replacement kiln. The builder's/demolition trench between the kiln's fire chamber and sterile clay subsoil, on the other hand, was filled with disarticulated and decayed bricks. Those bricks that were left articulated in the fire chamber all had highly scorched and corroded faces, making them unsuitable for reuse.

Except for faience, all the major wares found in Feature 13 and discussed earlier were also present in Feature 5. Feature five did, however, contain two examples of glazed pearlware which, along with the necessary materials listed in pottery inventories, strengthens the case for pearlware production in Salem.

Whereas Feature 13 revealed high concentrations of architectural materials attesting to the presence of an enclosed shed (plaster, mortar, flat glass, and nails), Feature 5 contained very little. Beyond bricks and stone for the kiln itself, the number of shingle fragments without glaze drips and the two post holes next to the feature, supports the idea that the 1811 kiln was at least partially covered by an open shed with tile roofing shingles. Figure 5.19 below shows the frequencies materials recovered from the bisection of Feature 5. Figure 5.20, also below, compares these frequencies with those of Feature 13. And Figure 5.21. compares both their frequencies and respective percentages by artifact class.

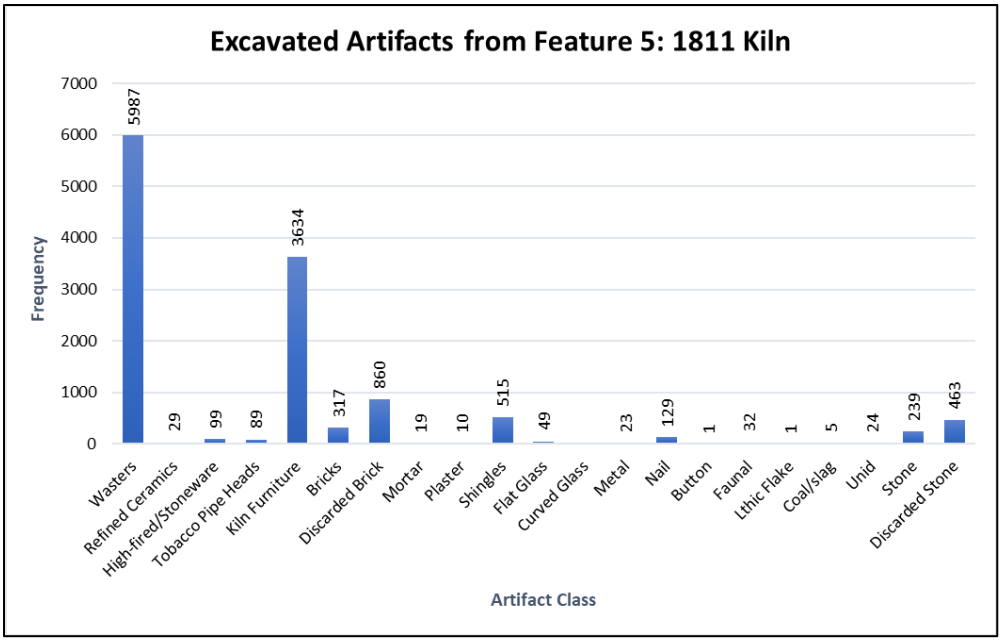


Figure 5.19. Graph showing the frequencies of artifact classes recovered from Feature 5, the 1811 kiln.

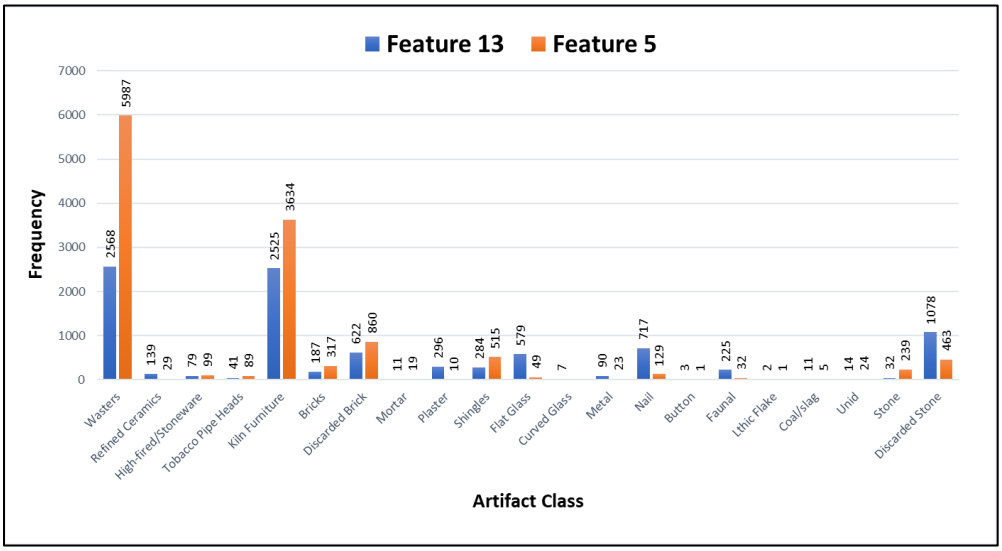


Figure 5.20. Graph comparing the artifact class frequencies between Feature 13 and Feature 5.

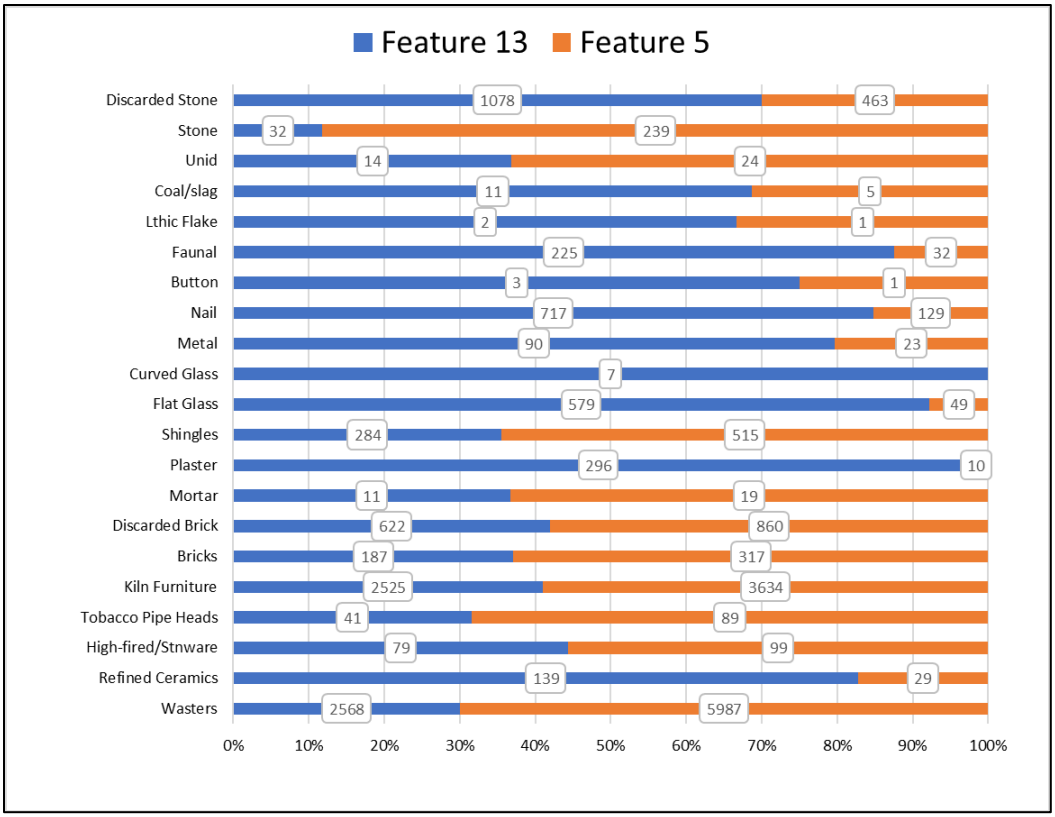


Figure 5.21. Graph comparing the artifact classes of Feature 13 and Feature 5 by both frequency and total percentage.

As illustrated in the graphs above, especially Figure 5.21 which directly compares Feature 5 and Feature 13, non-kiln related architectural materials and faunal remains are dominant in Feature 13. Although both Features contained over 2,000 waters sherds consisting of coarse earthenware, the prevalence of refined ceramics in Feature 13 includes faience and press-molded "fine wares." Feature 13 contained far more disarticulated stone fragments which were then discarded as ubiquitous artifacts in the field after recording than Feature 5. However, the stones in Feature 5 included kiln flooring which was not observed in Feature 13.

Spending Time on Lot 38: Using the 1811 Kiln

Looking at the operational chain or likely sequence of steps needed to operate the 1811 kiln gives us a sense of how the kiln's design, materials, and potter's practices became knotted together in a particular set of people-things relations that shaped Lot 38 as a taskscape. The transformative importance of kilns as things that gather the material, social, and capital needed to produce ceramics ultimately made Lot 38 a meaningful place of paramount importance. The chain of kiln firing necessarily included other entanglements involving other chains related to ceramic production that stretched across the street and beyond as materials, techniques, and people became entangled together in the project of ceramic production.

Gathering and Transporting

Places and people within and beyond Salem were brought into the process. Building the kilns and their sheds required bricks, tiles, and stones supplied by other craftsmen in and around Salem (Congregation Pottery c1952:November 30, 1793). Potters had to purchase cords of wood, both "coarse wood" and "fine fire wood", that came from the wider Wachovia tract as fuel for the kilns (Congregation Pottery c1952:April 30, 1814). These were often stored on the east side of Main Street (Aeltesten Conferenz 1952:July 14, 1784; Aufseher Collegium 1952:July 21, 1784).

In terms of the ceramic vessels and objects to be fired in the kiln, materials came into the pottery workshop from sources near and far away. Clay sources included the "common clay" from Salem's potter's meadow and a special "…sort of clay to mix it with the local clay, that is to be had on the plantation of Baumgarten" (Aufseher Collegium 1952:Feburay 14, 1797). Baumgarten's plantation was located outside of Salem to the northeast (Fries

1930:Vol. 4, 1582). This may have been a good source of kaolin clay which could be used to make refined wares. It could and was perhaps more often used in slips and glazes or to make white tobacco pipe heads (Bivins 1972:76). Beginning in 1803, pottery inventories record the rental of 150 acres located farther afield on the Little Yadkin (Congregation Pottery c1952:April 30, 1803; April 30, 1808). Fluxes like lead were acquired from various sources and in different states of processing. These included lead ore mined from Virginia, in "pig form" from places like Fort Dobbs, and preprocessed from suppliers in Pennsylvania (Bivins 1972:79–80). Pigments like copper oxide were calcined from "old copper" in Salem or came preprocessed from Pennsylvania. Potters could acquire red or black iron oxide from the local blacksmith's forge. And manganese could be sourced as common nodules found in local soil (Bivins 1972:82). Water, a basic yet essential component in cleaning clay, shaping vessels, and creating slips and glazes, was gathered from a main near the pottery and stored on the property (Bivins 1972:77).

Ceramic vessels and objects in both greenware and glazed bisqueware states had to be collected from the workshop and storage areas on the west side of Main Street and transported to the kilns on the east side. These items also included thousands of tobacco pipe heads (Congregation Pottery c1952:April 30, 1811). After 1810, this also meant gathering up all the pressed pipe heads that Carl Gottlieb Clauder made at home "…during the long winter evenings or on rainy days when he has no other occupation" (Aeltesten Conferenz 1952:September 12, 1810; September 19, 1810; Aufseher Collegium 1952:September 11, 1810). Assuming, of course, that Clauder took Christ up on this offer to supplement his income.

Kiln furniture in the form of premade spacer bars, trivets, and saggars also had to be gathered in preparation for loading vessels into the kiln. Some of these were made in preparation for an upcoming kiln firing. Others were reused.

Kiln furniture not only included premade objects, but they also included more expedient and improvised forms. Improvised irregular and coiled wads made from wet clay transported into the kiln by bucket, were pressed into the remaining spaces between vessels to secure them before firing. In some cases, it appears that clay pushed through extruders was used to separate vessels or stacked saggar tubes.

Perhaps these were leftover handle pieces. Or perhaps pushing clay through an extruder and then cutting the string into a series of desired lengths was more efficient than making coiled spacers by hand. Either way, their sharp and right-angled impressions suggest these were formed when sandwiched between the corners of vessels (or saggars) as they pressed down and not from pushing together two overlapping strap handles.

Broken roofing tiles were also recycled and adapted. Several fragments recovered from within the kiln rubble have glaze drips on them. These were probably used as improvised spacers or setting tiles. I can easily imagine Salem's potters saving broken roofing tiles to bring over in wheelbarrows while loading the kiln.

Loading

Once the pottery, kiln furniture, and wood were gathered, loading the kiln could begin. However, we should not assume that this was an overly choreographed or overly rigid process. During loading, potters could call for more finished vessels as space was available. Loading differing quantities of objects of varying sizes and shapes from one firing to the next

could require more or less kiln furniture. And we do not know which tasks were assigned to which potters, or how many trips back and forth across Main Street were required.

Based on my hypothesized kiln design, potters would load the upper ware chamber first. Potters could use this space to prioritize smaller vessels and objects. There was probably enough room for one potter to work in this space while another stood in the lower ware chamber handing up the finer vessels, smaller objects, kiln furniture, and perhaps a bucket with wet clay for wads as the potter worked from the front to the rear of the upper chamber. In this way, larger vessels might be arranged under the peak of the chamber's vault with smaller vessels and objects placed to the sides. The figure below is based on a modern example and illustrates what this loading pattern may have looked like.

Once the upper chamber was loaded, the bag wall at the back of the inner tunnel would need to be rebuilt if it had not been earlier. Once this was done, loading the lower chamber could begin. This may have been a good time to lay down a fresh layer of sand or dirt to help level the floor. Given this chamber's probable height, it would allow for larger vessels like utilitarian jugs and saggars stacked on top of each other in columns. Again, spacing bars, setting tiles, and more clay wads could be added where needed. Our excavation recovered a variety of kiln furniture as discussed previously. Loading was also an opportunity to teach. Apprentices were instructed in how to properly set pots and saggars to maximize the space within the ware chambers. And they would have learned where and how to place spacers and clay wads to minimize shifting during the kiln's firing.

When the lower chamber was filled, the final step was to brick up the opening in the kiln's rear wall. We do not know how large this opening was because the kiln's ware chamber walls were torn down. Given that the stepdown appears to run along the entire width

of the back wall, it is unclear just how wide the opening was, and our excavation did not provide any clear evidence for this within the builder's trench.

With the ware chambers full, attention could turn to the front of the kiln and loading firewood. This may have been a good time to send the unused kiln furniture and wet clay back across Main Street to store once more. Crouching, a potter could enter the mouth of the kiln and walk down two steps. Once inside, the space opened up. From here the "fine firewood" noted in the inventories could be passed into the firing chamber through the kiln's mouth. From there the wood could be stacked inside the small, interior tunnel. Once loaded, the wood would be lit and the fire stoked, slowly bringing the kiln up to the desired temperature. The "rough cut" firewood would be fed to the fire, bringing it up to the desired temperature and the air flow into the firing chamber regulated. Firing earthenware kilns could take in the neighborhood of twenty-four hours with a cooling down period of an additional two to three days (Carnes-McNaughton 2011:10).

Unloading

Unloading could begin once the kiln had cooled. The first step involved unbricking the entrance in the back wall of the ware chamber. Placing the bricks aside, potters would enter the rear chamber and begin unloading starting at the back and working their way forward towards the fire chamber and bag wall. Once the rear ware chamber was emptied, potters moved on to the upper ware chamber. Again, like loading, this probably required at least two people: one person to crawl into the chamber, handing pieces and furniture down to another person standing inside the rear chamber. These could then be passed to a someone waiting just outside to load the finished wares and transport them across the street. We do not know exactly what this process looked like. However, we can imagine it involved separating large

jugs from their supporting kiln furniture, unstacking saggars, and then inspecting both so that wasters could be separated from finished vessels and broken furniture divided from reusable pieces. Wasters and broken or unusable kiln furniture were discarded. The wads of clay, once wet and plastic but now hardened during the firing and rendered unusable, were also discarded. There is little evidence to suggest that these were ground up and recycled as grog.

Wasters were likely thrown into a pile(s) near the kiln or moved by wheelbarrow or cart to dumps farther away. Evidence of the unloading process exists in the form of a hard-packed layer of soil, a work surface with crushed bits of pottery. This surface lies buried beneath the debris of the demolished kiln and on top of the step-down cut into subsoil leading away from the back of the kiln. Some wasters, however, may have been saved as examples of what could go wrong. Shovel testing south of the kiln and a geophysical survey of the open areas on Lot 38 did not locate any of these dumps. However, given the amount of waster sherds and broken kiln furniture found in the remains of the 1811 kiln, and especially the 1793 kiln, at least a small dump or dumps were likely located nearby. Perhaps these were located just to the east where the Stockton/Mission Society House's cellar hole sits today. Given the kiln's proximity to Main Street, there was little room for a dump between the kiln and fence that the church required run along the front of the lot (Aufseher Collegium 1952:July 21, 1784). Moreover, church leaders' desire to maintain Salem's tidy appearance, not to mention their fondness for oversight and surveillance, makes it unlikely that a dump was located so close to Main Street. A dump located behind the kiln to the east and obscured from the street, however, might not arouse notice. It would also provide a central location where wasters from several firings could be collected and periodically transported by wagon to refill any open holes in the potter's meadow.

Unloading, like loading, presented another opportunity to teach. The pottery's journeyman or master potter could point out the successes or failures of the firing with the apprentices. How many vessels broke because the kiln was heated or cooled too quickly? Had any vessels shifted and become fused to others or with the kiln furniture during the firing? Wasters that illustrated any of these issues were always good teaching examples.

Cleaning

Once the kiln was unloaded, cleaning could begin. At this point small waster sherds and bits of broken kiln furniture lying on the floor could be raked or shoveled out and loaded into wheelbarrows or buckets. The remaining bits of burnt wood and ash from the fire could also be shoveled out of the fire chamber and interior tunnel. The front mouth of the firing chamber was large enough that someone could enter, rake, and scoop out the old coals. Cleaning out the interior tunnel, however, may have been more difficult as the coals in the back could be hard to reach because of the tunnel's reducing aperture. To thoroughly clean the back of the interior tunnel may have required removing the bag wall and cleaning the rest of the fire chamber from ware chamber side. This possibility is supported by the partial bag wall we found during our excavations. Again, these bricks lay on top of a thin lens of ash sitting on the brick floor below. This suggests the entire wall was removed and rebuilt at least once if not periodically. Moreover, as discussed earlier, it appears that the dirt floor just in front of the bag wall was dug down slightly deeper than the rest of the floor. The area also contained bits of charcoal and ash. Perhaps this was the result of repeated shoveling as the charcoal and ash that spilled out over the edge of the tunnel into the ware chamber was removed. Like dumping wasters and broken kiln furniture during the unloading phase, charcoal, ash, and small waster sherds were also dumped. These were probably taken to the

same dumps as before. The bag wall may have also been rebuilt at this time. Or, perhaps, potters waited to build it just before the ware chamber was loaded prior the kiln's next firing.

Storing and Selling

After the kiln was unloaded, finished wares were transported back across Main Street. Bisqueware was unpacked, organized, and likely stored separately from glostware to prepare them for glazing. Glostware was organized by form and size in preparation for sale at the pottery and for export to Salisbury. A similar process was probably undertaken for tobacco pipe heads. These were unpacked from their saggars and, as the inventories suggest, divided into glazed and unglazed groups. Perhaps they were then subdivided further by shape, size, and decoration.

Presumably, reusable saggars, trivets, and other pieces of kiln furniture were organized and stored in preparation for the next loading. Perhaps some of these, like bars and setting tiles, were kept in sheds near the kilns across the street. But if trivets and saggars were kept within the workshop or close by, then potters could keep an eye on how many they had and anticipate how many they needed to make before each kiln firing. Moreover, they could more easily match vessels with trivets and saggars of the appropriate size before they were transported across the street. However, we simply do not know for sure. Flow chart F.6 in Appendix F illustrates the operational chain for firing the 1811 kiln.

Comparing the 1793/94, 1806, and 1811 Kilns

Despite the razed condition of the 1793/94 experimental kiln and the 1806 kiln's absence, the archaeological remains of the 1811 kiln does provide some insight into the general trends of kiln design and development on the east side of Main Street. To begin, there is clear evidence that the 1793/94 kiln was a semi-subterranean feature. The compact clay

subsoil surrounding the kiln likely provided structural support and increased insulation. This was necessary if, as Christ claimed, the kiln was intended to produce harder wares that required higher cooking temperatures. Those wares, reported in historic documents and substantiated through archaeology, were salt-glazed stoneware. Next, although nothing has survived of the 1806 kiln itself, its planned size (twice that of the 1793/94 kiln) suggests that whatever additional modifications or adjustments Christ made to the experimental kiln were completed. And that by 1806, the design was well tested and worthy of reinvesting in at a larger scale. Moreover, based on the archaeology at Lot 38 and Meinung's 1822 map, the most likely location for this kiln was just north of the property line between Lot 38 and Lot 39. Building a kiln on Lot 39 would also help solidify the congregation pottery's claim to this space. Finally, if we view the 1811 kiln as representing the final iteration in a kiln design and building process that began in 1793/94 with Christ's experimental kiln, then at least one major transformation took place. From 1793/94 until the dissolution of the congregation pottery, kilns became semi-subterranean. This gave Salem's potters the option of firing earthenware or stoneware: yet another strategy aimed at keeping Salem's pottery relevant in the increasingly competitive marketplace of America's New Republic era and beyond.

Much like leather-hard greenware before a firing, identity is not fixed as aspects are enacted and reinterpreted through practice. Individuals enter the field of ceramic production taking on a new social status like that of an apprentice. With time and experience they may earn a new status as a journeyman or perhaps even that of a master potter. With each new status, their personal and social identities overlap and reinforce each other. But participation and progression within the field of ceramic production is not guaranteed. As I discussed in Chapter 4, intersecting categories of social identity can structure participation, opening or

closing opportunities for advancement. In Chapter 6, I look at the trajectories and degrees of participation for different sets of people in Salem's congregation pottery. Specifically, I examine and assess the strategies of three potters, Rudolph Christ, Peter Oliver, and John Holland, to amass and transform financial, cultural, and social forms of capital in the attempt to negotiate and transform identities and statuses within the pottery and beyond.

CHAPTER 6: TRAJECTORIES OF PRACTICE FOR SALEM'S CERAMIC-PRODUCING COMMUNITY MEMBERS, 1793–1829

In this chapter, I survey the experiences Salem's ceramic producing community members. This includes their degree of participation and trajectory of practice vis-à-vis the field of ceramic production. I also discuss the participation of members normally overlooked and marginalized in discussions of Salem's congregation pottery due to their peripheral positions within the field. This provides a sense of the opportunities available through ceramic production to affect identity. I conclude this chapter by comparing the strategies used by three potters: Rudolph Christ, Peter Oliver, and John Holland to accumulate financial, social, and cultural capital.

Building and firing the 1793 kiln on Lot 38 provided new opportunities and resources for Salem's ceramic-producing community members. Christ may have viewed it as an act of resilience and hope after a year of personal tragedy, when his and Elisabeth's remaining children died during the diphtheria epidemic of 1792. But because this new kiln helped the congregation pottery expand its range of offerings, new opportunities were created for other actors to enter the field of ceramic production. Between 1793 and 1805, three apprentices successfully entered the pottery. One of these, John Holland, completed his apprenticeship in 1802, and became a journeyman potter. He followed in the footsteps of David Baumgarten and John Butner, apprentices who were already in the pottery and became journeymen in 1796. For some, this period provided a second chance. For George Biewighausen, a resident of Salem who struggled with alcoholism, making tobacco pipe heads for the pottery on the

side represented one possible avenue back to being a productive member of society. For Peter Oliver, the kiln provided an opportunity to return to Salem and return to pottery after a hiatus farming. By 1800, the pottery business was doing well enough that the Christs could provide a home for Rudolph's niece Anna from Pennsylvania (Aufseher Collegium 1952:August 19,1800). On the periphery and in a supporting role, the period also saw the inclusion of two young women in the master potter's household: the twelve-year-old daughter of Friedrich Fisher in 1794 who also went to school, and Eva Rominger in 1804 after Christ remarried (Aeltesten Conferenz 1952:May 7, 1794; May 14, 1794; Aufseher Collegium 1952:December 11, 1804). However, it is not clear how long each of them stayed.

To understand how potters navigated the field of ceramic production, it is helpful to view Salem's congregation pottery as a "community of practice" where members' actual practices create "trajectories" of differential participation that shape identity (Wenger 1998; 2010a). According to Wenger (1998) participation within a community of practice can take four forms. First, an inbound trajectory may become an insider trajectory which leads to full participation within a community. Second, inbound and insider trajectories can become outbound leading to full non-participation in the community. Third, a peripheral trajectory can lead from peripherality to an inbound, and then an insider trajectory, or it may remain on the periphery. Fourth, marginality defines actors through their restriction from the community, creating a relationship of non-participation vis-à-vis the community. At the extreme, marginality may lead to outright non-membership in the community or continued marginality (Wenger 1998:164–167).

As a concept, Trajectories are useful because they remind us that identity is fundamentally temporal, and that identity-making is an ongoing process (Wenger

2010a:133). A trajectory is both the direction and momentum that connects past, present, and future which is essential to the formation of identity, and a sense of self. As such, individuals may engage in multiple trajectories vis-à-vis a community of practice over time (Wenger 2010a:134). According to Wenger there are "peripheral trajectories" which offer access to a community of practice, which may lead to full participation or continue on the periphery. Yet that participation, limited as it may be, is still significant to a person's identity (Wenger 1998:164–167; 2010a:134). The outsourcing of pipes to other congregation members, the processing of goods taken in barter for pottery by the wives of master potters, and the labor of household servants and enslaved workers, are all examples of peripheral trajectories within the field of ceramic production. When new participants join a community of practice with the hopes of becoming full participants, they are on an "inbound trajectory." Their participation may begin from a peripheral position, but their identity is shaped by the promise of future participation and a change in status (2010a:134). Apprenticeship is perhaps the best example of an inbound trajectory. Would-be apprentices often began their work in the pottery on a trial basis (a peripheral position) before being indentured and formally assuming their new role as potters-in-training. Pottery workers or helpers often occupied an even more liminal status. Although unable to become apprentices, workers or helpers often hoped that their usefulness might lead to a more permanent and stable position within the pottery. Ultimately, the hope of every apprentice was to transition from an inbound trajectory to an "insider trajectory" as a full participant. This is when "the evolution of the practice continues—new events, new demands, new inventions, and new generations all create occasions for renegotiating one's identity" (Wenger 2010a:134). In practice, it is difficult to identify exactly when the transition between inbound and insider trajectories began in the

congregation pottery. As young apprentices grew in experience and skill, they were entrusted with more and more responsibilities. When and how the transition took place varied from apprentice to apprentice. However, even if an apprentice felt like more and more of an insider over time, the formal transitions between peripheral, inbound, and insider trajectories—between apprentice and journeyman statuses—were officially demarcated by the creation and exchange of indentures: a materialized form of social capital and a resource worth striving for in the field of ceramic production (Bourdieu 1993b; Bourdieu 2002:21). Trajectories can also be outbound, either by choice or by circumstances beyond an actor's control. These "outbound trajectories" produce new connections and often provide the catalyst which leads to reimagining or radically reworking identity (Wenger 2010a:134). John Butner leaving Salem to take over the pottery shop in Bethabara was a positive example of an outbound trajectory. Whereas Peter Oliver's departure from Gottlob Krause's workshop due to their personal differences is more negative. Both cases are discussed later in this chapter. And just as trajectories and the identities they help create change over time, people can participate in more than one community of practice at a time. In fact, one of my key arguments is that fields, and the communities that sustain them, are not isolated. As a result, people create "boundary trajectories" when they participate in more than one community (2010a:134). Based on the above discussion, a community of practice then may be viewed as "a field of possible trajectories and thus the proposal of an identity" (Wenger 2010a:135).

Trajectories of Practice

Trajectories of Practice: Master Potters

In 1811, Rudolph Christ built the third and final kiln on the east side of Main Street (Aufseher Collegium 1952:June 11, 1811; June 12, 1811; Congregation Pottery c1952:April

30, 1812). From 1811 through 1817, the congregation pottery continued to prosper. However, its master potter became ill enough in 1813, and again in 1817, that it was commented on (Aeltesten Conferenz 1952:January 8, 1817; Van Vleck c1952:August 16, 1813). Christ's illnesses may explain why inventories during this period contain fewer itemized entries. In fact, during the period 1814–1816 only pipes are itemized. And in 1813 and 1817, the years corresponding to Christ's most acute illnesses, there are no itemizations of wares at all (Congregation Pottery c1952:April 30, 1811-1817). That the church accepted Christ's summarized inventories says something about the level of trust he had earned over the years. When Christ submitted his letter of resignation in 1821 (Christ 1821), the Collegium thanked him for his service and asked him to stay on until his successor was chosen; they then followed Christ's recommendation to consider his journeyman John Holland first (Aufseher Collegium 1952:May 14, 1821). Christ's insider trajectory in the congregation pottery then shifted to an outbound trajectory, and he reaped the rewards of his successful play and control of resources in the field of ceramic production. And although he was no longer an active potter, his thirty-two-year tenure as master potter shaped the field and set a standard that church leaders expected of his replacement.

The insider trajectory of John Holland (Christ's apprentice and then journeyman) ultimately lead him to become Salem's new master potter in 1821 (Aufseher Collegium 1952:May 14, 1821). Although the initial negotiations between Holland and the Collegium were tense at times (Aufseher Collegium 1952:May 28, 1821; June 25, 1821), they finally came to terms and settled on a contract (Aufseher Collegium 1952:July 16, 1821; Byhahn c1952:1821). But Holland struggled to make a profit, and by 1829, after an audit of the pottery, the church decided to close it down. At this point Holland, who had achieved the

ultimate insider position as master potter, found himself on a very different outbound trajectory. Now, as a private potter, Holland returned the press-molds in his possession (Congregation Pottery 2010:1829) and he rented the shop, tools, and the use of a new kiln after the church tore down the 1806 and 1811 kilns on the east side of Main Street (Aeltesten Conferenz 1952:October 14, 1829; Aufseher Collegium 1952:October 9, 1829). The church then waited until 1831 to decide on the new kiln's location (Aufsaher Collegium c1952:April 5, 1831). Holland was still a master potter, but after 1829 it was a field, whose dynamics were radically transformed as a private business. What trust there was between the Church and Holland had eroded away.

Trajectories of Practice: Apprentices

Boys entered the congregation pottery on an inbound trajectory through their probationary period. This could then become an insider trajectory as successful apprentices and eventually journeymen. For example Joseph Stockburger was trusted enough to sleep in the pottery shop, and guard it with John Holland for a month after it was burglarized (Aufseher Collegium 1952:December 20, 1803; Aeltesten Conferenz 1952:January 25, 1804). On the other hand, unruly behavior, even if it took place outside the workshop, could lead to an outbound trajectory if not corrected. Samuel Benjamin Wagemann was accepted into the Boys' Choir and indentured to Christ as an apprentice in 1803, but complaints about his dishonesty soon meant he faced the possibility of expulsion from Salem (Aufseher Collegium 1952:February 28, 1804). Samuel needed to change his behavior and fast.

Apprentices like Samuel Schulz not only begun their inward trajectories, they also engaged in boundary trajectories as members of both the pottery and Single Brothers communities of practice, because they were required to live, eat, and sleep in the Single

Brothers' House (Aufseher Collegium 1952:June 17, 1806; July 15, 1806). Likewise, Samuel Benjamin Wagemann, who remained an apprentice, continued his insider trajectory as he advanced towards journeyman status. Soon, he would incorporate a new status as part of his identity on the way to becoming a journeyman when he also joined the Single Brother's Choir, and pledged to "follow our community orders" (Aufseher Collegium 1952:October 30, 1810).

In 1812, Thomas Bonn began his inward trajectory when he started his probationary period as a potter's apprentice (Aeltesten Conferenz 1952:January 8, 1812; Aufseher Collegium 1952:April 14, 1812). By 1820, he was a true insider. He was accepted into the Single Brothers' Choir and presumably concluded his apprenticeship around that time also (Aeltesten Conferenz 1952:August 30, 1820).

Holland's only known apprentice during the years he managed the congregation pottery was Ephraim Hauser (Aufsaher Collegium c1952:June 27, 1825). Hauser was from Bethania and although it took two years from the time the Collegium granted its permission for Hauser's apprenticeship until Holland was ready to make him a full apprentice, he eventually became an apprentice (Aufseher Collegium 1952:August 8, 1825; September 3, 1827).

Unlike successful apprentices and their insider trajectories, Joseph Stockburger's trajectory became outbound when his apprenticeship was terminated and he left Salem after being implicated in a theft ring, and accused of having an inappropriate relationship with a Single Sister (Aufseher Collegium 1952:May 20, 1806; May 22, 1806).

Trajectories of Practice: Journeymen

When David Baumgarten, John Butner, and John Holland became journeymen potters, each approached their situation within the field of ceramic production differently, and each experienced a different set of trajectories of practice. Rudolph Christ's original apprentice, David Baumgarten's apprenticeship ended and he started earning two thalers per week as a journeyman (Aufseher Collegium 1952:January 6, 1795). But he left the pottery to run the brick kiln. This lasted until 1797 when his behavior lead both the Church and Baumgarten to a mutually agreed parting, and he left Salem (Aufseher Collegium 1952:May 23, 1797; June 20, 1797).

For John Butner, Christ's second apprentice as Salem's master potter, behavior was also an issue. Things came to a head in 1795. He asked church leaders to remain in the community, but with no visible change in his behavior, the church was skeptical (Aufseher Collegium 1952:November 10, 1795). Butner finally changed his ways and asked the Collegium for their patience and another chance (Aufseher Collegium 1952:November 17, 1795). Butner and another boy were then moved to the Brother's room in the Single Brothers' House and a Brother was "…appointed to take special care of each" (Aeltesten Conferenz 1952:November 18, 1795). John Butner eventually married and had enough money to buy Gottlob Krause's house and pottery shop for £350, and assumed his debts to became Bethabara's new master potter (Aufseher Collegium 1952:July 6, 1802). In seven years, John Butner managed to change his fortunes within the field of ceramic production. He went from someone whose "inbound trajectory" as an apprentice was threatened by expulsion, to a master potter in his own right with an "outbound trajectory" from Salem's congregation pottery of his own choosing (Wenger 2010a:134).

In 1796, the same year John Butner promised to live by Salem's community standards and became a journeyman, John Holland entered the pottery as an apprentice (Aufseher Collegium 1952:January 12, 1796). He entered the field and its community of practice on an "inbound trajectory" with all the hope and promise of earning his place as an insider. By 1802, he was a journeyman (Aufseher Collegium 1952:December 28, 1802), and he continued his "insider trajectory" (Wenger 2010a:134). Later, Holland embarked on an outbound trajectory that was by choice and only temporary. Holland began by entertaining the idea of adding chimney sweeping to his roles, but decided against it (Aufseher Collegium 1952:September 22, 30; November 15, 1806). Earlier, Christ received permission to build another kiln in 1806 (Aufseher Collegium 1952:January 14, 1806). This appears to have led to an increase in production. The April inventory entries show over 40 different forms in stock, including an entry for "ware in stock in Salisbury," and the pottery's total valuation of £558.19s.7d was the highest in Christ's tenure as master potter (Congregation Pottery c1952:April 30, 1806). Christ could probably spare Holland when he traveled in 1809 to Benjamin Hawkin's model plantation in Georgia (Fries 1947:[Vol.7]3056). The pottery that year was valued at £432.3s.1d (Congregation Pottery c1952:April 30, 1809). While in Georgia, Holland was asked to observe and report back on the design and use of flying shuttles for textile manufacture (Aeltesten Conferenz 1952:January 24, 1810). Now Holland not only participated on the periphery of the Moravians' missionary efforts among the Creek, but he was also peripheral to the field of textile production.

John Holland continued his insider trajectory when he returned from Georgia and Hawkin's demonstration farm on the Flint River in 1810 (Fries 1947:[Vol.7]3106). He returned in time to help with the 1811 kiln's construction. A year later, he asked the church

for permission to marry. Christ was supportive because, with marriage, Christ could give Holland greater responsibility as his successor in training. Moreover, Holland would also be entitled to half the pottery's surplus profits (Aeltesten Conferenz 1952:October 7, 1812). Holland married soon after (Aeltesten Conferenz 1952:October 21, 1812).

Unlike Holland who continued his insider trajectory despite his sojourn in Georgia, Samuel Benjamin Wagemann, who was now a journeyman, was on an outbound trajectory. As early as 1804, complaints circulated about his dishonest behavior which, if it continued, could lead to his expulsion from Salem (Aufseher Collegium 1952:February 28, 1804). Wagemann seemed to pull things together after that. However, by 1815 Wagemann had grown so dissatisfied with work in the pottery that he left and asked to set up his own shop in Salem. However, his behavior had been so bad that not only he was denied his petition, but also it was noted that "By his whole conduct he has shown sufficiently his ideas about the Community and our Orders. He must not even stay here in Salem for any length of time, but should leave us as soon as possible" (Aufseher Collegium 1952:August 14, 1815). The Collegium then waited to see how he would react. Two weeks later they learned that Wagemann intended to leave Salem, join his brother in Baggestown (now Waughtown), and set up his own shop (Aufseher Collegium 1952:August 28, 1815).

Samuel Schultz became a journeyman probably sometime around 1815 when he turned twenty-one. But by 1817 he was also on an outbound trajectory from the pottery. In 1818 he returned from a sojourn to look for work in Pennsylvania that lasted for over a year. Upon his return, Samuel was ready to join his brother Jacob as a butcher (Aeltesten Conferenz 1952:July 15, 1818).

Trajectories of Practice: An Enslaved Potter

Arguably the most complicated mix of trajectories among Salem's potters, and certainly the most radical change in status, was Peter Oliver's. Between 1793 and 1805, Peter Oliver went from enslavement and exclusion from Bethabara's pottery workshop to day work in Salem's congregation pottery and freedom. Six years after Peter Oliver was barred from returning to Salem with Christ (Aufseher Collegium 1952:January 6, 1789), he no longer worked under Krause in Bethabara but was "…still asking and praying to be taken into the pottery" in Salem (Aufseher Collegium 1952:November 3, 1795). Christ had work for him, and proposed taking Peter Oliver in as a day worker. There were no objections. Peter Oliver was sold back to the church in Salem, and a Brother was assigned to act as his owner, "…so that it does not seem as if he is offering himself, which would be against the laws of the country" (Aufseher Collegium 1952:November 3, 1795). By 1800, Peter Oliver earned enough money working in Salem's congregation pottery to secure his freedom in Pennsylvania (Albright 1970). After his return to Salem, Peter Oliver became a communicant member of the church, married a free woman of color with whom he started a family, and leased a farm located just outside of town. For a detailed account of Peter Oliver's life, see Sensbach (1992; 1998) and Hughes (2022).

Trajectories of Practice: Pottery Workers

From 1811 to 1821, Christ employed three pottery workers (also called helpers). These were a man named Eberhard, Nathaniel Todd, and Johann Daniel Oesterlein. Like Peter Oliver, they were not eligible to become apprentices. However, also like Peter Oliver, they inhabited an inbound trajectory in the sense that they sought stable, long-term employment and opportunity through the congregation pottery. Like the outsourcing of pipe

production, helping in the pottery provided opportunities for those down on their luck or otherwise in need of a second chance.

Employing pottery workers and helpers under Christ was often viewed by the church as both a service to the community and a benefit to the pottery. However, when Holland engaged three or four Strangers as workers in 1826, church leaders criticized their quality (Aeltesten Conferenz 1952:May 31, 1826). To make matters worse, it appeared that Holland took advantage of a loophole in his contract which essentially meant the church paid for the upkeep of substandard help at little to no cost to Holland (Aeltesten Conferenz 1952:May 31, 1826).

Trajectories of Practice: Pipe Makers

George Biewighausen was among those whose participation in the congregation pottery can be described as on a "peripheral trajectory." Biewighausen was not the first non-potter in Salem who was offered the opportunity to make stub-stemmed tobacco pipe heads as a supplemental source of income, and he was not the last. In 1783, Gottfried Aust outsourced at least some pipe making to Tycho Nissen (Aufseher Collegium 1952:January 7, 1783). This line of work continued for Nissen after Aust's death when Christ became Salem's new master potter (Aeltesten Conferenz 1952:January 14, 1789). In fact, it was one of the conditions of Christ's contract with the church (Marshall and Herbst c1952:February 1, 1789).

In Biewighausen's case, drinking threatened his livelihood as the community store's clerk (Aufseher Collegium 1952:November 10, 1795; October 5, 1802). Christ offered him the job to provide some income while he got his life in order (Aeltesten Conferenz 1952:October 4, 1802). We do not know if he took Christ up on the offer and Biewighausen

returned to the store later that same month (Aeltesten Conferenz 1952:October 30, 1802). However, he continued to struggle on and off with the disease. For George Biewighausen and Tycho Nissen before him, pipe-making offered a financial lifeline to help see these men through difficult times. And even though they were not official members of Salem's community of potters, their actual participation, even if it was peripheral, must have affected how they saw themselves and their place in Salem.

For Carl Gottlieb Clauder his trajectory at the distillery became outbound when he could not make enough money and his wife, Anna Rosina (Transou), was too weak to help. Christ offered to let him make pipe heads, "…which he can take care of during the long winter evenings or on rainy days when he has no other occupation" (Aufseher Collegium 1952:September 11, 1810). Clauder also worked for Brother Stotz, the *Vorsteher*, and kept what he earned in the evenings (Aeltesten Conferenz 1952:September 12, 1810; September 19, 1810). Given her implied work at the distillery, there is no reason to think that Sister Clauder did not also engage in pipe making alongside Brother Clauder. Although peripheral to the pottery, the Clauders gained a new source of income and independence.

In a recent survey of stub-stem pipe production in the piedmont of North Carolina, Carnes-McNaughton asserts the following:

> Considering the thousands [of pipes] produced by the Moravians at maximum production, several helpers, mostly children were engaged in the process. It is unlikely that women in this religious enclave were permitted to assist in the production of pottery or pipes (further research is needed in this inquiry). (Carnes-McNaughton 2022:170–171)

If by children Carnes-McNaughton means apprentices usually twelve years or older who were serving their trial period or were formally indentured after completing school, then yes. However, labor, adult, and apprentice alike, was well regulated in Salem. And at its height

under Gottfried Aust, there were no more than three or four apprentices working at any given time, with the average throughout the pottery's history closer to one or two. Of the pottery workers there were even less, and their tenures often did not overlap. Although apprentice and journeymen potters would have strongly objected to the presence of wives, servants, or children working in the pottery on the grounds that it undermined their own work and income, there was no prohibition against Sister Clauder making pipes or against Christina Oliver (as I discuss later) from cutting and preparing reeds and stems for pipes alongside Peter Oliver. In fact, as Hartley (2009b) points out, when the pottery was a privately-owned business near the end of the nineteenth century, Daniel Krause's daughter, Augusta Crouse Masten, worked in her father's shop making, among other things, stub-stemmed pipes (Hartley 2009b:159).

Like the Clauders, Peter Oliver occupied a peripheral position to the congregation pottery after 1800, and there are no records indicating he continued working in the pottery after securing his freedom. However, there is evidence that he used some of his pottery-related knowledge and experience to supplement his income as a farmer. A letter written by the community store to John Jordan in Philadelphia inquiring whether any of the reeds and stems he supplied for stub-stemmed tobacco pipes had sold, show that he used his previous experience and knowledge as a potter to supplement his new livelihood as a farmer (Thacker 1994b:November 8, 1806). Another letter asked what Peter Oliver could expect to be paid for bored stems, less than 2 and one half cents, was not worth his trouble (Thacker 1994b:July 12, 1807). He must have continued making pipe reeds and stems to sell through the community store's exports to Philadelphia up until 1810 because the store wrote, telling Jordan that it was not likely that any would be sent soon as Peter Oliver had been ill (Thacker

1994b:September 3, 1810). Peter Oliver died later that month (Albright 1970; Fries 1947:[Vol.7]3112).

Trajectories of Practice: Household Servants

A string of female servants entered and exited the Christ household beginning in 1804. These included Strangers from neighboring Guilford County who commanded as much as six shillings a week which the church deemed excessive. However, due to a shortage of Single Sisters in Salem who could do the same work, Christ paid the amount (Aeltesten Conferenz 1952:May 28, 1806; Aufseher Collegium 1952:May 27, 1806; July 15, 1806). Despite their peripheral trajectories vis-à-vis Salem's ceramic-producing community of practice, their work was essential in helping Anna Christina manage the household and, thereby, free Christ to manage the pottery business.

Eventually Christ was able to employ Moravian servants, but only from Wachovia's outlying communities of Friedland and Hope (Aufseher Collegium 1952:December 3, 1811). They arrived during the pottery's post-1806 upswing and around the time that the 1811 kiln was beginning to fire. This was a busy time for both the pottery and the Christ household. One female servant, Milca Maas served until she petitioned to officially join the community in Salem (Aufseher Collegium 1952:February 21, 1820). For Milca, her participation in the Christ household, although marginal to the field of ceramic production, created an entree into becoming a member of the larger field of Salem's congregational community.

Trajectories of Practice: Enslaved Household Servants

Whereas Christ struggled to find suitable help in his household due to a lack of available Single Sisters, and sometimes paid Strangers what the church considered too high a wage as a result, Holland turned to enslavement. Julia and later her child (discussed in

Chapter 3) were enslaved in Holland's household in 1822 (Aufseher Collegium 1952:January 17, 1822; February 25, 1822). Of all the peripheral trajectories relative to the congregation pottery and its community of practice, enslaved female household servants were the most marginalized. Unlike Peter Oliver who used his skill as a potter to achieve a degree of standing and stability within the workshops of Bethabara and Salem—even earning enough money to secure his freedom—enslaved female household servants like Julia could be dismissed from the master potter's household in town if they became pregnant or if town residents complained about their presence (Aeltesten Conferenz 1952:December 30, 1823).

When Inbound Trajectories become Outbound

The two primary reasons why apprentices and journeymen potters left the Salem's congregation pottery were behavioral issues and a lack of continued upward mobility. Joseph Stockburger was kicked out of Salem for stealing and having an inappropriate intimate relationship. Samuel Benjamin Wagemann's previous bad behavior resurfaced as a journeyman. His behavior was so bad that the Collegium flatly rejected his request to set up his own shop and, for the sake of the other young people in the community, they recommended his dismissal from Salem. John Buttner turned his bad behavior as an apprentice around and, when the opportunity arose, he left the pottery with the means and blessing of the Collegium to become Bethabara's next master potter. With Salem's prohibition against more than one master per trade, David Baumgarten and Samuel Schulz felt similarly stymied as journeyman. Baumgarten tried brick making and masonry for a time before leaving Salem altogether. And after Schultz returned from a trip to Pennsylvania to look for work, he ultimately joined his brother as a butcher. Denied the opportunity to become an apprentice because of his enslaved status, Peter Oliver's prospects within the

pottery were limited. He likely left after securing his freedom. As a farmer living just outside of town and away from prying eyes, he had greater autonomy and control over his own future.

Social Fields and Inequality: Accumulating and Transforming Capital

Social fields are uneven because each field offers its own expressions of capital and access is already structured by established players who claim authority over its distribution (Bourdieu 1993b:73–74). According to Bourdieu capital is manifested in several ways. First, symbolic forms of capital include cultural and social capital. Cultural capital consists of knowledge and skills. Cultural capital takes time, energy, and money to acquire through training, education, and practice and is best expressed through the embodiment of talents and tastes (Bourdieu 2002:283–286). Social forms of capital depend on social networks, and an individual's ability to mobilize their combined possession of capital in all its forms (Bourdieu 2002[1986]:281, 286–287). Access to all forms of capital necessarily involves what we traditionally view as the economic:

> …economic capital is at the root of all the other types of capital and that these transformed, disguised forms of capital, never entirely reducible to that definition, produce their most specific effects only to the extent that they conceal…the fact that economic capital is at their root… (Bourdieu 2002[1986]:288)

Depending on the field, symbolic capital may be translated back into economic capital through institutional means. For cultural capital this includes training, degrees, and certificates that offer access to employment. Social capital includes things like hereditary titles that offer access to previously amassed forms of economic capital, or recommendations for employment (Bourdieu 2002[1986]). Although economic capital's transactional nature and self-interest appears straightforward because it is quickly and seamlessly converted into money (Bourdieu 2002[1986]:281), symbolic forms are more opaque, yet they are still

guided by transactional self-interest disguised as the intrinsic value of things like art, taste, and social affiliation (Moore 2008:103). Cultural capital, for example, is manifested through embodied states (mental and physical dispositions) and objectified forms (works of art, instruments, literature, etc.) (Bourdieu 2002[1986]:282). *Habitus* exists in between, linking the embodied and objective to the social (connecting bodies with things and thoughts), as manifestations of capital (Moore 2008:105–106).

Habitus is reinforced through the acquisition of symbolic capital within specific fields. However, the *habitus* (dispositions and attitudes) of some individuals and groups are valued more than others because it represents specialized knowledge and the mastery of techniques which differentiate individuals and groups (Moore 2008:102–103). This embodied expression of capital is transposable between fields (Moore 2008:110) as *habitus* helps guide people in selecting how to invest their time, money, and labor (previously acquired forms of capital) when they enter a new social field. However, not everyone receives the same return for their investment because: 1) not everyone enters a field with the same amount of capital to invest (new versus established actors); 2) not everyone acquires the same amount of capital within a given field (fields are hierarchical and subject to monopolies); and 3) not all of the capital acquired in one field will translate to another field (fields are valued in relation to other fields) (Moore 2008:109, 114). In other words, personal *habitus* as the embodiment of capital acquired through practices in previous fields, facilitates the acquisition and embodiment of more capital to the degree that it aligns through practice with the *habitus* promoted in the current field. The relation between *habitus* (personal and group) and the field constantly changes so that what may have been a good fit at one point—practices that align an individual's *habitus* with the *doxa* underlying the field—may no

longer be so (Maton 2008:57). For example, even as the Church urged its master craftsmen to pursue a modest profit in business and avoid the use of enslaved labor, many master craftsmen like John Holland pushed for the easing of restrictions around enslaved labor to keep up and remain competitive with outside competitors. When *habitus* and field correspond, they share the same *doxa*, the basic assumptions that facilitate the transfer of capital from field to individual through embodiment (Maton 2008:59).

As a result, fields that are commonly seen as symbolic, such as religion, also establish hierarchies, and discriminate similar to economic fields, or ceramic production because both require specialized knowledge and skills—especially if individuals are going to be viewed as successful. The misrecognition and naturalization of the arbitrariness, self-interest, and discrimination that allows some to dominate and monopolize the capital in symbolic fields is what Bourdieu calls "symbolic violence" (Bourdieu 1991:59). By combining the terms "cultural" and "capital" into cultural capital, Bourdieu attempts to destabilize the sacred/profane dichotomy that underlies both terms where the cultural (the sacred) lies beyond economic self-interest and capital (the profane) is devoid of the symbolic (Moore 2008:104). Moreover, by exposing how symbolic fields (e.g., art, religion, education) rely on and bestow capital, Bourdieu shows how they are prone to reproduce the inequalities and power relations we recognize in economic fields (Moore 2008:104). Rather than offering an "…imaginary universe of perfect competition or perfect equality of opportunity…" by claiming to be removed from the world (and economics) symbolic fields favor some as they disfavor others (Bourdieu 2002[1986]:280).

For example, Salem's master potters exerted their claim (as authorized by the congregation leadership) over the distribution of technical knowledge and tasks—forms of

field-specific capital—to apprentices, journeymen, and workers in the field of ceramic production. Moreover, because forms of capital exist in relation to the fields in which they are acquired, if participants want to transfer their acquired capital to other fields they can only do so under specific circumstances (Bourdieu 1993b:73). It does not necessarily follow that success in ceramic production will lead to religious success. For this to happen, authoritative actors in the religious field must recognize something about the capital acquired through ceramic production that is valuable in the religious sphere. Hard work in the pottery will not necessarily translate, unless it is recognized as a proxy—through *habitus*—for obedience and discipline, which adds value to the religious field. This gives those who enter new fields with previously accumulated forms of capital, that are recognized by established authorities, a distinct advantage (Bourdieu 1986; Thomson 2008:69).

Strategies in the Field of Ceramic Production: Rudolph Christ, Peter Oliver, and John Holland

Throughout this dissertation I argue that religion and economics should not be viewed as mutually exclusive or separate spheres, especially within the congregation town of Salem. Reviewing the strategies used by three potters—Rudolph Christ, John Holland, and Peter Oliver—within the field of ceramic production highlights the interdependent relationship between religion and economics among the Moravians. Rudolph Christ's strategy emphasized the melding of craft and piety, innovation, and service. And he reaped the rewards. Peter Oliver parlayed his faith and diligence to create new opportunities and greater autonomy for himself through freedom, family, and land. John Holland's strategy emphasized a greater division between craft and piety and was doomed from the start.

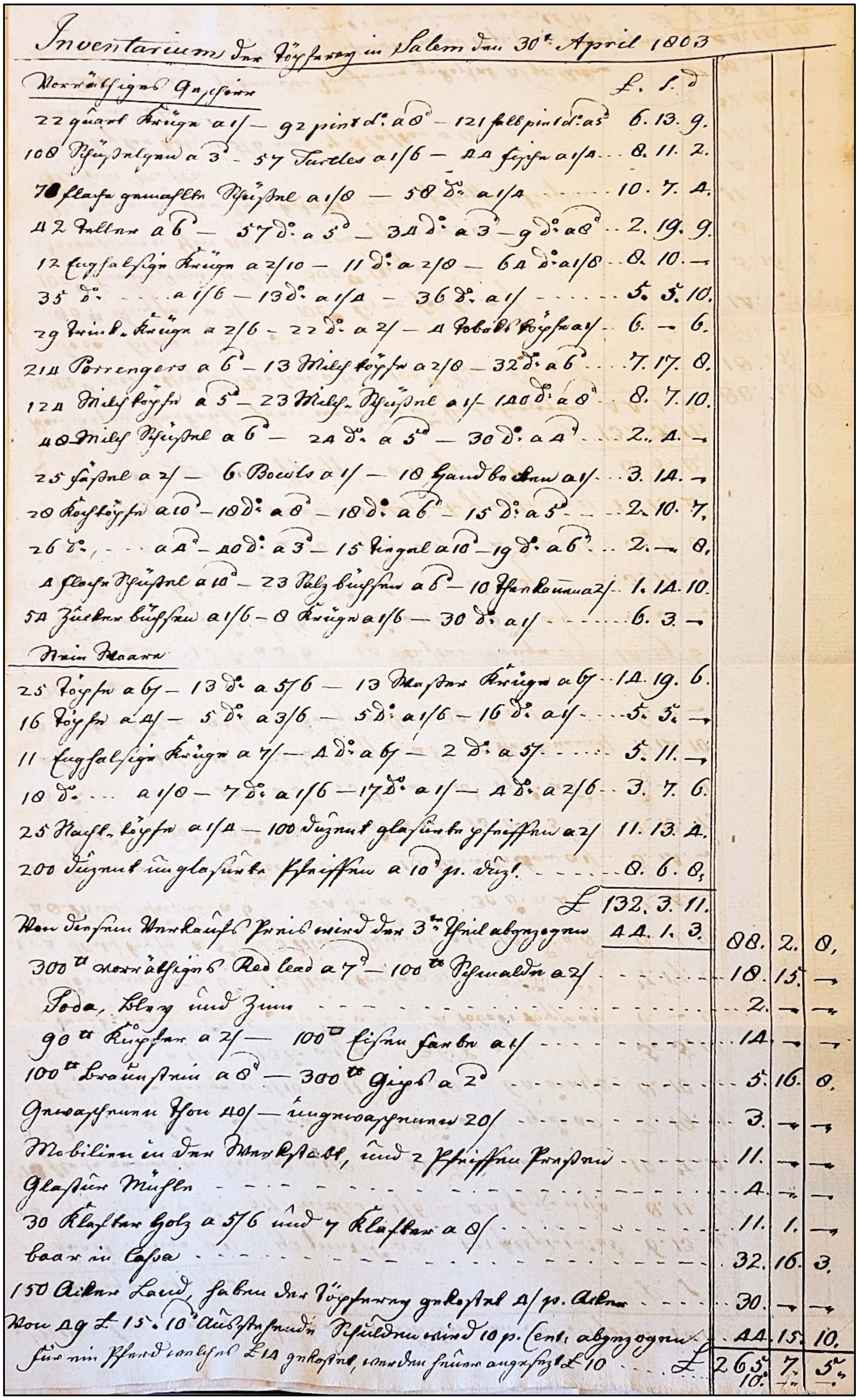
Rudolph Christ's Strategy

For Rudolph Christ, being a successful master potter involved gaining the trust of the church through his service to the congregation. Due to his position as Salem's master potter, Christ served on the Congregation Council and *Aufseher Collegium* (Aeltesten Conferenz 1952:February 25, 1789; Congregation Council c1952:February 5, 1789). In 1795 Christ was appointed to serve as the congregation graveyard supervisor (Aufseher Collegium 1952:April 7, 1795). This was an important space not only because it was sacred but also because the annual Easter Sunrise Service attracted many Strangers. Despite the difficulties of the extra work, often without enough help, Christ continued to supervise the graveyard for sixteen years (Aufseher Collegium 1952:April 7, 1795; September 28, 1802; February 12, 1805; July 30, 1805; August 6, 1805; March 26, 1811). Christ also helped with the church band and was appointed to the music committee (Aeltesten Conferenz 1952:April 17, 1799; Aufseher Collegium 1952:January 31, 1797). He was also the town's roadmaster (Aufseher Collegium 1952:October 15, 1790; February 25, 1800). At one point, Christ was also in charge of caring for the sick in the choir for married people (Aeltesten Conferenz 1952:October 16, 1811; Aufseher Collegium 1952:February 23, 1808).

Rudolph Christ's service to the Church allowed access to cultural capital in multiple forms. Service was a vehicle through which Christ demonstrated and enhanced his cultural capital as he expressed his sincerity and commitment to the community through his actions. His membership on numerous Church committees allowed him to enhance his status in the community by amassing institutionalized forms of cultural capital which also enhanced his social network and social capital. Through his supervision of God's Acre, including the proper placement of gravestones and preparations for the annual Easter Sunrise Service,

Christ exercised a degree of control over one of the most sacred spaces in the community. This was an objectified form of cultural capital, not in the sense that it could be bought or collected like a piece of art, but because it was a symbolically loaded place of cultural significance on the landscape.

Unlike his predecessor, Gottfried Aust, Christ created annual inventories that were itemized and provided enough detail to communicate a sense of forthrightness. Leaving the inventories unsigned resonated with the community ethos encouraged by the church that downplayed displays of individualism. Incorporating English loan words for vessel forms within a document written mostly in German spoke to Christ's ability as a cultural broker: a necessary quality in a master craftsman who regularly interacted and traded with the Moravians' English-speaking neighbors (Hughes 2023:321–322).



Inventarium der Töpferey in Salem den 30t April 1803

	£. s. d	
Vorräthiges Geschirr		
22 quart Krüge a 1/ — 92 pint d: a 8d — 121 halbpint d: a 5d	6. 13. 9.	
108 Schüsselgen a 3d — 57 Turtles a 1/6 — 44 Töpfe a 1/4	8. 11. 2.	
70 flache gemahlte Schüßel a 1/8 — 58 d: a 1/4	10. 7. 4.	
42 Teller a 6d — 57 d: a 5d — 34 d: a 3 — 9 d: a 8d	2. 19. 9.	
12 henkelsige Krüge a 2/10 — 11 d: a 2/8 — 64 d: a 1/8	8. 10. —	
35 d: ... a 1/6 — 13 d: a 1/4 — 36 d: a 1/	5. 5. 10.	
29 Trink-Krüge a 2/6 — 22 d: a 2/ — 4 Toback Töpfe a 1/	6. —. 6.	
214 Porrengers a 6d — 13 Milch töpfe a 2/8 — 32 d: a 6d	7. 17. 8.	
124 Milch töpfe a 5d — 23 Milch Schüßel a 1/ — 140 d: a 8d	8. 7. 10.	
40 Milch Schüßel a 6d — 24 d: a 5d — 30 d: a 4d	2. 4. —	
25 Häfel a 2/ — 6 Bowls a 1/ — 10 Handbecken a 1/	3. 14. —	
20 Kochtöpfe a 10 — 18 d: a 8 — 18 d: a 6 — 15 d: a 5	2. 10. 7.	
26 d: ... a 4 — 40 d: a 3 — 15 Tiegel a 10 — 19 d: a 6	2. —. 8.	
4 flache Schüßel a 10 — 23 Salz büchsen a 6 — 10 Henkelkannen a 2/	1. 14. 10.	
54 Zucker büchsen a 1/6 — 8 Krüge a 1/6 — 30 d: a 1/	6. 3. —	
Rein Waare		
25 Töpfe a 6/ — 13 d: a 5/6 — 13 Wasser Krüge a 6/	14. 19. 6.	
16 Töpfe a 4/ — 5 d: a 3/6 — 5 d: a 1/6 — 16 d: a 1/	5. 5. —	
11 henkelsige Krüge a 7/ — 4 d: a 6/ — 2 d: a 5/	5. 11. —	
18 d: ... a 1/8 — 7 d: a 1/6 — 17 d: a 1/ — 4 d: a 2/6	3. 7. 6.	
25 Nachttöpfe a 1/4 — 100 Dutzend glasurte Pfeiffen a 2/	11. 13. 4.	
200 Dutzend unglasurte Pfeiffen a 10d pr. Dutz.	8. 6. 8.	
	£ 132. 3. 11.	
Von diesem Verkaufs Preis wird der 3te Theil abgezogen	44. 1. 3.	88. 2. 8.
300 lb vorräthiges Red lead a 7 — 100 lb Schmalte a 2/		18. 15. —
Soda, Bley und Zinn		2. —. —
90 lb Kupfer a 2/ — 100 lb Eisen farbe a 1/		14. —. —
100 lb Braunstein a 8d — 300 lb Gyps a 2d		5. 16. 8.
Gewaschener Thon 40/ — ungewaschener 20/		3. —. —
Mobilien in der Werkstatt, und 2 Pfeiffen Pressen		11. —. —
Glasur Mühlen		4. —. —
30 Klafter Holz a 5/6 und 7 Klafter a 8/		11. 1. —
baar in Cassa		32. 16. 3.
150 Acker Land, haben der Töpferey gekostet 4/ pr. Acker		30. —. —
Von 49 £ 15s 10d ausstehenden Schulden wird 10 p. Cent. abgezogen		44. 15. 10.
für ein Pferd welches £14 gekostet, werden hiemit angesetzt £10	£	265. 7. 5. / 10. —. —

Figure 6.1. Pottery inventory, 1803. (Courtesy Moravian Archives, Winston-Salem, NC.)

Christ's inventories did not simply report the state of the congregation pottery's economic capital, they were representations of his cultural capital which reinforced his social capital and could be leveraged to encourage the Church to invest more economic capital back into the pottery. Writing the inventories in a particular style expressed Christ's knowledge of his craft and his competence as a manager. Writing was an extension of his embodiment of a kind of cultural capital that appealed to Church leaders. Creating an official document that was formally submitted to the Church reinforced his connection to the Church's institutionalized forms of cultural capital and reaffirmed his dominance over the distribution of resources and labor in the field of ceramic production. Most inventories do not list the names of the pottery's apprentices, journeymen, or workers. And Christ did not sign his inventories. He did not have to. All the Church leaders knew who the master potter was when an inventory was submitted. Christ's usage of English and German signaled an embodiment of cultural capital through his bilingualism and enhanced his social capital as someone who could help mediate relations between Salem's German-speaking population and English-speaking Strangers.

Next to ensuring a modest profit, equally important was Christ's ability to use the pottery as an asset in service of the community's wellbeing. Outsourcing pipe making, providing a rationale for Peter Oliver's to return to Salem, and embracing the disabled Brother Johann Daniel Oesterlein made the pottery a place of community uplift through industry. And Christ benefited from that trust. During periods when Christ was forced to aggregate vessels in the inventories, Salem's *Vorsteher* and the Collegium gave him the benefit of the doubt. When he pitched the idea of a new kiln in 1811, the church deferred to Christ when it came to its placement and construction. Finally, when Christ retired the church

showed its gratitude by giving him a pension of $150 dollars per year and free firewood (Aufseher Collegium 1952:July 22, 1821).

Making the well-being of others a priority showed that Christ embodied a form of cultural capital that reinforced the community's Christian ideals. Extending the reciprocity of social capital to church members in need, made the church leaders more likely to reciprocate to Christ in return. This reinforced and strengthened Christ's social network among the Church's leadership which were needed to approve the advancing of economic capital to build kilns, renovate the workshop, and, ultimately, provide Christ with a secure retirement.

Peter Oliver's Strategy

Peter Oliver's access to and accumulation of economic capital was always going to be curtailed as long as he remained enslaved. However, when economic capital was denied, Peter Oliver directed his efforts to accumulating cultural and social capital. His religious sincerity and industriousness allowed his to build his cultural and social capital as a skilled potter and member of the Moravian congregation. Although Christ benefited from Oliver's economic capital and exploitation in pursuit of his own project as a master potter, Peter Oliver was able to turn the social and cultural capital he acquired as a faithful Moravian to his benefit. He persuaded Church leaders to keep Gottlob Krause from selling him outside of Wachovia, allow him to return to Salem with Christ's blessing, and with the economic capital he now earned form Salem's congregation pottery, he traveled to Pennsylvania and freedom.

However, as a freedman, Peter Oliver struggled financially once he left the pottery. But he was now free, he had a family, and he leased a four-acre farm which was located far enough away from town to afforded him greater autonomy. Despite signing a lease with the stipulation:

> That whenever he is informed of any Conspiracy of any Negroe or others against any Citizen of this County he forthwith give notice to the said Samuel Stots [the *Vorsteher*] or his successor in Office. That he shall not suffer any other Person to live in his House, except his own family, nor keep any kind of Entertainment. (Anon 1802)

there is no indication that Peter Oliver actively participated in the Moravian's surveillance of his fellow African Americans. Rather, along with his religious sincerity, commitment to the community, and industriousness (Albright 1970; Fries 1943c:[Vol.6]2559-2560), embodied forms of cultural capital valued by pious Moravians, Peter Oliver also used documents designed to elicit his compliance (like the lease) or strip him of his agency (like the various bills of sale during his enslavement) as part of a broader strategy to improve his situation. It appears that on more than one occasion Peter Oliver approached church leaders to either buy him or transfer his ownership to improve the circumstances of his enslavement (Hughes 2022). This strategy may have culminated in 1800 as part of a plan to sell himself (perhaps with money he earned from his day work in the pottery) to a Moravian from Pennsylvania who was visiting Salem on business. Once the man returned to Pennsylvania with Peter Oliver, a state that outlawed slavery, Peter Oliver went to the court in Lancaster County and petitioned the judge for his freedom (Abel 2018; Anon 1800b). When his bill of sale was produced as evidence, Peter Oliver was liberated by a court order and he returned to Salem as a free man (Aeltesten Conferenz 1952:July 23, 1800; Anon 1800a; Kuhn 1800).

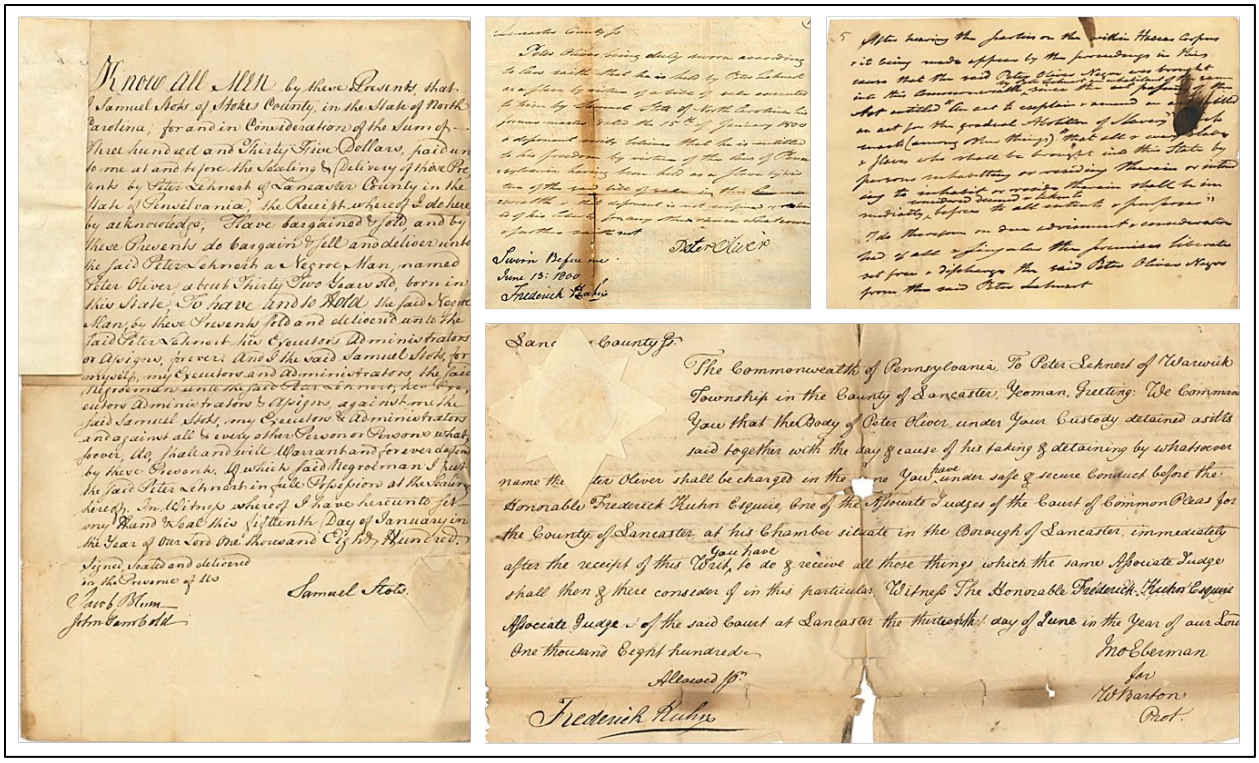


Figure 6.2. Bill of sale, affidavit, writ of *habeas corpus*, and order freeing Peter Oliver. Showing: bill of sale signed by Samuel Stots, January 15, 1800 (left), affidavit signed by Peter Oliver, June 13, 1800 (top center), writ of *habeas corpus* addressed to Peter Lehnert (bottom right), Judge Frederick Kuhn's order freeing Peter Oliver (top right). (Documents courtesy of LancasterHistory, Lancaster, PA.)

Peter Oliver's lease with the Church represented a form of institutional capital which then created the promise of access to greater economic capital through farming. He turned his last bill of sale as an enslaved person on its head. As institutional forms of capital, slave bills of sale granted access to greater economic capital through the commodification and exploitation of enslaved people. However, when Peter Oliver testified in a Pennsylvania court that he had been illegally imported to a free state and his bill of sale was presented as proof, this form of institutional cultural capital was redeployed. Peter Oliver then severed the link between his body and his labor as someone else's economic capital and it created greater access to the accumulation of economic capital for himself.

In 1803, Peter Oliver accepted a position digging graves in God's Acre (Aeltesten Conferenz 1952:September 28, 1803; Aufseher Collegium 1952:September 27, 1803). In addition to the service this provided to the congregation, the additional work may have been an attempt to supplement his income from the farm. Despite his work in such a culturally important space like God's Acre, it did not translate to substantially greater access to economic capital. Two years later Peter Oliver petitioned the church to lower his rent. This was denied. Church officials claimed that "…he really is not so poor as he likes to appear" (Aufseher Collegium 1952:July 23, 1805).

However, the following year a letter from the community store to a merchant in Philadelphia shows that Peter Oliver made reeds and stems for tobacco pipes (Thacker 1994b). Peter Oliver was very familiar with stub-stemmed tobacco pipes from his years in the pottery and used this knowledge, along with his understanding of the local landscape, to supplement his income. Here he was able to translate some of the cultural capital he acquired as knowledge from his time in the pottery into a source of economic capital. And some, if not most, of the reeds and stems he sold through Salem's community store likely came from the banks of the creek that ran through his farm. Cutting and preparing reeds and stems was a task that Christina, his wife, certainly could have helped with as well. Moreover, Peter Oliver had acquired some additional social capital from his work in this trade as attested to by the store's willingness to write another merchant on his behalf.

John Holland's Strategy

John Holland had everything going for him when he took over as master potter. He had a good reputation in the community, and he was Christ's hand-picked successor (Aufseher Collegium 1952:May 14, 1821). Holland had acquired cultural capital through his

years in the pottery, first as an apprentice and then as a trusted journeyman. This translated into social capital as well when Christ handpicked Holland as his successor. Moreover, Holland had shown his willingness to support the church's missionary effort when went to help the Moravians' missionaries in Georgia. And then, in a sign of social capital and trust, the Church asked him to bring back the plans for the flying shuttle to help their weaving industry.

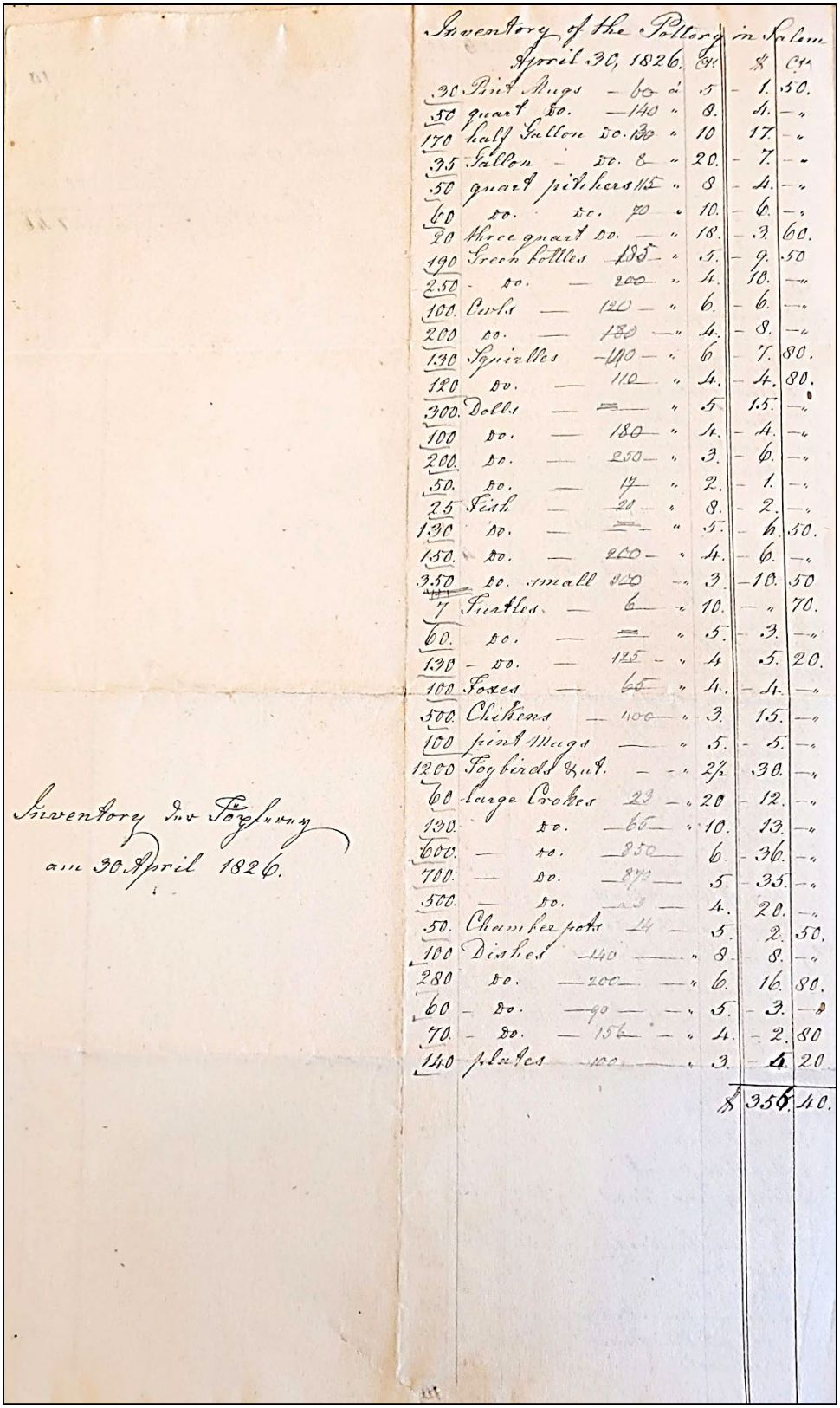
However, later, when Holland was approached about becoming master potter, he made it clear that he was "…not willing to take the shop on the same conditions that Br. Rud. Christ had it" and was asked to provide a list of suggestions to make the job more attractive (Aufseher Collegium 1952:May 28, 1821). His reply did not go over well.

> It seems as if Br. John Holland has misunderstood the request of the Collegium to make his suggestions…The memorandum, which he addresses to the Collegium, does not contain any such suggestion, but merely some notes concerning the former contract and the way of dealing with the master of this trade…as if he thought we, the Collegium, had sought in a not very clean method to find a new master for the pottery. The Collegium therefore demands that he first of all explains to Br. von Schweinitz whether he does not place his confidence in the righteouness [sic] of the Collegium and the Community Direction in general, in which case, we are not at all willing to deal with him any longer. (Aufseher Collegium 1952:June 25, 1821)

Holland miscalculated his presentation of cultural capital through his response. He nearly ended his chance of acquiring the institutionalized capital needed to accumulate greater economic capital as Salem's master potter. However, his social capital had fared better, and after some additional discussion and clarification on Holland's part, the church came to terms with its new master potter (Aufseher Collegium 1952:July 16, 1821). This led to a new contract with some important changes (Byhahn c1952). These changes were no doubt inspired by Holland's observations of the pottery and the ins and outs of the business when he was Christ's senior journeyman. Although Holland achieved an early victory with these

concessions, the encounter seemed to presage his stormy relationship with the church to come. This may also be one of the reasons why Holland was not elected to serve on the same Church boards as Christ which severely limited his access to social capital.

During Holland's tenure as master potter, he submitted annual inventories that were itemized, like many of the inventories submitted under Christ's management. These show that Holland made many of the same types and varieties of pottery that Christ made before him. However, there were two important differences in their respective inventories. First, Holland's valuations were calculated in dollars and cents rather than pounds, shillings, and pence. This began with the 1821 inventory which included a total valuation in both pounds and dollars (Congregation Pottery 2009b:April 30, 1821). The inventory was also dated the same day as Christ's letter of resignation, April 30 (Christ 1821). So, it was likely written in anticipation that Holland would take over the pottery. Second, beginning in 1822, all inventories were written in English (Congregation Pottery). This was a break from tradition and signaled a new, more American outlook. However, for Holland, English may have also been a necessity. As the son of immigrants from Cheshire, England, German was not spoken in his house. For example, his father, John Holland, Sr. asked for a copy of his lease in English so he could understand the terms (Aufseher Collegium 1952:May 27, 1788). As a result, Holland may have struggled with the language.



Inventory of the Pottery in Salem
April 30, 1826.

			Cts.	$	Cts.
30	Pint Mugs — 60	"	5	1.	50.
50	quart do. — 140	"	8.	4.	— "
170	half Gallon do. 130	"	10	17	— "
35	Gallon — do. 8	"	20.	7.	— "
50	quart pitchers 115	"	8	4.	— "
60	do. do. 70	"	10.	6.	— "
20	three quart do. —	"	18.	3.	60.
190	Green bottles 135	"	5.	9.	50
230	do. — 200	"	4.	10.	— "
100	Curls — 120	"	6.	6.	— "
200	do. — 180	"	4.	8.	— "
130	Spirilles — 140	"	6	7.	80.
120	do. — 110	"	4.	4.	80.
300	Dolls — —	"	5	15.	— "
100	do. — 180	"	4.	4.	— "
200	do. — 250	"	3.	6.	— "
50	do. — 17	"	2.	1.	— "
25	Fish — 20	"	8.	2.	— "
130	do. — —	"	5.	6.	50.
150	do. — 220	"	4.	6.	— "
350	do. small 320	"	3	10.	50
7	Snuffers — 6	"	10.	— "	70.
60	do. — —	"	5.	3.	— "
130	do. — 125	"	4	5.	20.
100	Foxes — 65	"	4.	4.	— "
500	Chickens — 100	"	3	15.	— "
100	pint Mugs —	"	5.	5.	— "
1200	Toybirds & d. —	"	2½	30.	— "
60	large Crokes 23	"	20	12.	— "
130	do. — 65	"	10.	13.	— "
600	— do. — 850		6	36.	— "
700	— do. — 870		5.	35.	— "
500	— do. — 3		4.	20.	— "
50	Chamber pots 14		5.	2.	50.
100	Dishes 140	"	8	8.	— "
280	do. — 200	"	6.	16.	80.
60	do. — 90	"	5.	3.	— "
70	do. — 156	"	4.	2.	80
140	plates 100	"	3.	4	20
				$ 356	40.

Inventory of Pottery
ans 30 April 1826.

Figure 6.3. Pottery inventory, 1826. (Courtesy Moravian Archives, Winston-Salem, NC.)

Holland's exclusive use of English did not carry the same cultural capital as German. Moreover, it signaled that he was part of a newer, more American- and Southern-oriented generation in the community. In 1822, John Holland brought Julia, an enslaved woman, into his household (Aufseher Collegium 1952:January 17, 1822). This act became one of the sparks which lead to a debate, discussed in Chapter 3, within the church about slave regulations and the presence of enslaved women and their children in town (Aufseher Collegium 1952:August 6, 1827; September 3, 1827). Holland's name came to the attention of the Collegium once more. This time he was associated with a group of Brothers who were trading in brandy. The church saw this as a potential threat to order and sought to stop it before it caused any damage to the community and its members (Aeltesten Conferenz 1952:August 31, 1825).

Although the Church in Salem now prohibited the use of enslaved labor in its skilled trades unless white Moravian workers were unavailable, the use of enslaved female labor within households continued to grow. Holland turned to enslaved household labor to increase his economic capital. However, the resulting debate likely cost him some social capital. As far as we know, Holland only took on one apprentice: Ephraim Hauser who lived in Bethania, not Salem (Aufseher Collegium 1952:June 27, 1825; August 8, 1825). Ephraim was finally indentured two years later (Aufseher Collegium 1952:September 3, 1827). On the other hand, Holland was open to employing Strangers whose quality of work the church criticized (Aufseher Collegium 1952:July 22, 1822; June 12, 1826). In 1826 a review by the Collegium revealed a mixed record of profits and losses in the pottery (Aufseher Collegium 1952:May 29, 1826).

Holland's use of Strangers as journeymen and his foray into the trade in brandy, like his use of enslaved household servants, was designed to help accumulate more economic capital. However, it came at a cost to his social capital and embodied cultural capital. Not engaging in Salem's moral economy to the same extent as Christ had meant that church leaders were less likely to extend him the same leeway and were prone to greater oversight.

By 1828, the church began to hear complaints about the quality of Salem's pottery (Aufseher Collegium 1952:May 12, 1828). Holland flatly denied the accusation. Moreover, he bristled under what he saw as the church's micromanagement (Aufseher Collegium 1952:June 16, 1828). Holland and the Collegium went back and forth about the reasons for the pottery's lack of profit. Was it due to his recent illness? Was it because of unreliable journeymen? Was it just a bad economic period? The Collegium decided to wait a year to see if things improved (Aufseher Collegium 1952:September 14, 1828). Holland's inventory and accounting of his deficit the next year was deemed "…mostly incomprehensible..." by the Collegium which then set up a committee to thoroughly review the matter (Aufseher Collegium 1952:October 5, 1829).

The poor quality of Holland's journeymen, his inventory, and failure to make a consistent profit undermined his ability to demonstrate the kind of embodied cultural capital expected of the Church's master potter and required to instill confidence. Soon after, Holland offered to run the pottery as a private business and assume all the risks therein. The church agreed. Holland would need to rent the workshop, its associated buildings and tools, and use of a new kiln (Aeltesten Conferenz 1952:October 14, 1829; Aufseher Collegium 1952:October 9, 1829). The erosion of embodied cultural capital and social capital resulted in restricted access to economic capital facilitated by the Church.

Based on the pottery's recent financial challenges and its reduced output, it did not make sense to keep the lots on the east side of Main Street as part of the pottery, especially since Salem continued to grow. So, the *Vorsteher* was instructed to tear down the kilns and rebuild one for Holland's use (Aufseher Collegium 1952:October 9. 1829). The new kiln would be located on the west side of Lot 49, behind Holland's new residence, and "Br. Holland is going to pay interests for the expenditure" (Aufseher Collegium 1952:October 12, 1829).

Although the plan for Holland to take over the pottery and run it as a private business was approved in 1829 (Aeltesten Conferenz 1952:October 14, 1829), it appears that his new kiln was not built until 1831. In March 1831 the *Aufseher Collegium* formally appointed a "committee on the potter's oven" (Aufseher Collegium 1952:March 21, 1831). The committee soon reported back a couple of weeks later when they recommended placing the new kiln in the weaver's shop at the back of Holland's lot, making a tile roof for it, and adding a chimney that would rise seven to eight feet above the roofline (Aufseher Collegium 1952:April 5, 1831). The weaver's shop the committee referred to was built by Christ on Lot 49 for his son Jacob Rudolph Christ after Christ's retirement (Aeltesten Conferenz 1952:October 31, 1827; Aufseher Collegium 1952:September 26, 1826; November 12, 1827). Based on the archaeology, there was very little accumulation of soil on top of the 1811 kiln rubble before the lot was relandscaped in preparation for the streetcar that would eventually run up and down Main Street. This suggests the top of ruins of the old kiln may have been visible for some time. It must have been a constant reminder to Holland of what had been.

In 1833, Heinrich (Henry) Schaffner joined Holland. Schaffner was a Moravian from Switzerland, and a skilled potter in his own rite (Hartley 2005; 2009b). As early as 1827, the Collegium had courted Schaffner as Holland's would-be replacement (Aufseher Collegium 1952:January 22, 1827). And now here he was, in Holland's shop, proving that he could make all the wares the Church and the pottery's customers expected (Aeltesten Conferenz 1952:November 20, 1833). Roughly five months later, Schaffner was ready to strike out on his own with the church's blessing and establish Salem's second privately-owned pottery shop nearby (Aeltesten Conferenz 1952:April 16, 1834; Aufseher Collegium 1952:April 14, 1834).

Schaffner had a good reputation and came highly recommended. His willingness to travel to Salem at his own expense and prove himself in Holland's workshop demonstrated to church leaders in Salem that he had the kind of embodied cultural capital as a potter and obedient Moravian that they desired. As a result, he was allowed to open his own shop and was given access to the tools Holland had returned which were now in the Church's possession. As Hartley writes:

> Schaffner was establishing himself as a private master potter and not the master of a congregational business. However, it should be noted that the governing boards of Salem were active participants in bringing Schaffner from Germany and providing him a suitable site in the town and a set of tools. In doing so, they also made provision for the continuation of the Salem pottery tradition. (Hartley 2005:11)

We do not know exactly how profitable Schaffner's pottery was because annual inventories were not required once the pottery became a private business. However, we do know, based on archaeological evidence and extant pieces, that the pottery under Schaffner and later Krause (his apprentice) produced a full range of forms and remained in operation until the turn of the twentieth century (Hartley 2005; 2009b). Although no longer a congregation-

owned business, the Moravian tradition of ceramic production was reinvigorated and persisted under Schaffner's management and with the Church's blessing.

John Holland and his business, however, never returned to the promising days of 1821. By 1837, he was behind on his rent and community fees (Aufseher Collegium 1952:November 20, 1837). This state continued and by 1842, the Collegium judged Holland to be "…a disgrace to the whole community on account of the dissipated life he is leading…" (Aufseher Collegium 1952:July 25, 1842).

Rudolph Christ, Peter Oliver, and John Holland each pursued the accumulation and transformation of capital within the field of ceramic production through their simultaneous participation in the field of religion. Christ and Holland both reached the level of master potter: a credential representing social capital. Although his skill was recognized by Christ, Peter Oliver was denied the status and opportunities afforded through apprenticeship. Moreover, it was Christ who was financially compensated for Peter Oliver's skill when he was forced to stay in Bethabara. Christ expanded his social capital by opening the pottery to members of the community in need, served on church committees, assuming extra responsibilities in the community, and regularly took on new apprentices. John Holland narrowed the pottery's sphere of influence. He only accepted one apprentice, preferring to employ Strangers instead. Peter Oliver remained a faithful member of the church, even when he faced adversity in the shop of Gottlob Krause. In fact, his sincere expression of faith—a valued form of cultural capital among pious Moravians—translated into social capital allowing him to enlist the support of church leaders, return to Salem, and eventually secure his freedom. Holland did not serve on the *Aufseher Collegium*. Unlike Christ, Holland and the pottery seemed to cause more issues for the Collegium to deal with than solve. Both

Christ and Holland represented themselves as capable and detail-oriented managers through itemized inventories that listed similar wares, a representation of their cultural capital. But Holland's reliance on English set him apart within the community without the same education and social ties as Christ. Holland's initial correspondence with the Collegium also undercut his credibility, casting doubt on his sincerity and undermining his capital and social capital. Where Christ's church service earned him the trust of the Collegium, greater autonomy over building kilns, and leniency when he was overdrawn, Holland seemed to attract more and more scrutiny. Ultimately, Holland's reputation suffered. He lost the free use of the pottery's workshop, tools, and kilns, costing him economic capital. Moreover, with Schaffner's arrival, the demolition of the kilns on the east side of Main Street, and the delayed construction their replacement, and it seems that church leaders intended to shame Holland for not living up to Christ's example: a potter whom the church rewarded in his retirement. Peter Oliver's freedom brought greater autonomy and land to work as he willed. However, the church viewed his years of enslavement and its financial exploitation as if it played no role in his current financial situation. The constraints on his ability to amass economic capital under enslavement placed him at a disadvantage because what money he did save, he likely used most, if not all of it, to secure his freedom. In an ironic twist, the social capital once extended to him during enslavement under the guise of paternalism, seems to have receded with freedom.

Archaeological evidence from Lot 38 in the form of pottery waster sherds and kiln remains offers an intimate picture of how Salem's ceramic-producing community members affected their identities over time. From the creation of traditional coarse earthenware forms, utilitarian and decorative, to the introduction of faience, stoneware, and refined press-molded

forms, Lot 38 was a place of continuity and change. As the congregation pottery and its potters attempted to remain relevant in a more competitive marketplace, they diversified their stock-in-trade. This added to the overall repertoire of production sequences and technical steps undertaken in the pottery workshop daily. The range of items journeymen made expanded and the breadth of training for apprentices increased.

It also meant designing new kilns that could fire both earthenware and stoneware. And, as the master potter, Rudolph Christ had to convince the church to support this necessary investment. He did this by showing the Collegium that the congregation pottery could successfully make new wares like stoneware. But before he could build an experimental kiln to make higher-fired ceramics, Christ first had to earn and keep the church's trust. He did this by creating itemized and thorough inventories, through his church service, by leveraging the pottery as a solution to potential problems and uplifting community members through the outsourcing of pipe making, and by generally staying out of trouble. All these acts demonstrated Christ's possession of cultural and social capital that resonated in the community. Success was defined through economics and religion. Christ recognized that his identity and reputation, that of the pottery, and of Salem's potters depended on play within both the fields. This was a lesson that John Holland would have benefited from. For Peter Oliver, religion and ceramic production brought opportunities to radically transform his identity and status from enslavement to freedom. Even if he was denied the economic capital afforded through a formal apprenticeship, piety among the Moravians afforded Peter Oliver access to other forms of cultural and social capital. These, although never fully compensating for his exploitation, at least provided some degree of

security for himself and his family while he was alive.

CHAPTER 7: CONCLUSION

In this dissertation I explored the relationship between ceramic production and identity among members of Salem's ceramic-producing community from 1793 until 1831. I argue that through their participation in ceramic production, as a "community of practice" (Wenger 1998), people affected their identities through their participation in the field of ceramic production. Because this community of practice included individuals of varying statuses, some forms of participation were more direct than others like creating ceramic objects and firing kilns. Other forms of participation were less direct and supportive like procuring clay, making tobacco pipes outside the workshop, processing bartered goods, and maintaining the master potter's household. Therefore, I emphasized a broad and inclusive view of participation in this community, and holistic perspective of ceramic production. I cast ceramic production as one of many social technologies dependent on the interaction of materials, people, knowledge, practices, and meanings (Dobres 2000). These are simultaneously "technologies of self" (Foucault 1988) that shaped members identities through ceramic production and beyond.

In the introduction (Chapter 1) I situated this study within the broader context of anthropological and archaeological approaches to the study of religion. This includes a broader shift from viewing religion primarily as symbolic system, fixated on formal rituals, to a recognition of its materiality, and the importance of everyday practices as fundamental to religion's meaningfulness and vitality. This perspective is exemplified through approaches to everyday religion (Kruczek-Aaron 2015) and material religion

(Keane 2008; Meyer et al. 2011; Suit 2020). In reviewing archaeological accounts of Moravian settlements and missions, I argue that our interpretations should take pietism as seriously as the Moravians did. By this I mean that archaeologists should recognize religion's ability to shape social life and not abstract and isolate it within our analyses (Insoll 2004).

I also looked at the attribution of identity to Moravian ceramics. I argued first, that even when pottery is unsigned, scholars often explicitly or implicitly tie pieces to individual master potters, even when more than one individual labored in the workshop: reducing ceramic objects to an extension of bourgeois individualism. Second, when pottery is not linked to an individual, it is often attributed to the Moravians as tradition. This not only reduces ceramics to proxies for ethnicity, it subordinates and makes these objects passive reflections of cultural ideals (Olsen 2010), which reinforces the symbolic approach to culture (Asad 1983; Geertz 1973). As an alternative, I advocate for an analysis of ceramic production and identity that recognizes its mutually generative relationship. This approach connects individual identities with cultural/ethnic group identities, agents with structures, and does not skim over the lived inequalities of the past that made those identities meaningful and diverse.

In Chapter 2 (Producing Ceramics & Identity on Lot 38) I discussed the theoretical underpinnings that inspired this approach to the study of ceramic production and identity. To reveal the complex interactions between people, things, and places, I wove together three theoretical perspectives: practice theory, intersectionality, and semiotics with practice theory providing the principal framework. Practice theory helped overcome the dichotomy between individuals/agents and structures (Bourdieu 1977; 1984; 1990; 1991; 1993a; 2002; Giddens 1986; 1991; Ortner 1984; 2001; Sahlins 1981; Sewell 1992) and I emphasized Bourdieu's

trinity of habitus-capital-field (Maton 2008; Moore 2008; Orser 2004a; 2007; 2006; Thomson 2008) as the locus for identity making.

Rooted in the standpoint epistemologies of African American and Black feminist scholars (Carbado et al. 2013; Crenshaw 1989; Davis 1981; Hill Collins 1991; Hill Collins and Bilge 2016; hooks 1981) intersectionality helped reveal how the identities of community members were shaped and experienced through intersecting and compounding forms of inequality. Intersectionality brought a sensitivity to the day-to-day experiences of community members, especially those like Julia who was enslaved by master potter John Holland. Although marginalized and peripheral to the community of potters, debated within the church in part because of her intersectional position, and subjected to alterity on the landscape, the exploitation of Julia's labor in the household was nonetheless vital in supporting the management of the congregation pottery.

I then drew on semiotics to show how community members made meaningful connections between ceramic production and identity through sign relations. Peircean semiotics (1994a) with its explicit recognition of indexical, iconic, and symbolic sign relations and meaning also provided the logic to structure my interpretations. By taking a practice-based approach, this study presents ceramic production and identity making as co-constructive and generative processes. I connected practice theory with intersectionality by way of Peircean semiotics (1994a) and some of its applications in archaeology (Agbe-Davies 2016; 2017; 2018; Bauer and Kosiba 2016; Preucel 2006; Preucel and Bauer 2001). Semiotics helps reveal how sign relations create a network of possible meanings from which intersectionality is experienced and understood. For example, if practices are material, then they carry indexical effects. These effects include sensual experiences, physical attributes,

and associations. It is indexicality that directly engages with our senses and makes experience actual and visceral. Iconic sign relations connect experiences of the material world, past and present, through similarities between indexical qualities. And symbolic sign relations help people make sense of indexical and iconic experiences in relation to previously established frameworks of possible meanings. Identity then is felt through the senses (iconic), organized through comparison (indexical), and understood through internalized practices of meaning-making (symbolic).

To understand how ceramic production operated as a social field meant discussing its interrelationship and interdependency with other fields. To do this, I presented a heuristic model which partially mapped some of the ways in which practices in the congregation pottery were shaped by, and then shaped, the broader fields of religion, politics, geography, and economics from the macro socio/spatial scale of the European colonial world down to the workshop of the congregation pottery: from macro-sized institutions to micro-enacted practices. I showed how the pottery workshop itself was a place, a field centered within others reaching out in an entangled network from Salem to Wachovia and beyond, that connects through an entangled network of people, places, things, and materials (Hodder 2012). I explored how each field affected the practice in the congregation pottery and how, through the congregation pottery, actors helped to weave multiple fields together and multiple levels.

Finally, I put these three perspectives in dialogue with more recent object-oriented approaches in archaeology. I argue that all three (practice theory, semiotics, and intersectionality) have the potential to incorporate aspects of an object-oriented approach. Things and non-human "actants" permeate the world and interacting with them makes social

life possible (Latour 2005). Fields are not worth entering if there are no resources (things) worth struggling over. Signs never exist only in the mind, untethered to the outside world. And the inequalities of life are made that much more real through the unequal distribution and control over non-human things. Therefore, an object-oriented approach brings a greater understanding of the vitality and complexities of all technological engagements. We are no longer limited to an active (human): passive (things/materials) model of technical practice. Furthermore, it breaks down the assumptions that reduce identity to the atomized individuals. Technology and identity emerge through hybrid processes where the interplay of non-human organisms and things is essential to the construction of the self.

Chapter 3 (A History of Salem's Congregation Pottery, 1771-1829) provided a historical context for this study. I reviewed a brief history of the Moravians and their effort to establish missions and settlements that lead to the formation of Wachovia. I discussed the role of religion and economics in Salem. I showed how religion guided ceramic production from the selection where to place the congregation pottery on the landscape to the selection of master potters, journeymen, and apprentices to shaping labor regulations in town. Then, I introduced some key members of Salem's ceramic-producing community. Although master potters, journeymen, and apprentices made up the core of this community, I also extended the definition and boundaries of this community to include Strangers and Moravians working as helpers, congregation members who made pipe heads, the wives of master potters who dealt with bartered goods, and the free and enslaved household servants upon whom master potters relied. Even when not a major focus in studies of Salem's pottery, their labor was nonetheless essential to its operation. Moreover, for many, their lived experiences were affected by the opportunities it afforded or denied them.

In Chapter 4 I looked at the relationship between making ceramics, as represented by the ceramic sub-assemblage from Lot 38, and the potential for participation by potters based on varying skill level and intersectional identity. I discussed the archaeological evidence of traditional and new ceramic wares produced after the 1793/94 experimental kiln was built. From utilitarian and decorative coarse earthenware to faience and stoneware and I described the basic steps in the production of some of the more common wares based on written and filmed demonstrations of their recreation by contemporary potters. I also highlighted the importance of making kiln furniture which is often overlooked in ceramic studies that focus on finished objects. In examining the steps needed to produce these select forms, along with archaeological specimens, I showed how potters engaged with materials and organized their productive labor. The step-by-step process of making pottery represents, at in intimate level, the day-to-day fashioning of a sense of self within a community of practice even if individual objects were never signed. I then showed how intersectionality structured the possibilities of practice for some potters within the field of ceramic production. Race kept Peter Oliver from formally becoming an apprentice or journeyman because of his enslavement. However, despite his truncated instruction and limited status, he was acknowledged as a skilled potter. Among the forms that Peter Oliver could have mastered in a short period of time objects made through press-molding. Making these could be learned faster than some of the more difficult hand-thrown and decorated forms. Moreover, the quality of the work was consistent because of their molds. This is not to say that Peter Oliver did not make more technically difficult forms. The scarcity of signatures on Moravian ceramics during this period makes it almost impossible to know exactly which objects he made. He certainly had a hand in aspects

of the broader process of creating ceramic objects. It is just that press-molded forms provide a plausible baseline for his potential skill as a potter.

The intersection of gender and age also shaped the participation of potters. Master potters, like other trade masters in Salem, needed to marry before they could supervise the trade. The gender relationship of marriage was seen as a sign of the potter's maturity and thought to fortify him against the worldly temptations that he was exposed to when dealing with Strangers. Most ceramic objects were also made by male apprentices, journeymen, and master potters. However, there were opportunities for women to participate. The wives of master potters were often involved in the processing of raw goods taken into the pottery on barter. Sister Clauder certainly could have made pipe heads with her husband when pipes were outsourced because they were made in private houses away from the direct supervision of the pottery. Would-be apprentices who were too old were turned away from the pottery because they would not be able to complete the prolonged apprenticeship period which averaged seven years. Instead, older applicants could be employed as pottery workers or helpers.

Religion exerted the most profound influence on the participation of potters. Religion defined the pottery as a key part of the community's moral economy. The ideal candidates to work in the pottery were members of the congregation. And although the pottery did occasionally accept Strangers, these were usually temporary visitors like Ellis and Eisenberg, or they were viewed with suspicion like the outsiders that Holland employed as his journeymen. Behavior within and outside of the pottery was also scrutinized and measured in relation to the community's religious ideals. Those whose behavior was seen as detracting from the harmony of the community could face expulsion from both the pottery workshop

and the town if they did not repent and change their ways. Behavior also intersected with race and status for Peter Oliver in that if his behavior was deemed inappropriate, he could be summarily dismissed from the community like visiting Strangers despite his status within the Church as a Single Brother.

In Chapter 5 I explored how the two kilns we located on Lot 38 helped potters transform the identity of the congregation pottery through new kilns that were capable of firing stoneware. Unlike the intersectionality I discussed in Chapter 4 which shaped the degree of participation in making pottery, Kilns transformed objects with potential into finished things and commodities whose utility was recognized beyond the workshop. As such, a potters' identity and reputation as a skilled craftsman relied on the successful firing of a kiln and the transformation from unfinished to finished pottery.

I showed how master potter Rudolph Christ secured the necessary permission and funding from Church officials to construct the kilns. This culminated in Christ's proposal to build a kiln in 1811 to replace an older earthenware kiln that was attached to the workshop and posed a fire hazard. I described the archaeological evidence used to identify each kiln and its respective location. And I discussed their designs. Although the 1793/94 kiln was thoroughly dismantled, leaving very little intact from which to discern its design, the fact that its base was dug into subsoil shows that it was a semi-subterranean kiln. This was likely a first for Salem's kilns that enabled it to fire at the higher temperatures needed to produce stoneware.

The more intact remains of the 1811 kiln, on the other hand, allowed me to hypothesize about its design and illustrate its innovative features. The design, combined with historical evidence listing the range of the pottery's wares and archaeological evidence

providing direct evidence of the forms they took, showed a kiln that was capable of the firing of both earthenware and stoneware and in the quantities recorded in annual inventories. Semi-subterranean like the 1793/94 kiln, the 1811 kiln was rear loading as attested to by a step cut down into subsoil and located at the back. I argued that a kiln with a fire chamber roughly two-thirds the entire length of the kiln would have lost too much heat without a ware chamber located directly above it. Moreover, if the ware chamber only consisted of a four-foot by six-foot square chamber on the back of the kiln, it seems unlikely that it could fire the amount of pottery as recorded in the annual inventories. Rather, I hypothesized that the kiln likely had a ware chamber with a rear portion directly behind the fire chamber and another portion directly above. This also seems to fit the archaeological evidence. It accounts for the presence of cut stone flooring deposited on top and near the front of the fire chamber. It also accounts for the alternating bands of arched brick and vertical pillars which suggest they were intended as load-bearing features. The spaces between the arches and pillars could also allow the heat from the fire chamber to heat a ware chamber above more efficiently while an interior, funnel-shaped tunnel forced the fire's heat towards the smaller portion of the ware chamber in the back.

Next, I described how the 1811 kiln might have been loaded, fired, and unloaded. This was meant to provide a sense of how potters may have moved around the space and engaged with this feature. I also contemplated which tasks that might have been undertaken by apprentices versus workers. And I tried to compare the 1811 kiln to its 1793/94 and 1806 predecessors, despite the lack of archaeological date and limited historical descriptions.

The semi-subterranean design of both kilns illustrates how the pottery adapted to meet the material demands of ceramics which required higher temperatures than could be

produced through the congregation pottery's existing kilns. This also shows how potters like Rudolph Christ used his understanding of materials to help justify the expansion of the pottery onto the east side of Main Street.

In Chapter 6 I followed the "trajectories of practice" (Wenger 2010a) of community members within the field of ceramic production over time. I described the degrees of participation and changes in trajectories of different status groups within the ceramic-producing community. This included the trajectories of individuals normally overlooked in discussions of Salem's pottery because their positions are often considered too marginal within the field. Tracking the trajectories of practice revealed various opportunities and constraints experienced by different members of the community. These were structured in part by members' positions vis-à-vis their intersectional identities which framed their status as they entered the field of ceramic production. But members could also reposition themselves through the accumulation and transformation of capital (economic, cultural, and social) through their practices. To illustrate this, I compared the strategies employed by three of Salem's notable potters: Rudolph Christ, Peter Oliver, and John Holland. I showed how each attempted to affect their status and position within the congregation pottery and the broader community.

Rudolph Christ demonstrated his understanding of the cultural capital expected of a master potter. Christ embraced the idea that the congregation pottery not only existed as a source of economic revenue, but that it was part of a moral economy as well. He tried to uplift community members who were struggling due to finances or health by offering day work in the pottery or outsourcing the production of tobacco pipes. His service on Church committees, overseeing God's Acre, and serving his choir demonstrated that he embodied the

cultural capital of pietism and Christian sincerity through service. This then enhanced his social capital in the form of trust when it came to his management of the pottery and the placement of kilns. It also made it easier to get the Church to extend the economic capital he needed when it was time to build a new kiln. Through his use of inventories that were written at times in both German and English, Christ demonstrated his ability to act as a cultural broker between Church leaders and their English-speaking neighbors. Ultimately, Christ parlayed the cultural and social capital he had accumulated into the economic capital provided by the Church that allowed him to retire comfortably.

Peter Oliver was able to radically transform his status from an enslaved potter to freedman. Like Christ, he demonstrated his sincerity to the Church's values. However, because of his status under enslavement, his ability to transform this cultural capital into economic capital was severely limited. He did, however, manage to create social capital which he used to learn the pottery trade, ensure a degree of stability and security with the Moravians, and create a pathway to gain his freedom. Peter Oliver's skill and usefulness as a potter along with his religious sincerity (displays of cultural capital) created the conditions for his return to Salem (social capital) and day work in the pottery where we earned money which he used to go to Pennsylvania and petition for his freedom (economic capital).

When Peter Oliver returned, he left the pottery, eventually got married, and leased a farm just outside of town. However, despite the potential to build economic capital as a free man and farmer, he struggled financially. He was offered the position of gravedigger in God's Acre and his experience in the pottery inspired him to sell reeds and stems for tobacco pipes. However, years spent enslaved had robbed him of much of his potential to earn economic capital. He still had social capital in the form of connections with the Church

community as a communicant member, but it was different now that he was free and no longer the object of their paternalism. His financial appeals were dismissed by community leaders who did not seem to acknowledge the lasting effects of enslavement on an individual's future ability to accumulate cultural and economic capital.

Although John Holland was poised to reap the benefits of becoming Salem's third master potter, his strategy cost him both social and economic capital. His early misunderstanding with the Church when he was about to succeed Christ as master potter cost him social capital. He seems to have misjudged the kind of display of embodied cultural capital the Church expected. He left the impression that he did not trust the leadership or the direction of the community. And despite the concessions he won during his contract negotiation, these were shortsighted because the Church was now more inclined to scrutinize his management of the pottery and its laborers.

Holland did not emphasize the pottery's role within Salem's moral economy. Instead, he used enslaved labor in his household and hired non-Moravian journeymen to cut costs. His use of enslaved labor caught the church's eye and the Strangers he hired drew their criticism. The pottery's inconsistent profits and questions about the quality of his journeymen's work cost him social capital. The Church audited his books and when he turned in an inventory that was deemed substandard, his cultural capital took a hit. The situation in the pottery became so bad that the Church eventually decided to divest itself of the business and started looking for a potential replacement. In the meantime, Holland proposed taking over the pottery and running it as a private business. In the short-term running a private business seemed like a good way to accumulate economic capital; however, without the Church's direct involvement, this strategy cost him economic and social capital

because he now had to rent the tools and any kilns he needed. Moreover, Heinrich Schaffner, a Moravian potter from Europe was on his way. Schaffner had cultural and social capital in the form of skill and reputation. After spending time in Holland's workshop learning how to throw pots, he struck out on his own as a private potter with the Church's blessing. Now Schaffner was free to pursue economic capital. And he was successful. Holland's business, on the other hand, slowly faded away.

A potter's sense of self and identity could not help but be shaped by their successes or failures within the fields of ceramic production and beyond. Expanding the range of ceramic forms, building innovative kilns, and knowing how to navigate the complex relationships between economic, cultural, and social capital were key to affecting potters' identities. For Salem's Moravian potters, religion and economics, piety and craft, were not mutually exclusive from 1793 until 1831. Rather, religion and economics were made necessarily interdependent as part of a moral economy.

APPENDIX A: HISTORY AND ARCHAEOLOGY OF LOT 38

Appendix A presents an overview of the history and archaeology of Lot 38, site of the post-1793 expansion of Salem's congregation pottery. I begin with a discussion of the site's occupation history, including its connection to the pottery and transformation over time from an agricultural to industrial to commercial and, finally, a residential space. Next, I review previous archaeological investigations of the congregation pottery, including the search for the 1793/94 experimental kiln and shed, its 1806 replacement, and the 1811 kiln within the expansion and located on the east side of Main Street. Finally, I provide an overview of the archaeological fieldwork conducted for this study from 2016 until 2018 and summarize the results. Technical descriptions of shovel test pits, excavation units, features, catalogue of recovered artifacts, and ceramic production operational chain flow charts are provided in the Appendices B–F.

History of Lot 38: Agricultural, Industrial, Commercial, and Residential Phases

Lot 38 is located on the east side of Main Street, just across and up the street from some of the first houses built in Salem between 1766 and 1768 (Figure A.1). In 2007, Michael O. Hartley and Martha B. Hartley conducted a review of archaeological resources within the Old Salem National Historic Landmark District (Hartley and Hartley 2007). As part of their review, Hartley and Hartley discuss Lot 38's history and use from 1772 until 2007. Because the review presented in this chapter is more narrow than Hartley and

Hartley's, the reader is directed to their work for a more detailed discussion (Hartley and Hartley 2007:27–38).

As previously stated, Lot 38 underwent several transformations over time. Initially, it was used as a field and orchard (1772–1784). Then it became the site of two pottery kilns (1793–1831). Next, it was the location of the T.C. Pfohl and Son/Pfohl & Frank Stockton Merchants store/G.A. Winkler Bottling Works building with associated outbuildings (1850–1905) and the Joseph H. Stockton Livery and Feed building (ca. 1889–1890). And finally,

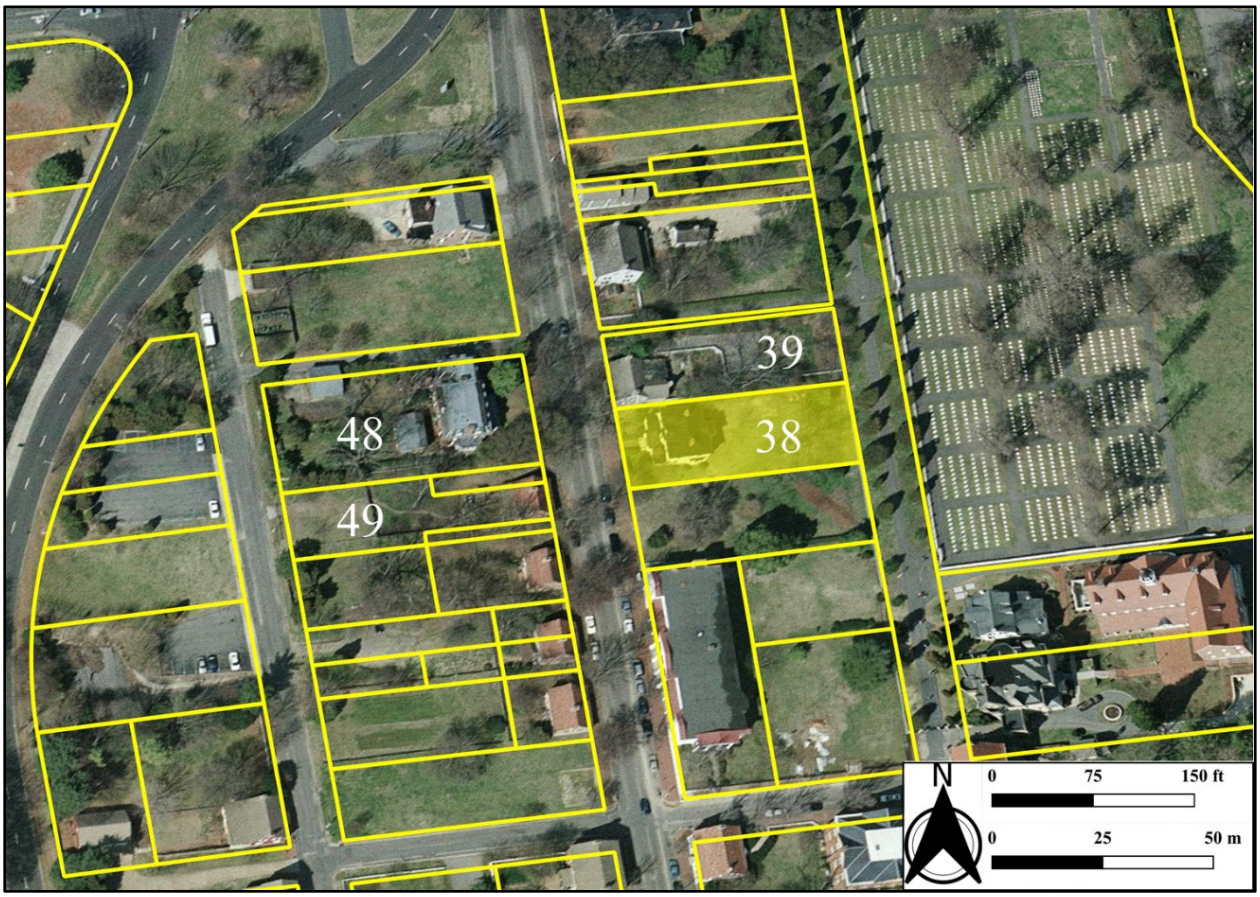


Figure A.1. Aerial view of Lots 38, 39, 48, and 49. Visible features include the Frank Stockton/Mission Society House on Lot 38 (highlighted in yellow), the reconstructed Van Vleck House on Lot 39, the reconstructed Fifth House (site of the Christ and Holland residences) on Lot 49, and Lot 48 (site of the congregation pottery workshop) current site of the Schaffner House. (Aerial photograph and tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

Lot 38 was the site of the Frank Stockton/Mission Society House (1907–2007). Evidence of all four occupational phases were encountered during the fieldwork for this project.

Agricultural Use: Field and Community Orchard (1772–1784)

According to Hartley and Hartley (2007), when Salem's town square was relocated one block south of its planned location, it delayed the development of the town's northern lots. This left Lot 38 and its neighbors on the east side of Main Street largely open until the 1820s (2007:27). Lot 38's earliest use was as farmland assigned to Johann George Stockburger in 1772 (Aufseher Collegium 1952:May 17, 1775). By 1783, church leaders noted:

> Somebody is reported to desire one of the lots across from the upper house for a fruit garden. Therefore we thought that the whole piece of land, from Reitz's upper part of the fence to Georg Schmidt could be used by several people of the Community for such purposes. They should not pay rent, if they take the whole piece of land together. However, they will have to make a fence and keep it in good shape. (Aufseher Collegium 1952:September 12, 1783)

With this understanding, the land encompassing what would later be Lots 36-39 became a community orchard (Figure A.2).

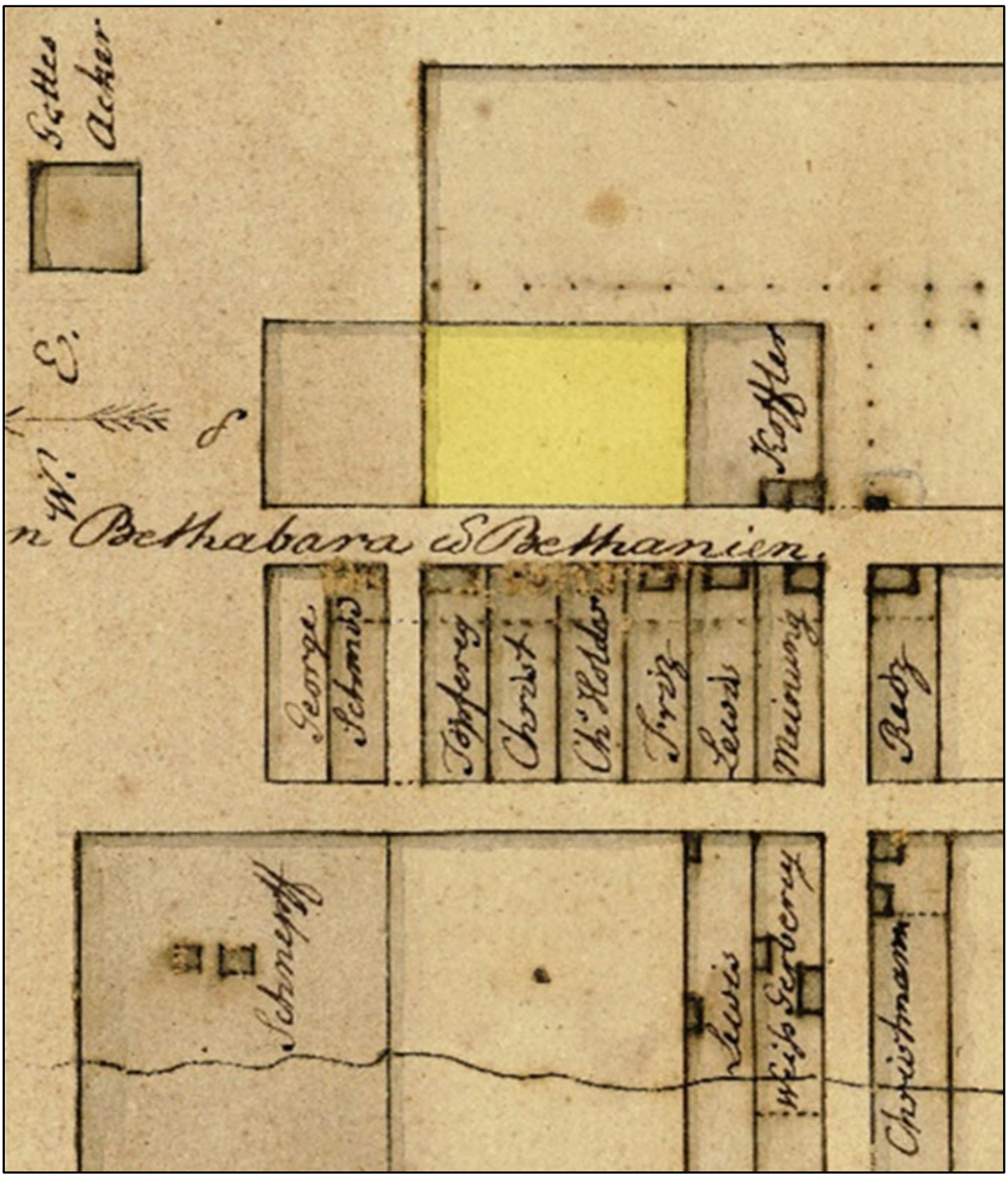


Figure A.2. Orchard lot across from Salem's congregation pottery (highlighted in yellow). By 1785, Gottfried Aust used this space as a garden and to store firewood for the congregation pottery. North is to the left. (Detail from *Map of Salem, 1785* (Anonymous 1785) courtesy Moravian Archives, Winston-Salem, NC.)

Industrial Use: Post-1793 Expansion of the Congregation Pottery (1793–1831)

Lot 38 and 39 were first used by the congregation pottery in 1784 after Gottfried Aust was granted permission to use the land as a garden and store firewood for the pottery (Aufseher Collegium 1952:July 21, 1784; Fries 1943a:2484). By 1793, Aust's replacement, Rudolph Christ, expanded the congregation pottery when he built the first of three kilns on the east side of Main Street. Inspired by the itinerate potter Carl Eisenberg (Aufseher Collegium 1952:May 21, 1793; Rauschenberg 2005), Christ built a small, 8 x 8 ft. kiln inside a shed on Lot 38. This kiln was expressly built to fire faience and other wares that required higher temperatures, something the pottery's original earthenware kiln on the west side of Main Street could not do (Aufseher Collegium 1952:July 2, 1793; Fries 1943a:2484; Albright n.d.:April 30,1792; April 30, 1793; May 1, 1794). Christ's small faience kiln and shed was later torn down sometime between 1805 and 1806 (Aufseher Collegium 1952:December 3, 1805). This was replaced by another kiln, approximately twice the size and likely located on what is now Lot 39 (Aufseher Collegium 1952:January 7, 1806; January 14, 1806). A third and final kiln was then built on the east side of Main Street in 1811 when Rudolph Christ received permission to tear down the old kiln inside the pottery workshop and build a replacement south of the 1806 kiln (Aeltesten Conferenz 1952:June 12, 1811). After 1811, all the ceramic wares made by the congregation pottery were fired in the 1806 and 1811 kilns on Lot 39 and 38, respectively. These kilns were not officially decommissioned until 1831, about a year and a half after the congregation pottery became a private business under its third master potter, John Holland (Aeltesten Conferenz 1952:October 14, 1829; Aufseher Collegium 1952:October 9, 1829; October 12, 1829; April 5, 1831). Although 38 and 39 were considered separate lots during this period, Meinung's

1822 map (Figure A.8) depicts the boundary between them with a broken line, suggesting the lack of any formal boundary or fence and, as far as the congregation pottery was concerned, they functioned as a single lot.

Commercial Use: General Merchandise, Bottling Works, and Livery Stable (1850–1905)

Following the demolition of the pottery kilns on the east side of Main Street, Lot 38 merged with Lot 37 to the south. Together, they were considered a single lot and associated with Salem's second community store. This store building was located on Lot 37 and managed by Theodore C. Pfohl until 1837 (Aeltesten Conferenz 1952:May 2, 1831; Aufseher Collegium 1952:January 31, 1831; February 7, 1831; May 2, 1831). A later map from 1840 (Figure A.3) depicts a two-story structure on Lot 37, the site of Pfohl's house and store which was now a privately-run business (Aeltesten Conferenz 1952:August 9, 1837). The same map depicts Lot 38 as a vacant lot between Pfohl's house and his store on Lot 37 to the south, and Thomas Boner's hat shop on Lot 39 to the north. Boner's hat shop was built in 1831 and later used as a tailor shop by Joseph Edwin Beitel who then enlarged it into a house in 1841 (Aeltesten Conferenz 1952:August 10, 1831; Aufseher Collegium 1952:November 4, 1841).

Figure A.3. Lot 38, circa 1840. This enlarged section from the map *Salem about the Year 1840* (Unknown c1840) shows the Pfohl house and store on Lot 37, Lot 38 (highlighted in yellow) as a vacant lot, and the Boner hat shop/Beitel tailor shop and house on Lot 39. North is to the left. Note: buildings are likely not drawn to scale. (Detail courtesy Collection of the Wachovia Historical Society; photograph courtesy of Old Salem Museums & Gardens.)

In 1850, the *Aufseher Collegium* had no objections when Pfohl asked to build a two-story addition onto the north face of his store/house on Lot 37 (Aufseher Collegium 1952:January 28, 1850). The addition that was actually built, however, was unattached and located on Lot 38 (Hartley and Hartley 2007:32–33). Over time, Pfohl's store grew and became a family business in 1854 known as T.C. Pfohl & Son. In 1865, Joseph H. Stockton

joined the business, partnering with Theodore's son Edward and it became known as Pfohl & Stockton Merchants (Hartley and Hartley 2007:34). The 1885 Sanborn map (Figure A.4) shows this store and its associated outbuildings on Lot 38.

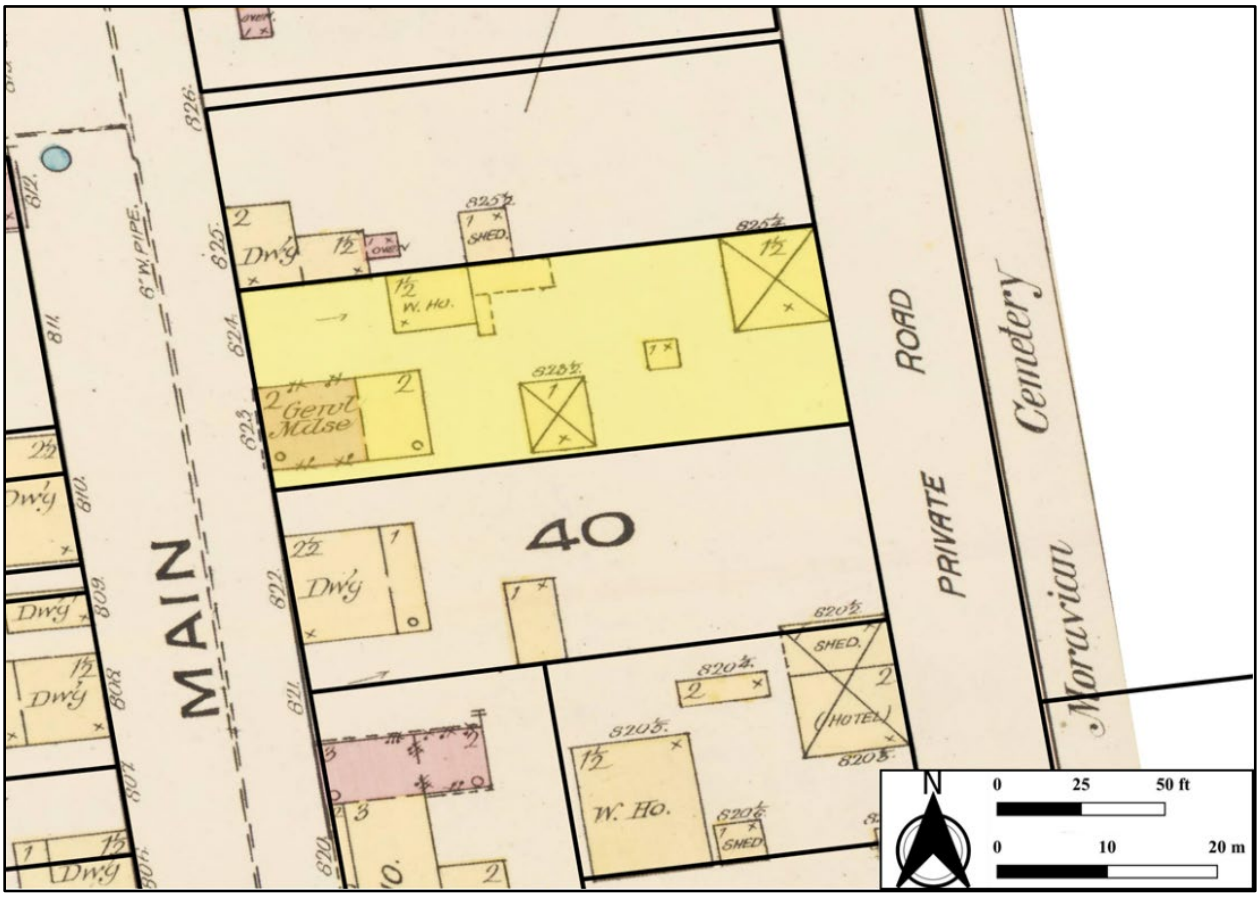


Figure A.4. 1885 Sanborn map showing Lot 38. This enlarged section depicts the Pfohl & Stockton General Merchandise with associated outbuildings (Sanborn Map Company 1885:8). Lot 38 is highlighted in yellow. Current lot boundaries are outlined in black. (Sanborn map from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php, tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

From 1889 to 1890, Joseph H. Stockton operated a livery stable on the back of Lot 38 (Sanborn Map Company 1890). Five years later, the 1895 Sanborn map shows both a standing structure on the site of the closed livery stable and the still-standing Pfohl and Stockton store, now listed as vacant (Sanborn Map Company 1895). The old Pfohl and

Stockton store on Lot 38 was then briefly reoccupied by the G. A. Winkler Bottling Works from 1900-1905 (Figure A.5) (Walsh 1903; Walsh 1905; Sanborn Map Company 1900).

Figure A.5. Sanborn maps showing Lot 38 in 1885, 1890, 1895, and 1900. Enlarged sections depict the Pfohl & Stockton General Merchandise transition to the G. A. Winkler Bottling Works, Joseph H. Stockton Livery and Feed, and associated outbuildings over time (Sanborn Map Company 1890:7; Sanborn Map Company 1895:13; Sanborn Map Company 1900:16). Lot 38 is highlighted in yellow. Current lot boundaries are outlined in black. (Sanborn maps from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php, tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

Residential Use: Frank Stockton/Mission Society House (1907–2007)

After the G. A. Winkler Bottling Works closed, the old Pfohl and Stockton store building was torn down in 1906 to make way for a two-story residence. Built by Frank Stockton, Joseph Stockton's son, the house was located on the west half of Lot 38. It appears

on a 1907 Sanborn map (Figure A.6) with no other outbuildings or structures shown (Sanborn Map Company 1907). The house was purchased by the Mission Society of the Moravian Church in 1957 to use as a residence. Old Salem Museums & Gardens then purchased the house and Lot 38 in 2007 (Hartley and Hartley 2007:37–38).

Figure A.6. Sanborn map showing Lot 38 in 1907. Enlarged section depicts the Frank Stockton House (later known as the Mission Society house) with no associated outbuildings shown (Sanborn Map Company 1907:31). Lot 38 is highlighted in yellow. Current lot boundaries are outlined in black. (Sanborn map from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php, tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

After a period of disuse, Old Salem Museums & Gardens demolished the Frank Stockton/Mission Society House in the fall of 2015, leaving its cellar hole open until archaeological fieldwork on Lot 38 was completed in 2019. Once the fieldwork for this study was completed, Old Salem Museums & Gardens had the cellar hole filled with dirt and reseeded the surface with grass.

Previous Archaeological Investigations of the Congregation Pottery

Archaeological investigations of Salem's congregation pottery began in the 1950s with Frank P. Albright (1956). Albright tested Lot 39, across the street from the congregation pottery workshop and Lot 48, and the site of the Fifth House and later potters' residence on Lot 49. In 1965, and 1968–1969, Stanley South, George Demmy, and Gary Wheeler Stone (1999) followed up on Albright's initial work on Lot 49. They excavated down to the foundation of the Fifth House and the area immediately north to the original property line with Lot 48. In addition to exploring the Fifth House, South and Stone looked for evidence of the original pottery workshop, a kiln built for William Ellis in 1773–1774, and any signs of faience production (South 1999:373–399). After South and Stone's work on the west side of Main Street, John W. Clauser, Jr. (1975) excavated on Lot 39. Clauser returned to where Albright tested almost 20 years before, looking for evidence of Christ's 1793 faience kiln and shed and the 1806 and 1811 Christ-Holland kilns that followed (Albright 1956; Clauser 1975). Shortly after the completion of Clauser's fieldwork, construction workers rebuilding the Van Vleck House exposed the opening to a kiln located on the property line between Lots 39 and 38. Although the edge of the kiln's mouth protruded into the construction cut for the new Van Vleck House's cellar on Lot 39, its body appeared to lay to the south on Lot 38 (Hartley and Hartley 2007:42). In 2007, Michael O. Hartley relocated, documented, and assessed the condition of the kiln opening that the workers stabilized and reburied in 1976 (Hartley and Hartley 2007:43–49).

Albright on Lots 39 and 49: Testing and Surface Collection (1956)

Not long after Old Salem was established in 1950, archaeologist Frank P. Albright, then Director of Museums, conducted archaeological fieldwork on Lot 39 looking for

evidence of Rudolph Christ's 1793 faience kiln and shed (Albright 1956). Albright excavated seven diagonal trenches from northeast to southwest across Lot 39, each approximately two feet wide. Albright located a brick-lined well in the northwest quadrant of the lot and the corner of a brick-lined cellar associated with the Van Vleck House near the lot's southwest corner. This trench also produced a high-fired brick that Albright interpreted as belonging to Christ's kiln (Albright 1956:1–2).

In addition to exploring Lot 39, Albright also dug a 30-foot trench on Lot 49 that ran east-west across the lot. He stopped when he encountered clay fill at 2–6 inches below the topsoil. Although this trench did not reveal any evidence of a kiln or pottery production-related activity on Lot 49, Albright did surface collect several small sherds from the eastern portion of the lot, near Main Street. From this Albright concluded that the kiln on Lot 49 was likely located somewhere near the east end of the property (Albright 1956:2).

South, Demmy, and Stone on Lot 49: Excavating the Fifth House (1965 & 1968–1969)

Prompted by Albright's earlier testing and surface collection on Lot 49, archaeologists Stanley South, George Demmy, and Gary Wheeler Stone excavated the Fifth House site in 1965 and 1968-1969 (South 1999). In addition to the Fifth House foundation, South and Stone explored the northeast portion of Lot 49 toward the fence line with Lot 48, looking for evidence of the congregation pottery and its associated kilns (South 1999:321). During their excavation, South and Stone uncovered a two-foot section of a kiln that protruded onto Lot 49 from the north, the southern foundation of a 1798 addition onto Rudolph Christ's pottery workshop, and a dump of ceramic wasters in a small pit underneath the workshop's foundation that South dated to ca. 1795–1798 (Figure A.7) (South 1999:334). According to South, ceramic fragments recovered from this fieldwork included: molded

featheredge earthenware, British Leeds-type sprig-molded earthenware, the remains of six tin-enameled faience bottles, and evidence of stoneware production (South 1999:328–338).

Although they were unable to explore the original congregation pottery workshop on Lot 48 to the north because of its location on private property, South and Stone did document those portions of pottery-related features that intruded onto Lot 49. And unlike South's work in Bethabara, where no featheredge plates with tortoiseshell glaze were found, they recovered several featheredge sherds from Lot 49 (South 1999:341). This led South to speculate that the kiln opening he and Stone uncovered may belong to the kiln William Ellis had made in 1773–1774 to show Salem's potters how to fire molded, refined wares—including Queensware and tortoiseshell (South 1999:333).

When South and Stone excavated the small ceramic waster pit, they recovered examples of what South identified as Leeds-type mugs. These were not typically produced outside of England and the fragments were fired to a stoneware-like hardness and decorated with appliqued floral sprigs at the termination of intertwined strap handles (South 1999:34). The mugs also had annular bands around their rims and bases consisting of a rouletted chevron pattern. These, South noted, looked similar to rouletting found on English scratch-blue salt-glazed stoneware vessels (South 1999:340). The pit also contained the remnants of six faience ring bottles with blue-green tin-enameled exteriors and clear lead-glazed interiors (South 1999:328). One of the reconstructed faience ring bottles is pictured in Figure A.8 below.

Figure A.7. Excavations at the Fifth House, 1968-1969. Photograph shows (left to right) archaeologists Gary Wheeler Stone and Stanley South excavating a small pottery waster dump underneath a circa 1798 pottery workshop addition. (Courtesy of Old Salem Museums & Gardens.)

Figure A.8. A reconstructed faience ring bottle recovered from the ceramic waster pit on Lot 49 by South and Stone. (Collections, Old Salem Museums & Gardens. Photograph by author.)

South and Stone also found indirect evidence of stoneware production in the form of several clay "bobs"—wads of clay rolled in sand and used to prevent saggars from sticking together during the firing process (South 1999:335). According to South, bobs are often found associated with kilns used in firing alkaline-glazed stoneware (South 1999:337). However, to date there is no evidence that Salem's potters ever produced alkaline-glazed stoneware. Salt glazing, on the other hand, predates the use of Alkaline and can also withstand the higher temperatures needed to produce stoneware. And South and Stone did recover compelling evidence for stoneware production in the form of saggar sherds with

incidental salt-glazing. Because a salt glaze is often produced by throwing salt directly into the kiln during firing—which then vaporizes, coating the exposed surfaces of pottery and kiln furniture alike—South and Stone were able to identify several saggar fragments with incidental salt-glazing even though the stoneware vessels they once held had been removed (South 1999:338). Given the presence of sherds with sprig-molding, evidence of stoneware production, and faience bottle fragments—all underlaying a 1798 workshop addition—South and Stone dated the pit to ca. 1795-1798, more than 20 years after William Ellis' visit to Salem. They therefore attributed all of these vessels to Rudolph Christ (South 1999:334).

Because no other fragments of faience ring bottles were found anywhere else on Lot 49, and Christ received permission to build a small kiln and shed specifically for the production of faience on the east side of Main Street (Aufseher Collegium 1952:July 2, 1793), South concluded that much of the pottery found in the small waster pit was likely not produced on Lots 48 or 49. Rather, he speculated that the wasters may have come from the faience kiln and/or a larger waster pile(s) located somewhere on the east side of Main Street (South 1999:330). Moreover, if this waster pile(s) could be found, it might reveal the full range of faience, and even stoneware, produced in Salem (South 1999:332).

Clauser on Lot 39: Returning to Lot 39 (1974)

Following Albright's 1956 investigation of Lot 39, archaeologist John W. Clauser, Jr. explored the lot, looking for evidence of Christ's 1793 faience kiln and shed (Clauser 1975). After reviewing Fredrich Christian Meinung's (1782-1851) *Map of Salem*, 1822 (Figure A.9), Clauser questioned whether the map depicted two beehive-shaped kilns or the faces of two rectangular, barrel-vaulted kilns on Lot 38 and Lot 39 (Clauser 1975:7).

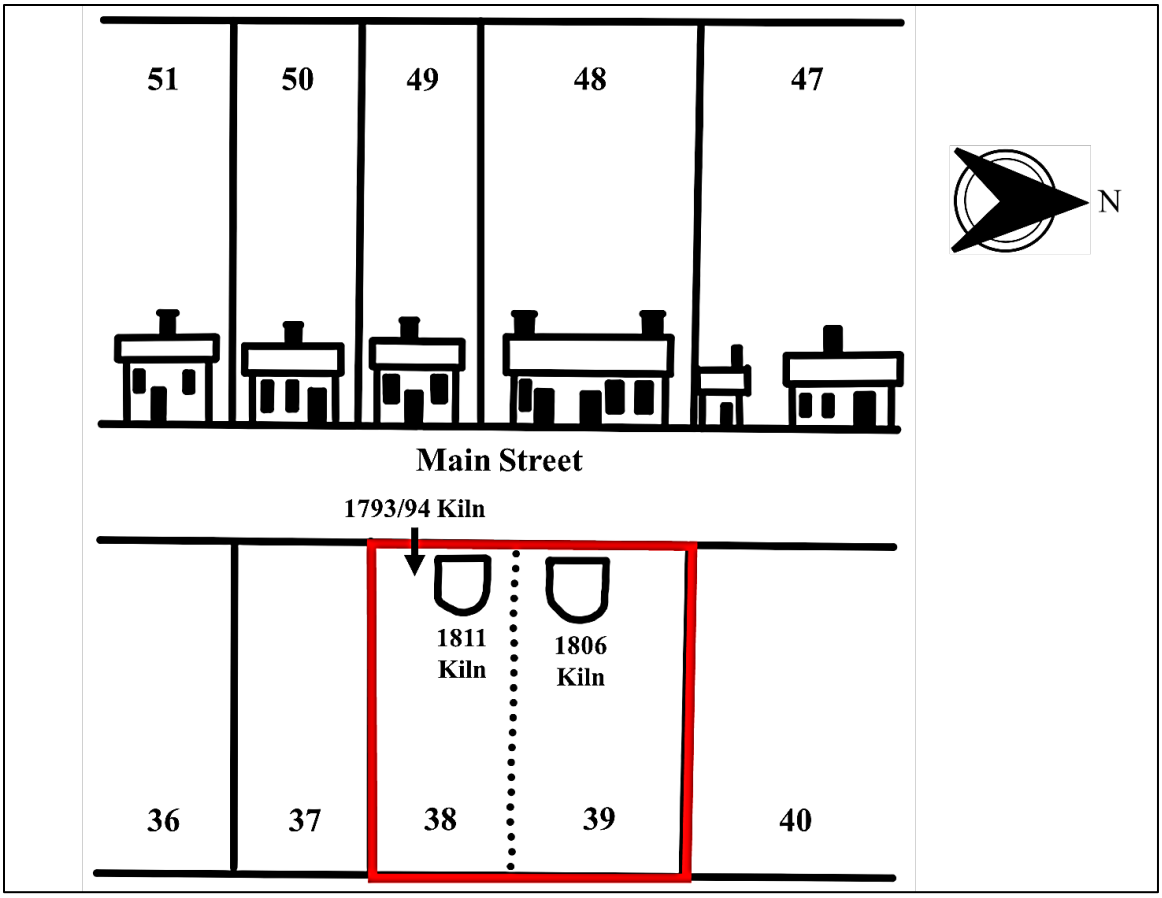


Figure A.9. Location of pottery kilns on Lots 38 and 39 (outlined in red). Originally drawn by Frederich Christian Meinung, two kilns were depicted on the east side of Main Street and labeled "oven" in 1822. The 1806, 1811, and 1793/94 kiln locations are identified in this figure based on archaeological and historical evidence. After *Map of Salem North Carolina Stokes County, 1822* (Friedrich Christian Meinung 1822). (Original in collection of Moravian Archives, Northern Province, Bethlehem, Pennsylvania.)

Clauser systematically tested Lot 39 beginning with a resistivity survey. Then, he also excavated 18 pits and trenches (Clauser 1975:14–15). Although he found no evidence of the kilns depicted on Meinung's map, a few pieces of kiln furniture and faience were recovered from the uppermost layer of soil, near the lot's southern border with Lot 38. These fragments were mixed together with other more recent artifacts, suggesting that the ceramics had been redeposited (Clauser 1975:21–25). During his work on Lot 39, Clauser also uncovered the rest of the original Van Vleck House's brick-lined basement which was first encountered by

Albright in 1956. Accordingly, Clauser concluded that "if any evidence of the kiln in the southwestern corner of the lot had remained, it would have been destroyed when the cellar for the Van Vleck house was excavated" (Clauser 1975:24–25). Moreover, he noted that when a streetcar line was built on Main Street in 1890, much of the fill for its bed likely came from Lot 39. This disturbance would also explain the absence of any intact pottery waster dumps and, as Clauser observed, the lot's scraped appearance (Clauser 1975:25).

Hartley on Lot 38: Verifying and Assessing the Kiln Opening (2007)

Soon after Clauser's investigation of Lot 39, construction crews began building a reconstruction of the Van Vleck House the following year. In the process of digging out a new cellar, the workmen exposed a feature that Clauser identified as a kiln opening protruding from the south wall of their excavation (Figure A.10). To protect the opening while construction of the house continued, the exposed opening was lined with plastic and backfilled. Clauser returned to the site in 2005 and showed Old Salem's Director of Archaeology, Michael O. Hartley, the approximate location of the kiln opening discovered in 1976 (Hartley and Hartley 2007:42).

Figure A.10. Kiln opening uncovered in 1976. The opening of a kiln is visible from Lot 39 during the Van Vleck House reconstruction. (Courtesy of Old Salem Museums & Gardens.)

Then, as part of Old Salem Museums & Gardens' pottery research initiative, Lot 38 and the Frank Stockton/Missionary Society House were purchased from the Moravian Church, Southern Province, in 2007 (Hartley and Hartley 2007:42). Following their acquisition, Hartley and a team from Old Salem's Department of Archaeology relocated the kiln opening. An exploratory slot trench was dug on Lot 38 between the southern wall of the Van Vleck House reconstruction and a concrete driveway to the south. The two-foot-wide trench began in the northwest corner of Lot 38, along the eastern edge of the brick sidewalk with Main Street and ran for 20 feet east to west, paralleling the property line between the two lots (Hartley and Hartley 2007:43). Hartley was able to relocate the mouth of the kiln, accurately record its location, and asses its condition.

Hartley's excavation also showed that the kiln opening contained a brick-lined floor (Hartley and Hartley 2007:46). This floor lay 2.35 ft. (71.63 cm.) below the current ground surface with an interior and exterior width of approximately 4 ft. 6 in. (1.37 m.) and 6 ft. (1.83 m.), respectively (Hartley and Hartley 2007:47–48). Hartley then stabilized the feature with a new lining of plastic, a layer sand, and backfill over top (Hartley and Hartley 2007:49).

Archaeological Fieldwork on Lot 38 for this Study (2016–2018)

As previously discussed, the presence of only six broken faience ring bottles in the pit on Lot 49 and the scarcity of other faience and stoneware sherds around the kiln opening promoted South to hypothesize that these sherds likely originated from another location—perhaps one of the kilns or a waster pile(s) on the east side of Main Street (South 1999:330). Moreover, he speculated that when a kiln or waster dump(s) is excavated on Lot 38 or 39, it should reveal a more complete picture of the congregation pottery's foray into faience and stoneware production (South 1999:330). Additionally, South also speculated that any such discovery would likely reveal the range of animal and figural bottles produced during Christ's tenure as master potter (South 1999:346-47).

Albright's (1956) and Clauser's (1975) investigations of Lot 39, however, failed to provide any direct evidence of a kiln or waster dump(s). In fact, if there was a kiln on Lot 39, the archaeological evidence supports Clasuer's conclusion that it was likely destroyed during the construction of the original Van Vleck House cellar in 1841 (Clauser 1975:24–25). However, given that no waster dumps were found on Lot 39, Lot 38 seemed the next most likely place to look. And based on South, Demmy, and Stone's work across the street on Lot 49 (South 1999), any waster dump(s) or kilns associated with Christ's post-1793 expansion

of the congregation pottery may include examples of refined, press-molded earthenware vessels. These could include: dishes and plates in Royal, Queen's, Featheredge, and Tortoiseshell lead glaze; Queensware and faience fragments made after 1793; stoneware made after 1795; animal bottles, figural bottles, and figurines made after 1800; attempts to produce blue-edged pearlware; and floral-sprigged and Leeds-type vessels similar to those found in the ca. 1795–1798 pit on Lot 49 (South 1999:349). It was also likely that Lot 38 would produce evidence of the congregation pottery's continued production of utilitarian, lead-glazed coarse earthenware and decorative trailed slipware vessels.

Fieldwork Plan

For this study, Lot 38 was subdivided into three areas and fieldwork was conducted over three seasons from 2016-2018. Area 1 consisted of the space around the Frank Stockton/Mission Society House cellar hole. This included a portion underneath a brick walkway that lead from the street to the front of the house, the southwest corner of the lot, the areas immediately north and south of the cellar, and the space from behind the cellar to a stone wall running along Lot 38's eastern boundary. Area 2, located in the northwest corner of Lot 38, included the space east of the brick sidewalk along Main Street, south of Hartley's 2007 exploratory trench, and north of the Frank Stockton/Mission Society House's brick walkway. The exposed cellar of the Frank Stockton/Mission Society House was designated Area 3 (Figure A.11).

Fieldwork Overview, 2016–2018

The first season of archaeological fieldwork on Lot 38 began in March 2016. Season 1 included: 1) shovel testing the southwest quadrant of Area 1; 2) excavating test units in front of the Frank Stockton/Mission Society House; 3) with the help of interns, opening a

block excavation in Area 2 just south of Hartley's 2007 exploratory trench; and 4) opening four exploratory windows in the brick walls of the Frank Stockton/Mission Society House cellar pit in Area 3. Fieldwork for Season 1 was completed by the end of June 2016.

Fieldwork resumed in April 2017. During the summer, the field crew consisted of community volunteers. The second season's work included: 1) completing the test units in front of the Frank Stockton/Mission Society House; 2) continuing the block excavation in Area 2; 3) the exploration and bisection of a kiln encountered in the north half of the block; and 4) additional work in the south half of the block. Season 2 ended in late December 2017.

A third and final season of fieldwork on Lot 38 began in February 2018. Community volunteers continued to assist with the excavation during the summer. Season 3 fieldwork included: 1) completing the bisections of two kilns, one located in the north and another located in the south half of the excavation block; 2) a follow-up shovel test pit in the southwest quadrant of Area 1; and 3) a geophysical survey of Area 1 conducted by Dr. DelWayne Bohnenstiehl from North Carolina State University. Season 3 concluded at the end of November 2018 and backfilling of the excavation block was completed in March 2019. A map of Lot 38 showing the areas surveyed and excavated for this project is presented in Figure A.11 below.

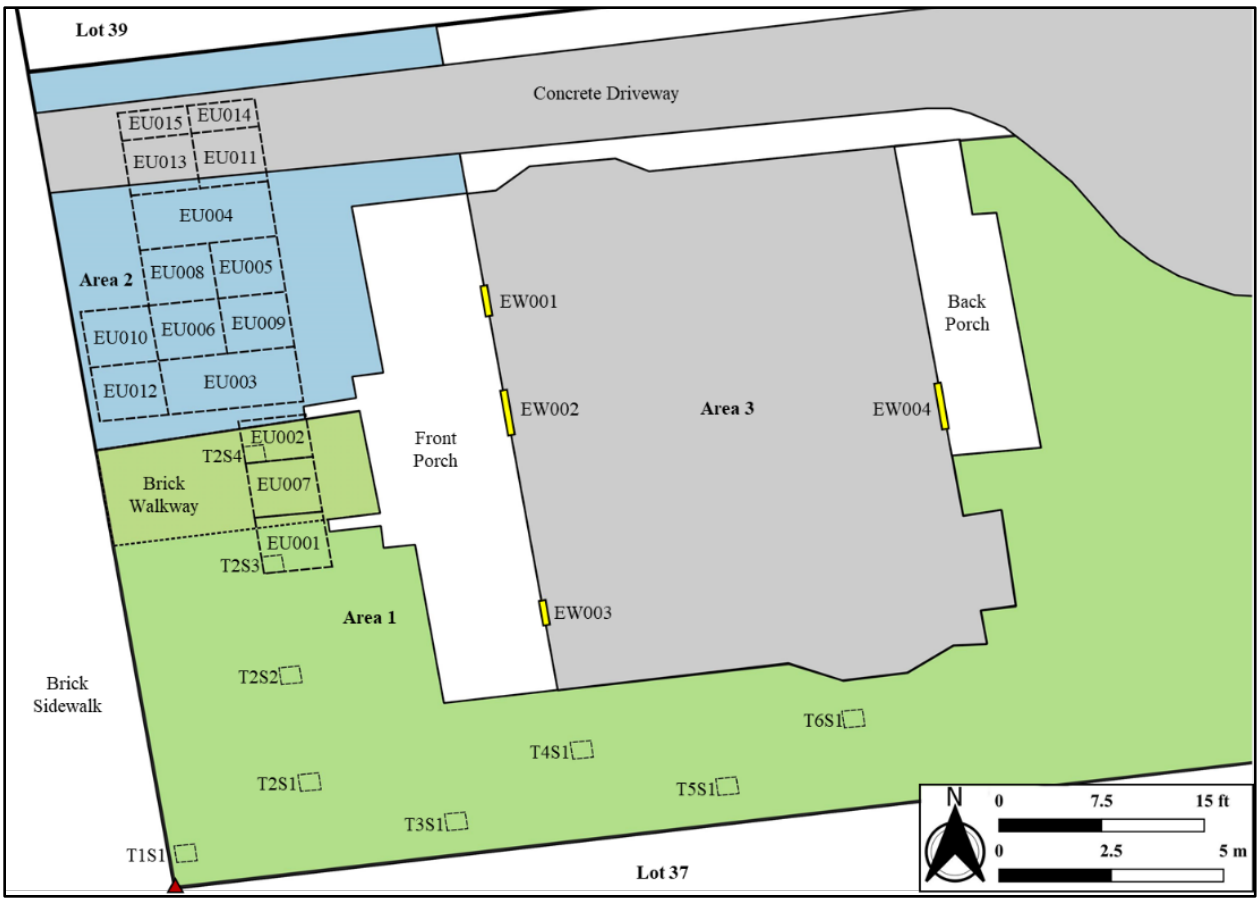


Figure A.11. Map of archaeological fieldwork on Lot 38, 2016-2018. This map shows the location of shovel test pits and test units in Area 1, the excavation block in Area 2, and exploratory windows in Area 3. (House and driveway footprints from Riccio survey (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

Descriptions of all shovel test pits in Area 1 are presented in Appendix B. Each excavation unit is detailed in Appendix C. All features are listed and described in Appendix D. And Appendix E contains a catalog of recovered artifacts.

Area 1: Shovel Testing

Season 1 began by establishing a new excavation grid starting in the southwest corner of Lot 38. Transect 1, Shovel Test Pit 1 (designated T1S1) was located next to what appeared to be a previously buried iron property corner marker. The marker is located approximately 0.5 ft. (0.15 m.) grid east of the brick sidewalk along Main Street and 2.5 ft. (0.762 m.) grid

north from a more permanent iron plate. The plate is visible on the surface and marks the southwest corner of today's Lot 38 property line. Additionally, the plate appears to be the "IPS" point marked on a 2007 surveyor's map produced by Thomas A. Riccio & Associates (2007) marking the southwest corner of Lot 38 today. For the purposes of this investigation, the southwest corner of T1S1 was designated as grid point N500E500. Offsetting the excavation grid 0.5 ft. east and 2.5 ft. north of the plate ensured that all testing and excavation was confined to Lot 38 and did not accidently stray across the unmarked property line and trespass onto Lot 37—property owned by Salem Congregation. The survey and excavation grid follow the orientation of Salem's historic lot and street grid pattern which was laid out using magnetic north (the current magnetic declination is -8°19' west).

With the goal of testing for additional pottery kilns or production-related structures located south of the kiln opening verified by Hartley in 2007, six transect lines were laid out to guide the placement of shovel test pits (STPs) in March 2016 (Figure A.12).

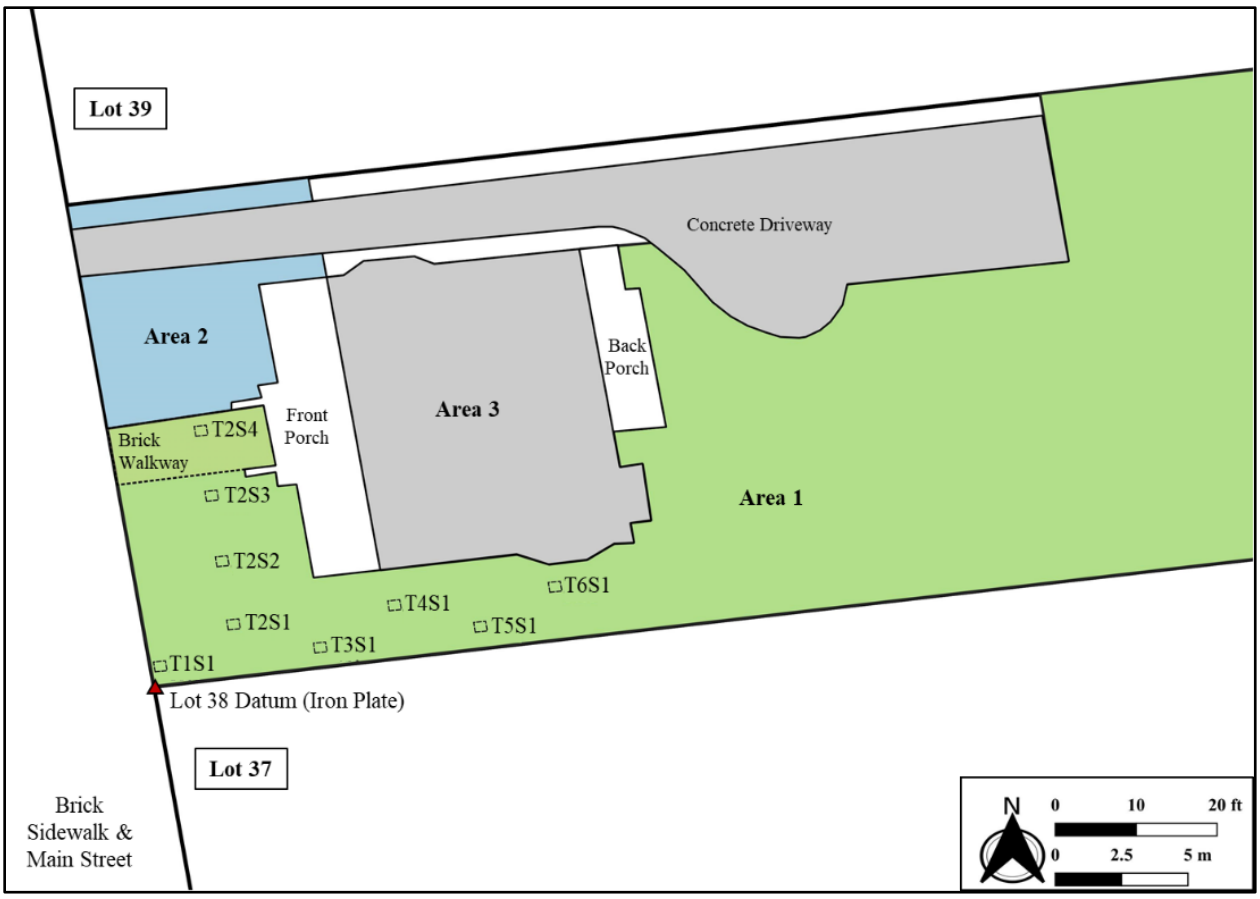


Figure A.12. Map of shovel testing in Area 1 showing the location of Lot 38 datum, transects, and shovel test pits. (House and driveway footprints from Riccio (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

Starting at N500E500, located near the southwest corner of the lot, each transect traveled from south to north following the newly established grid. And each line of STPs began near the southern boundary of Lot 38 and ran north. Beginning with transect 2, each line of STPs terminated either at the southern edge of Area 2 or just south of the Frank Stockton/Mission Society House cellar pit (Area 3). In total, nine square 1.5 x 1.5 ft. (45.72 x 45.72 cm.) STPs were excavated at ten-foot-intervals (3.05 m.) along six parallel transects. Transects were spaced ten feet apart with the start of alternating transects staggered five feet (1.52 m.) north of the N500 line to capture smaller or irregularly spaced features.

The southwest corner of each STP was designated as the test pit's datum. STPs were excavated by hand and screened through 0.25 in. (0.64 cm.) hardware cloth (Figure A.13). Strata encountered within STPs were subdivided and excavated in 0.2 ft. (6.1 cm.) arbitrary levels. When STPs became too deep to continue excavating by hand—usually near 2 ft. (60.96 cm.) below current ground surface—the soil was augured using a 2 in. (5.08 cm.) diameter soil coring tool until sterile clay subsoil or impassable rocks were encountered. Appendix B presents the results of shovel testing in Area 1. In total, nine STPs were excavated in the southwest quadrant of Area 1. None of these revealed evidence of additional pottery kilns or production-related features. However, the STPs located near Lot 38's southern boundary did reveal the depth of the lot's original ground surface. Moreover, although the soils in most STPs consisted of clay fill, when two STPs containing dark midden-like soils were expanded into 5 x 5 ft. (1.52 x 1.52 m.) test units, they revealed the location of the Pfohl & Stockton Merchandise/G.A. Winkler Bottling Works building, and two features related to the 1907 Frank Stockton/Mission Society House.

Figure A.13. Volunteers excavating shovel test pits in front of the Frank Stockton/Mission Society House (Area 1). The open cellar hole (Area 3) is visible in the background. (Photograph by author.)

Of the six transects that were laid out, only Transect 2 contained more than one STP. Transect 1 and Transect 3 were terminated after their first STP when Transect 2 verified that the Pfohl & Stockton Merchandise/G.A. Winkler Bottling Works building was built with a cellar. When the testing grid was correlated with historic Sanborn maps it became clear that the cellar's footprint, which testing revealed was dug down into sterile subsoil, likely extended east to the edge of Lot 38 and north of T1S1 and T3S1. After T2S3 and T2S4 were

expanded into test units, verifying the northern edge of the building and that the cellar was dug down into sterile subsoil, it seemed unlikely that additional STPs along Transects 1 and 3 would yield information relating to pottery-production features because of the cellar. If there had been additional kilns or pottery-related features in this area, they would have been destroyed when the cellar was dug. Likewise, Transects 4, 5, and 6 were terminated after their first STPs due to the presence of the Frank Stockton/Mission Society House cellar which was excavated down into sterile subsoil (Figure A.14).

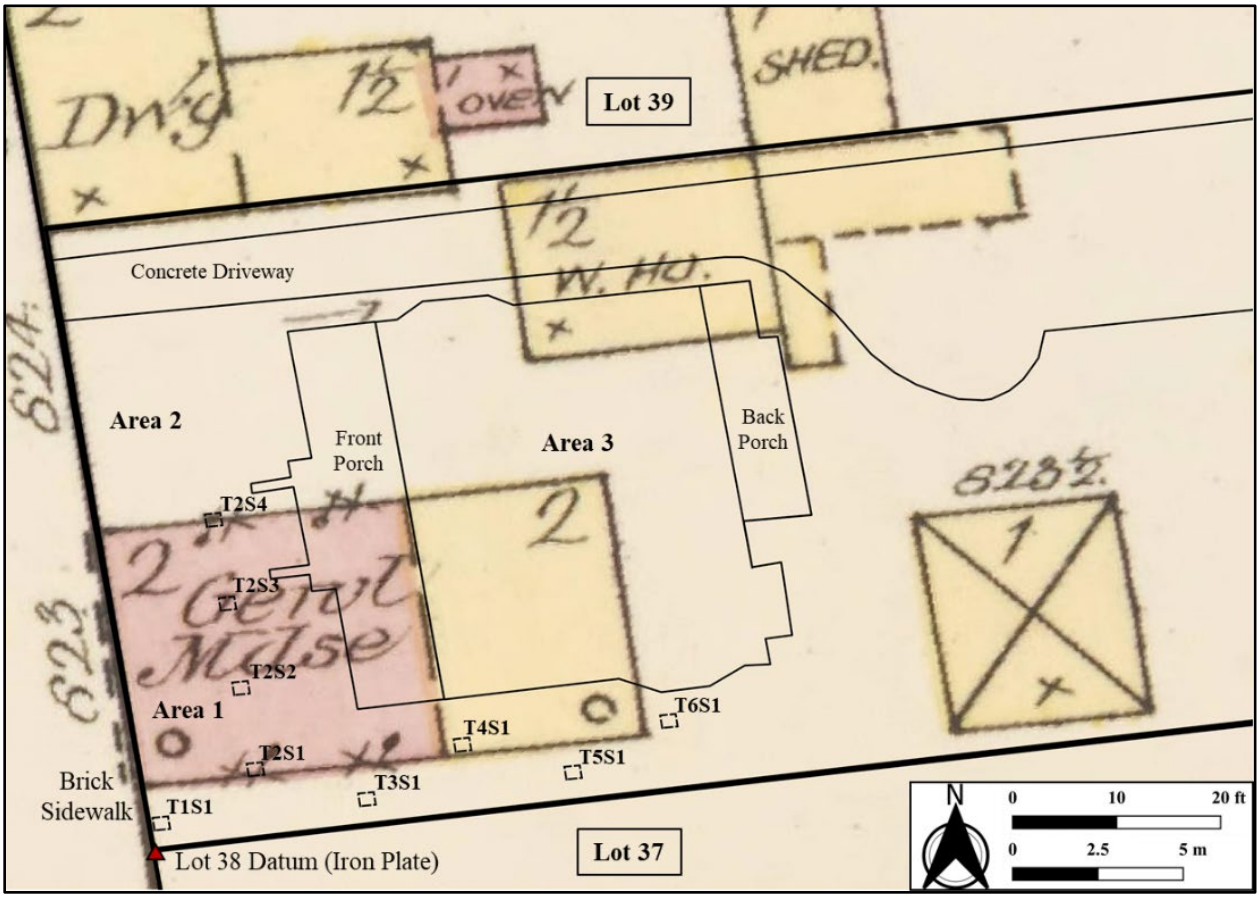


Figure A.14. Map of Lot 38 showing Lot 38 datum, transects, shovel test pits, and Pfohl & Stockton Merchandise/G.A. Winkler Bottling Works building footprint over the 1885 Sanborn map (Sanborn Map Company 1885:8). Current lot boundaries are outlined in black. (Sanborn map from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php, House and driveway footprints from Riccio survey (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

Most soils encountered in the STPs consisted of clay landscaping or cellar fill mixed with historic artifacts. However, soil coring in T1S1 (N500E500) revealed part of a buried surface consisting of a thin, brown-gray sand lens with small flecks of carbonized wood at 4.4 ft. (134.11 cm.) below the current ground surface. This lens was encountered beneath several layers of clay fill and on top of sterile clay subsoil. Its location near the property boundary with Lot 37 and at a depth of around four feet is consistent with an 1823 observation that the surface of both Lot 37 and Lot 36 to the south were lower than the street (Hartley and Hartley 2007:31). A similar lens was encountered in shovel test pit T2S1 (N505E510) at 3.45 ft. (105.16 cm.) below surface, suggesting that Lot 38's original ground surface gently sloped down from north to south and east to west in the southwest quadrant of Area 1. That Lot 38 originally sloped from north to south was later confirmed during the block excavation in Area 2 where a buried surface was clearly visible. This surface also sloped from north to south and was buried underneath a layer of clay landscaping fill with historic artifacts. Near the northwest corner of the block excavation, the original surface at N565E505 was just 0.7 ft. (21.34 cm.) below the current ground surface.

Area 1: Test Units

To aid in testing, the brick walkway leading from Main Street to the front steps of the Frank Stockton/Mission Society House was removed and the bricks were stored offsite by Old Salem's Department of Facilities. As shovel testing along Transect 2 neared the walkway in front of the house and bordering Area 2 to the north, STPs T2S3 and T2S4 exposed potential features. Both STPs contained loamy strata with higher concentrations of artifacts. In T2S3 (N525E510) Stratum D also contained inclusions of gray potter's clay and Stratum F was a dark, reddish-brown sandy loam. To the north, T2S4 (N535E510) contained a midden

of dark, reddish-brown clay loam. To get a better look at these potential features, both STPs were expanded into 5 x 5 ft. test units (EU001 and EU002). Later that summer, a third test unit (EU007) was opened in between, creating a 5 x 15 ft. (1.52 x 4.57 m.) block of three contiguous units (Figure A.15).

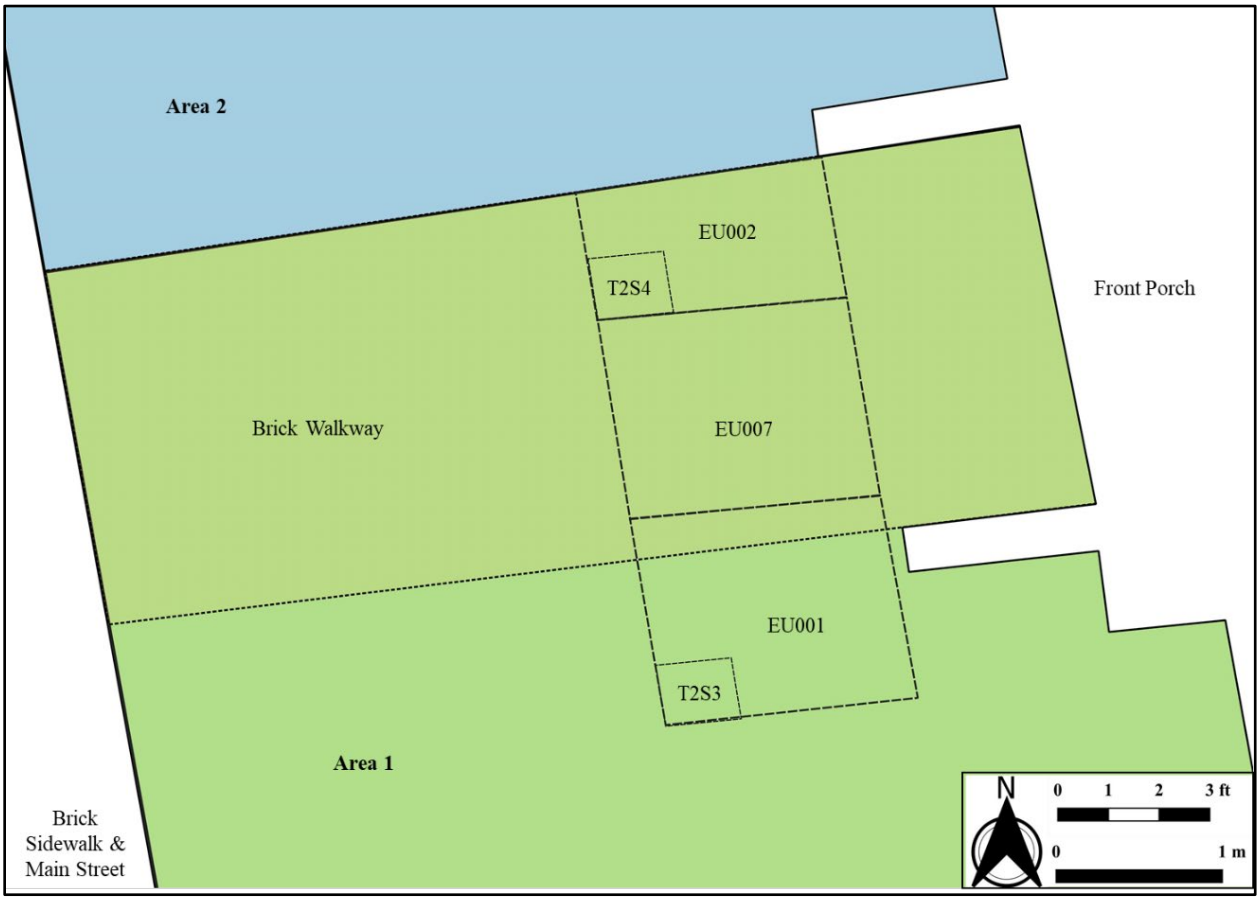


Figure A.15. Map of test units excavated in Area 1 showing EU001, EU002, and EU007. Note: EU001 and EU002 were expansions of STPs T2S3 and T2S4, respectively. (House footprint from Riccio survey (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

To define the possible features in shovel test pits T2S3 and T2S4, both were expanded into 5 x 5 ft. test units. Based on Sanborn maps of Lot 38, the test units were located over the north half of the Pfohl & Stockton General Merchandise/G.A. Winkler Bottling Works building (Figure A.16). Hartley and Hartley (2007) note that it was unclear from the documentary

record whether this building included a cellar (Hartley and Hartley 2007:32). However, the test units confirmed the presence of what appeared to be a filled-in cellar hole. Additionally, the east profile of EU001 revealed a portion of a brick pier to support the front steps of the Frank Stockton/Mission Society House which was later dug down into the filled cellar hole.

In EU002, portions of a brick scatter (Feature 2) and utility trench (Feature 1) were exposed below the front walkway, running west-east from Main Street to the house. When photogrammetry of EU002 was georeferenced, the location of the trench appeared to correspond with the north wall of the general merchandise as shown on the 1885 Sanborn map of Lot 38 (Figure A.16) (Sanborn Map Company 1885:8).

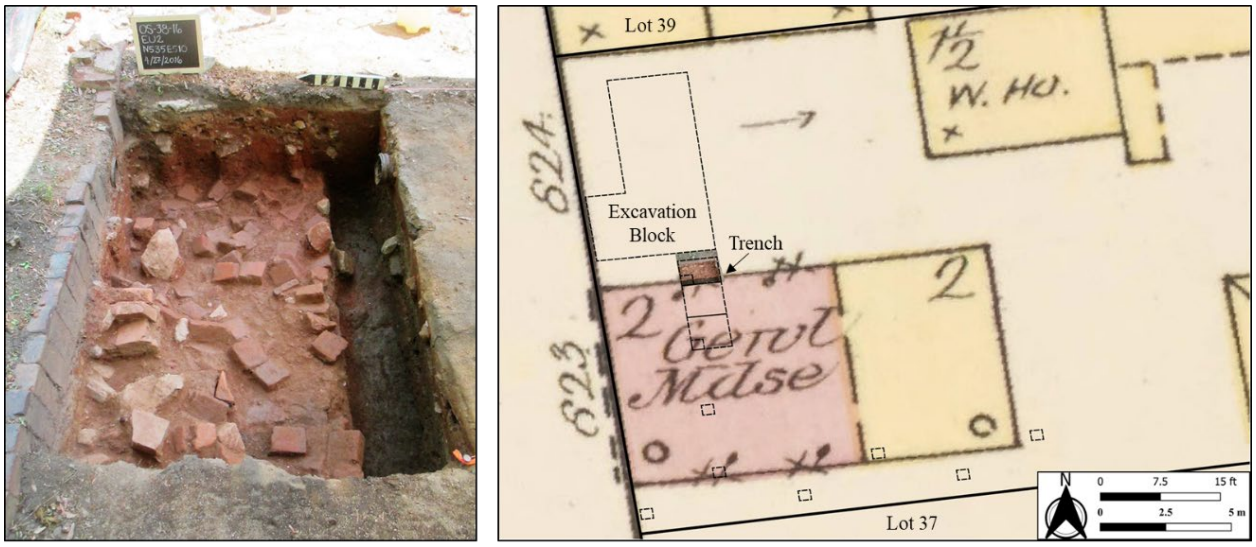


Figure A.16. Photograph of EU001 showing the brick scatter (Feature 2) and trench (Feature 1) on the left. Overlay of 1885 Sanborn map with Photogrammetry of EU002 showing the correspondence between the trench and General Merchandise building on the right (Sanborn Map Company 1885:8). (Sanborn map from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php., photograph and image by author.)

EU001: Evidence of the Pfohl & Stockton General Merchandise Cellar

The expansion of shovel test pit T2S3 into test unit EU001 (N525E510), suggested the presence of a filled-in cellar. It also provided evidence of the Frank Stockton/Mission Society House construction. Below the humus layer in EU001 (labeled Stratum A), six layers

of fill were encountered. The first two layers and part of a third were excavated by hand to a depth of 3 ft. (91 cm.) below surface and auguring in the southeast corner of the unit continued into a fourth layer of clay fill to approximately 5.5 ft. (167.64 cm.) below current ground surface. Returning to EU001 in spring 2017, additional excavation and auguring in the southwest corner of EU001 revealed a total of six fill layers below humus to a depth of 5.8 ft. (176.78 cm.). Most fill layers in EU001 produced artifacts dating to the nineteenth century.

Hand excavation in EU001 did not reach a depth sufficient to reveal a cellar floor and auguring terminated due to compaction at a uniform depth across the unit. Perhaps, this compaction was the floor of the cellar itself. A geophysical survey of Area 1 conducted in 2018 did not reveal a rectangular anomaly where the Sanborn maps show the General Merchandise building. However, when a portion of the Frank Stockton/Mission Society House's exposed cellar wall was removed in exploratory window EW002, located to the east of EU002, it revealed layers of demolition rubble and clay fill. Within the fill, excavators recovered part of a glass bottle produced by the G.A. Winkler Bottling Works (Figure A.17).

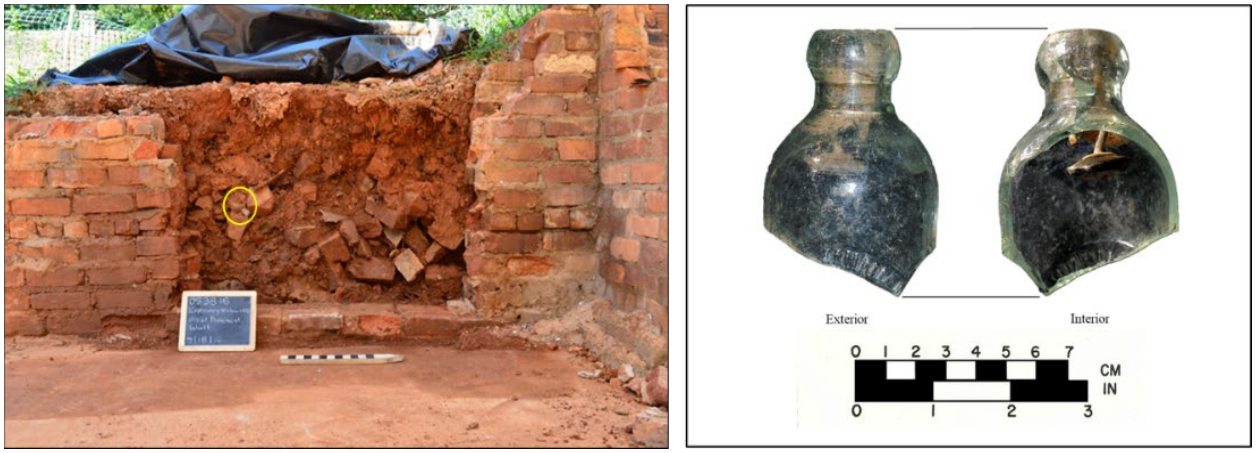


Figure A.17. Clay fill and demolition rubble is visible in exploratory window EW002, including a broken G.A. Winkler glass bottle (circled in yellow on the left). Close examination of the bottle (right) revealed a Hutchinson spring stopper (ca. 1879-1912) inside.

The partial letters “WINK” can be seen on the bottle’s exterior. (Photograph and image by author.)

The presence of demolition debris, including the bottle pictured above, behind EW002 along with nearly six feet of clay fill in EU001 support the interpretation of a filled-in cellar hole. Moreover, the absence of a buried surface in EU001, like the one seen in the block excavation to the north and encountered in STPs to the south, could also be the result of a cellar dug down through the old ground surface and into the clay subsoil beneath. Because a comprehensive investigation of the Pfohl & Stockton General Merchandise building’s cellar was beyond the scope of this project, continued excavation of test units EU001, EU002, and EU007 was terminated in spring 2017. However, because the existence and location of the building’s cellar was verified, there is the potential for future archaeological research.

EU001: Evidence of the Frank Stockton/Mission Society House Construction

Although the Pfohl & Stockton General Merchandise’s cellar floor was not encountered in EU001, excavation did reveal part of the Frank Stockton/Mission Society House front porch foundation. Extending to a depth of almost 2.5 ft. (76.20 cm.) below the surface, the face of a brick wall supporting the house’s front porch steps was clearly visible in the east profile of EU001. Given that the house partially sits on the location of the old Pfohl & Stockton General Merchandise building (as previously discussed), builders may have dug the support for the front steps as deep as they did to compensate for building on a freshly filled cellar (Figure A.18).

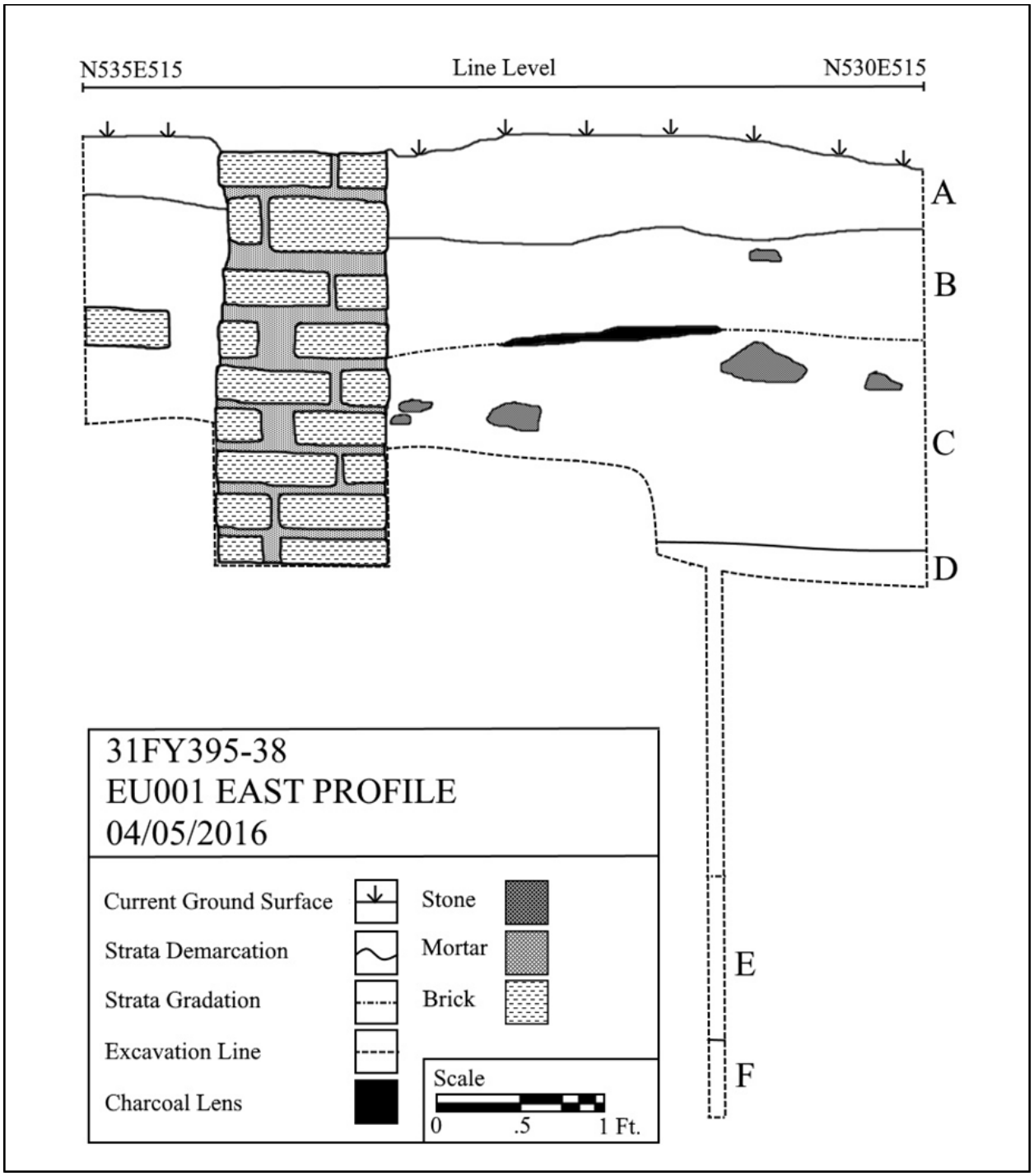


Figure A.18. East profile of EU001. This composite illustration shows the east profile of EU001 containing the face of a brick wall (running east-west), several layers of clay fill, and the auger hole (taken in the southwest corner of the unit). (Image by author.)

EU002: Utility Trench (Feature 001) and Brick Scatter (Feature 002)

Expanding shovel test pit T2S4 into a 5 x 5 ft. test unit (EU002) revealed the edge of a utility trench running east-west along the southern edge of the unit (Figure A.19). The trench (Feature 001) was covered by a lens of fine paving sand that lay underneath the removed brick walkway. And, just below that, there was a thick layer of red (2.5YR4/8) sandy clay fill that the trench cut down through. The trench contained four zones of feature fill, labeled from top to bottom: Zone 1, dark brown (7.5YR3/4) loamy clay; Zone 2, dark reddish brown (10YR3/6) mottled sandy clay; Zone 3, strong brown (7.5YR4/6) loamy clay; and finally Zone 4, yellowish red (5YR4/6) sandy loam. The first two zones were hand excavated to a depth of 1.9 ft. (58 cm.) below surface. After that point, a hand auger was used to core into the remaining two zones. Coring stopped when the auger hit an impenetrable surface or material at the bottom of the lowest zone. Subsequent attempts to probe and augur along the length of the trench met with a similar result, suggesting that this impenetrable surface or material ran along the entire length of the Feature 001 at a uniform depth. Subsequent excavation of EU007 (N530E510), immediately to the south, showed the first zone of fill in Feature 001 continued for 3.8 ft. (1.16 m.) to the south. Zone 2 beneath, however, was more vertically oriented and only extended south 1.3 ft. (40 cm.), revealing the trench's width to be approximately 2.10 ft. (64 cm.).

The brick scatter (Feature 002) that the trench (Feature 001) cut down through consisted of unarticulated bricks of various sizes and colors. The distribution of bricks was higher in the northwest corner EU002, descending toward the south and east where their distribution leveled out. Mixed in and between the bricks were several small and medium-sized stones, some of which may have been used at one point for chinking in a foundation.

However, most of the bricks lacked any clear evidence that they had been mortared, and several were square and thinner than those typically used in building construction. In the field, Feature 002 was initially interpreted as a brick fall associated with the demolition of one of the historic pottery kilns on Lot 38. Perhaps the unusually shaped thin, square bricks were custom-made for such a specialized feature. However, a U.S. Shield nickel was recovered from among the bricks. And although the date on the coin was obscured, Shield nickels were produced from 1866 until 1883 (Dannreuther 2002), providing a *terminus post quem* (TPQ) for Feature 002 of 1866, a period well after the kilns on Lot 38 was demolished and the site repurposed for other uses. Subsequent fieldwork revealed the presence of a kiln immediately north of Feature 002 in Area 2, the stratigraphy showed a demarcation between the two. Although Feature 002 continued to the north and lay partially overtop the demolished remains of a previous kiln, there was layer of hard-packed strata separating the two features which appeared to be a work surface that had accumulated over time. Moreover, the thick layer of clay fill which Feature 002 sat at the bottom of was likely deposited when the surface of Lot 38 was raised in preparation for a streetcar line built on Main Street in 1890. Using the manufacturing date-range of the coin, historical documentation relating to the construction of the streetcar line, and the stratigraphy revealed through archaeological excavation, Feature 002 likely dates to ca. 1866–1890 during Lot 38's commercial-use phase.

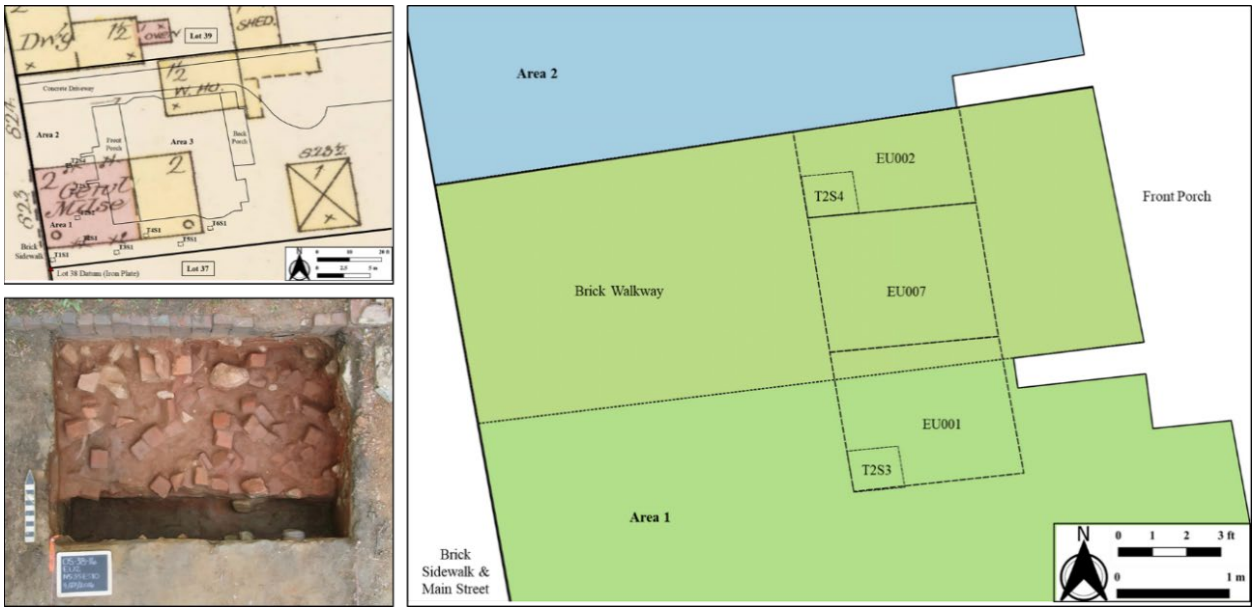


Figure A.19. Features 001 and 002 in EU002. Images show: shovel test pits T2S3 and T2S4, test units EU001, EU002, and EU007 (right); the Pfohl & Stockton General Merchandise (upper left); and the excavated utility trench (Feature 001) and brick scatter (Feature 002) in EU002 (lower left). (1885 Sanborn map from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php (Sanborn Map Company 1885:8), house and driveway footprints from Riccio (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, photograph and images by author.)

After work in EU001, EU002, and EU007 was completed, all three units were backfilled. The exposed excavation floors in EU001 and EU007, along with the bottom of Feature 001 and the top of Feature 002, were covered in 6 mm. plastic and filled to current ground surface using the soil that was sifted for artifacts during the block's excavation.

Area 1: Geophysical Survey

In fall 2018, Dr. DelWayne Bohnenstiehl with the Center for Geospatial Analytics at North Carolina State University conducted a geophysical survey of Area 1 on Lot 38. The survey employed both ground-penetrating radar (GPR) and electromagnetic induction. Neither technique revealed any evidence of ceramic waster piles or other production-related features on Lot 38. However, the electromagnetic survey did return the image of a linear anomaly running from Main Street to the Frank Stockton/Mission Society House that

Bohnenstiehl interpreted as a utility pipe (Bohnenstiehl 2019). This anomaly corresponds with the location of Feature 001 in EU002 and matches the location of the Pfohl & Stockton General Merchandise building's north wall as seen on a Sanborn map from 1885. Perhaps, taking advantage of an already excavated cellar, builders laid a service pipe along the cellar's exposed north wall before it was filled, and construction of the house was complete in 1907.

Area 2: Block Excavation

By June 2016, the project included seven archaeology interns who helped open a block of contiguous excavation units in Area 2 (Figure A.20). Our goal was to locate the body of the kiln whose opening Hartley relocated in 2007. Excavation began with two east-west oriented 5 x 10 ft. units (EU003 located just north of EU002 and EU004 located immediately south of a concrete driveway near the border with Lot 39). These units were then connected by four 5 x 5 ft. units in between (EU005, EU006, EU008, EU009). In addition to the six units within the block, excavation began in EU007, located between units EU001 and EU002 (previously discussed).

Figure A.20. Archaeology interns excavate EU004. Disarticulated bricks and stones from a demolished kiln, the opening of which was relocated in 2007, are visible in the east half of the unit. (Photograph by author)

After the 2016 field season, the excavation of the block in Area 2 resumed in April 2017. This time fieldwork was conducted with the assistance of community volunteers. The south half of the excavation block was expanded to the west with the addition of EU010 (N545E500) and EU012 (N540E500). And once a portion of the concrete driveway near the northwest corner of Lot 38 was removed, the block was also extended to the north. New excavation units included two 5 x 5 ft. units, EU011 (N560E510) and EU013 (N560E505), and two 5 x 2.5 ft. units, EU014 (N565E510) and EU015 (N565E505). In total, twelve units were excavated within the block (see Figure A.21 below).

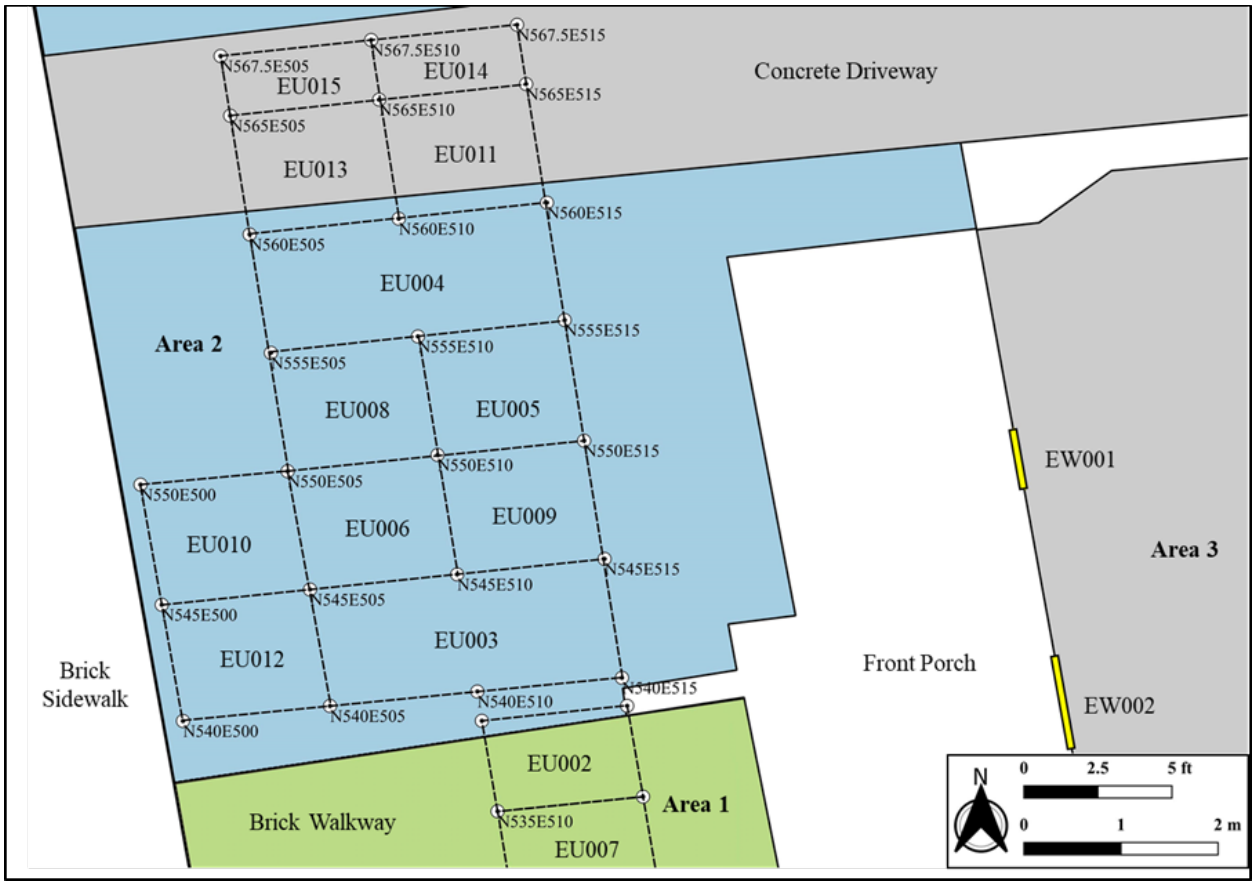


Figure A.21. Map of the excavation block in Area 2. Image shows excavation unit numbers and grid coordinates. (house and driveway footprints from Riccio survey (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

By the end of fieldwork in 2018, the remains of two demolished kilns and several additional features were identified within the excavation block. These included the demolished 1793 and 1811 kilns (Features 13 and 5, respectively), a possible posthole (Feature 6), several true post holes (Features 8, 9, 12, and 14), the northern and western portions of a brick scatter (Feature 4), and a line of three large fieldstones along with several smaller stones that were part of a fence line (Feature 17) (Figure A.22). Appendix D presents a complete list and description of all features recorded during fieldwork on Lot 38.

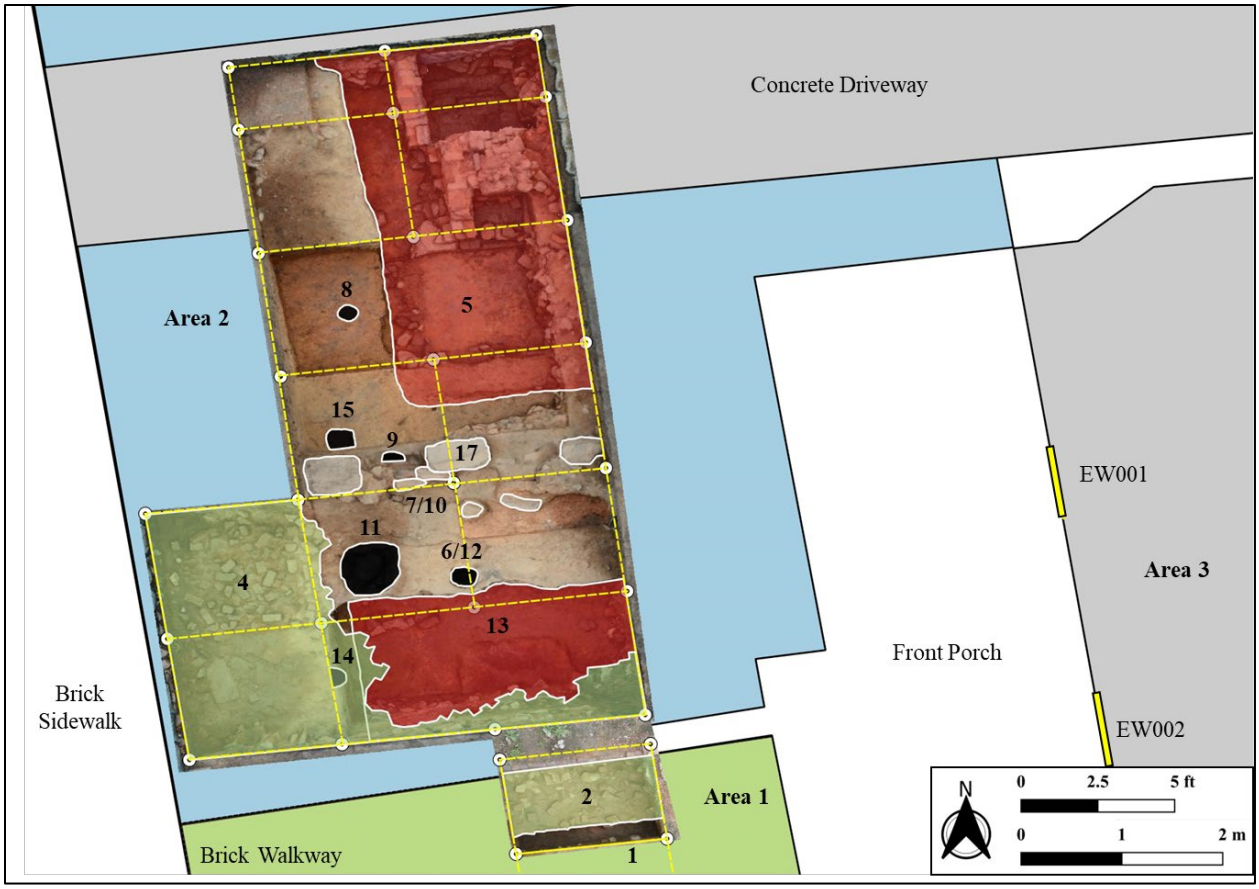


Figure A.22. Map of excavation block in Area 2 with photogrammetry birds-eye view. Features are highlighted and numbered. (House and driveway footprints from Riccio survey (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

Feature 5: Kiln Demolition in EU004 and EU005

Units EU004 and EU005 provided the first evidence within the excavation block of a demolished kiln located in Area 2. After removing the existing humus layer and red (7.5YR4/6) sandy clay landscaping fill beneath, a large scatter of disarticulated brick and stone (designated Feature 005) was visible 1 ft. (30.50 cm.) beneath the current ground surface. Occupying the eastern two-thirds of EU004, the scatter continued 1 ft. south into EU005 and appeared to continue north, running under the concrete driveway and toward the kiln opening relocated in 2007. The bricks also continued into the east profile of EU004 and

EU005. At this depth, the visible portion of the scatter measured 6 ft. (1.83 m.) north-south and 8 ft. (2.44 m.) east-west.

Feature 005: Exploration and Bisection

Excavation in the north half of the block focused on exposing more of the kiln demolition (Feature 005) to the north. By exposing its western and southern extent, the goal was to understand the feature's stratigraphic relationship with the original ground surface adjacent and landscaping fill above. As troweling the western half of EU004 continued, what was once an amorphous distribution of brick fragments began to resolve into a more regular shape near the unit's midline. Buried beneath was an old surface of strong brown (7.5YR4/6) sandy loam and the distinct edge of Feature 005 running north and south. Following the edge, troweling from north to south, Feature 005 crossed over into EU008. At this point the edge turned to the east. Peeling away the upper layer of bricks that spilled over into EU005, the southern edge of the feature became visible before continuing into the east wall of the excavation block.

To the north, the western line of Feature 005 continued first into EU013 and then into EU015. In EU011 to the east, the top of an intact portion of the kiln's brick arch became visible once the disarticulated bricks above were removed. And in EU014, a layer of black plastic protruded from the north sidewall, marking the southern edge of Hartley's 2007 trench and the kiln opening beyond. Once the northern and southern extent of Feature 005 was uncovered it was apparent that the kiln in the north half of the block measured approximately 15 ft. (4.57 m.) long. However, because Feature 005 continued into the block's eastern sidewall, the kiln's width remained unclear. And although Hartley's 2007 trench provided an interior depth for the kiln's opening relative to the current ground surface,

it was not clear how deep the body of the kiln went relative to the original, buried ground surface. Moreover, other than the kiln's shape appearing roughly rectangular from the surface rubble, its design was not apparent. To determine the kiln's depth, design, and a center point to estimate its width, the western half of Feature 005 was excavated, bisecting the kiln along its long axis from north to south.

Previous archaeological investigations of eighteenth- and nineteenth-century pottery kilns in Wachovia and beyond (Linda Carnes-McNaughton 1997; Carnes-McNaughton 2010; Clauser 1978; Hartley 2005; Outlaw 2009; Whatley 1980) have shown that regardless of whether a kiln was rectangular or round in shape, most were roughly symmetrical. Based on this premise, the bisection of Feature 005 was designed to provide the evidence needed to calculate the kiln's total width based on uncovering its central axis and reveal its depth and design—including the location of any flues and possible placement of wares. Bisecting Feature 005 was also intended to expedite the fieldwork while preserving half of the resource for future investigators. Moreover, because of the kiln's proximity to the Frank Stockton/Mission Society House, bisecting the western half of Feature 005 rather than the eastern half provided more area to explore the original ground surface.

As previously discussed, the bisection of Feature 005 began by excavating along its western edge in EU004. Each zone of feature fill was excavated separately and, when appropriate, subdivided into arbitrary 0.2 ft. levels. Once the bisection reached a depth where continued hand excavation became too difficult, the original surface (Stratum C) adjacent was excavated and the underlying sterile clay subsoil in the western half of EU004 was removed to a depth that was level with the bisection. Working back and forth, first removing zones within the feature bisection and then portions of the clay subsoil to the west, allowed

room for the bisection to proceed. This also provided a view of the feature in cross section, revealing its stratigraphic relationship to the original ground surface in EU008 to the south and EU013 to the north. The bisection revealed a vertical cut down through the original surface and into the sterile clay subsoil beneath. This portion of Feature 005 consisted of three recognizable zones of fill consisting of disarticulated and broken bricks, some of which were charred and vitrified, bisque-fired and glazed ceramic waster sherds, and assorted fragments of kiln furniture. The bisection terminated when the bottom of a builder's/demolition trench was reached at a depth of 4 ft. (1.23 m.) below current ground surface, approximately 2.5 ft. (76.2 cm.) below the original surface. The bottom of the builder's/demolition trench was lined with sporadically placed and disarticulated foundation stones and brick fragments laying on top of a thin layer of yellowish red (5YR5/8) micaceous, silty sand.

Once the initial bisection of Feature 005 in the west half of EU004 was complete, the bisection was extended into the eastern half of the unit. This revealed the interior dirt floor of the kiln's ware chamber. It also exposed the southern edge of a brick tunnel with a brick-lined floor that continued north towards the kiln's opening that was relocated in 2007. As the bisection of Feature 005 continued to the north, it revealed the partially intact wall of the tunnel along the western edge of EU011 and E0014. Excavation in these two units also exposed the remnants of a bag-wall located between the brick-lined tunnel and opening to the ware chamber, the mouth of the intact portion of the tunnel's arch, a set of brick steps leading down from the kiln's opening into the tunnel, and a brick-lined floor that ran the entire length of the tunnel from the kiln's opening to the north to the edge of the ware chamber to the

south. The bisection also uncovered the continuation of the builder's/demolition trench encountered in EU004 which ran next to the brick tunnel north through EU013 and EU015.

To the south, the bisection of Feature 005 exposed the continuation of the builder's/demolition trench associated with the south wall of the kiln's ware chamber. And in EU005, at the southern end of Feature 005, the bisection exposed a step that was cut down into the clay subsoil and lead to where the back wall of the ware chamber once stood. The bisection also revealed what appeared to be a work surface leading away from the back of the kiln. Above this lay a continuation of the brick scatter from the kiln's demolition, capped above by thick layer of clay landscaping fill (Figure A.23).

Figure A.23. Bisecting Feature 005 during fieldwork, 2018. Figure shows (not in stratigraphic order): A) Current surface and humus layer; B) clay landscaping fill; C) layers of kiln demolition fill; D) step cut down into clay subsoil; E) original surface; F) Sterile clay subsoil; G) ware chamber builder's/demolition trench; H) ware chamber floor; I) brick-lined tunnel and remnant bag wall; J) remnant brick tunnel and intact section of arch; K) brick steps down into tunnel; L) plastic from 2007 trench over kiln opening (Photo and illustration by author).

Feature 017: Fieldstones & Fence Line in EU005, EU006, EU008, and EU009

In the middle of the excavation block, we uncovered a line of three large fieldstones that ran east to west along the boundary between EU005 and EU008 in the north and EU006 and EU009 in the south. A fourth stone was visible in the north profile of EU010 once the south half of the block was expanded to the west in 2017. Each stone measured approximately 2 ft. (60.96 cm.) long and 1–1.5 ft. (30.48–45.72 cm.) wide. Each stone was also spaced a little over 2 ft. apart. A posthole (Feature 009) located in the space between two of the fieldstones was identified and bisected (see Appendix D for a description of all post holes). Stratigraphically, the fieldstones intruded into the clay fill of Stratum B that lay below the current humus layer (Stratum A). When cross-referenced with the 1895 Sanborn map, the stones line up with a fence line that encroached onto Lot 38 from Lot 39 (Figure A.24).

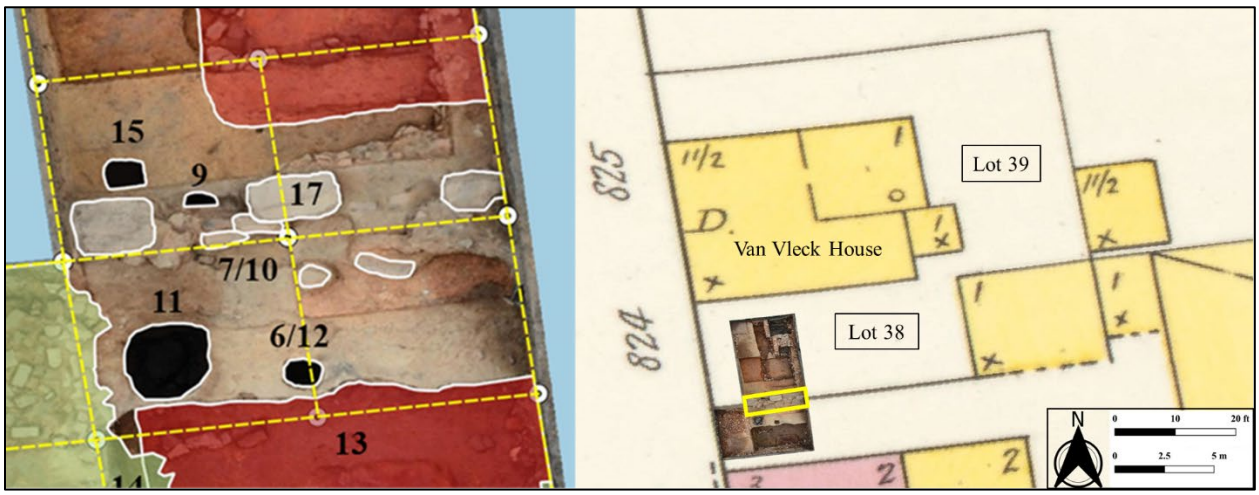


Figure A.24. Circa 1895 fence line (Feature 17). An enlarged view of the excavation block showing a line of fieldstones and associated post hole, Feature 009 (left). The 1895 Sanborn map (right) shows a fence line around the Van Vleck House and associated outbuilding. The fence line appears to encroach onto Lot 38 from Lot 39. Where the fence line crosses through the excavation block and the location of the field stones are outlined in yellow. (Sanborn Map Company 1895:13). (Sanborn map from North Carolina Maps web.lib.unc.edu/nc-maps/sanborn.php., image by author.)

Feature 004: Brick Scatter in EU003, EU010, and EU012

Excavation in the southern half of the block revealed a brick scatter in EU003. Like Feature 005 to the north, these bricks were visible at the bottom of a layer of clay landscaping fill (Stratum B), 1.2 ft. (36.58 cm.) below the current ground surface. However, unlike Feature 005, many of these were intact. Moreover, many were the size and shape of masonry bricks; however, no residual mortar was visible, so it appeared that these had not been used. Given its proximity to the brick scatter first encountered in EU002 to the south, it seemed likely that both scatters were somehow related, even though the first scatter contained more bricks that were thinner and square in shape rather than rectangular. Once the entire scatter was uncovered, we saw that it was roughly L-shaped. The scatter covered the southern third of EU003 and ran east-west along the unit's southern wall. Then, the scatter took a dogleg to the north where it was visible in the western profiles of EU003 and EU006. Because of the scatter's L-shape we hypothesized that it was the corner of a collapsed wall. Perhaps these bricks were the remains of a shed or other outbuilding related to pottery production.

After the field crew excavated through the thick layer of clay landscaping fill (Stratum B) in EU012 and EU010, they were able to expose the top of the brick scatter which covered the southwest corner of the block as it turned to the north. And after mapping the bricks in these two units, they carefully removed them from EU012. Prior to discard in the

field, they recorded each brick's dimensions and collected a representative sample. Once the bricks were removed, the volunteers looked for any evidence of an intact wall or builder's trench. But they did not find any. Instead, once the bricks were removed a buried surface was revealed that consisted of yellowish red (5YR5/6) sandy loam with pockets of gravel. The top of a fieldstone was also visible measuring 1.8 x 0.9 ft. (54.86 x 27.43 cm.). The surface of the stone appeared worn as if from repeated use, perhaps as a steppingstone (Figure A.25).

Figure A.25. Brick scatter (Feature 004) in EU003, EU010, and EU012. An archaeology intern carefully exposes the brick scatter visible in EU003 (left). Given their proximity, Feature 004 is likely related to the brick scatter that was encountered earlier in EU002. A large stone is visible beneath the brick scatter in EU012 to the west (right). The stone sits on the original ground surface and appears to be worn, perhaps from repeated use as a steppingstone. (Photographs by author.)

Feature 013: Kiln Demolition in EU003

Meanwhile, excavators continued working in other parts of the southern half of the block. As the brick scatter (Feature 004) was removed in EU012, a hardpacked layer containing pottery sherds and fragments of kiln furniture was exposed to the east when the excavation floor of EU003 was cleaned. Given the L-shaped distribution of Feature 004, it seemed likely at the time that this layer was located inside a structure—perhaps a shed—and it was a deposit of pottery production-related refuse, perhaps lying on top of a floor beneath.

To test this, we opened a 3 x 5 ft. (0.91 x 1.52 m.) exploratory window in the west half of EU003 (N540E507) and began excavating through the hardpacked layer. Beneath this was a softer layer of fill that contained even more evidence of ceramic production-related activity. Objects included bisque-fired pottery waster sherds, trivets and other fragments of kiln furniture, and disarticulated kiln bricks with vitrified faces. Instead of a layer of refuse within a structure, lying on top of a floor, the hardpacked layer we first encountered began to look like a compacted work surface that capped a buried feature beneath. The more we excavated the more vitrified kiln bricks, waster sherds, and kiln furniture we encountered. And the more we encountered, the more it looked like this feature (now designated Feature 013) contained the unexpected remains of a second kiln.

Feature 013: Exploration and Bisection of a Second Kiln

With the discovery of a likely second buried kiln (Feature 013) located in EU003, the exploratory window was expanded to the east and west. Feature 013 soon spanned 8–10 ft. (2.44–3.05 m.) east to west. Eventually, the entire 5 x 10 ft. unit was excavated which effectively bisected the feature's northern half. After removing multiple zones of feature fill containing ceramic waster sherds, broken saggars and trivets, potter's clay, window glass, plaster, nails, cut animal bones, charred stones, and vitrified kiln bricks, the excavators reached the bottom of a builder's/demolition trench (Figure A.26). Like Feature 005, the builder's/demolition trench of Feature 013 was dug down into sterile clay subsoil approximately 2.6 ft. (79.25 cm.) below the original ground surface. However, unlike Feature 005, this builder's/demolition trench was wider. There was no evidence of an intact layer of sand at the bottom of the trench and fewer foundation stones were found in situ. This, combined with a lack of any articulated bricks representing the remains of walls, suggested

that the kiln was thoroughly demolished and robbed before the hole was refilled. It also became apparent that the hard-packed layer capping Feature 013 continued north towards the south end of Feature 005. This was the same work surface that was visible on top of the step leading to the back of the ware chamber wall in Feature 005 as previously discussed. Therefore, stratigraphically, the use and demolition of Feature 013 predated that of Feature 005. The kiln in the south end of our excavation block was older than the kiln to the north.

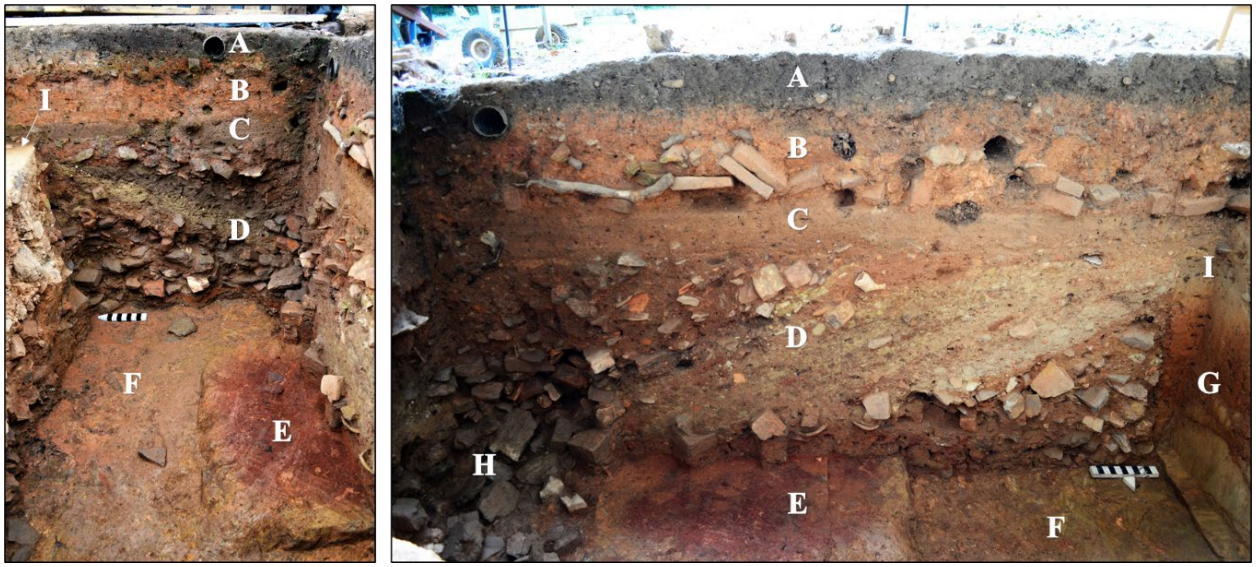


Figure A.26. Bisecting Feature 013 during fieldwork, 2018 (east profile on left, south profile on right). Figure shows (not in stratigraphic order): A) current ground surface and humus layer; B) clay landscaping fill with brick scatter (Feature 004) at base; C) compacted work surface; D) multiple zones of feature fill; E) fired clay subsoil and with fragments of decomposed brick; F) bottom of builder's/demolition trench; G) sterile clay subsoil; H) disarticulated, carbonized and vitrified kiln bricks; I) original surface.

Area 3: Exploratory Windows

Old Salem Museums & Gardens removed the Frank Stockton/Mission Society House from Lot 38 in the fall of 2015. With a floor depth below the current ground surface between 4.78 ft. (1.46 m.) in the north and 2.85 ft. (0.87 m.) in the south due to slope, the open cellar provided an opportunity to investigate the stratigraphy around the house. Four exploratory

windows were exposed by removing sections of cellar's brick wall. Three windows were opened on the west wall and a fourth window was opened along the east wall (Figure A.27).

Figure A.27. Map of exploratory window locations in Area 3. This image shows the locations of exploratory windows EW001–EW004 along the interior cellar walls of the Frank Stockton/Mission Society House. (House and driveway footprints from Riccio survey (2007), tax parcel data set from Open Winston-Salem wsoic.cityofws.org, image by author.)

The first exploratory window (EW001) was located along the cellar's interior west wall, 8.5 ft. (2.6 m.) south of the northwest corner. This placed it roughly in line with EU009 in the excavation block to the west. It was hoped that this window would reveal intact soils behind the wall. However, after two layers of brick approximately 2.5 ft. (76.2 cm.) wide were removed only the clay fill between the cellar and front support wall of the porch was visible. Evidently, when the Frank Stockton/Mission Society House was erected in 1907, the

builders excavated the support wall for the front of the porch down to the same depth as the cellar floor. This was consistent with the depth of the brick support wall for the front steps observed in the east profile of EU001.

The second exploratory window (EW002) was also placed along the cellar's west wall, 18 ft. (5.49 m.) south of the northwest corner and between two perpendicular support walls for the front porch. This location was chosen to reveal where and how the linear feature (Feature 001) visible in T2S4 and EU002 articulated with the Frank Stockton/Mission Society House cellar. Although no utility pipe was visible protruding from the wall into the cellar wall in this area, a visual inspection did reveal an oddly placed course of bricks. Just above the wall's bottom two brick courses, and approximately half way between the two support walls, the bricks transitioned from a stretcher course (bricks with their backs with their long axes oriented horizontally) to a soldier course (bricks standing on their sides with their short axes visible and placed perpendicular in the wall). This transition of bricks in midcourse, which also resulted in a slight shift up in the brick course above, indicated the location of a possible patch or some sort of adjustment where Feature 001 may have originally entered the cellar (Figure A.28). A section of brick wall approximately 3 ft. (91.44 cm.) wide was removed along the soldier course to investigate. Again, like EW001, the resulting window (EW002) revealed clay fill behind the cellar wall. However, unlike EW001 to the north, the fill contained heavy concentrations of disarticulated masonry bricks and artifacts consistent with a collapsed wall. Artifacts visible in this profile included the neck and shoulder of a G.A. Winkler Bottling Works glass bottle which was recovered as previously discussed. Although the vertical cut of Feature 001 was not observed directly behind this portion of cellar wall, the jumble of masonry bricks and artifacts, including the

bottle, combined with the building's depiction on Sanborn maps suggested this was a filled in cellar hole associated with the Pfohl & Stockton General Merchandise/G.A. Winkler Bottling Works building.

Figure A.28. Exposed cellar wall at the Frank Stockton/Mission Society House at the location of exploratory window EW002 showing a conspicuous alteration in the brick course (outlined in yellow on left). An enlarged view of the area where the cellar bricks shift from a stretcher to soldier course (right). (Photographs by author.)

A third exploratory window (EW003) was opened along the west wall, 17 ft. (5.18 m.) north of the cellar's interior southwest corner. EW003 was approximately 2.5 ft. (76.2 cm.) wide at the top and 1 ft. (30.48 cm.) wide at the bottom. Located along the central axis of the general merchandise building as depicted on Sanborn maps of Lot 38, the soil behind this section of wall consisted of compacted clay fill with only a few artifacts visible in the profile. Again, the clay fill is consistent with a filled in feature, such as a cellar hole, and the lack of masonry bricks may be explained by the window's location near the center of the building in an area the Sanborn maps consistently show as lacking any loadbearing walls.

The fourth and final exploratory window was located along the east cellar wall of the Frank Stockton/Mission Society House. EW004 was placed 19 ft. (5.79 m.) north of the cellar's southeast interior corner and exposed an area approximately 4 ft. (1.22 m.) wide. Like the exploratory windows along the west wall, EW004 revealed a thick layer of clay fill

due to its location directly behind the footing for the house's rear room and porch. Based on the results from all four exploratory windows, it is likely that the foundation of both the front porch and rear porch and room was excavated to a depth level with the cellar floor. This means that the total excavated footprint of the house and subsequent area of disturbance likely extends beyond the footprint of the cellar at least 15 ft. (4.57 m.) to the west and 6.5 ft. (1.98 m.) to the east. As a result, any ceramic waster pile(s) on Lot 38 located at or near the Frank Stockton/Mission Society House's footprint were likely destroyed during its construction.

Potential for Future Archaeological Investigation of Lot 38

Although shovel testing in the southwest quadrant of Area 1 and the geophysical survey behind the Frank Stockton/Mission Society House failed to reveal any additional ceramic production-related features or a waster dump(s), there is still the potential for future archaeological investigation. First, because both demolished kilns (Features 005 and 013) were bisected, portions of each remain intact and may yet answer additional research questions not addressed in this study. Next, because the survey and testing phase of this project relocated the location of what is likely a cellar associated with the Pfohl & Stockton General Merchandise/G.A. Winkler Bottling Works building, further exploration may shed light on mercantile commercial activity in Salem during the antebellum and postbellum periods. Additionally, Sanborn maps from the 1880s onward show several structures on the back of Lot 38. Based on the results of the geophysical survey of this area, this architecture may have left only ephemeral traces in the archaeological record. However, careful survey and excavation in this area may still produce subtle data revealing differences in activity areas and spatial practices in and around these structures. Finally, the area along the border

between Lots 38 and 39, northeast of the Frank Stockton/Mission Society House and directly beneath an existing concrete pad may yet contain intact features, including evidence of the Joseph H. Stockton Livery and Feed whose location is depicted on several Sanborn maps.

APPENDIX B: SHOVEL TEST PITS

Appendix B provides a table of shovel test pits excavated in Area 1, the southeast quadrant of Lot 38 (see Figure A.11). The first column labeled "Unit" lists the transect and shovel test pit numbers combined. The second and third columns labeled "Tran" and "STP" list the transect number and shovel test pit number separately. The fourth column labeled "Coord" provides the northing and easting of each shovel test pit's southwest corner. Column five is labeled "Strata" and provides a list in alphabetical order of each soil stratum encountered from the surface to the base of each shovel test pit. The next column labeled "Lev" records each stratum's subdivision into 0.2 ft. (6.1 cm.) arbitrary levels in numerical order from the top to the bottom of each stratum. Strata and levels encountered through soil auguring are labeled "Core." The columns labeled "Texture" and "Color" describe each stratum and/or level's texture and color based on Munsell soil color charts. The depth of each stratum and/or level is listed in column in nine. These are recorded under the heading "Depth (fbs)" and records the depth in feet below surface taken from the STP's southwest corner. The last column, labeled "FS" provides the field specimen number assigned to each stratum/level where artifacts were recovered or a brief description of artifacts that were recorded but not collected in the field.

Table B.1. Shovel Test Pits									
Unit	**Tran**	**STP**	**Coordinate**	**Strat**	**Lev**	**Texture**	**Color**	**Depth (fbs)**	**FS**
T1S1	001	001	N500E500	A	001	Sandy loam	2.5YR2.5/4 "dark reddish brown"	0.25-0.40 slope	001
				B	001	Mottled sandy clay	2.5YR5/8 "red"	0.45-0.60	002
					002	"	"	0.65-0.80	003
					003	"	"	0.85-1.00	004
					004	"	"	1.05-1.20	005
					005	"	"	1.25-1.40	006
					006	"	"	1.45-1.90	007
				C	Core	Mottled sandy clay w/ mica	2.5YR6/8 "light red" – 5YR6/8 "reddish yellow" mottled w/ 5YR7/8 "reddish yellow"	2.75	-
				D	Core	Same w/ slightly more clay	5YR6/8 "reddish yellow"	3.15	1 sm brick frag, 1 sm clear glass -undiagnostic
				E	Core	Mottled clay	5YR6/6 "reddish yellow"	4.25	-
				F	Core	"	Same mottled w/ 7.5YR7/4 "pink"	4.35	-
				G	Core	Sand	"brown-gray" sand mottled w/ 7.5YR2/0; "red" 2.5YR5/8	4.40	Carbonized wood
				Subsoil	Core	Clay	5YR6/6 "reddish yellow"	4.40+	Sterile
T2S1	002	001	N505E510	A	001	Sandy clay	5YR6/8 "reddish yellow"	0.20	-
				B	001	Sandy loam	5YR3/2 "dark reddish brown"	0.40	022
				C	001	Sandy clay	5YR6/8 "reddish yellow"	0.60	024
					002	"	"	0.80	025
					003	"	"	1.00	030

					004	"	"	1.20-1.40	032
					005	Sandy clay, slightly more compacted	Same as above w/ slightly more 2.5YR4/8 "red"	1.56	033
				D	Core	Clay sand w/ mica	2.5YR4/8 "red"	3.25	-
				E	Core	Sandy clay loam	2.5YR4/2 "weak red"	3.45	-
				F	Core	Clay	2.5YR5/8 "red"	3.95	-
				G	Core	Sandy clay	2.5YR4/2 "weak red"	4.40	-
				H	Core	Sandy clay	2.5YR5/6 "red"	4.70	-
				I	Core	Clay	2.5YR2.5/4 "dark reddish brown"	4.80	-
				Subsoil	Core	Clay	2.5YR4/8 "red"	4.80+	Sterile
T2S2	002	003	N515E510	Skipped					
T2S3	002	003	N525E510	A	001	Sandy loam	5YR2.5/1 "black"	0.20	021
				B	001	Loam	"	0.40	023
				C	001	Clay	Mottled 2.5YR4/6 "red"	0.60	026
					002	"	"	0.80	027
					003	"	Same, mottled 2.5YR5/8 "red"	1.01	028
					004	"	Same, mottled 2.5YR5/8 "red" and 5YR5/1 "gray" inclusions	1.10	029
				D	001	Clay w/ potter's clay inclusion	2.5YR4/8 "red," 5YR5/1 "gray"	1.30	-
					002	Clay	2.5YR4/6 "red"	1.40	031
				E	001	"	2.5YR5/8 "red"	1.60	-
					002	"	"	1.80	-
					003	"	"	1.90	034
				F	001	Sandy loam	2.5YR3/4 "dark reddish brown"	2.00	035
				G	001	Clay	2.5YR5/8 "red"	2.50	039
T2S4	002	004	N535E510	A	001	Sand	7.5YR7/4 "pink"-7.5YR7/2 "pinkish gray"	0.10	008
				B	001	Sandy clay	2.5YR4/8 "red"	0.30	009

					002	"	"	0.50	011
				C (Feature 001, Zone 001)	001	Clay loam	2.5YR2.5/4 "dark reddish brown"	0.50	010
					002	"	"	0.70	012
					003	"	"	0.90	013
					004	"	"	1.10	014
					005	"	"	1.30	018
					006	"	"	1.50	019
					007	"	"	1.70	020
				Note: Terminated shovel test pit and expanded into 5 x 5 ft. Excavation Unit 002 due to Feature 001					
T3S1	003	001	N500E520	A	-	Sandy loam	2.5YR2.5/2 "very dusky red"	0.25-0.40	036
				B	-	Compact clay	2.5YR4/8 "red"	0.75-0.90	037
				C	-	Sandy clay	2.5YR3/4 "dark reddish brown"	0.90-1.20	041, 042, 043
				D	-	Mottled clay	2.5YR4/6 "red"	1.70	044
				E	Core	-	-	2.10	-
				F	Core	-	Dark midden	2.15	-
				G	Core	-	Clay fill w/ different levels of compaction	2.30	-
				H	Core	-		2.40	-
				I	Core	-		2.45	-
				J	Core	-		3.10	-
	Note: Shovel test pit and coring terminated early due to rocks								
T4S1	004	001	N505E530	A	001	Loam	2.5YR3/2 "dusky red"	0.5	037
				B	001	Clay	2.5YR5/8 mottled "red"	1.0	040
					Core	"	"	1.5	-
	Note: Coring terminated early due to rocks								
T5S1	005	001	N500E540	A	001	Sandy clay	2.5YR4/6 "red"	0.20-0.40	045
				B	001	Sandy loam	2.5YR2.5/2 "very dusky red"	0.90	046
				C	001	Sandy clay w/ rocks	2.5YR4/4 "reddish brown"	1.10-1.45	047
				D	001	Clay	2.5YR4/8 "red"	2.05	048
				E	001 & Core	Sandy loam	5YR6/6 "reddish yellow"	2.20	-

				F	001 & Core	"	2.5YR4/4 "reddish brown"	2.55	049
				G	Core	Clay	2.5YR4/8 "red"	2.70	-
				H	Core	Sandy loam	2.5YR2.5/4 "dark reddish brown"	4.00	-
				I	Core	Sandy clay	5YR6/8 "reddish yellow"	4.30	-
				J	Core	Clay loam	2.5YR4/6 "red"	4.65	-
				K	Core	Clay w/ charcoal inclusions	5YR5/6 "yellowish red"	6.15+	-
	Note: Coring terminated due to depth								
T6S1	006	001	N505E550	A	001	Sandy loam	2.5YR2.5/4 "dark reddish brown"	0.30	050
				B	001	Sandy clay	2.5YR4/8 "red"	0.85	051
				C	001	Sandy clay	2.5YR3/4 "dark reddish brown"	1.20	052
				D	001	Clay	5YR2.5/2 "very dusky red"	1.30	-
				E	001	"	2.5YR4/6 "red," mottled	1.90	-
	Note: Shovel test pit terminated die to top of pipe								

APPENDIX C: EXCAVATION UNITS

Appendix C provides a list of excavation units located in Areas 1 and 2. The first column, labeled “EU”, lists the excavation unit number. This is followed by a column labeled “EU Sub Div” which stands for “excavation unit subdivision” if a unit was subdivided into halves or quadrants during excavation. For example, if a unit was subdivided and the western half was excavated separately, then the notation “W 1/2” is used in the table. The third column is labeled “Coord” and provides the northing and easting of the southwest corner of each excavation unit or its subdivision. The “Strat” column lists the letter denoting each stratum encountered during excavation. The next column is labeled “Lev” and provides a list of arbitrary 0.2 ft. (6.1 cm.) levels if the stratum was subdivided. This is followed by a column labeled “Zone” which denotes if a feature was present within an excavation unit and which feature zone was excavated. The next column lists the arbitrary level that a feature zone was subdivided by and is labeled “Lev” also. The column labeled “FS#” provides the field specimen number assigned to each excavated stratum, level, and/or zone where artifacts were recovered. The table ends with a “Comments” column to help qualify each entry.

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
1	-	N525E510	A	1	-	-	55	
1	-	N525E510	B	1	-	-	58	
1	-	N525E510	C	-	-	-	61	
1	-	N525E510	D	-	-	-	62	
1	-	N525E510	E	-	-	-	63	
1	-	N525E510	F	-	-	-	64	
1	-	N525E510	D	-	-	-	92	*Cont. window SW corner*
1	-	N525E510	E	-	-	-	93	*EU1 SW corner window*
1	-	N525E510	F	-	-	-	94	*EU1 SW corner window*
2	-	N535E510	A	1	-	-	56	
2	-	N535E510	B	1	-	-	57	
2	-	N535E510	C	-	-	-	59	
2	-	N535E510	D	-	-	-	60	
2	-	N536.95E510.50	-	-	-	-	67	*Bioturbation w/in & under bricks*
3	-	N540E505	A	-	-	-	65	
3	-	N540E505	B	-	-	-	69	
3	-	N540E505	C(B)	-	-	-	69	*Floor above/assoc w/ bricks*
3	-	N540E505	C	1	-	-	110	*West 1/2 of EU3*
3	-	N540E505	C	1	-	-	110	*West 1/2 of EU3*
3	-	N540E505	B	-	-	-	111	*West 1/2 of EU3*
3	W 1/2	N543E506	B	-	-	-	129	*Whole brick 0.7x0.35x0.15'*
3	W 1/2	N543E506.3	B	-	-	-	130	*Partial brick 0.4x0.3x0.1'*
3	W 1/2	N542.8E506.8	B	-	-	-	131	*Whole brick 0.7x0.3x0.15'*
3	W 1/2	N542.8E506.55	B	-	-	-	132	*Partial brick 0.45x0.15x0.1'*
3	W 1/2	N540E507	B	-	-	-	133	*Hard-packed brick & stone*
3	W 1/2	N540E507	C	-	-	-	134	*5X3' slot into fill*
3	W 1/2	N555E505	C	-	-	-	139	*Peds in S profile (sterile)*
3	W 1/2	N542.2E509.25	C	-	-	-	141	*3 leg combed setting tile*
3	W 1/2	N540E507	D	-	-	-	142	*Possible kiln bricks*
3	W 1/2	N540E507	C	-	-	-	149	*2 ceramic rim sherds*
3	N 1/2 of E 1/2	N542.5E510	B	1	-	-	173	*Stratum B N 1/2 of E 1/2 of EU 3 (2.5x5')*
3	N 1/2 of E 1/2	N542.5E510	C	1	-	-	174	*Stratum C N 1/2 of EU 3 (2.5x5')*
3	N 1/2 of E 1/2	N543.2E511.6	B	1	-	-	175	*Green glazed unid ceramic*
3	N 1/2 of E 1/2	N542.9E514.4	D	-	-	-	177	*Pipe bowl, sagger pin, sagger*
3	N 1/2 of E 1/2	N540E502.5	D	-	-	-	179	*Fill layer below hardpack*
3	N 1/2 of E 1/2	N540E502.5	E	-	-	-	180	*Fill layer*
3	N 1/2 of E 1/2	N540E502.5	F	-	-	-	181	*Fill layer*
3	NW Quad	N542.5 E505	B	-	-	-	183	*Matrix in/around/btwn Fea 4 bricks*
3	NW Quad	N542.5E505	B	1	-	-	184	*Hardpack below Fea 4*

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
3	NW Quad	N542.8E505.1	C	-	-	-	185	*Possible post hole*
3	NW Quad	N542.5E505	D	-	-	-	294	*Cleaning surface of stratum D*
3	NW Quad	N542.5E505	-	-	1	-	295	
3	NW Quad	N542.5E505	-	-	1	-	296	
3	NW Quad	N542.5E505	-	-	2	-	297	
3	NW Quad	N542.5E505	-	-	3	-	298	
3	SE Quad	N540E510	B	-	-	-	299	
3	SW Quad	N540E505	B	-	-	-	301	*Removing bricks*
3	SE Quad	N540E510	C	-	-	-	302	
3	SW Quad	N540E505	C	-	-	-	303	
3	SE Quad	N540E510	D	-	-	-	304	*Looks like stratum E in N profile*
3	SE Quad	N540E510	-	-	1	-	305	
3	NW Quad	N542.5E505	L	-	1	-	306	*Removing stratum L*
3	SE Quad	N540E510	-	-	2	-	307	*Removing plaster layer*
3	SE Quad	N540E510	-	-	3	-	308	
3	SW Quad	N540E505	-	-	1	-	309	*First fea 13 fill*
3	SW Quad	N540E505	D	-	-	-	310	
3	SW Quad	N540E505	C	-	-	-	311	*Cleaning S profile*
3	SE-SW Quad	N540.95E510	-	-	1	-	312	*N 1/2 bisection*
3	SE-SW Quad	N540.95E510	-	-	1	-	313	*S 1/2 bisection*
3	W 1/2	N540E505	-	-	1	-	314	*W 1/2 of EU003*
3	W 1/2	N540E505	-	-	3	-	315	*Brick sample w/ vitrification*
3	E 1/2	N540E510	-	-	2	-	316	*Removing rest of zone 2*
3	E 1/2	N540E510	-	-	1	-	317	*Removing zone 1, E of zone 2*
3	E 1/2	N540E510	-	-	3	-	318	*Removing zone 3*
3	E 1/2	N540E510	-	-	1	-	319	*Cleaning S profile*
3	E 1/2	N540E510	A	-	-	-	320	*Cleaning E profile*
3	E 1/2	N540E510	B	-	-	-	321	*Cleaning E profile*
3	E 1/2	N540E510	C	-	-	-	322	*Cleaning E profile*
3	E 1/2	N540E510	D	-	-	-	323	*Cleaning E profile*
3	E 1/2	N540E510	-	-	1	-	324	*Cleaning E profile*
3	E 1/2	N540E510	-	-	2	-	325	*Cleaning E profile*
3	E 1/2	N540E510	-	-	3	-	326	*Cleaning E profile*
3	E 1/2	N540E510	-	-	4	-	327	*Removing zone 4*
3	E 1/2	N540E510	-	-	5	-	328	*Removing zone 5*
3	-	N540E505	-	-	5	-	330	*Cleaning floor*
3	SE QUAD	N540E514	-	-	-	-	336	*Cleaning collapse SE corner, top of back wall fall, S profile*
3	-	N540E510	-	-	2-3	-	337	*Cleaning S profile*
4	-	N555E505	A	-	-	-	66	

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
4	-	N555E505	B	-	-	-	68	
4	-	N555E505	B	-	-	-	68	
4	-	N555E505	B	-	-	-	68	
4	-	N555E505	B	-	-	-	68	
4	-	N555E505	B	-	-	-	68	
4	-	N555.9E512	A-	-	1	-	70	
4	-	N555E517.5	B	-	-	-	90	*Setting tile*
4	-	N558.5E507.3	B	-	-	-	95	*1 cer setting tile, cleaning floor*
4	-	N555E505	B	-	-	-	113	*West 1/2 of EU4, surface cleaning*
4	-	N555E505	B	-	1	-	114	*West 1/2 of Fea 5*
4	-	N558.2E508.6	B	-	1	-	115	*3 leg setting tile*
4	-	N559E509.6	B	-	-	-	116	*5 setting tile sherds*
4	-	N555E505	C	-	-	-	117	*Brown stratum west side of bricks*
4	-	N555E505	-	-	-	-	118	*Removing bricks from E 1/2 of EU4, Fea 5*
4	-	N555E505	-	-	-	-	119	*Lrg brick fragment w/ glaze*
4	-	N555E505	-	-	-	-	120	*Lrg brick fragment w/ overfiring*
4	-	N555.7E509.4	-	-	2	-	121	*Fea 5 bisection, zone 2*
4	-	N555.9E509.5	-	-	2	-	122	*3 leg combed setting tile*
4	-	N558E509.4	-	-	1	-	123	*N section of Fea 5 bisection*
4	-	N558E509.4	-	-	3	-	125	
4	-	N555.7E509.4	-	-	3	-	126	*Black stoneware rim sherd*
4	-	N545E500	B	-	-	-	127	
4	E 1/2	N555E510	-	-	1	-	194	*5 x 2.5' bisection*
4	E 1/2	N555E510	-	-	1	-	196	*5 x 2.5' shaped brick, lrg*
4	E 1/2	N559.8E512.3	-	-	2	-	198	*Drk brown cut into Fea 5*
4	E 1/2	N555E510	-	-	3	-	199	
4	E 1/2	N558.38E510.5	-	-	3	-	200	*NW top of kiln bricks, 1/2 sheep figurine*
4	E 1/2	N555E510	-	-	4	-	201	*5 x 2.5'*
4	E 1/2	N555E510	-	-	4	-	202	*Vitrified brick sample 5x4x3"*
4	E 1/2	N555E510	-	1	5	-	203	*Zone 5, level 1*
4	E 1/2	N555E510	-	2	5	-	204	*Zone 5, level 2*
4	E 1/2	N557.9E511.05	-	2	5	-	205	*1 fluted pipe bowl frag. Datum = N555E515*
4	E 1/2	N555E510	-	-	5	1	206	*Cleaning E profile of 5x2.5' bisection of Fea 5 in E 1/2 of EU 4*
4	E 1/2	N555E510	-	-	5	2	207	*Cleaning E profile of 5x2.5' bisection of Fea 5 in E 1/2 of EU 4*
4	E 1/2	N555E510	-	-	4	-	213	*Cleaning N portion of EU 4 E 1/2 (5x2.5' bisection)*
4	E 1/2	N555E510	-	-	5	-	214	*Cleaning N portion of EU 4 E 1/2 (5x2.5' bisection)*
4	4 NE Quad	N557.5E512.5	B	-	1	-	239	*1.5x2.5' bisection*
4	4 NE Quad	N557.5E512.5	-	-	2	-	240	*Intrusion into Fea 5*
4	4 NE Quad	N557.5E512.5	-	-	3	-	242	*Excavating zone 3*

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
4	NE Quad	N557.5E512.5	-	-	4	-	244	*Excavating zone 4*
4	NE Quad	N557.5E512.5	-	-	5	-	249	*Excavating zone 5*
4	SE Quad	N555E512.5	B	-	1	-	252	*Removing stratum B/zone 1*
4	SE Quad	N555E512.5	-	-	2	-	253	*Removing zone 2*
4	SE Quad	N555E512.5	-	-	3	-	254	*Removing zone 3*
4	SE Quad	N555E512.5	-	1	4	-	255	*Removing zone 4, level 1*
4	SE Quad	N555E512.5	-	2	4	-	256	*Removing zone 4, level 2*
4	SE Quad	N555E512.5	-	-	5	-	257	*Removing zone 5*
4	-	N555E514	-	-	1	-	264	*Cleaning east profile, zone 1*
4	-	N555E514	-	-	3	-	265	*Cleaning east profile, zone 3*
4	NE Quad	N555E514	-	-	4	-	267	*Cleaning east profile, zone 4*
4	NE Quad	N555E514	-	-	5	1	268	*Cleaning east profile, zone 5*
4	NE Quad	N555E514	-	-	6	-	269	*Cleaning east profile, zone 6*
4	NE Quad	N555E514	-	-	7	-	270	*Cleaning east profile, zone 7*
4	SE Quad	N555E512.5	-	-	5	-	284	*Cleaning zone 5, east profile*
4	SE Quad	N555E512.5	-	-	4	-	285	*Cleaning E profile of Fea 5 bisection*
4	W 1/2	N555E510	-	-	6	-	335	*Excavating W builders trench*
5	-	N550E510	A	-	-	-	70	
5	-	N550E510	B	-	-	-	71	
5	-	N553.8E511.4	B	-	1	-	81	
5	-	N553.05E514.1	B	-	1	-	83	
5	NW Quad	N551.8E510	B	-	1	-	218	*3x2.5' (SW corner of Fea 5)*
5	NW Quad	N551.8E510	-	-	1	-	219	*Clean up bottom of zone 1*
5	NW Quad	N554E511.5	-	-	2	-	220	*Zone 2, possibly above chimney*
5	NW Quad	N554E511.5	-	-	2	-	221	*Lrg brick, angled w/ vit*
5	NW Quad	N554E511.5	C	-	-	-	222	*Removing stratum C*
5	NW Quad	N554.9E511.4	-	1	3	-	223	*Removing zone 3 - fill above B trench (center)*
5	NW Quad	N554.9E511.4	-	2	3	-	224	*Removing zone 3 - fill above B trench (center)*
5	NW Quad	N551.8E510	C	-	-	-	225	*Removing rest of stratum C (SW)*
5	5 NE Quad	N551.6E512.5	B	-	1	-	259	*Removing stratum B, zone 1*
5	NE Quad	N551.6E512.5	-	-	2	-	261	*Removing zone 2*
5	NE Quad	N551.6E512.5	-	-	3	-	262	*Removing zone 3*
5	NE Quad	N551.6E512.5	-	-	2	-	263	*Brick sample w/ vitrified header*
5	NE Quad	N551.6E512.5	C	-	-	-	266	*Removing stratum C*
5	NE Quad	N551.6E512.5	B	-	1	-	274	*Cleaning stratum B, zone 1*
5	NE Quad	N551.6E512.5	-	-	2	-	275	*Cleaning zone 2*
5	NE Quad	N551.6E512.5	C	-	-	-	276	*Cleaning stratum C*
5	NE Quad	N551.6E512.5	-	-	3	-	277	*Cleaning zone 3*
5	NE Quad	N554.8E512.5	-	-	4	-	278	*Removing zone 4*

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
5	NE Quad	N554.8E512.5	-	-	5	-	282	*Removing zone 5, builders trench*
6	-	N545E505	A	-	-	-	72	
6	-	N545E505	B	-	-	-	74	
6	-	N547.6E507.9	B	-	-	-	85	*Brick*
6	-	N547.8E507.3	B	-	-	-	86	*Brick*
6	-	N548.1E506.9	B	-	-	-	87	*Brick*
6	-	N548.5E506.6	B	-	-	-	88	*Brick*
6	-	N549E506.6	B	-	-	-	89	*Stone*
6	-	N545E506.4	B	-	-	-	96	*Brick 0.34x0.3x0.1' broken diagonal*
6	-	N545.45E506.7	B	-	-	-	97	*Brick 0.3x0.3x0.2' broken diagonal*
6	-	N545.6E505	B	-	-	-	98	*Brick 0.4x0.3x0.25' broken diagonal*
6	-	N545.25E505	B	-	-	-	99	*Brick 0.2x0.2x0.1' broken oblique*
6	-	N545E505.15	B	-	-	-	100	*Brick 0.3x0.3x0.2' broken oblique*
6	-	N545E505.6	B	-	-	-	101	*Brick 0.3x0.3x0.1' broken oblique*
6	-	N547.4E505.2	B	-	-	-	102	*Brick 0.7x0.3x0.15' whole*
6	-	N547.8E505.4	B	-	-	-	103	*Brick 0.35x0.3x0.05' whole*
6	-	N548.35E505.4	B	-	-	-	104	*Brick 0.4x0.3x0.15' broken oblique*
6	-	N548.1E505.8	B	-	-	-	105	*Brick 0.4x0.25x0.1' 2 x broken diagonal*
6	-	N548.25E505.95	B	-	-	-	106	*Brick 0.35x0.3x0.15' broken diagonal*
6	-	N547.5E505.9	B	-	-	-	107	*Brick 0.45x0.3x0.15' broken diagonal*
6	-	N548E505.5	B	-	-	-	108	*Ped under FS# 102-107*
6	-	N545E505	B	-	-	-	109	*Ped under FS# 98-101*
6	-	N545E505	B	-	-	-	112	*Exploring B stratum*
6	-	N545E505	B	-	-	-	152	*Cleaning the floor*
6	-	N549.7E508.8	B	-	1	-	154	*Fea 10 S 1/2 zone 1*
6	-	N545E505	B	-	-	-	158	*Hardpack at bottom of stratum B*
6	-	N545E505	C	-	-	-	159	*Old surface/hardpack*
6	-	N548.3E507	B	-	-	-	160	*Worked stone*
6	-	N546.8E506.7	C	-	1	-	163	*Bisection, N 1/2*
6	-	N546.8E506.7	-	-	2	-	166	*N bisection of Fea 11*
6	-	N546.8E506.7	C	-	1	-	167	*S 1/2 of Fea 11*
6	-	N546.8E506.7	-	-	2	-	168	*S 1/2 of Fea 11*
6	-	N545E505	C	1	-	-	171	*Old surface*
6	-	N545.9E509.6	C	1	-	-	172	*Square post hole w/ bisection*
6	-	N545.9E509.6	-	-	1	-	176	*W 1/2 bisection, posthole*
6	-	N545E505	B	1	-	-	182	*Hardpack btwn EU 6 (S wall) & EU 3 (N wall)*
7	-	N530E510	A	-	-	-	73	
7	-	N530E510	B	-	-	-	75	
7	-	N530E510	C?	-	1	-	76	

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
8	-	N550E505	A	-	-	-	77	
8	-	N550E505	B	-	-	-	79	
8	-	N550E505-510	B	-	-	-	84	*Exposing S. 1/2 of EU8-space btwn. stones*
8	-	N550E505	B	-	-	-	128	*Cleaning suface of stratum B*
8	-	N550E505	B	-	-	-	135	*Cleaning stratum B*
8	-	N554E509.3	-	-	1	-	143	*Kiln bricks, W edge of Fea 5*
8	-	N550E505	C	1	-	-	144	*Stratum C, W of Fea 5*
8	-	N552.8E505.9	C	1	-	-	146	*Fluted stub-stemmed pipe bowl*
8	-	N554E509.3	-	-	1	-	147	*1/2 Sheep figurine head, bisque*
8	-	N554E509.3	-	-	2	-	148	*Fea 5 cut below zone 1*
8	-	N550E505	C	2	-	-	150	*Area W of Fea 5, N of stones & Fea 9*
8	-	N554E509.3	-	-	3	-	151	*Fea 5 cut below zone 2*
8	-	N551E508.4	C	-	1	-	153	*Fea 9 N 1/2 zone 1*
8	-	N551E508.4	-	-	2	-	157	*Fea 9 N 1/2 zone 2*
8	-	N552.2E506.5	C	2	-	-	188	*Unid mammel cranium (poorly preserved)*
8	-	N550E505	C	3	-	-	190	
9	-	N545E510	A	-	-	-	78	
9	-	N545E510	B	-	-	-	80	
9	-	N545E510	C	-	-	-	82	
9	S 1/2	N545-547.5E515	B	-	-	-	234	*Cleaning E profile*
9	S 1/2	N545E510	C	-	-	-	235	*Removing stratum C (5x2.5')*
9	S 1/2	N545E510	C	-	-	-	241	*Excavating stratum C*
9	S 1/2	N545.2E509.4	C	-	1	-	243	*Excavating E 1/2 of posthole*
9	S 1/2	N545.2E509.4	-	-	2	-	250	*Removing zone 2*
9	S 1/2	N545E510	D	-	-	-	251	*Excavating stratum C (fill)*
9	S 1/2	N545E510	E	-	-	-	258	*Removing stratum E*
9	S 1/2	N545E510	F	-	-	-	260	*Removing stratum F, vertical*
9	S 1/2	N545E510	H	-	-	-	271	*Removing stratum H, vertical*
9	S 1/2	N545E510	I	-	-	-	272	*Removing stratum I, vertical*
9	S 1/2	N545E510	J	-	-	-	273	*Removing stratum J, vertical*
9	S 1/2	N545E510	K	-	-	-	279	*Removing stratum K-N, profile*
9	S 1/2	N545E510	L	-	-	-	280	*Removing stratum L-N, profile*
9	S 1/2	N545E510	M	-	-	-	281	*Removing stratum M-N, profile*
9	S 1/2	N545E510	N	-	-	-	283	*Removing stratum N, north profile*
9	N 1/2	N547.5E510	B	-	-	-	329	*Cleaning bottom of startum B*
10	-	N545E500	A	-	-	-	124	
10	-	N549.5E549.7	B	-	-	-	136	*Stone 1.10x0.675x0.55'*
11	-	N560E510	A	-	-	-	137	*Stratum A*
11	-	N560E510	B	-	-	-	138	*Stratum B*

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
11	W 1/2	N560E510	B	-	1	-	208	*Removing 1st layer of kiln bricks of Fea 5 in EU 11*
11	W 1/2	N560E512.5 SE	-	-	2	-	209	*Excavating zone 2--intrusion into Fea 5*
11	W 1/2	N560E510	-	-	3	-	210	*Excavating zone 3*
11	W 1/2	N560E510	-	-	1	-	211	*Portions of kiln floor*
11	W 1/2	N560E510	-	1	4	-	212	*Excavating zone 4 (starting in S 1/2 then N 1/2)*
11	W 1/2	N560E510	-	1	5	-	215	*Excavating zone 5 (W of kiln wall)*
11	W 1/2	N560E510	-	2	5	-	216	*Excavating zone 5, level 2 (W of kiln wall)*
11	W 1/2	N560.4E510.4	-	2	5	-	217	*Pipe bowl frag in builders trench*
11	NE Quad	N562.5E512.5	-	-	1	-	237	*Removing loose brick & stone under arch*
11	NE Quad	N562.5E512.5	-	-	2	-	238	*Removing zone 2 under arch*
11	SE Quad	N560E512.5	B	-	-	-	245	*Excavating zone 1, intrusion into fea 5*
11	SE Quad	N560E512.5	-	-	2	-	246	*Excavating zone 2, intrusion into fea 5*
11	SE Quad	N560E512.5	-	-	3	-	247	*Excavating zone 3*
11	SE Quad	N560E512.5	-	-	4	-	248	*Excavating zone 4*
11	W 1/2	N560E510	-	-	-	-	334	*Cleaning top of subsoil*
12	-	N540E500	A	-	-	-	140	*Stratum A*
12	-	N540E500	B	-	-	-	145	*Stratum B next to brick sidewalk*
12	-	N540E500	-	-	-	-	161	*Artifacts in Fea 4, brick fall*
12	-	N540E500	C	1	-	-	165	*Below brick fall*
12	-	N540E500	D	-	-	-	170	*Soil just above flat stones*
12	E 1/2	N540E502.5	B	-	-	-	178	*Fill along S wall*
13	-	N560E505	A	-	-	-	155	*Cleaning remainder of stratum A*
13	-	N560E505	B	-	-	-	156	
13	-	N560E505	B	-	-	-	169	*Black stoneware pot sherd*
13	-	N560E505 E 1/2	B	-	-	-	189	*Artifacts w/in layer of brick & stone*
13	-	N560E508.9	-	-	1	-	192	*Excavating zone 1 of Fea 5 in EU 13*
13	-	N560E508.9	-	-	2	-	193	*Excavating zone 2 of Fea 5 in EU 13*
13	-	N564.3E506.75	C	1	-	-	195	*Lead glazed base sherd*
13	-	N560E505	C	1	-	-	197	*Old surface W of Fea 5*
14	-	N565E510	A	-	-	-	162	
14	-	N565E510	B	-	-	-	164	*Stratum B (2.5x5')*
14	SW Quad	N565E510	-	-	1	-	228	*Removing first zone*
14	S 1/2	N565E510	-	-	1	-	230	*Removing zone 1, S 1/2 of EU 14*
14	S 1/2	N565E510	-	-	1	-	231	*Brick w/ vitirified header*
14	S 1/2	N565E510	-	-	2	-	232	*Removing zone 2, S 1/2 of EU 14*
14	S 1/2	N565E510	-	-	3	-	233	*Removing zone 3, S 1/2 of EU 14*
14	S 1/2	N565E510	-	-	3	-	236	*Cleaning brick floor*
14	-	N565E512.5	-	-	-	-	332	*Cleaning tunnel floor*
15	-	N565E505	A2	-	-	-	191	*Removing last of A in N. 1/3 (lens)*

EU	EU Sub Div	Coord	Strat	Lev	Zone	Lev	FS#	Comments
15	SE Quad	N565E507.5	B	-	-	-	226	*Removing stratum B (SE quad)*
15	SE Quad	N565E507.5	-	-	1	-	227	*Removing first zone*
15	SE Quad	N565E507.5	-	-	2	-	229	*Removing second zone*
15	-	N565E505	B	-	-	-	333	*Cleaning top of stratum B*
11, 14	-	N565E513.5	B	-	-	-	186	*Kiln flooring*
11, 14	-	N564.5E512.5	B	-	-	-	187	*Kiln flooring*
4 & 11	4 & 11	N555-560E510	-	-	-	-	300	*Cleaning floor of fea 5 bisection*
4, 5, 11, 14	4, 5, 11, 14	N550-567.5	B	-	-	-	331	*Cleaning E profile*

APPENDIX D: FEATURE DESCRIPTIONS AND ILLUSTRATIONS

Appendix D provides a description and figures illustrating the features encountered during excavation on Lot 38. Where possible, both plan and profile view drawings of each feature are supplied. Additionally, photographs taken in the field showing each feature are also included. Not all features were fully excavated.

Features 1 and 2 (Figures D.1, D.2, and D.3)

Features 1 and 2 were uncovered in Excavation Unit (EU) 2 (N535E510 SW corner). Feature 1 was a linear feature whose northern edge ran east-west along the south side of the excavation unit. The top of Feature 1 was first visible underneath Stratum A and its northern edge cut vertically down through Stratum B and Feature 2, a brick scatter to the north.

The northern edge of Feature 1 corresponds to the north wall of the Pfohl & Stockton General Merchandise/G. A. Winkler Bottling Works depicted on Sanborn maps in 1885, 1890, 1895, and 1900. Feature 1 contained two zones. Zone 1 consisted of 10YR3/6 “dark yellowish brown” mottled sandy clay—10YR4/6 “dark reddish brown” sandy loam. Below that, Zone 2 consisted of 7.5YR4/6 “strong brown” loamy clay—10YR5/4 “yellowish brown” sandy gravel. Although first encountered in EU 2, Feature 1 spilled over into EU 7 (N530E510 SW corner) to the south. EU 7 also contained what appeared to be an unassociated lens of 5YR5/5 “yellowish red” clay sand visible in the southern edge of the unit. The excavation of Feature 1 in EU 2 was terminated at 1.9 ft. (57.91 cm.) below ground surface due to time constraints and when it was determined that it was likely not related to

ceramic production on Lot 38. Likewise, the excavation of EU 7 was terminated at 1.35 ft. (41.15 cm.) below ground surface. Based on the excavation of EU 2, 7, and collected soil cores, it is likely that further excavation will uncover the filled in cellar of the Pfohl & Stockton General Merchandise/G. A. Winkler Bottling Works building. See Appendix E for a list of artifacts recovered from Feature 1.

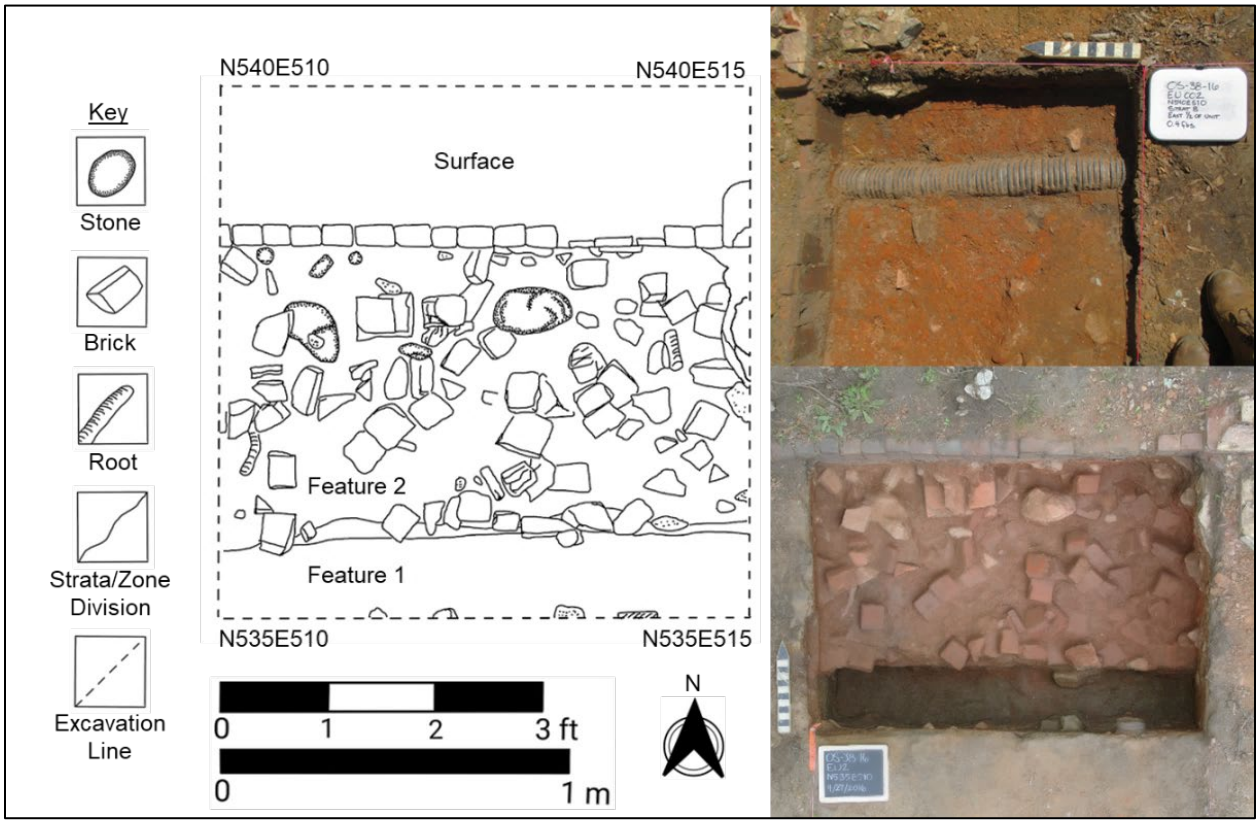


Figure D.1. Features 1 and 2 plan view drawing and excavation photographs: top of features (top right, view to east) and excavated features (bottom right, view to north).

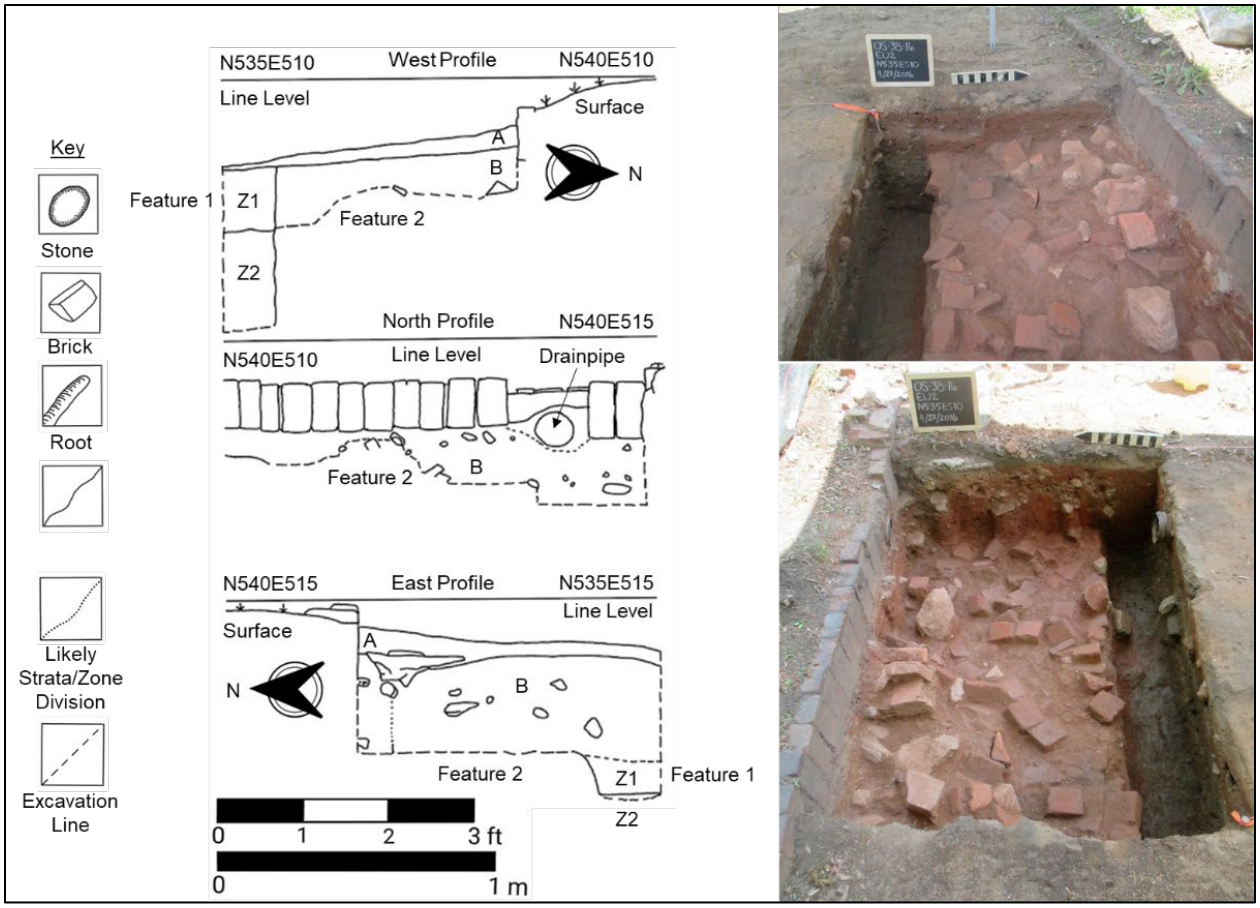


Figure D.2. Features 1 and 2 in profile drawings, and excavation photographs: top of Feature 2 with Feature 1 excavated (top right, view to west) and top of Feature 2 with Feature 1 excavated (bottom right, view to east).

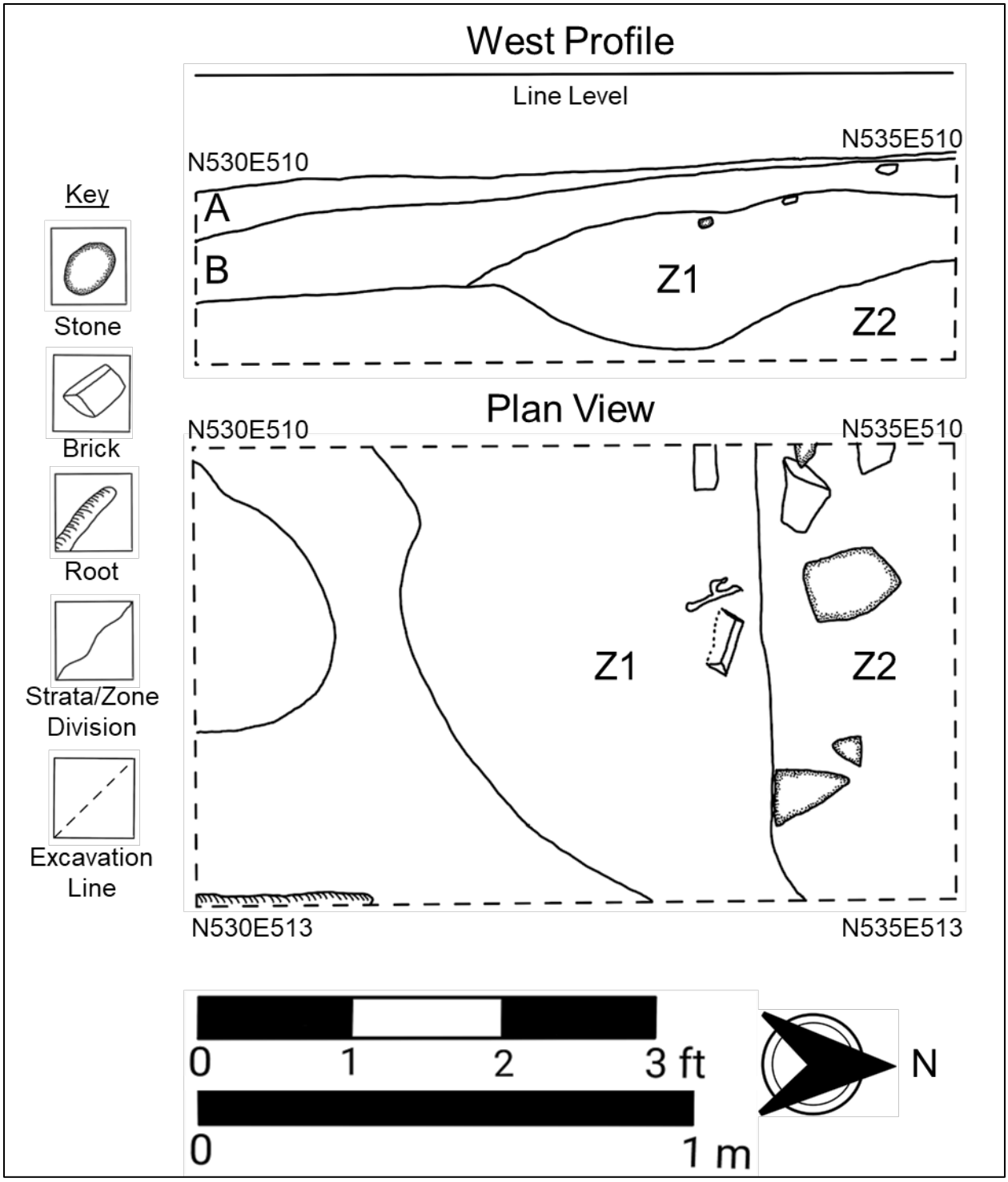


Figure D.3. Feature 1 in profile and plan drawings visible in Excavation Unit 7.

Feature 2 consisted of a brick scatter located at the bottom of Stratum B (2.5YR4/8 "red" sandy clay) in EU 2. The brick scatter sat within a matrix of 7.5YR3/4 "dark brown"

loamy clay. Feature 2 continued into the block of contiguous excavation units to the north and was designated as Feature 4 during excavation. In the end, the brick scatter was visible in four Excavation Units: 2, 3, 10, and 12. See Appendix E for a list of artifacts found in Feature 2.

Feature 3 (Figure D.4)

Feature 3 was exposed along the southern edge of EU 4 and consisted of a shallow, linear scar visible in Stratum B that was oriented north south. Given its linear shape and shallowness, like plow scars in other contexts, it seems likely that Feature 3 was created through landscaping on the site that occurred aft.er the demolition of the pottery kilns. Feature 3 contained one zone of 5YR5/8 “yellowish red” sandy clay. Appendix E lists the artifacts recovered from Feature 3.

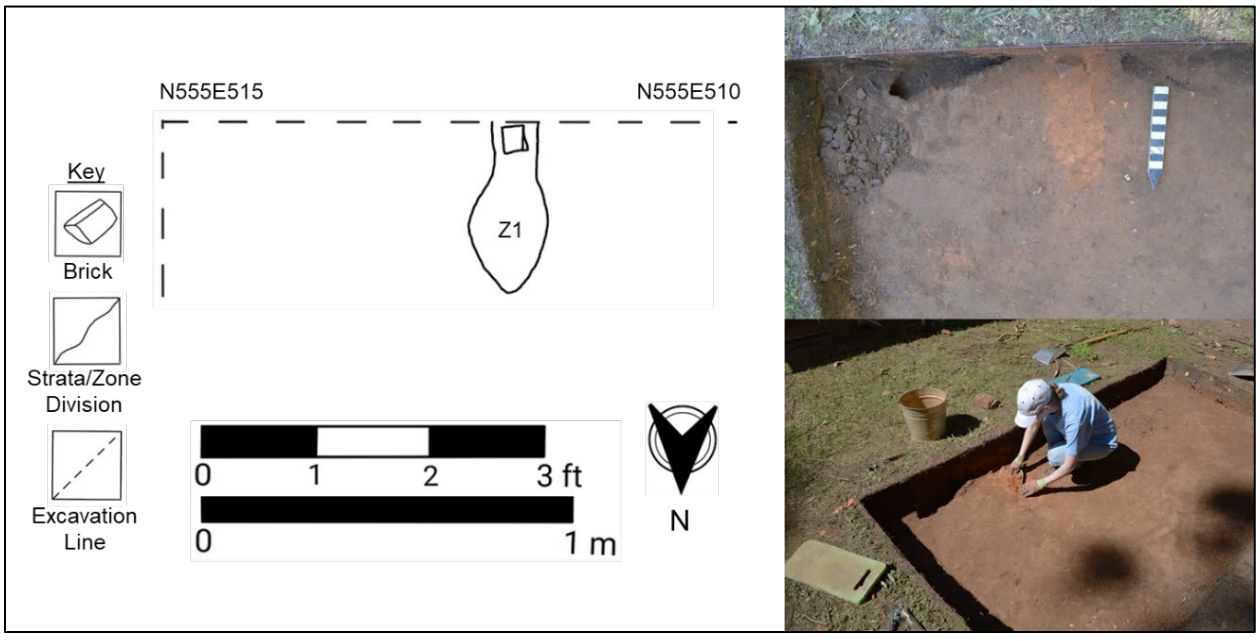


Figure D.4. Feature 3 plan view drawing, and excavation photographs: top of feature (top right, view to south) and excavating feature (bottom right, view to southwest).

Feature 4 (Figure D.5)

Feature 4 was a continuation of the brick scatter first identified in EU 2 as Feature 2 (see Figure A.22). Within the block of contiguous excavation units, the scatter was visible at the bottom of Stratum B (a layer of 5YR5/8 "yellowish red" clay fill) and ran east-west along the south wall of EU 3. Feature 4 then took a turn at roughly a right angle to the north, covering all of EU 12 and 10. Feature 4 was located approximately 2 ft. (60.96 cm.) below the current ground surface at N540E505 and covered an area of approximately 10 ft. (3.05 m) east-west in southern half of Excavation Unit 3 and an additional 5 ft. (1.52 m) to the west and 10 ft. (3.05 m) north-south in EU 10 and 12. See Appendix E for a list of artifacts associated with Feature 4.

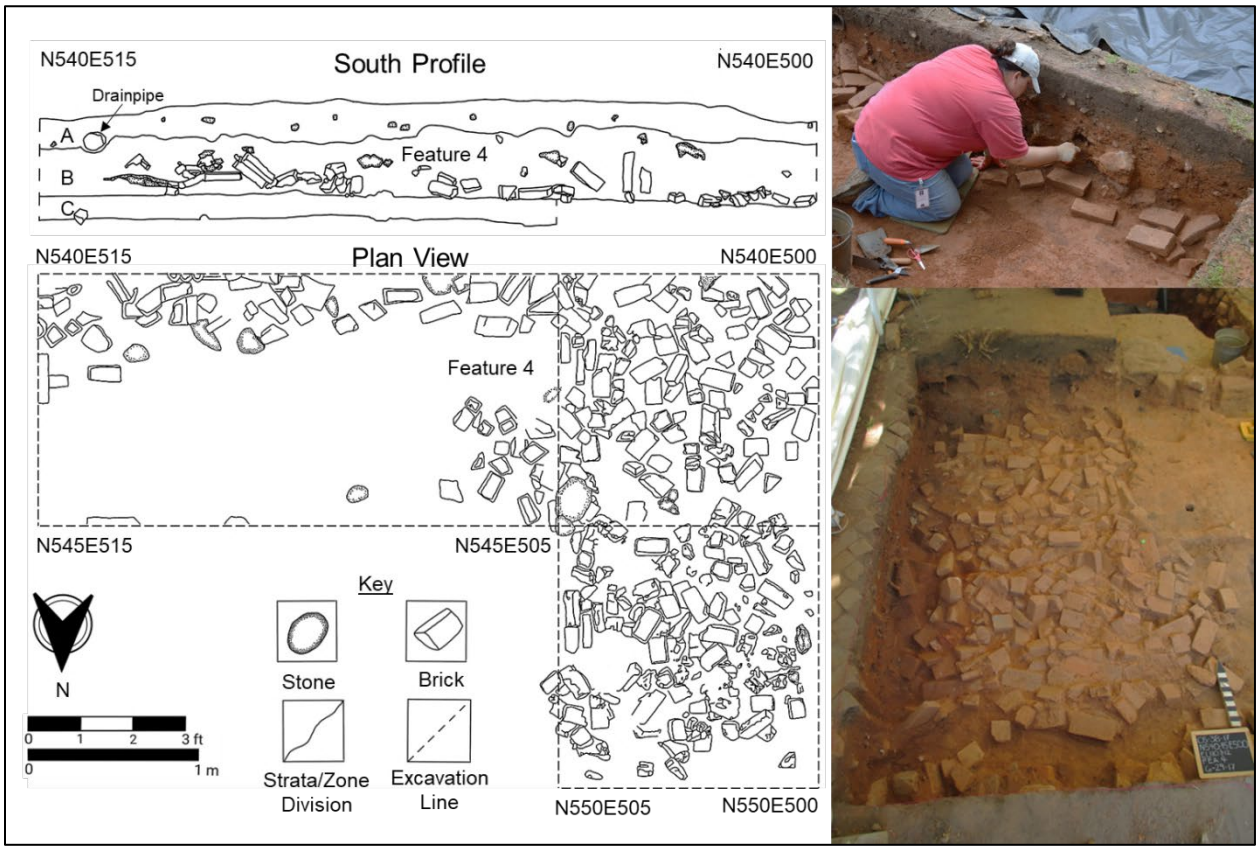


Figure D.5. Feature 4 plan view and profile drawings, and excavation photographs: top of feature (top right, view to southeast) and top of feature (bottom right, view to north)

Feature 5 (Figure D.6 and D.7)

Feature 5, the remains of the 1811 kiln, was located within the northern half of the excavation block in EU 4, 5, 8, 11, 13, 14, and 15 (see Figure A.22). The brick rubble of Feature 5 was first visible near the bottom of Stratum B (5YR3/4 "dark reddish brown"—5YR4/6 "yellowish red" sandy clay fill). The feature's long axis was oriented north-south and was approximately 16 ft. (4.88 m.) long. The feature was bisected along its north-south axis and the west half was excavated. Seven zones of feature fill were identified during the excavation EU 4, east half. Zone 1 consisted of 2.5YR4/6 "red" sandy clay fill with large kiln brick fragments, kiln furniture and waster sherd fragments throughout. Zone 2 was a 2.5YR4/4 "reddish brown" sandy loam, large bowl-shaped intrusion that cut down into the layers of kiln debris fill and was devoid of brick fragments. Zone 3 consisted of 2.5YR4/8 "red" sandy clay filled with more bricks, kiln furniture, and waster sherds. Zone 4 was 2.5YR3/8 "red" and contained another layer of sandy clay fill with bricks, kiln furniture, and waster sherds. However, this zone was thicker and not as densely packed. Zone 5 was a layer of 7.5YR4/6 "strong brown" silty clay/sandy loam with common charcoal inclusions that contained very little to no brick fragments. Rather, Zone 5 contained mostly kiln furniture and pottery waster fragments. Zone 5 was subdivided into two levels. Level 2 was later designated as Zone 6. One of the distinguishing characteristics of Zone 6 was the presence of 234 small white, bisque-fired waster sherds. Zone 7 was beneath Zone 6. This was thin lens of 5YR5/8 "yellowish red" sandy clay lay directly above the clay subsoil, appeared to be heat treated and likely represented the remnants of the sand floor within the kiln's ware chamber.

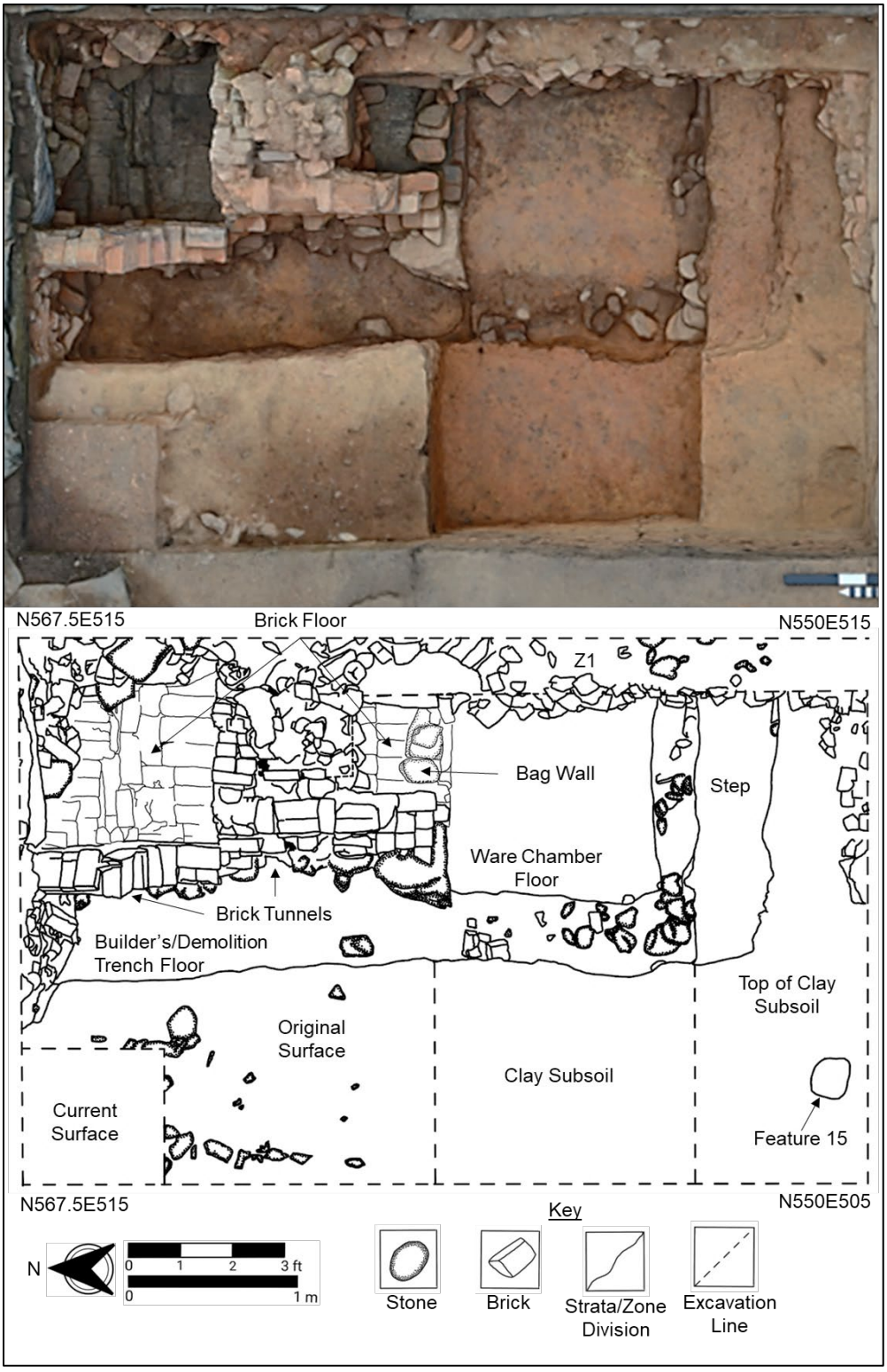


Figure D.6. Feature 5 plan view drawing (bottom) and excavated feature photograph from 3D photogrammetry model (top).

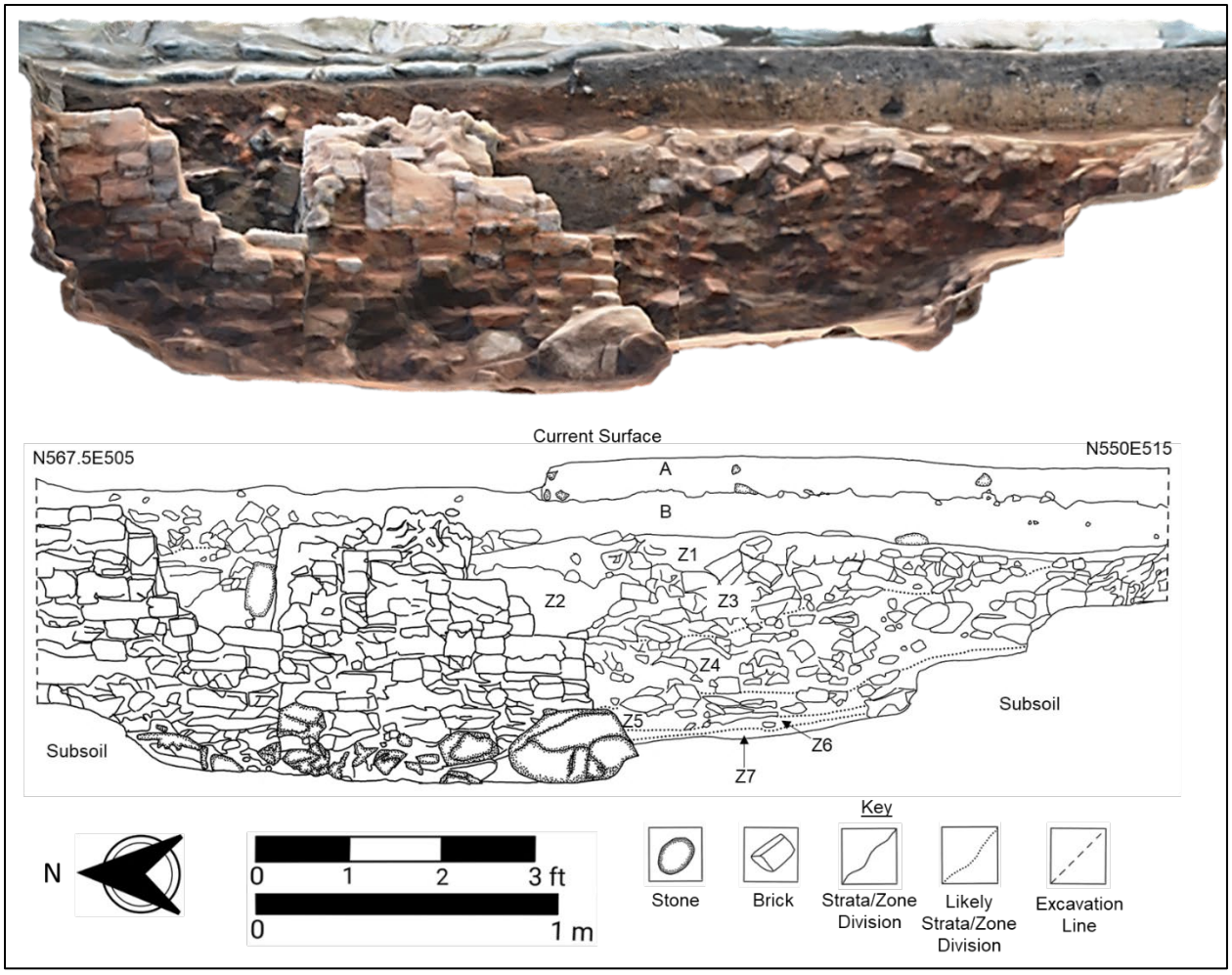


Figure D.7. Feature 5 profile drawing (bottom, view east) and excavated feature photograph from 3D photogrammetry model (top, view to east).

Appendix A and Chapter 5 provide additional discussion relating to the discovery and function of Feature 5. Appendix E provides a list the artifacts recovered from Feature 5.

Feature 6/12 (Figure D.8)

Originally identified in the field as Feature 6, Feature 12 was a round-rectangular post hole approximately 1 ft. (30.48 cm.) in diameter and 0.8 ft. (24.38 cm.) deep that straddled EU 6 and 9. Feature 6/12 was visible below Stratum C (5YR5/6 "yellowish brown"—2.5YR5/8 "red" mottled sandy loam and clay) and cut down into sterile clay subsoil next to Feature 13 to the south (see Figure A.22). The post hole contained two zones. Zone 1

consisted of 5YR5/6 “yellowish brown”/2.5YR5/8 “red” mottled sandy loam and clay—5YR6/8 “reddish yellow” clay sand. Below this, Zone 2 contained 7.5YR5/6 “strong brown” clay sand. Zone 1 likely represents the soil that was originally used to fill around the post which then settled at the base of the hole when the post was removed. Zone 2 appeared to consist of fill which was deposited aft.er the post was removed. No post mold was visible during excavation. Appendix E provides a list the artifacts recovered from Feature 6/12.

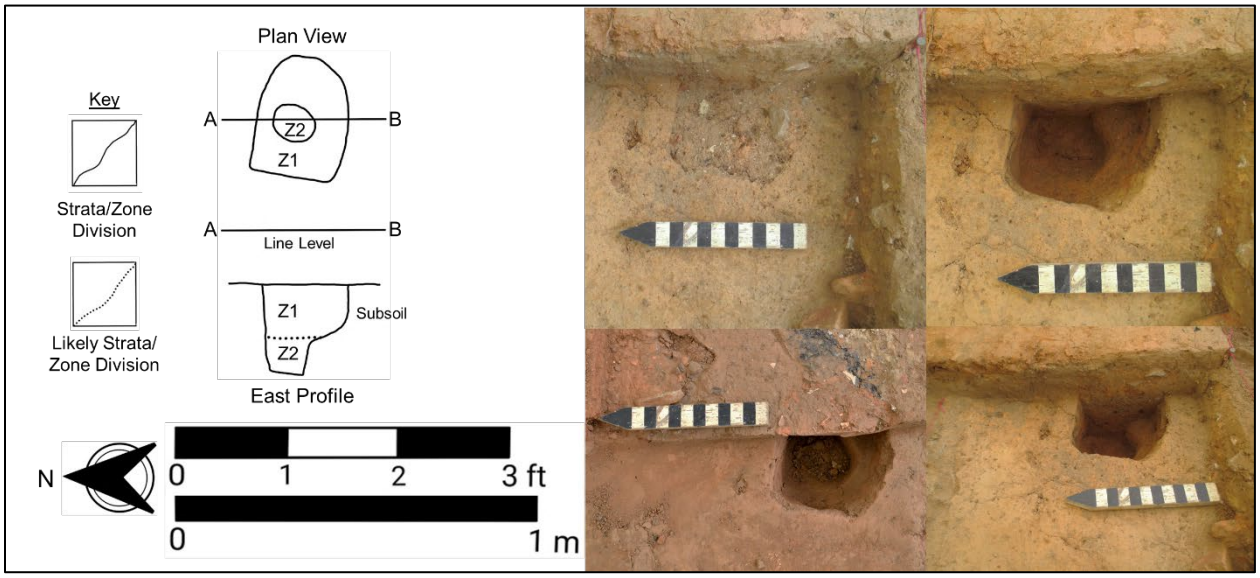


Figure D.8. Feature 6/12 plan view and profile drawings, and excavation photographs: top of feature (top and bottom left., view to east) and excavated west bisection of feature (top and bottom right, view to east).

Feature 7/10 (Figure D.9)

Although identified as separate features in the field, Feature 7 and Feature 10 were later combined. Feature 7/10 was located in the northeast corner of EU 6 (N549.7E508.8) just south of Feature 17 (see Figure A.22). This feature was an irregularly shaped rectangular depression measuring approximately 2 ft. (60.69 cm.) long with an east-west orientation. Feature 7/10 was first visible in the base of Stratum B (5YR4/6 “yellowish red” clay loam and fill) and contained one zone which consisted of 7.5YR6/4 “light brown” fine sand with a

depth of 0.4 ft. (12.19 cm.). The feature was bisected and its position, sitting below the layer of clay fill (Stratum B) and the fieldstones of Feature 17, shows that it predates the later fence line. Although the function of Feature 7/10 remains undetermined, its size and shape suggest it may represent the filled in depression left. behind from the removal of a large fieldstone. See Appendix E for a list of artifacts recovered from Feature 7/10, Zone 1.

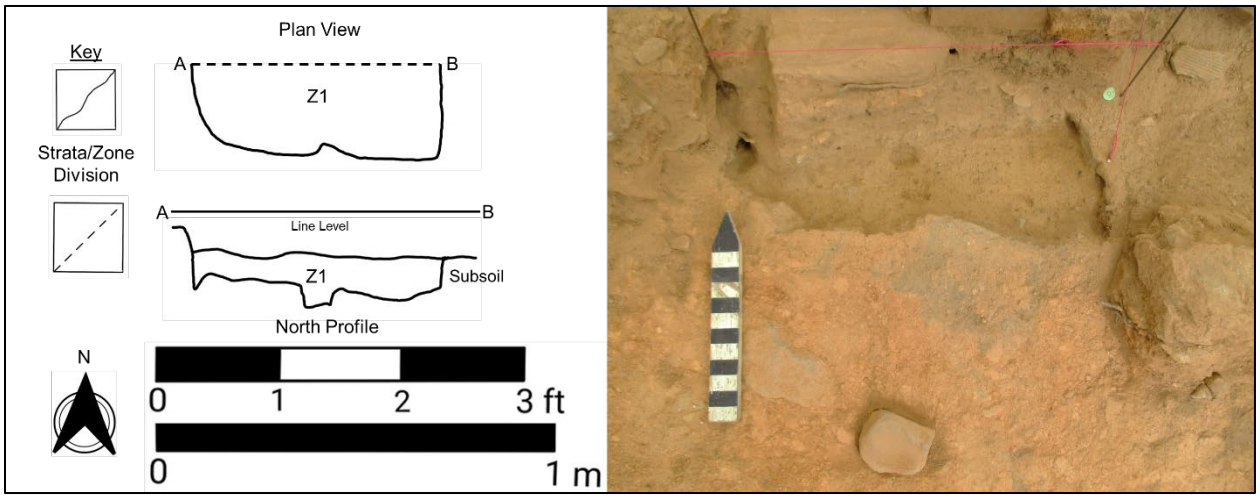


Figure D.9. Feature 7/10 plan view and profile drawings, and excavated south bisection of feature photograph (right, view to north).

Feature 8 (Figure D.10)

Located in EU 4, Feature 8 (N557.25E507.5) may be the bottom of a circular post hole measuring 0.7 ft. (21.34 cm.) in diameter. What remained consisted of a thin (0.1 ft./3.05 cm.) zone of mottled, sandy clay (2.5YR5/8—2.5YR4/6 "red" with 7.5YR8/4 "pink" saprolite inclusions). Although not visible during the excavation of Stratum C, the original ground surface in this section of the excavation block, Feature 8's location just to the west of Feature 5 (see Figure A.22) suggests it may have held a post to support a shed roof over the 1811 kiln. However, given that Feature 8 was not visible in the strata above sterile clay

subsoil, its edges were not well defined, and it contained no artifacts, its identification as a post hole remains tentative.

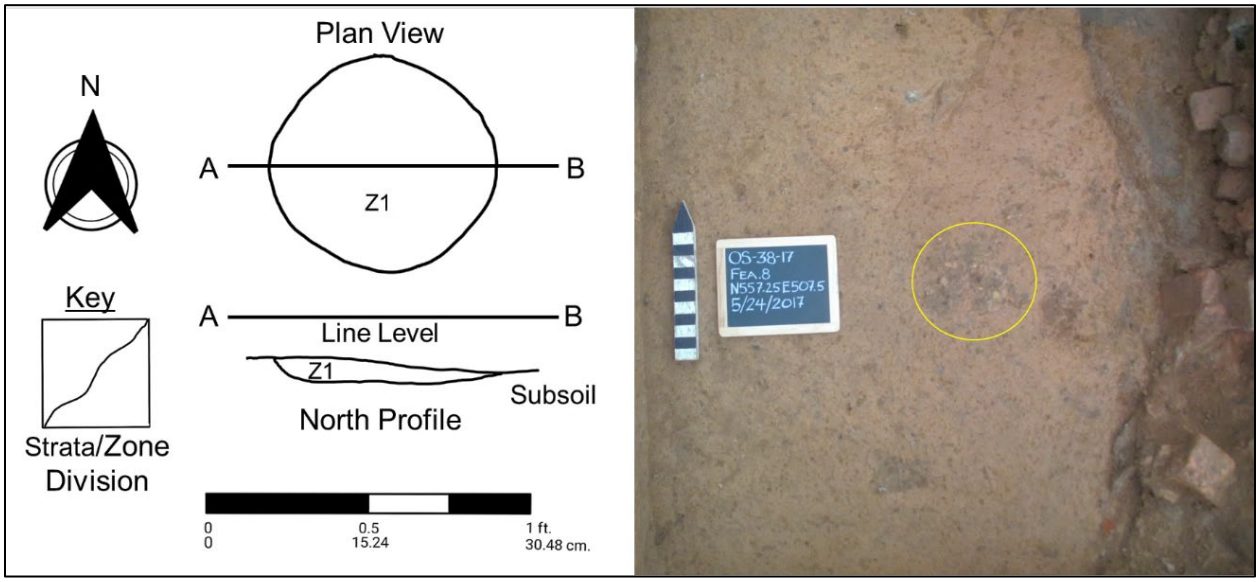


Figure D.10. Feature 8 plan view and profile drawings, and excavation photograph: top of feature (right, view to north).

Feature 9 (Figure D.11)

Feature 9 was an oblong post hole oriented slightly southeast-northwest and located along the southern edge of EU 8 (N551E508.4), just below Feature 17 (see Figure A.22). Visible in Stratum C (original ground surface), Feature 9 was 1.8 ft. (54.87 cm.) long and 1.25 ft. (38.1 cm.) deep. The feature was bisected and only the northern half was excavated. Feature 9 contained two zones. Zone 1 consisted of "dark reddish brown" mottled clay fill (5YR3/4) consistent with the matrix of Stratum B above. This zone filled an upper, shelf-like cut that was wider than the vertical post hole. Zone 1 extended down into the post hole approximately 0.4 ft. (12.19 cm.). Zone 2 extended below that to the bottom of the post hole. Zone 2 consisted of a "strong brown" (7.5YR4/6) sandy loam. Appendix E contains a list of the artifacts recovered from each zone. No post mold was visible in Feature 9.

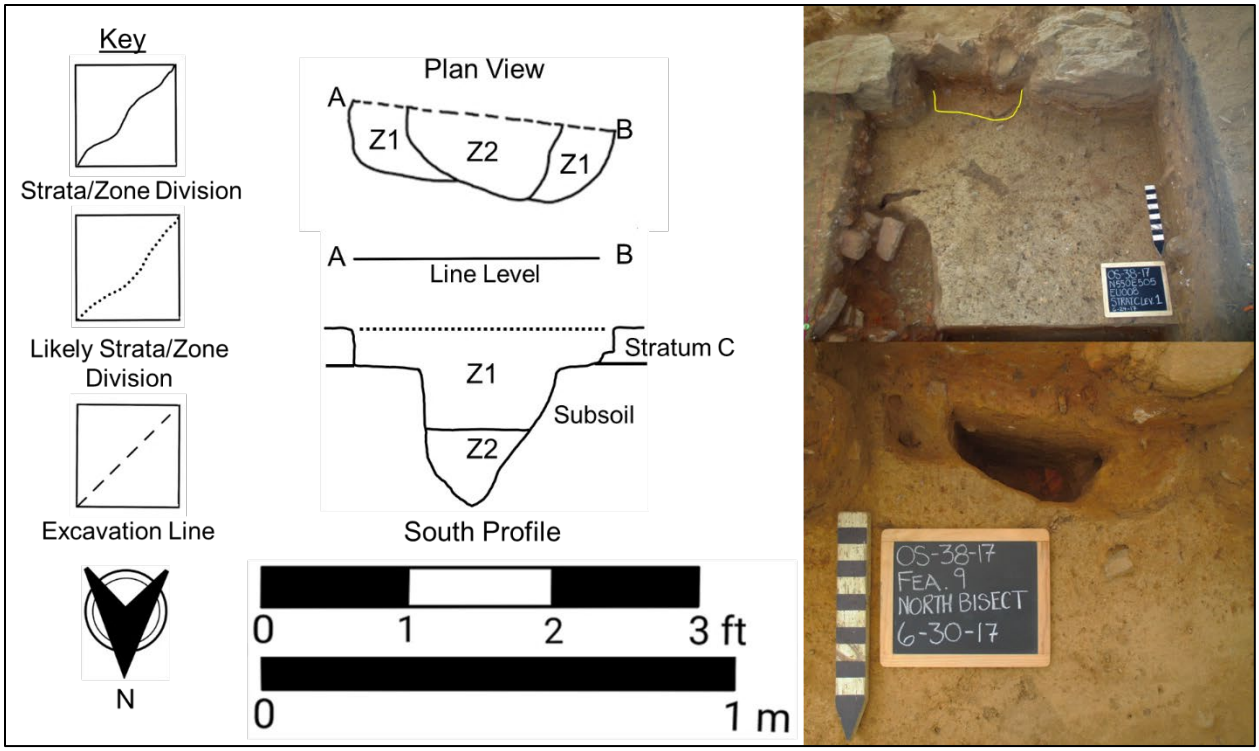


Figure D.11. Feature 9 plan view and profile drawings, and excavation photographs: top of feature (top right, view to south) and excavated north bisection of feature (bottom right, view to south).

Like other post holes identified within the excavation block, it appeared that this post was removed which allowed the original fill (Zone 2) to settle at the base of the hole. Then, subsequent landscaping filled in the upper portion of the feature (Zone 1). It is not certain, but plausible, that the wider shelf-like cut near the top of Feature 9 was related to the post's removal.

Despite the post hole's location between two large fieldstones (part of Feature 17) it appeared that Feature 9 predated this later fence line. First, there was no vertical cut or visible difference in the matrix between Zone 1 and the clay fill above to suggest that Feature 9 was part of a later fence line that cut through Stratum B. Second, the clear difference in color and texture between Zone 1 and Zone 2 suggests that these were deposited in two discrete episodes using two separate sources of fill.

Feature 11 (Figure D.12)

Feature 11 was an irregular bowl-shaped pit located near the western edge of EU 6 (N546.8E506.7), next to and below the brick scatter (Feature 4) in EU 10 (see Figure A.22). The pit measured approximately 3 ft. (91.44 cm.) in diameter and 1.1 ft. (33.53 cm.) deep beginning at the transition between Stratum B and C. Feature 11 contained two zones. Zone 1 consisted of 7.5YR5/8 “strong brown” sandy clay. This was underlain by Zone 2 which was also a sandy clay, but 10YR5/8 “yellowish brown” in color.

The feature was first bisected and then fully excavated. This revealed several root runs in both zones which radiated out from the pit into the surrounding subsoil. Based on Feature 11’s location near the corner of the 1793/94 kiln (Feature 13), it is tempting to infer that this was originally the location of a post for the kiln’s shed. Aft.er the shed was demolished, and the post rotted away or was removed, a tree or large shrub then sprouted in the freshly disturbed soil as sometimes happens. However, there was no clear evidence of a post hole or mold, and the feature’s smooth, bowl-shaped sides could be the result of digging to remove the plant. Both zones contained artifacts, and these are listed in Appendix E.

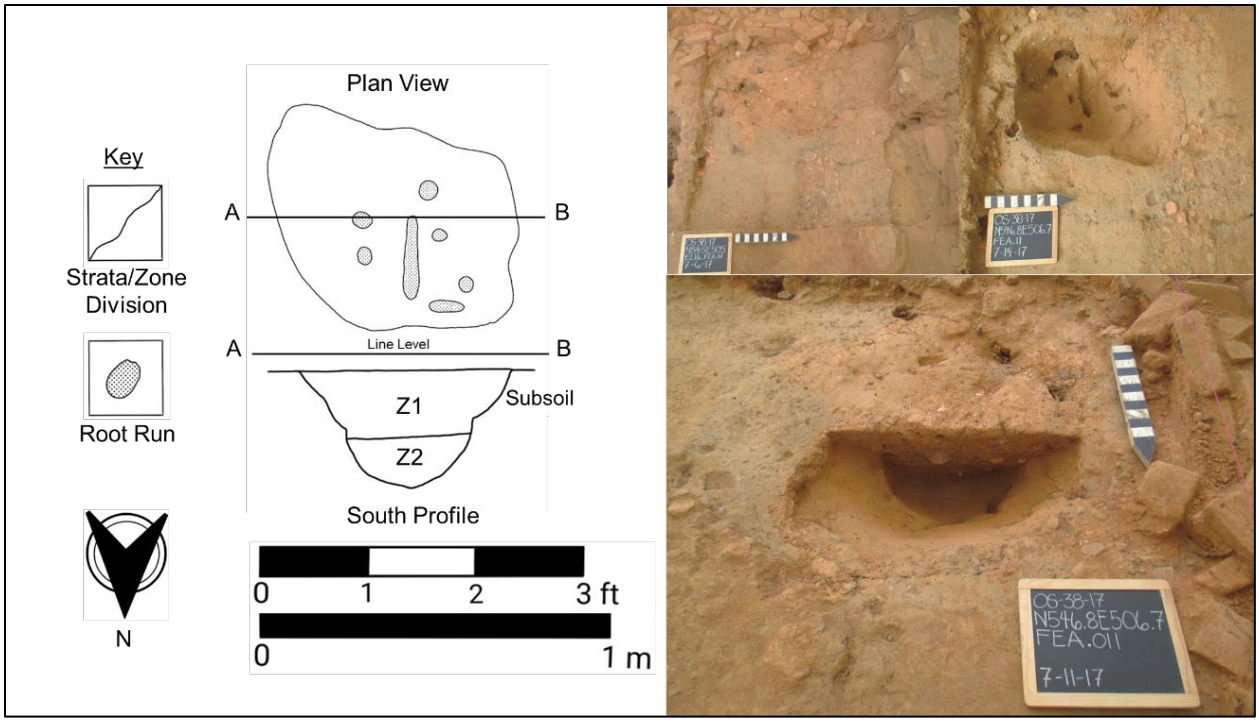


Figure D.12. Feature 11 plan view and profile drawings, and excavation photographs: top of feature and excavated feature (top right, view to west) and excavated north bisection of feature (bottom right, view to south).

Feature 13 (Figure D.13 and D.14)

Feature 13, the demolished remains of the 1793/94 kiln and shed, was uncovered in EU 13 and along the southern edge of EU 6 and EU 9 (see Figure A.22). The feature was first visible below Stratum C which in EU 3 consisted of a hardpacked 7.5YR5/8 "strong brown" loam. This was the buried work surface that extended out from the back of Feature 5 and acted as a cap over Feature 13. When most of Feature 13's north half was excavated (approximately 10 ft./3.05 m. x 6 ft./1.83 m.), it revealed a large square pit filled with multiple zones of demolition rubble that contained disarticulated foundation stones, kiln bricks, wall plaster, building debris, fragments of kiln furniture, and waster sherds. Five zones of fill were recorded in the field. In the west half of EU 3 Zone 1 consisted of 7.5YR5/8 "strong brown" loam like Stratum D recorded in the feature's north profile. Zone 2

was composed of 10YR8/4 “very pale brown” sand with common inclusions of wall plaster (same as Stratum L recorded in the northeast quadrant of EU 3). Zone 3 was a 7.5YR6/6 “reddish yellow” clay sand like Stratum L recorded in the feature’s north profile. Zone 4 consisted of sandy clay mottled with 2.5YR4/6, 10YR4/8 “red,” 10YR6/6 “brownish yellow,” and 10YR7/3 “very pale brown” potters’ clay. Zone 5, 2.5YR5/8 “red” sand lay at the bottom and on top of sterile clay subsoil. The only portion of the original, buried surface that was visible in Feature 13 was along its west profile. This was labeled Stratum D. Here the edge of the feature could be clearly seen as it cut down vertically through the old surface and into the sterile clay subsoil below. Like Feature 13, Stratum D was also capped by the work surface (Stratum C) which tapered to the west. Appendix E presents a list of artifacts recovered from within Feature 13.

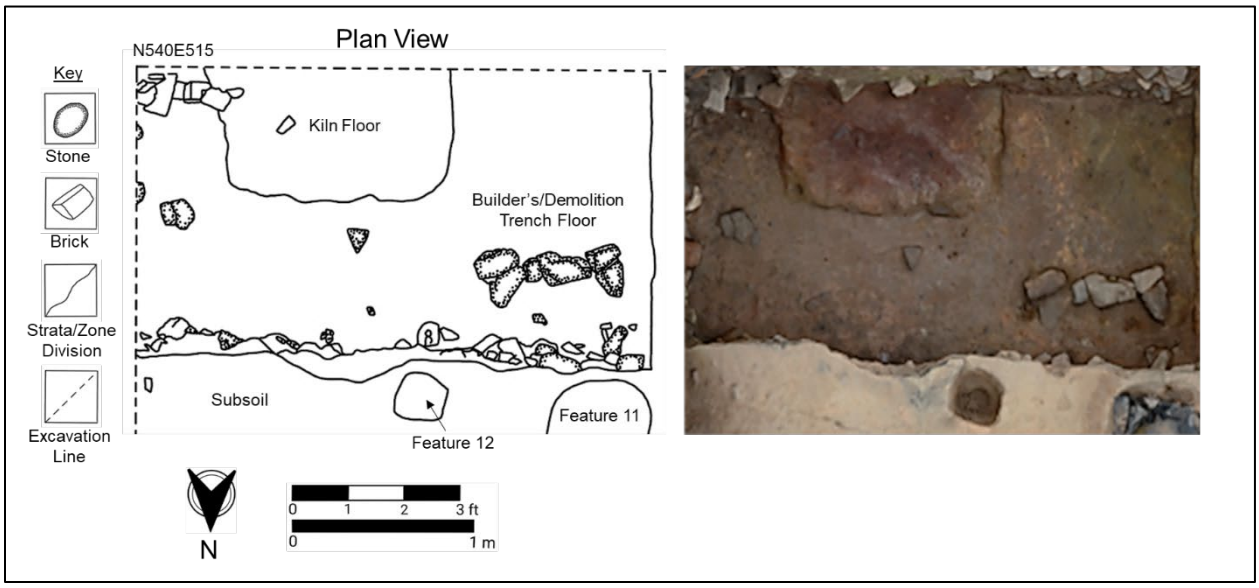


Figure D.13. Feature 13 plan view drawing (left) and excavated feature photograph from 3D photogrammetry model (right).

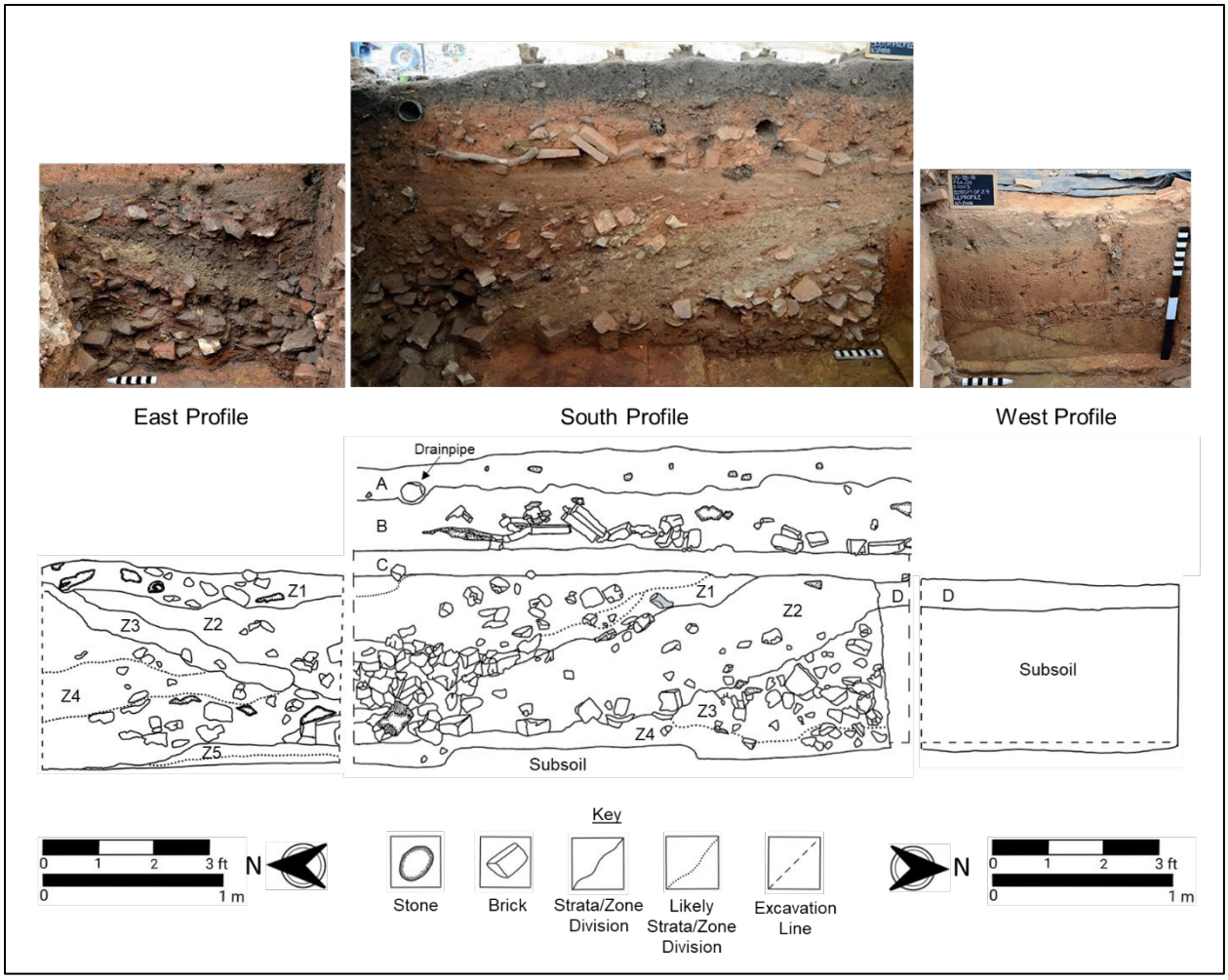


Figure D.14. Feature 13 Profile drawings, and excavation photographs: east profile (top and bottom left), south profile (top and bottom center), and west profile (top and bottom right).

Feature 14 (Figure D.15)

Feature 14 was a small, roughly square post hole located up against the west wall of EU 3 (N542.8E505.1). This post hole, positioned just west of Feature 13, likely supported the 1793/94 kiln's shed (see Figure A.22). The plan views of both Features 14 and 6/12 are somewhat square rather than circular, and both were visible just below the hard-packed work surface that capped the remains of the 1793/94 kiln. The northeast quadrant of Feature 14 was excavated in the field. This revealed two zones. Zone 1 was located in the center and cut down through Zone 2 to a depth of 0.32 ft. (9.75 cm.). Zone 2 was shallower and surrounded

Zone 1 down to a depth of 0.16 ft. (4.88 cm.). Only one artifact was recovered from Feature 14: an unidentified metal concretion (see Appendix E).

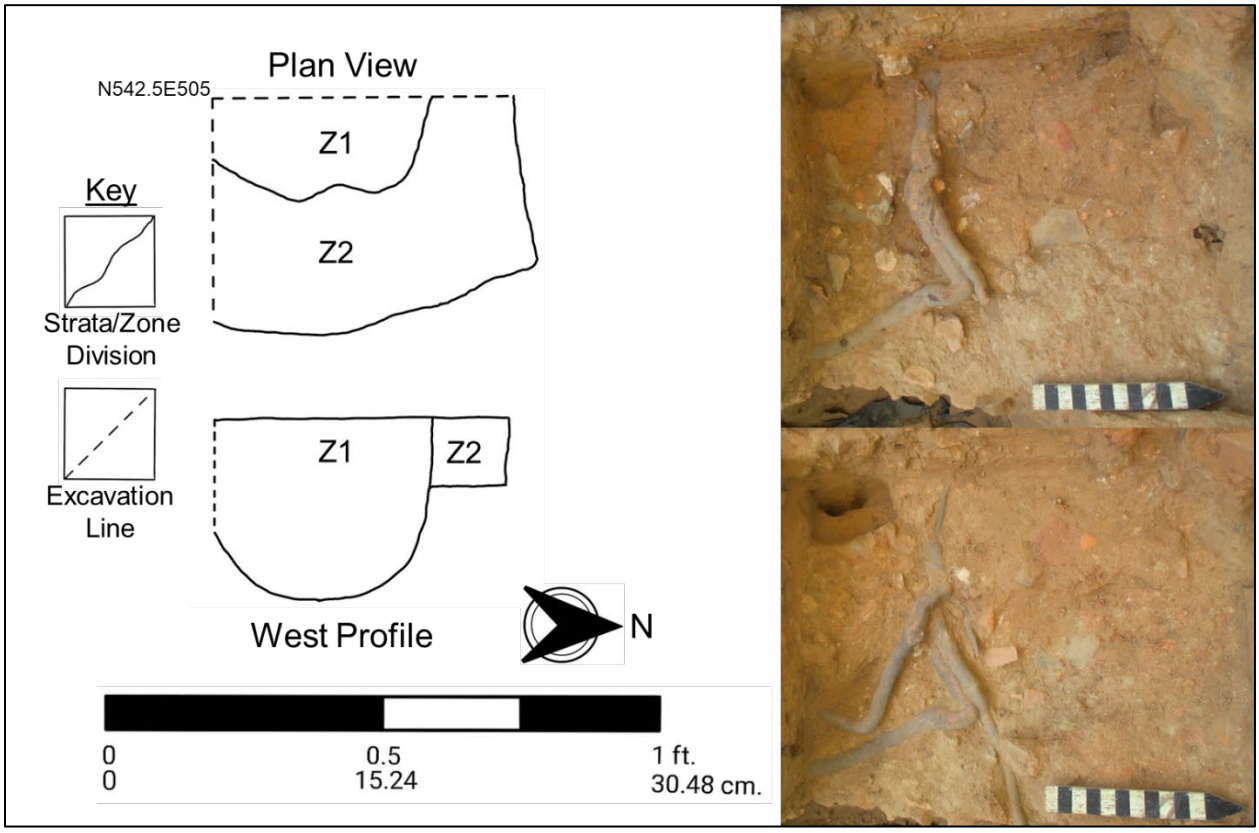


Figure D.15. Feature 14 plan view and profile drawings, and excavation photographs: top of feature (top right, view to west) and excavated east bisection of feature (bottom right, view to west).

Feature 15 (Figure D.16)

Located near the southwest corner of EU 8 (N552.2E506.5), Feature 15 was a shallow square depression measuring 0.9 ft. (27.43 cm.) by 0.8 ft. (24.38 cm.) and 0.15 ft. (4.57 cm.) in depth from the top (see Figure A.22). It contained several poorly preserved fragments of small mammal bone in a matrix of 7.5YR5/4 “brown” sandy loam with some root runs. Feature 15 was first visible at the interface between Level 1 and Level 2 in Stratum C (the original surface). There was no conclusive evidence showing that Feature 15 was a post hole. Rather, its lack of depth, appearance only in the lower level of Stratum C, and the presence of

only bone suggests some other function. Perhaps this was the result of bioturbation, or the disposal of food remains. It is unclear. Appendix E provides a count of the material recovered from Feature 15.

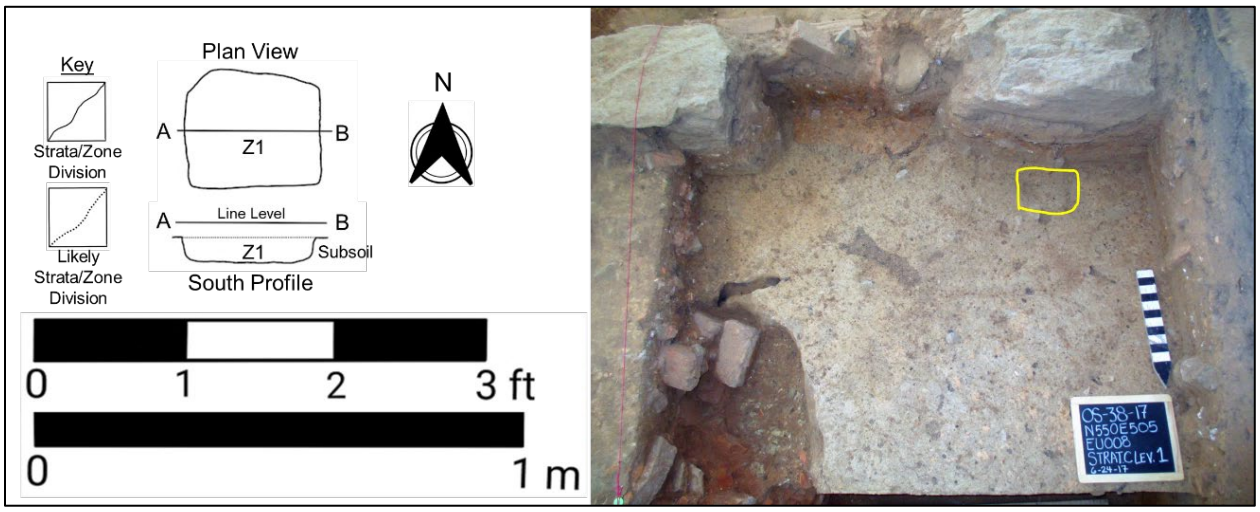


Figure D.16. Feature 15 plan view and profile drawings, and excavation photograph: excavated feature (right, view to north).

Feature 16 (Figure D.17)

Feature 16 was an oblong depression located in Zone 2 of Feature 13 (N540.95E510). Feature 16 was approximately 0.9 ft. (27.43 cm.) long, 0.85 ft. (25.91 cm.) wide, 0.25 ft. (7.62 cm.) deep, and oriented east-west. Feature 16 was bisected before being fully excavated. This shallow depression contained one zone consisting of 7.5YR4/6 “strong brown” mottled clay sand. The types of artifacts recovered were consistent with whose found throughout all zones in Feature 13 (the 1793/94 kiln and shed). See Appendix E for a list of artifacts recovered from Feature 16.

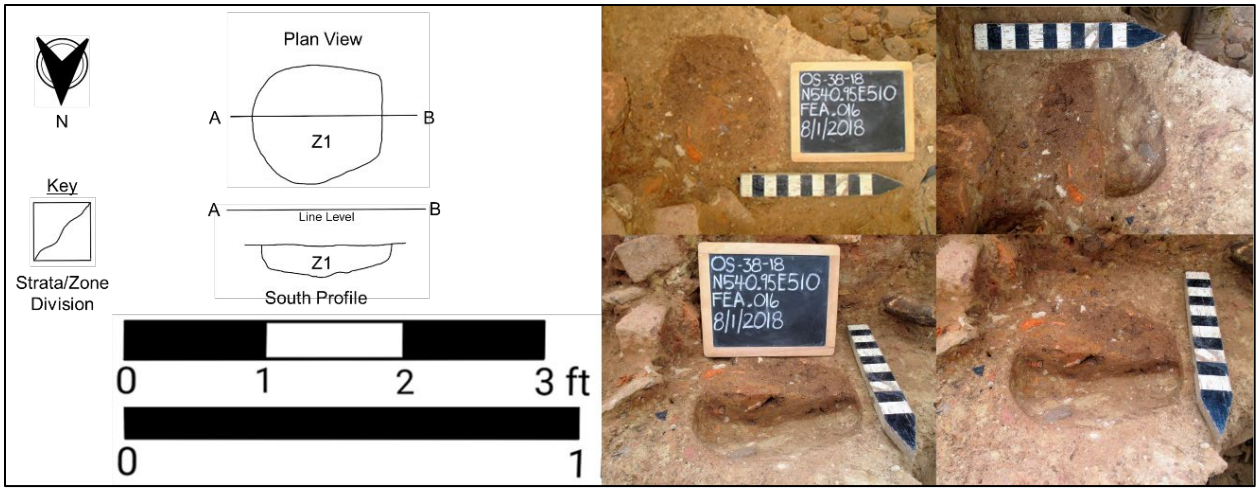


Figure D.17. Feature 16 plan and profile drawings, and excavation photographs: top of feature and north bisection (top right two photographs, view to west) and excavated south profile of feature bisection (bottom right two photographs, view to south).

Given Feature 16's shallow nature and location within a layer of fill within Feature 13, its function was not clear. Its shape and depth were consistent with a pocket left. behind by the removal of a stone which was subsequently filled with demolition debris. Perhaps workers saw a good quality stone while Feature 13 was being filled and removed it for reuse somewhere else. However, Feature 16's actual function remains undetermined.

Feature 17 (Figure D.18)

Feature 7 was a fence line comprised of evenly spaced fieldstones and oriented east-west that ran across the entire length of EU 5 and EU 8 (see Figure A.22). The fieldstones were first visible within Stratum B (5YR3/4 "dark reddish brown"—5YR4/6 "yellowish red" sandy clay fill). The portion of Feature 7 within the excavation block was photographed and mapped but not excavated because it was determined to postdate the ceramic production activities on Lot 38. A discussion of Feature 7 is included in Appendix A.

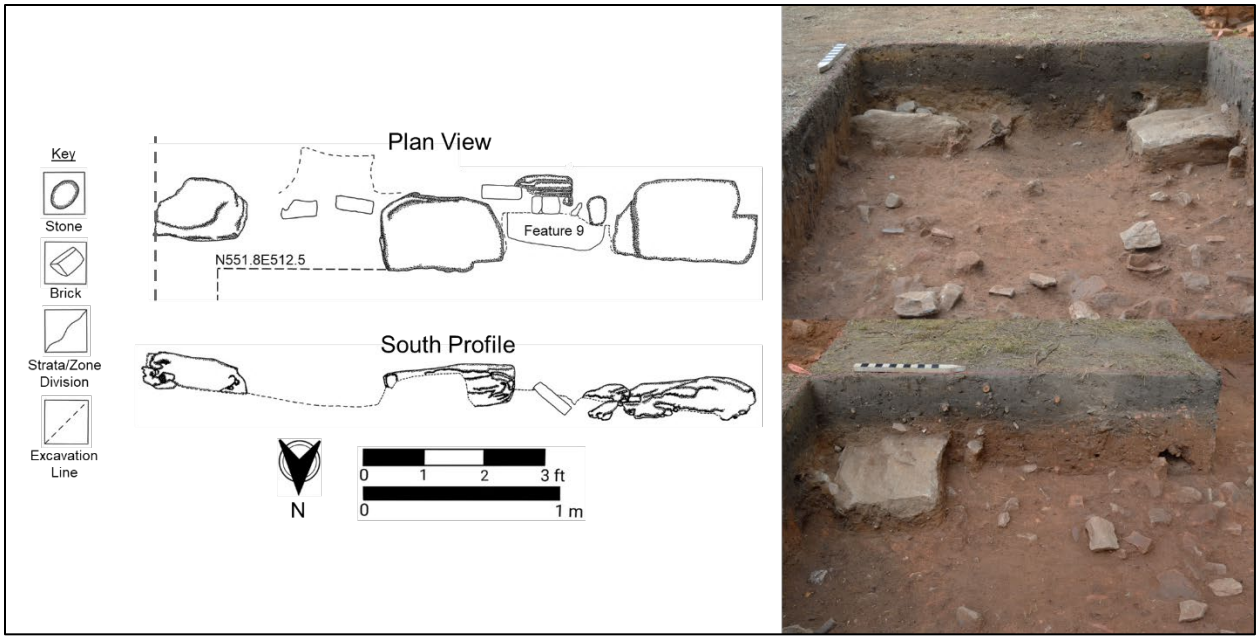


Figure D.18. Feature 17 plan view and profile drawings, and excavation photographs: excavated east half of feature (top right, view to south) and center fieldstone of feature (bottom right, view west).

APPENDIX E: ARTIFACT CATALOG

Appendix E presents a basic catalog of recovered artifacts organized by field specimen number. The first column is labeled "FS#" and lists the field specimen number assigned to recovered artifacts. Column two is labeled "Coord" and provides the northing and easting for each FS#. This is followed by a column listing each feature (labeled "Fea #"). Column four is labeled "Cat Bag #" and lists the bag numbers containing artifacts beginning with the field specimen number followed by a bag number and any sub-bag number. For example, the catalog bag number 001-01.04 corresponds to FS# 1, bag 1, sub-bag 1. All cataloged and conserved artifact bags are labeled following this system. Following "Cat Bag #" is a column labeled "Box #" which lists the corresponding artifact box in which each bag of artifacts can be found. The next four columns list the excavation unit ("EU"), stratum ("Strat"), level ("Lev"), and zone ("Zone") for each bag of artifacts. This is followed by a hierarchical grouping of artifacts based on their group ("Group") and class of material ("Class"). The next seven columns apply to ceramic artifacts and include information about ware ("Ware"), shape/function ("Form"), stage of production ("Stage"), type ("Type"), exterior surface ("finish"), exterior color ("Color"), and if two or more sherds refit together ("Refit"). This is followed by a "Count" column for each artifact subdivision and a "Notes" column.

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
1	N500E500	-	001-01.04	1	-	A	1	-	Building Materials	Ceramics	
1	N500E500	-	001-01.03	1	-	A	1	-	Pottery	Ceramics	
1	N500E500	-	001-01.01	1	-	A	1	-		Faunal	
1	N500E500	-	001-01.02	1	-	A	1	-	Building Materials	Glass	
2	N500E500	-	002-01.06	1	-	B	1	-	Building Materials	Ceramics	
2	N500E500	-	002-01.05	1	-	B	1	-	Pottery	Ceramics	
2	N500E500	-	002-01.03	1	-	B	1	-	Building Materials	Glass	
2	N500E500	-	002-01.04	1	-	B	1	-	Lithic	Stone	
2	N500E500	-	002-01.01	1	-	B	1	-		Metal	
2	N500E500	-	002-01.02	1	-	B	1	-	Building Materials	Metal	
3	N500E500	-	003-01.01	1	-	B	2	-	Building Materials	Ceramics	
3	N500E500	-	003-01.02	1	-	B	2	-	Pottery	Ceramics	
3	N500E500	-	003-01.03	1	-	B	2	-		Metal	
3	N500E500	-	003-01.04	1	-	B	2	-	Building Materials	Metal	
4	N500E500	-	004-01.05	1	-	B	3	-	Building Materials	Ceramics	
4	N500E500	-	004-01.03	1	-	B	3	-	Toy	Ceramics	
4	N500E500	-	004-01.06	1	-	B	3	-	Pottery	Ceramics	
4	N500E500	-	004-01.01	1	-	B	3	-	Building Materials	Glass	
4	N500E500	-	004-01.04	1	-	B	3	-		Metal	
4	N500E500	-	004-01.02	1	-	B	3	-	Building Materials	Metal	
5	N500E500	-	005-10.05	1	-	B	4	-	Building Materials	Ceramics	
5	N500E500	-	005-01.01	1	-	B	4	-	Pottery	Ceramics	
5	N500E500	-	005-01.02	1	-	B	4	-	Kiln Furniture	Ceramics	
5	N500E500	-	005-01.04	1	-	B	4	-	Building Materials	Glass	
5	N500E500	-	005-01.03	1	-	B	4	-	Building Materials	Metal	
6	N500E500	-	006-01.03	1	-	B	5	-	Building Materials	Ceramics	
6	N500E500	-	006-01.04	1	-	B	5	-	Pottery	Ceramics	
6	N500E500	-	006-01.01	1	-	B	5	-	Building Materials	Glass	
6	N500E500	-	006-01.02	1	-	B	5	-	Building Materials	Metal	
7	N500E500	-	007-01.04	1	-	B	6	-	Building Materials	Ceramics	
7	N500E500	-	007-01.06	1	-	B	6	-	Pottery	Ceramics	
7	N500E500	-	007-01.01	1	-	B	6	-		Faunal	
7	N500E500	-	007-01.05	1	-	B	6	-	Building Materials	Glass	
7	N500E500	-	007-01.07	1	-	B	6	-		Metal	
7	N500E500	-	007-01.08	1	-	B	6	-	Building Materials	Metal	
7	N500E500	-	007-01.02	1	-	B	6	-		Stone	
7	N500E500	-	007-01.03	1	-	B	6	-		Wood	
8	N535E510	-	008-01.05	1	-	A	1	-	Building Materials	Ceramics	
8	N535E510	-	008-01.02	1	-	A	1	-	Pottery	Ceramics	
8	N535E510	-	008-01.04	1	-	A	1	-		Charcoal/Coal	
8	N535E510	-	008-01.01	1	-	A	1	-	Building Materials	Glass	
8	N535E510	-	008-01.03	1	-	A	1	-		Metal	
9	N535E510	-	009-01.04	1	-	B	1	-	Building Materials	Ceramics	
9	N535E510	-	009-01.02	1	-	B	1	-	Pottery	Ceramics	
9	N535E510	-	009-01.05	1	-	B	1	-		Charcoal/Coal	
9	N535E510	-	009-01.03	1	-	B	1	-	Building Materials	Glass	
9	N535E510	-	009-01.01	1	-	B	1	-	Building Materials	Metal	
10	N535E510	-	010-01.02	1	-	C	1	-	Pottery	Ceramics	
10	N535E510	-	010-01.04	1	-	C	1	-		Charcoal/Coal	
10	N535E510	-	010-01.06	1	-	C	1	-	Building Materials	Glass	
10	N535E510	-	010-01.01	1	-	C	1	-	Lithic	Stone	
10	N535E510	-	010-01.05	1	-	C	1	-	Building Materials	Metal	
10	N535E510	-	010-01.03	1	-	C	1	-		Stone	
11	N535E510	-	011-01.01	1	-	B	2	-		Charcoal/Coal	
12	N535E510	-	012-01.02	1	-	C	2	-	Pottery	Ceramics	
12	N535E510	-	012-01.01	1	-	C	2	-	Building Materials	Glass	
12	N535E510	-	012-01.03	1	-	C	2	-	Building Materials	Metal	
13	N535E510	-	013-01.04	1	-	C	3	-	Building Materials	Ceramics	
13	N535E510	-	013-01.02	1	-	C	3	-	Pottery	Ceramics	
13	N535E510	-	013-01.03	1	-	C	3	-	Building Materials	Glass	
13	N535E510	-	013-01.01	1	-	C	3	-		Metal	
13	N535E510	-	013-01.05	1	-	C	3	-	Building Materials	Metal	
14	N535E510	-	014-01.01	1	-	C	4	-	Building Materials	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
1	N500E500	Brick						7	
1	N500E500							2	
1	N500E500	Bone						1	
1	N500E500							3	
2	N500E500	Brick						4	
2	N500E500							15	
2	N500E500							9	
2	N500E500							1	
2	N500E500							5	Iron
2	N500E500							11	Nail
3	N500E500	Brick						2	
3	N500E500							2	
3	N500E500							4	Iron
3	N500E500							7	Nail
4	N500E500	Brick						8	
4	N500E500	Marble						1	
4	N500E500							6	
4	N500E500							2	
4	N500E500							2	
4	N500E500							1	Nail
5	N500E500	Brick						4	
5	N500E500							11	
5	N500E500	Trivet						1	
5	N500E500							5	
5	N500E500							4	Nail
6	N500E500	Brick						5	
6	N500E500							7	
6	N500E500							7	
6	N500E500							8	Nail
7	N500E500	Brick						14	
7	N500E500							8	
7	N500E500	Tooth						1	
7	N500E500							13	
7	N500E500							15	Iron
7	N500E500							17	Nail
7	N500E500							2	
7	N500E500							1	
8	N535E510	Brick						3	
8	N535E510							2	
8	N535E510							3	
8	N535E510							2	
8	N535E510							3	Iron
9	N535E510	Brick						3	
9	N535E510							13	
9	N535E510							7	
9	N535E510							21	
9	N535E510							9	Nail
10	N535E510							12	
10	N535E510							2	
10	N535E510							10	
10	N535E510							1	Biface
10	N535E510							1	Nail
10	N535E510							2	
11	N535E510							2	
12	N535E510							7	
12	N535E510							4	
12	N535E510							14	Nail
13	N535E510	Brick						2	
13	N535E510							11	
13	N535E510							8	
13	N535E510							5	Iron
13	N535E510							7	Nail
14	N535E510	Brick						2	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
14	N535E510	-	014-01.03	1	-	C	4	-	Pottery	Ceramics	
14	N535E510	-	014-01.02	1	-	C	4	-		Faunal	
14	N535E510	-	014-01.04	1	-	C	4	-	Building Materials	Glass	
15	N535E510	-	015-01	1	-	C	4	-	Building Materials	Ceramics	
15	N535E510	-	015-01.01	1	-	C	4	-	Pottery	Ceramics	
15	N535E510	-	015-01.02	1	-	C	4	-	Kiln Furniture	Ceramics	
16	N535E510	-	016-01	1	-	C	4	-		Stone	
17	N535E510	-	017-01	1	-	C	4	-	Building Materials	Ceramics	
18	N535E510	-	018-01.04	1	-	C	5	-	Pottery	Ceramics	
18	N535E510	-	018-01.03	1	-	C	5	-		Charcoal/Coal	
18	N535E510	-	018-01.05	1	-	C	5	-	Building Materials	Glass	
18	N535E510	-	018-01.01	1	-	C	5	-	Building Materials	Metal	
18	N535E510	-	018-01.02	1	-	C	5	-		Stone	
19	N535E510	-	019-01.01	1	-	C	6	-	Pottery	Ceramics	
19	N535E510	-	019-01.02	1	-	C	6	-	Building Materials	Glass	
20	N535E510	-	020-01	1	-	C	7	-	Building Materials	Ceramics	
20	N535E510	-	020-01.01	1	-	C	7	-	Pottery	Ceramics	
20	N535E510	-	020-01.02	1	-	C	7	-	Building Materials	Metal	
21	N525E510	-	021-01	1	-	A	1	-	Building Materials	Ceramics	
21	N525E510	-	021-01.01	1	-	A	1	-	Building Materials	Mortar	
22	N505E510	-	022-01.07	1	-	B	1	-	Building Materials	Ceramics	
22	N505E510	-	022-01.03	1	-	B	1	-	Pottery	Ceramics	
22	N505E510	-	022-01.04	1	-	B	1	-		Faunal	
22	N505E510	-	022-01.05	1	-	B	1	-	Building Materials	Glass	
22	N505E510	-	022-01.06	1	-	B	1	-	Building Materials	Metal	
22	N505E510	-	022-01.01	1	-	B	1	-		Stone	
22	N505E510	-	022-01.02	1	-	B	1	-		Miscellaneous	
23	N525E510	-	023-01.03	1	-	B	1	-	Pottery	Ceramics	
23	N525E510	-	023-01.04	1	-	B	1	-		Charcoal/Coal	
23	N525E510	-	023-01.05	1	-	B	1	-	Building Materials	Glass	
23	N525E510	-	023-01.02	1	-	B	1	-		Metal	
23	N525E510	-	023-01.01	1	-	B	1	-		Metal	
23	N525E510	-	023-01.06	1	-	B	1	-	Building Materials	Metal	
23	N525E510	-	023-01.07	1	-	B	1	-		Miscellaneous	
24	N505E510	-	024-01.01	1	-	C	1	-	Building Materials	Ceramics	
24	N505E510	-	024-01.04	1	-	C	1	-	Pottery	Ceramics	
24	N505E510	-	024-01.03	1	-	C	1	-	Kiln Furniture	Ceramics	
24	N505E510	-	024-01.02	1	-	C	1	-		Charcoal/Coal	
24	N505E510	-	024-01.06	1	-	C	1	-	Building Materials	Glass	
24	N505E510	-	024-01.05	1	-	C	1	-	Building Materials	Metal	
25	N505E510	-	025-01.05	1	-	C	2	-	Building Materials	Ceramics	
25	N505E510	-	025-01.04	1	-	C	2	-	Pottery	Ceramics	
25	N505E510	-	025-01.02	1	-	C	2	-		Charcoal/Coal	
25	N505E510	-	025-01.01	1	-	C	2	-		Faunal	
25	N505E510	-	025-01.03	1	-	C	2	-	Building Materials	Glass	
25	N505E510	-	025-01.06	1	-	C	2	-	Building Materials	Metal	
26	N525E510	-	026-01.05	1	-	C	1	-	Building Materials	Ceramics	
26	N525E510	-	026-01.01	1	-	C	1	-	Pottery	Ceramics	
26	N525E510	-	026-01.04	1	-	C	1	-	Pottery	Ceramics	
26	N525E510	-	026-01.02	1	-	C	1	-		Charcoal/Coal	
26	N525E510	-	026-01.06	1	-	C	1	-	Building Materials	Glass	
26	N525E510	-	026-01.03	1	-	C	1	-	Building Materials	Metal	
27	N525E510	-	027-01	1	-	C	2	-	Pottery	Ceramics	
28	N525E510	-	028-01	1	-	C	3	-	Pottery	Ceramics	
29	N525E510	-	029-01.01	1	-	C	4	-	Building Materials	Ceramics	
29	N525E510	-	029-01.02	1	-	C	4	-	Building Materials	Metal	
30	N505E510	-	030-01.04	1	-	C	3	-	Building Materials	Ceramics	
30	N505E510	-	030-01.03	1	-	C	3	-	Pottery	Ceramics	Stoneware
30	N505E510	-	030-01.02	1	-	C	3	-	Building Materials	Glass	
30	N505E510	-	030-01.01	1	-	C	3	-		Metal	
30	N505E510	-	030-01.05	1	-	C	3	-	Building Materials	Metal	
31	N525E510	-	031-01	1	-	D	2	-	Clothing	Rubber	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
14	N535E510							5	
14	N535E510	Bone						3	
14	N535E510							5	
15	N535E510	Brick						2	
15	N535E510							1	
15	N535E510	Pin						1	
16	N535E510							1	
17	N535E510	Brick						2	
18	N535E510							4	
18	N535E510							1	
18	N535E510							7	
18	N535E510							1	Nail
18	N535E510							1	
19	N535E510							1	
19	N535E510							5	
20	N535E510	Brick						1	Mortar
20	N535E510							1	
20	N535E510							4	Nail
21	N525E510	Brick						4	
21	N525E510							1	
22	N505E510	Brick						7	
22	N505E510							3	
22	N505E510	Bone						5	
22	N505E510							10	
22	N505E510							5	Nail
22	N505E510							1	
22	N505E510							1	
23	N525E510							3	
23	N525E510							6	
23	N525E510							16	
23	N525E510							1	Iron
23	N525E510							1	
23	N525E510							5	Nail
23	N525E510							7	
24	N505E510	Brick						13	
24	N505E510							8	
24	N505E510	Trivet						1	
24	N505E510							1	
24	N505E510							10	
24	N505E510							11	Nail
25	N505E510	Brick						20	
25	N505E510							16	
25	N505E510							3	
25	N505E510	Bone						1	
25	N505E510							4	
25	N505E510							34	Nail
26	N525E510	Brick						1	
26	N525E510	Tobacco Pipe						1	
26	N525E510							2	
26	N525E510							1	
26	N525E510							5	
26	N525E510							3	Nail
27	N525E510							1	
28	N525E510							1	
29	N525E510	Brick						1	
29	N525E510							6	Nail
30	N505E510	Brick						5	
30	N505E510							4	
30	N505E510							6	
30	N505E510							2	Iron
30	N505E510							11	Nail
31	N525E510	Button						1	"NOVELTY RUBBER CO." (1853-1886)

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
32	N505E510	-	032-01	1	-	C	4	-	Pottery	Ceramics	Stoneware
33	N505E510	-	033-01.05	1	-	C	5	-	Building Materials	Ceramics	
33	N505E510	-	033-01.02	1	-	C	5	-	Pottery	Ceramics	
33	N505E510	-	033-01.01	1	-	C	5	-		Charcoal/Coal	
33	N505E510	-	033-01.04	1	-	C	5	-	Building Materials	Glass	
33	N505E510	-	033-01.03	1	-	C	5	-	Building Materials	Metal	
34	N525E510	-	034-01.02	1	-	E	3	-	Pottery	Ceramics	
34	N525E510	-	034-01.03	1	-	E	3	-	Building Materials	Glass	
34	N525E510	-	034-01.01	1	-	E	3	-	Building Materials	Metal	
35	N525E510	-	035-01.02	1	-	F	1	-	Building Materials	Ceramics	
35	N525E510	-	035-01.01	1	-	F	1	-	Pottery	Ceramics	Stoneware
35	N525E510	-	035-01.04	1	-	F	1	-		Charcoal/Coal	
35	N525E510	-	035-01.06	1	-	F	1	-	Building Materials	Glass	
35	N525E510	-	035-01.05	1	-	F	1	-	Building Materials	Mortar	
35	N525E510	-	035-01.03	1	-	F	1	-	Building Materials	Metal	
36	N500E520	-	036-01.01	1	-	A	1	-	Clothing		
36	N500E520	-	036-01.03	1	-	A	1	-	Building Materials	Ceramics	
36	N500E520	-	036-01.06	1	-	A	1	-	Pottery	Ceramics	
36	N500E520	-	036-01.04	1	-	A	1	-		Charcoal/Coal	
36	N500E520	-	036-01.05	1	-	A	1	-	Building Materials	Glass	
36	N500E520	-	036-01.02	1	-	A	1	-		Metal	
36	N500E520	-	036-01.07	1	-	A	1	-	Building Materials	Metal	
36	N500E520	-	036-01.08	1	-	A	1	-		Stone	
36	N500E520	-	036-01.10	1	-	A	1	-		Miscellaneous	
36	N500E520	-	036-01.09	1	-	A	1	-		Wood	
37	N505E530	-	037-01.02	1	-	A	1	-	Building Materials	Ceramics	
37	N505E530	-	037-01.03	1	-	A	1	-		Ceramics	Earthenware
37	N505E530	-	037-01.06	1	-	A	1	-	Pottery	Ceramics	
37	N505E530	-	037-01.04	1	-	A	1	-		Charcoal/Coal	
37	N505E530	-	037-01.01	1	-	A	1	-	Building Materials	Glass	
37	N505E530	-	037-01.05	1	-	A	1	-	Building Materials	Metal	
38	N500E520	-	038-01.04	1	-	B	1	-	Building Materials	Ceramics	
38	N500E520	-	038-01.03	1	-	B	1	-		Ceramics	Earthenware
38	N500E520	-	038-01.01	1	-	B	1	-		Charcoal/Coal	
38	N500E520	-	038-01.05	1	-	B	1	-	Building Materials	Glass	
38	N500E520	-	038-01.02	1	-	B	1	-	Building Materials	Metal	
39	N525E510	-	039-01.06	1	-	G	1	-	Building Materials	Ceramics	
39	N525E510	-	039-01.03	1	-	G	1	-	Pottery	Ceramics	
39	N525E510	-	039-01.02	1	-	G	1	-		Charcoal/Coal	
39	N525E510	-	039-01.04	1	-	G	1	-	Building Materials	Glass	
39	N525E510	-	039-01.01	1	-	G	1	-		Metal	
39	N525E510	-	039-01.07	1	-	G	1	-	Building Materials	Miscellaneous	
39	N525E510	-	039-01.05	1	-	G	1	-	Building Materials	Mortar	
40	N505E530	-	040-01.04	1	-	B	1	-	Building Materials	Ceramics	
40	N505E530	-	040-01.02	1	-	B	1	-		Ceramics	Earthenware
40	N505E530	-	040-01.05	1	-	B	1	-		Charcoal/Coal	
40	N505E530	-	040-01.01	1	-	B	1	-	Building Materials	Glass	
40	N505E530	-	040-01.07	1	-	B	1	-		Metal	
40	N505E530	-	040-01.08	1	-	B	1	-	Building Materials	Metal	
40	N505E530	-	040-01.03	1	-	B	1	-		Plastic	
40	N505E530	-	040-01.06	1	-	B	1	-		Stone	
41	N500E520	-	041-01.04	1	-	C	1	-	Clothing		
41	N500E520	-	041-01.01	1	-	C	1	-	Pottery	Ceramics	
41	N500E520	-	041-01.06	1	-	C	1	-		Charcoal/Coal	
41	N500E520	-	041-01.02	1	-	C	1	-	Building Materials	Glass	
41	N500E520	-	041-01.05	1	-	C	1	-		Metal	
41	N500E520	-	041-01.03	1	-	C	1	-	Building Materials	Metal	
41	N500E520	-	041-01.07	1	-	C	1	-		Wood	
42	N500.70E520.20	-	042-01	1	-	C	1	-	Pottery	Ceramics	
43	N500.525E520.4(	-	043-01	1	-	C	1	-	Pottery	Ceramics	
44	N500E520	-	044-01.01	1	-	D	1	-	Pottery	Ceramics	
44	N500E520	-	044-01.04	1	-	D	1	-		Charcoal/Coal	
44	N500E520	-	044-01.02	1	-	D	1	-	Building Materials	Glass	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
32	N505E510							1	
33	N505E510	Brick						4	
33	N505E510							1	
33	N505E510							1	
33	N505E510							5	
33	N505E510							3	Nail
34	N525E510							1	
34	N525E510							3	
34	N525E510							1	Nail
35	N525E510	Brick						4	
35	N525E510							3	
35	N525E510							9	
35	N525E510							24	
35	N525E510							3	
35	N525E510							14	Nail
36	N500E520	Button						1	
36	N500E520	Brick						2	
36	N500E520							6	
36	N500E520							1	
36	N500E520							9	
36	N500E520							1	Iron
36	N500E520							6	Nail
36	N500E520							2	
36	N500E520							4	
36	N500E520							4	
37	N505E530	Brick						9	
37	N505E530							9	
37	N505E530							2	
37	N505E530							1	
37	N505E530							34	
37	N505E530							4	Nail
38	N500E520	Brick						2	
38	N500E520							4	
38	N500E520							1	
38	N500E520							10	
38	N500E520							14	Nail
39	N525E510	Brick						4	
39	N525E510							1	
39	N525E510							2	
39	N525E510							6	
39	N525E510							1	Iron
39	N525E510							2	conglomerate: brick, nail, glass
39	N525E510							2	
40	N505E530	Brick						6	
40	N505E530							9	
40	N505E530							1	
40	N505E530							113	
40	N505E530							5	Iron
40	N505E530							5	Nail
40	N505E530							1	
40	N505E530							1	
41	N500E520	Button						1	
41	N500E520							2	
41	N500E520							4	
41	N500E520							7	
41	N500E520							2	Iron
41	N500E520							2	Nail
41	N500E520							1	
42	N500.70E520.20							1	
43	N500.525E520.4(							1	
44	N500E520							1	
44	N500E520							2	
44	N500E520							2	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
44	N500E520	-	044-01.03	1	-	D	1	-	Building Materials	Metal	
45	N500E540	-	045-01.01	1	-	A	1	-	Building Materials	Glass	
45	N500E540	-	045-01.02	1	-	A	1	-	Building Materials	Metal	
45	N500E540	-	045-01.03	1	-	A	1	-		Wood	
46	N500E540	-	046-01.04	1	-	B	1	-	Building Materials	Ceramics	
46	N500E540	-	046-01.01	1	-	B	1	-	Pottery	Ceramics	
46	N500E540	-	046-01.07	1	-	B	1	-		Charcoal/Coal	
46	N500E540	-	046-01.02	1	-	B	1	-	Building Materials	Glass	
46	N500E540	-	046-01.03	1	-	B	1	-	Building Materials	Metal	
46	N500E540	-	046-01.06	1	-	B	1	-		Stone	
46	N500E540	-	046-01.08	1	-	B	1	-	Miscellaneous	Miscellaneous	
46	N500E540	-	046-01.09	1	-	B	1	-	Miscellaneous	Miscellaneous	
46	N500E540	-	046-01.05	1	-	B	1	-		Wood	
47	N500E540	-	047-01.03	1	-	C	1	-		Charcoal/Coal	
47	N500E540	-	047-01.04	1	-	C	1	-	Building Materials	Glass	
47	N500E540	-	047-01.02	1	-	C	1	-	Miscellaneous	Metal	
47	N500E540	-	047-01.01	1	-	C	1	-	Slate	Stone	
47	N500E540	-	047-01.05	1	-	C	1	-		Stone	
48	N500E540	-	048-01	1	-	D	1	-	Building Materials	Ceramics	
48	N500E540	-	048-01.01	1	-	D	1	-	Pottery	Ceramics	
48	N500E540	-	048-01.04	1	-	D	1	-		Charcoal/Coal	
48	N500E540	-	048-01.02	1	-	D	1	-	Building Materials	Glass	
48	N500E540	-	048-01.03	1	-	D	1	-	Building Materials	Metal	
49	N500E540	-	049-01.04	1	-	F	1	-	Building Materials	Ceramics	
49	N500E540	-	049-01.01	1	-	F	1	-	Pottery	Ceramics	
49	N500E540	-	049-01.02	1	-	F	1	-	Building Materials	Glass	
49	N500E540	-	049-01.03	1	-	F	1	-	Building Materials	Metal	
49	N500E540	-	049-01.05	1	-	F	1	-		Stone	
50	N505E550	-	050-01.05	1	-	A	1	-	Building Materials	Ceramics	
50	N505E550	-	050-01.01	1	-	A	1	-		Ceramics	Earthenware
50	N505E550	-	050-01.03	1	-	A	1	-	Building Materials	Glass	
50	N505E550	-	050-01.04	1	-	A	1	-	Building Materials	Metal	
50	N505E550	-	050-01.02	1	-	A	1	-		Plastic	
50	N505E550	-	050-01.06	1	-	A	1	-		Wood	
51	N505E550	-	051-01.02	2	-	B	1	-	Building Materials	Ceramics	
51	N505E550	-	051-01.01	2	-	B	1	-		Ceramics	Earthenware
51	N505E550	-	051-01.06	2	-	B	1	-		Charcoal/Coal	
51	N505E550	-	051-01.05	2	-	B	1	-		Faunal	
51	N505E550	-	051-01.03	2	-	B	1	-	Building Materials	Glass	
51	N505E550	-	051-01.04	2	-	B	1	-	Building Materials	Metal	
51	N505E550	-	051-01.07	2	-	B	1	-		Stone	
51	N505E550	-	051-01.08	2	-	B	1	-		Miscellaneous	
52	N505E550	-	052-01.04	2	-	C	1	-	Building Materials	Ceramics	
52	N505E550	-	052-01.01	2	-	C	1	-		Ceramics	Earthenware
52	N505E550	-	052-01.05	2	-	C	1	-		Charcoal/Coal	
52	N505E550	-	052-01.02	2	-	C	1	-	Building Materials	Glass	
52	N505E550	-	052-01.03	2	-	C	1	-	Building Materials	Metal	
53	N505E550	1	053-01.04	2	-	C-D	-	1	Building Materials	Ceramics	
53	N505E550	1	053-01.01	2	-	C-D	-	1		Ceramics	Earthenware
53	N505E550	1	053-01.03	2	-	C-D	-	1		Charcoal/Coal	
53	N505E550	1	053-01.02	2	-	C-D	-	1	Building Materials	Glass	
54	N505E550	-	054-01.04	2	-	D	1	-	Building Materials	Ceramics	
54	N505E550	-	054-01.01	2	-	D	1	-		Ceramics	Earthenware
54	N505E550	-	054-01.06	2	-	D	1	-		Charcoal/Coal	
54	N505E550	-	054-01.02	2	-	D	1	-	Building Materials	Glass	
54	N505E550	-	054-01.05	2	-	D	1	-	Hardware	Metal	
54	N505E550	-	054-01.03	2	-	D	1	-	Building Materials	Metal	
54	N505E550	-	054-01.08	2	-	D	1	-		Plastic	
54	N505E550	-	054-01.07	2	-	D	1	-		Stone	
54	N505E550	-	054-01.09	2	-	D	1	-		Wood	
55	N525E510	-	055-01.09	2	1	A	1	-	Clothing		
55	N525E510	-	055-01.06	2	1	A	1	-	Building Materials	Ceramics	
55	N525E510	-	055-01.01	2	1	A	1	-		Ceramics	Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
44	N500E520							4	Nail
45	N500E540							2	
45	N500E540							1	Nail
45	N500E540							2	
46	N500E540	Brick						6	
46	N500E540							3	
46	N500E540							3	
46	N500E540							14	
46	N500E540							7	Nail
46	N500E540							3	
46	N500E540							1	Styrofoam
46	N500E540							1	Twine
46	N500E540							4	
47	N500E540							5	
47	N500E540							4	
47	N500E540							3	iron conglomerate
47	N500E540							1	
47	N500E540							1	
48	N500E540	Brick						1	
48	N500E540							1	
48	N500E540							1	
48	N500E540							3	
48	N500E540							1	Nail
49	N500E540	Brick						4	
49	N500E540							1	
49	N500E540							5	
49	N500E540							5	Nail
49	N500E540							1	
50	N505E550	Brick						3	Mortar
50	N505E550							11	
50	N505E550							21	
50	N505E550							7	Nail
50	N505E550							15	
50	N505E550							4	
51	N505E550	Brick						3	
51	N505E550							13	
51	N505E550							2	
51	N505E550	Bone						1	
51	N505E550							26	
51	N505E550							18	Nail
51	N505E550							1	
51	N505E550							5	
52	N505E550	Brick						8	
52	N505E550							7	
52	N505E550							6	
52	N505E550							28	
52	N505E550							8	Nail
53	N505E550	Brick						1	
53	N505E550							3	
53	N505E550							3	
53	N505E550							3	
54	N505E550	Brick						16	
54	N505E550							5	
54	N505E550							3	
54	N505E550							23	
54	N505E550							1	Large, possible chain link
54	N505E550							10	Nail
54	N505E550							1	
54	N505E550							3	
54	N505E550							1	
55	N525E510	Button						1	
55	N525E510	Brick						6	
55	N525E510							35	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
55	N525E510	-	055-01.02	2	1	A	1	-	Pottery	Ceramics	Earthenware
55	N525E510	-	055-01.07	2	1	A	1	-		Charcoal/Coal	
55	N525E510	-	055-01.10	2	1	A	1	-		Faunal	
55	N525E510	-	055-01.03	2	1	A	1	-	Building Materials	Glass	
55	N525E510	-	055-01.05	2	1	A	1	-		Metal	
55	N525E510	-	055-01.04	2	1	A	1	-	Building Materials	Metal	
55	N525E510	-	055-01.08	2	1	A	1	-		Plastic	
55	N525E510	-	055-01.12	2	1	A	1	-		Miscellaneous	
55	N525E510	-	055-01.11	2	1	A	1	-		Wood	
56	N535E510	-	056-01.05	2	2	A	1	-	Building Materials	Ceramics	
56	N535E510	-	056-01.01	2	2	A	1	-		Ceramics	Earthenware
56	N535E510	-	056-01.06	2	2	A	1	-		Charcoal/Coal	
56	N535E510	-	056-01.02	2	2	A	1	-	Building Materials	Glass	
56	N535E510	-	056-01.04	2	2	A	1	-		Metal	
56	N535E510	-	056-01.03	2	2	A	1	-	Building Materials	Metal	
56	N535E510	-	056-01.07	2	2	A	1	-		Miscellaneous	
57	N535E510	-	057-01.04	2	2	B	1	-	Building Materials	Ceramics	
57	N535E510	-	057-01.01	2	2	B	1	-		Ceramics	Earthenware
57	N535E510	-	057-01.06	2	2	B	1	-		Charcoal/Coal	
57	N535E510	-	057-01.07	2	2	B	1	-	Coin	Metal	
57	N535E510	-	057-01.05	2	2	B	1	-		Faunal	
57	N535E510	-	057-01.02	2	2	B	1	-	Building Materials	Glass	
57	N535E510	-	057-01.03	2	2	B	1	-	Building Materials	Metal	
57	N535E510	-	057-01.10	2	2	B	1	-		Rubber	
57	N535E510	-	057-01.09	2	2	B	1	-	Slate	Stone	
57	N535E510	-	057-01.08	2	2	B	1	-		Miscellaneous	
58	N525E510	-	058-01.11	2	1	B	1	-	Clothing		
58	N525E510	-	058-01.07	2	1	B	1	-	Building Materials	Ceramics	
58	N525E510	-	58-01.14	55	1	B	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
58	N525E510	-	058-01.01	2	1	B	1	-		Ceramics	Earthenware
58	N525E510	-	058-01.03.01	55	1	B	1	-	Kiln Furniture	Ceramics	Earthenware
58	N525E510	-	058-01.08	2	1	B	1	-	Kiln Furniture	Ceramics	Earthenware
58	N525E510	-	058-01.03	2	1	B	1	-	Kiln Furniture	Ceramics	
58	N525E510	-	058-01.04	2	1	B	1	-		Charcoal/Coal	
58	N525E510	-	058-01.12	2	1	B	1	-		Faunal	
58	N525E510	-	058-01.02	2	1	B	1	-	Building Materials	Glass	
58	N525E510	-	058-01.06	2	1	B	1	-		Metal	
58	N525E510	-	058-01.10	2	1	B	1	-		Metal	
58	N525E510	-	058-01.05	2	1	B	1	-	Building Materials	Metal	
58	N525E510	-	058-01.13	2	1	B	1	-		Plastic	
58	N525E510	-	058-01.09	2	1	B	1	-		Miscellaneous	
59	N535E510	1	059-01.04	2	2	C	-	-	Building Materials	Ceramics	
59	N535E510	1	059-01.01	2	2	C	-	-		Ceramics	Earthenware
59	N535E510	1	059-01.05	2	2	C	-	-	Kiln Furniture	Ceramics	Earthenware
59	N535E510	1	059-01.06	2	2	C	-	-		Charcoal/Coal	
59	N535E510	1	059-01.02	2	2	C	-	-	Building Materials	Glass	
59	N535E510	1	059-01.07	2	2	C	-	-	Building Materials	Mortar	
59	N535E510	1	059-01.03	2	2	C	-	-	Building Materials	Metal	
60	N535E510	1	060-01.05	2	2	D	-	-	Building Materials	Ceramics	
60	N535E510	1	060-01.01	2	2	D	-	-		Ceramics	Earthenware
60	N535E510	1	060-01.06	2	2	D	-	-		Faunal	
60	N535E510	1	060-01.02	2	2	D	-	-	Building Materials	Glass	
60	N535E510	1	060-01.04	2	2	D	-	-		Metal	
60	N535E510	1	060-01.03	2	2	D	-	-	Building Materials	Metal	
60	N535E510	1	060-01.07	2	2	D	-	-		Stone	
61	N525E510	-	061-01.01	2	1	C	-	-	Building Materials	Ceramics	
61	N525E510	-	061-01.04	2	1	C	-	-		Charcoal/Coal	
61	N525E510	-	061-01.02	2	1	C	-	-	Building Materials	Metal	
61	N525E510	-	061-01.03	2	1	C	-	-	Miscellaneous	Rubber	
62	N525E510	-	-	3	1	D	-	-		Miscellaneous	
63	N525E510	-	063-01.06	3	1	E	-	-	Clothing	Faunal	
63	N525E510	-	063-01.05	3	1	E	-	-	Building Materials	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
55	N525E510	Tobacco Pipe						1	
55	N525E510							16	
55	N525E510	Bone						6	
55	N525E510							137	
55	N525E510							4	
55	N525E510							45	Nail
55	N525E510							25	
55	N525E510							2	
55	N525E510							1	
56	N535E510	Brick						8	
56	N535E510							1	
56	N535E510							1	
56	N535E510							7	
56	N535E510							1	
56	N535E510							4	Nail
56	N535E510							2	
57	N535E510	Brick						16	Discarded in field (4"x3.5"x1" broken diagonal)
57	N535E510							39	
57	N535E510							4	
57	N535E510							1	Shield nickel
57	N535E510	Bone						2	
57	N535E510							38	
57	N535E510							10	Nail
57	N535E510							1	
57	N535E510							1	
57	N535E510							2	
58	N525E510	Button						1	
58	N525E510	Brick						5	
58	N525E510		Bisque					1	with finger impressions
58	N525E510							34	
58	N525E510							1	Incidental salt glaze
58	N525E510							3	
58	N525E510	Sagger						1	
58	N525E510							9	
58	N525E510	Tooth						1	
58	N525E510							31	
58	N525E510							6	Iron
58	N525E510							4	
58	N525E510							34	Nail
58	N525E510							1	
58	N525E510							7	
59	N535E510	Brick						5	
59	N535E510							77	
59	N535E510							1	
59	N535E510							1	
59	N535E510							84	
59	N535E510							1	
59	N535E510							5	Nail
60	N535E510	Brick						4	
60	N535E510							13	
60	N535E510	Bone						1	
60	N535E510							17	
60	N535E510							1	
60	N535E510							10	Nail
60	N535E510							3	
61	N525E510	Brick						4	
61	N525E510							2	charcoal
61	N525E510							6	Nail
61	N525E510					Black		1	hard, black rubber
62	N525E510								
63	N525E510	Button						1	shell, button
63	N525E510	Brick						16	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
63	N525E510	-	063-01.01	3	1	E	-	-		Ceramics	Earthenware
63	N525E510	-	063-01.07	3	1	E	-	-		Charcoal/Coal	
63	N525E510	-	063-01.08	3	1	E	-	-		Faunal	
63	N525E510	-	063-01.02	3	1	E	-	-	Building Materials	Glass	
63	N525E510	-	063-01.03	3	1	E	-	-		Metal	
63	N525E510	-	063-01.09	3	1	E	-	-	Building Materials	Mortar	
63	N525E510	-	063-01.04	3	1	E	-	-	Building Materials	Metal	
63	N525E510	-	063-01.10	3	1	E	-	-		Stone	
63	N525E510	-	063-01.11	3	1	E	-	-		Miscellaneous	
64	N525E510	-	064-01.04	3	1	F	-	-	Building Materials	Ceramics	
64	N525E510	-	064-01.01	3	1	F	-	-		Ceramics	Earthenware
64	N525E510	-	064-01.05	3	1	F	-	-		Charcoal/Coal	
64	N525E510	-	064-01.02	3	1	F	-	-	Building Materials	Glass	
64	N525E510	-	064-01.03	3	1	F	-	-	Building Materials	Metal	
64	N525E510	-	064-01.06	3	1	F	-	-		Miscellaneous	
65	N540E505	-	065-01.16	3	3	A	-	-	Miscellaneous	Miscellaneous	
65	N540E505	-	065-01.15	3	3	A	-	-	Clothing		
65	N540E505	-	065-01.19	3	3	A	-	-	Building Materials	Ceramics	
65	N540E505	-	065-01.01	3	3	A	-	-		Ceramics	Earthenware
65	N540E505	-	065-01.25	3	3	A	-	-	Pottery	Ceramics	Earthenware
65	N540E505	-	065-01.17	3	3	A	-	-	Toy	Ceramics	
65	N540E505	-	065-01.20	3	3	A	-	-		Charcoal/Coal	
65	N540E505	-	065-01.21	3	3	A	-	-		Charcoal/Coal	
65	N540E505	-	065-01.13	3	3	A	-	-		Faunal	
65	N540E505	-	065-01.14	3	3	A	-	-		Faunal	
65	N540E505	-	065-01.04	3	3	A	-	-		Glass	
65	N540E505	-	065-01.02	3	3	A	-	-	Building Materials	Glass	
65	N540E505	-	065-01.03	3	3	A	-	-	Tableware	Glass	
65	N540E505	-	065-01.09	3	3	A	-	-	Hardware	Metal	
65	N540E505	-	065-01.10	3	3	A	-	-	Bottlecap	Metal	
65	N540E505	-	065-01.08	3	3	A	-	-		Metal	
65	N540E505	-	065-01.06	3	3	A	-	-		Metal	
65	N540E505	-	065-01.27	3	3	A	-	-		Metal	
65	N540E505	-	065-01.05	3	3	A	-	-	Building Materials	Metal	
65	N540E505	-	065-01.11	3	3	A	-	-	Bottlecap/Pull tab	Metal	
65	N540E505	-	065-01.24	3	3	A	-	-	Building Materials	Mortar	
65	N540E505	-	065-01.12	3	3	A	-	-	Miscellaneous	Plastic	
65	N540E505	-	065-01.26	3	3	A	-	-		Rubber	
65	N540E505	-	Discarded	-	3	A	-	-	Miscellaneous	Stone	
65	N540E505	-	065-01.07	3	3	A	-	-	Hardware	Metal	
65	N540E505	-	065-01.23	3	3	A	-	-		Miscellaneous	
65	N540E505	-	065-01.22	3	3	A	-	-	Miscellaneous	Rubber	
65	N540E505	-	065-01.18	3	3	A	-	-		Wood	
66	N555E505	-	066-01.04	3	4	A	-	-	Building Materials	Ceramics	
66	N555E505	-	066-01.01	3	4	A	-	-		Ceramics	Earthenware
66	N555E505	-	066-01.22	3	4	A	-	-	Kiln Furniture	Ceramics	Earthenware
66	N555E505	-	066-01.16	3	4	A	-	-		Charcoal/Coal	
66	N555E505	-	066-01.10	3	4	A	-	-	Coin	Metal	
66	N555E505	-	066-01.17	3	4	A	-	-		Faunal	
66	N555E505	-	066-01.11	3	4	A	-	-		Faunal	
66	N555E505	-	066-01.02	3	4	A	-	-	Building Materials	Glass	
66	N555E505	-	066-01.07	3	4	A	-	-	Hardware	Metal	
66	N555E505	-	066-01.21	3	4	A	-	-	Miscellaneous	Miscellaneous	
66	N555E505	-	066-01.06	3	4	A	-	-	Bottlecap/Pull tab	Metal	
66	N555E505	-	066-01.20	3	4	A	-	-		Metal	
66	N555E505	-	066-01.05	3	4	A	-	-		Metal	
66	N555E505	-	066-01.18	3	4	A	-	-		Metal	
66	N555E505	-	066-01.03	3	4	A	-	-	Building Materials	Metal	
66	N555E505	-	066-01.12	3	4	A	-	-	Miscellaneous	Plastic	
66	N555E505	-	066-01.08	3	4	A	-	-	Miscellaneous	Miscellaneous	
66	N555E505	-	066-01.19	3	4	A	-	-		Stone	
66	N555E505	-	066-01.09	3	4	A	-	-	Miscellaneous	Miscellaneous	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
63	N525E510							26	
63	N525E510							46	
63	N525E510	Bone						8	
63	N525E510							96	
63	N525E510							11	Iron
63	N525E510							1	
63	N525E510							31	Nail
63	N525E510							3	
63	N525E510							6	
64	N525E510	Brick						3	
64	N525E510							7	
64	N525E510							5	
64	N525E510							10	
64	N525E510							3	Nail
64	N525E510							1	
65	N540E505							2	Brush
65	N540E505	Button						2	
65	N540E505	Brick						40	
65	N540E505							144	
65	N540E505	Tobacco Pipe						1	
65	N540E505	Marble						1	
65	N540E505							13	
65	N540E505							47	
65	N540E505	Bone						21	
65	N540E505							2	Shell
65	N540E505							1	Chandelier
65	N540E505							436	
65	N540E505							7	Milk glass
65	N540E505							3	Staple
65	N540E505							1	Crown cap
65	N540E505							10	Iron
65	N540E505							41	Flake
65	N540E505							3	
65	N540E505							308	Nail
65	N540E505							1	
65	N540E505							6	
65	N540E505							26	assorted plastic, styrofoam, paper
65	N540E505							1	
65	N540E505							220	small gravel & stones, discarded in lab
65	N540E505							1	Wrench
65	N540E505							72	
65	N540E505							76	looks like hard, black rubber
65	N540E505							153	
66	N555E505	Brick						139	
66	N555E505							129	
66	N555E505							1	
66	N555E505							4	
66	N555E505							3	pennies: 1949?, 1956, 1991
66	N555E505	Bone						2	
66	N555E505							1	Shell
66	N555E505							510	
66	N555E505							4	Wire
66	N555E505							1	
66	N555E505							6	Crown cap
66	N555E505							3	Nodule
66	N555E505							9	Iron
66	N555E505							2	
66	N555E505							154	Nail, includes screws
66	N555E505							92	includes styrofoam
66	N555E505							1	Spark plug
66	N555E505							11	
66	N555E505							1	Thermometer

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
66	N555E505	-	066-01.13	3	4	A	-	-	Miscellaneous	Rubber	
66	N555E505	-	066-01.14	3	4	A	-	-		Wood	
66	N555E505	-	066-01.15	3	4	A	-	-		Wood	
67	N536.95E510.50	2	067-01.01	3	2	-	-	-	Pottery	Ceramics	Refined Earthenware
68	N555E505	-	068-05.07	4	4	B	-	-	Clothing		
68	N555E505	-	068-04	4	4	B	-	-	Building Materials	Ceramics	
68	N555E505	-	068-01.01a	4	4	B	-	-		Ceramics	
68	N555E505	-	068-01.01b	4	4	B	-	-		Ceramics	
68	N555E505	-	068-01.02a	4	4	B	-	-		Ceramics	
68	N555E505	-	068-01.02b	4	4	B	-	-		Ceramics	
68	N555E505	-	068-01.02c	4	4	B	-	-		Ceramics	
68	N555E505	-	068-02.03	4	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
68	N555E505	-	068-03.10a	4	4	B	-	-		Ceramics	
68	N555E505	-	068-03.10.01	54	4	B	-	-		Ceramics	
68	N555E505	-	068-03.10.02	54	4	B	-	-		Ceramics	
68	N555E505	-	068-01.02d	4	4	B	-	-		Ceramics	
68	N555E505	-	068-01.01c	4	4	B	-	-		Ceramics	
68	N555E505	-	068-01.03	53-54	4	B	-	-	Pottery	Ceramics	Earthenware
68	N555E505	-	068-02.02a	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.01	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.02	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.03	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.04	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.05	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.06	4	4	B	-	-	Pottery	Ceramics	Earthenware
68	N555E505	-	068-03.08	4	4	B	-	-		Ceramics	Earthenware
68	N555E505	-	068-03.09a	4	4	B	-	-		Ceramics	Earthenware
68	N555E505	-	068-03.12	4	4	B	-	-		Ceramics	Earthenware
68	N555E505	-	068-03.15	4	4	B	-	-	Pottery	Ceramics	Earthenware
68	N555E505	-	068-03.09b	4	4	B	-	-		Ceramics	Earthenware
68	N555E505	-	068-03.10b	4	4	B	-	-		Ceramics	Earthenware
68	N555E505	-	068-02.01d	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-02.02b	4	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
68	N555E505	-	068-03.17	4	4	B	-	-		Ceramics	Earthenware
68	N555E505	-	068-03.17	4	4	B	-	-		Ceramics	
68	N555E505	-	068-03.07a	4	4	B	-	-	Pottery	Ceramics	Refined Earthenware
68	N555E505	-	068-03.11	4	4	B	-	-	Pottery	Ceramics	Refined Earthenware
68	N555E505	-	068-03.13	4	4	B	-	-	Pottery	Ceramics	Refined Earthenware
68	N555E505	-	068-03.14	4	4	B	-	-	Pottery	Ceramics	Refined Earthenware
68	N555E505	-	068-03.07b	4	4	B	-	-	Pottery	Ceramics	Refined Earthenware
68	N555E505	-	068-02.01a	4	4	B	-	-	Kiln Furniture	Ceramics	
68	N555E505	-	068-02.01b	4	4	B	-	-	Kiln Furniture	Ceramics	
68	N555E505	-	068-02.01c	4	4	B	-	-	Kiln Furniture	Ceramics	
68	N555E505	-	068-03.16	4	4	B	-	-	Pottery	Ceramics	Stoneware
68	N555E505	-	068-05.04a	4	4	B	-	-		Charcoal/Coal	
68	N555E505	-	068-05.04b	4	4	B	-	-		Charcoal/Coal	
68	N555E505	-	068-05.03	4	4	B	-	-		Faunal	
68	N555E505	-	068-05.01	4	4	B	-	-	Building Materials	Glass	
68	N555E505	-	068-05.10	4	4	B	-	-	Hardware	Metal	
68	N555E505	-	068-05.17	4	4	B	-	-	Lithic	Stone	
68	N555E505	-	068-05.13	4	4	B	-	-		Metal	
68	N555E505	-	068-05.08	4	4	B	-	-		Metal	
68	N555E505	-	068-05.14	4	4	B	-	-		Metal	
68	N555E505	-	068-05.11a	4	4	B	-	-		Metal	
68	N555E505	-	068-05.11b	4	4	B	-	-	Hardware	Metal	
68	N555E505	-	068-05.02a	4	4	B	-	-	Building Materials	Metal	
68	N555E505	-	068-05.02b	4	4	B	-	-	Building Materials	Metal	
68	N555E505	-	068-05.09	4	4	B	-	-		Pencil/Slate…	
68	N555E505	-	068-05.05	4	4	B	-	-	Building Materials	Plaster	
68	N555E505	-	068-05.15	4	4	B	-	-	Slag	Charcoal/Coal	
68	N555E505	-	068-05.12	4	4	B	-	-	Slate	Stone	
68	N555E505	-	Discarded	-	4	B	-	-	Miscellaneous	Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
66	N555E505							36	looks like hard, black rubber
66	N555E505							31	
66	N555E505							26	
67	N536.95E510.50							1	
68	N555E505	Button						1	
68	N555E505	Brick						556	
68	N555E505		Glazed		Lead Glazed			291	
68	N555E505		Glazed		Lead Glazed			286	
68	N555E505		Bisque					271	
68	N555E505		Bisque					216	
68	N555E505		Bisque					505	
68	N555E505	Setting Tile						9	One with incidental salt glaze; combed
68	N555E505			Trailed Slip				39	
68	N555E505		Bisque	Trailed Slip				1	Signwave
68	N555E505		Bisque	Trailed Slip				1	Signwave, rough
68	N555E505		Bisque					27	
68	N555E505		Glazed		Lead Glazed			33	
68	N555E505	Tobacco Pipe	Bisque	Plain Slip	Slipped	White		1	in special collection box
68	N555E505							19	
68	N555E505							85	
68	N555E505							82	
68	N555E505							15	
68	N555E505							40	
68	N555E505							6	
68	N555E505							48	Handle
68	N555E505		Bisque	Plain Slip	Slipped	White		106	
68	N555E505				Slipped			27	
68	N555E505				High Fired	Black		48	
68	N555E505	Tobacco Pipe						19	
68	N555E505			Plain Slip	Slipped			4	
68	N555E505			Trailed Slip	Slipped			1	
68	N555E505							1	
68	N555E505							6	
68	N555E505							1	
68	N555E505							7	
68	N555E505		Glazed					147	
68	N555E505		Glazed		Lead Glazed	Green		22	
68	N555E505		Bisque			Red		5	
68	N555E505		Bisque	Molded				9	
68	N555E505		Glazed					20	
68	N555E505	Sagger						41	
68	N555E505	Sagger						80	
68	N555E505	Sagger						185	
68	N555E505		Glazed		Salt Glazed	Multi		1	Gray and blue
68	N555E505							119	
68	N555E505							46	
68	N555E505	Tooth						43	
68	N555E505							920	
68	N555E505							2	Hinge, Latch (one of each)
68	N555E505							1	
68	N555E505							4	Flake
68	N555E505							1	Eyelet
68	N555E505							2	Iron
68	N555E505							2	
68	N555E505							1	large iron bolt/pin
68	N555E505							482	Nail
68	N555E505							76	Nail
68	N555E505							1	Eraser cap
68	N555E505							36	
68	N555E505							1	
68	N555E505							1	
68	N555E505							131	discarded in lab

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
68	N555E505	-	068-05.16	4	4	B	-	-		Miscellaneous	
68	N555E505	-	068-05.06	4	4	B	-	-		Wood	
69	N540E505	-	069-02.06	5	3	B	-	-	Firearm	Metal	
69	N540E505	-	069-01.13	5	3	B	-	-	Building Materials	Ceramics	
69	N540E505	-	069-01.01	5	3	B	-	-		Ceramics	
69	N540E505	-	069-01.02	5	3	B	-	-		Ceramics	
69	N540E505	-	069-01.05	5	3	B	-	-		Ceramics	
69	N540E505	-	069-01.03	5	3	B	-	-		Ceramics	Earthenware
69	N540E505	-	069-01.04	5	3	B	-	-		Ceramics	Earthenware
69	N540E505	-	069-01.09	5	3	B	-	-	Kiln Furniture	Ceramics	Earthenware
69	N540E505	-	069-01.10	5	3	B	-	-	Kiln Furniture	Ceramics	Earthenware
69	N540E505	-	069-01.11	5	3	B	-	-	Kiln Furniture	Ceramics	Earthenware
69	N540E505	-	069-01.12	5	3	B	-	-		Ceramics	Earthenware
69	N540E505	-	069-01.14	54	3	B	-	-		Ceramics	Earthenware
69	N540E505	-	069-01.08	5	3	B	-	-	Pottery	Ceramics	Porcelain
69	N540E505	-	069-01.07	5	3	B	-	-	Pottery	Ceramics	Refined Earthenware
69	N540E505	-	069-01.06	5	3	B	-	-	Pottery	Ceramics	Stoneware
69	N540E505	-	069-02.04	5	3	B	-	-		Charcoal/Coal	
69	N540E505	-	069-02.07	5	3	B	-	-		Faunal	
69	N540E505	-	069-02.01	5	3	B	-	-	Building Materials	Glass	
69	N540E505	-	069-02.12	5	3	B	-	-	Lithic	Stone	
69	N540E505	-	069-02.11	5	3	B	-	-		Metal	
69	N540E505	-	069-02.09	5	3	B	-	-		Metal	
69	N540E505	-	069-02.08	5	3	B	-	-	Building Materials	Mortar	
69	N540E505	-	069-02.02	5	3	B	-	-	Building Materials	Metal	
69	N540E505	-	069-02.03	5	3	B	-	-		Rubber	
69	N540E505	-	069-02.05	5	3	B	-	-	Slag	Charcoal/Coal	
69	N540E505	-	Discarded	-	3	B	-	-	Miscellaneous	Stone	
69	N540E505	-	069-02.10	5	3	B	-	-		Wood	
70	N555.9E512	-	070-03.04	5	4	A-	-	-	Firearm	Metal	
70	N555.9E512	-	070-03.07	5	4	A-	-	-	Clothing		
70	N555.9E512	-	070-02.03	5	4	A-	-	-	Building Materials	Ceramics	
70	N555.9E512	-	070-02.01	5	4	A-	-	-	Building Materials	Ceramics	
70	N555.9E512	-	070-02.02	5	4	A-	-	-	Building Materials	Ceramics	
70	N555.9E512	-	070-01.01	5	4	A-	-	-		Ceramics	
70	N555.9E512	-	070-01.02	5	4	A-	-	-		Ceramics	
70	N555.9E512	-	070-01.03	5	4	A-	-	-		Ceramics	
70	N555.9E512	-	070-01.04	5	4	A-	-	-		Ceramics	Earthenware
70	N550E510	-	070-01.07	-	4	A-	-	-	Kiln Furniture	Ceramics	Earthenware
70	N550E510	-	070-01.08	-	4	A-	-	-	Kiln Furniture	Ceramics	Earthenware
70	N550E510	-	070-01.09	-	4	A-	-	-	Kiln Furniture	Ceramics	Earthenware
70	N550E510	-	070-01.10	-	4	A-	-	-		Ceramics	Earthenware
70	N550E510	-	070-01.11	-	4	A-	-	-	Kiln Furniture	Ceramics	Earthenware
70	N550E510	-	070-01.12	-	4	A-	-	-	Toy	Ceramics	Earthenware
70	N550E510	-	070-01.06	-	4	A-	-	-	Pottery	Ceramics	Refined Earthenware
70	N550E510	-	070-01.05	-	4	A-	-	-	Pottery	Ceramics	Stoneware
70	N550E510	-	070-03.11	-	4	A-	-	-		Charcoal/Coal	
70	N550E510	-	070-03.05	-	4	A-	-	-		Faunal	
70	N550E510	-	070-03.01	-	4	A-	-	-	Building Materials	Glass	
70	N550E510	-	070-02.08	-	4	A-	-	-	Hardware	Metal	
70	N550E510	-	070-03.10	-	4	A-	-	-	Miscellaneous	Metal	
70	N550E510	-	070-03.08	-	4	A-	-	-	Lithic	Stone	
70	N550E510	-	070-02.10	-	4	A-	-	-		Metal	
70	N550E510	-	070-02.09	-	4	A-	-	-		Metal	
70	N550E510	-	070-03.09	-	4	A-	-	-		Metal	
70	N550E510	-	070-02.04	-	4	A-	-	-	Building Materials	Mortar	
70	N550E510	-	070-02.06	-	4	A-	-	-	Building Materials	Metal	
70	N550E510	-	070-02.07	-	4	A-	-	-	Building Materials	Metal	
70	N550E510	-	070-02.05	-	4	A-	-	-	Building Materials	Plaster	
70	N550E510	-	070-03.06	-	4	A-	-	-		Plastic	
70	N550E510	-	070-03.03	-	4	A-	-	-	Bottlecap/Pull tab	Metal	
70	N550E510	-	070-03.13	-	4	A-	-	-		Rubber	
70	N550E510	-	070-03.12	-	4	A-	-	-	Slag	Charcoal/Coal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
68	N555E505							1	
68	N555E505							3	
69	N540E505	Bullet						1	
69	N540E505	Brick						50	
69	N540E505		Glazed		Lead Glazed			24	
69	N540E505		Bisque					57	
69	N540E505		Glazed	Trailed Slip	Lead Glazed			1	
69	N540E505			Plain Slip	Slipped			4	
69	N540E505		Glazed		Lead Glazed	Green		6	
69	N540E505							1	
69	N540E505							16	
69	N540E505							1	
69	N540E505				High Fired	Black		5	
69	N540E505			Tortoiseshell				1	
69	N540E505							4	Porcelaneous
69	N540E505		Glazed					31	
69	N540E505		Glazed		Salt Glazed			7	
69	N540E505							69	
69	N540E505	Bone						8	
69	N540E505							245	
69	N540E505							1	Flake
69	N540E505							1	Eyelet
69	N540E505							2	
69	N540E505							7	
69	N540E505							87	Nail
69	N540E505							18	
69	N540E505							3	
69	N540E505							312	discarded in lab
69	N540E505							4	
70	N555.9E512	Bullet						1	
70	N555.9E512	Button						2	
70	N555.9E512	Brick						11	Medium
70	N555.9E512	Brick						200	Small
70	N555.9E512	Brick						170	Small
70	N555.9E512		Glazed		Lead Glazed			49	
70	N555.9E512		Bisque					66	Light
70	N555.9E512		Bisque					36	Dark
70	N555.9E512				Slipped			11	
70	N550E510							5	
70	N550E510							7	
70	N550E510							1	
70	N550E510							2	Extruded
70	N550E510							4	
70	N550E510	Marble						2	
70	N550E510		Glazed					20	
70	N550E510		Glazed		Salt Glazed	Gray		3	
70	N550E510							40	
70	N550E510	Tooth						9	
70	N550E510							245	
70	N550E510							1	Bolt
70	N550E510							1	Lead
70	N550E510							1	Flake
70	N550E510							1	Iron
70	N550E510							14	Flake
70	N550E510							1	Grommet
70	N550E510							73	
70	N550E510							190	Nail
70	N550E510							2	Nail/spike
70	N550E510							6	
70	N550E510							22	
70	N550E510							3	
70	N550E510							14	
70	N550E510							21	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
70	N550E510	-	-	-	4	A-	-	-	Miscellaneous	Stone	
70	N550E510	-	070-03.02	5	4	A-	-	-		Wood	
71	N550E510	-	071-02.24	5	5	B	-	-	Clothing	Metal	
71	N550E510	-	071-02.15	5	5	B	-	-	Building Materials	Ceramics	
71	N550E510	-	071-01.01	5	5	B	-	-		Ceramics	
71	N550E510	-	071-01.02	5	5	B	-	-		Ceramics	
71	N550E510	-	071-01.03	5	5	B	-	-		Ceramics	
71	N550E510	-	071-02.17	5	5	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
71	N550E510	-	071-02.02.01	54	5	B	-	-	Pottery	Ceramics	Coarse Earthenware
71	N550E510	-	071-01.04	5	5	B	-	-	Kiln Furniture	Ceramics	Earthenware
71	N550E510	-	071-01.05	5	5	B	-	-	Kiln Furniture	Ceramics	Earthenware
71	N550E510	-	071-01.06	5	5	B	-	-	Kiln Furniture	Ceramics	Earthenware
71	N550E510	-	071-01.07	5	5	B	-	-	Kiln Furniture	Ceramics	Earthenware
71	N550E510	-	071-01.08	5	5	B	-	-	Kiln Furniture	Ceramics	Earthenware
71	N550E510	-	071-01.09	5	5	B	-	-	Kiln Furniture	Ceramics	Earthenware
71	N550E510	-	071-02.01	5	5	B	-	-		Ceramics	Earthenware
71	N550E510	-	071-02.02	5	5	B	-	-		Ceramics	Earthenware
71	N550E510	-	071-02.03	5	5	B	-	-		Ceramics	Earthenware
71	N550E510	-	071-02.07	5	5	B	-	-	Pottery	Ceramics	Earthenware
71	N550E510	-	071-02.09	5	5	B	-	-	Toy	Ceramics	Earthenware
71	N550E510	-	071-02.30	5	5	B	-	-		Ceramics	Earthenware
71	N550E510	-	071-02.05	5	5	B	-	-	Pottery	Ceramics	
71	N550E510	-	071-02.06	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.08	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.10	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.11	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.12	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.13	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.14	5	5	B	-	-	Pottery	Ceramics	Refined Earthenware
71	N550E510	-	071-02.04	5	5	B	-	-	Pottery	Ceramics	Stoneware
71	N550E510	-	071-02.26	5	5	B	-	-		Charcoal/Coal	
71	N550E510	-	071-02.22	5	5	B	-	-		Faunal	
71	N550E510	-	071-02.23	5	5	B	-	-		Faunal	
71	N550E510	-	071-02.21	5	5	B	-	-	Building Materials	Glass	
71	N550E510	-	071-02.20	5	5	B	-	-		Metal	
71	N550E510	-	071-02.25	5	5	B	-	-		Metal	
71	N550E510	-	071-02.16	5	5	B	-	-	Building Materials	Mortar	
71	N550E510	-	071-02.19	5	5	B	-	-	Building Materials	Metal	
71	N550E510	-	071-02.18	5	5	B	-	-	Building Materials	Plaster	
71	N550E510	-	071-02.31	5	5	B	-	-		Rubber	
71	N550E510	-	071-02.27	5	5	B	-	-	Slag	Charcoal/Coal	
71	N550E510	-	071-02.28	5	5	B	-	-	Slate	Stone	
71	N550E510	-	Discarded	-	5	B	-	-	Miscellaneous	Stone	
71	N550E510	-	071-02.29	5	5	B	-	-		Stone	
72	N545E505	-	072-01.18	6	6	A	-	-	Clothing		
72	N545E505	-	072-01.03	6	6	A	-	-	Building Materials	Ceramics	
72	N545E505	-	072-01.11	6	6	A	-	-	Building Materials	Ceramics	
72	N545E505	-	072-01.06	6	6	A	-	-		Ceramics	
72	N545E505	-	072-01.07	6	6	A	-	-		Ceramics	
72	N545E505	-	072-01.08	6	6	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
72	N545E505	-	072-01.02	6	6	A	-	-		Ceramics	Earthenware
72	N545E505	-	072-01.09	6	6	A	-	-	Kiln Furniture	Ceramics	Earthenware
72	N545E505	-	072-01.10	6	6	A	-	-	Kiln Furniture	Ceramics	Earthenware
72	N545E505	-	072-01.01	6	6	A	-	-	Pottery	Ceramics	Refined Earthenware
72	N545E505	-	072-01.14	6	6	A	-	-		Charcoal/Coal	
72	N545E505	-	072-01.13	6	6	A	-	-	Coin	Metal	
72	N545E505	-	072-01.17	6	6	A	-	-		Faunal	
72	N545E505	-	072-01.04	6	6	A	-	-	Building Materials	Glass	
72	N545E505	-	072-01.21	6	6	A	-	-		Metal	
72	N545E505	-	072-01.19	6	6	A	-	-	Toy		
72	N545E505	-	072-01.22	6	6	A	-	-	Bottlecap	Metal	
72	N545E505	-	072-01.24	6	6	A	-	-	Building Materials	Mortar	
72	N545E505	-	072-01.12	6	6	A	-	-	Building Materials	Metal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
70	N550E510							27	discarded in lab
70	N550E510							92	
71	N550E510	Button						1	
71	N550E510	Brick						54	
71	N550E510		Bisque					427	Light
71	N550E510		Bisque					132	Dark
71	N550E510		Glazed		Lead Glazed			306	
71	N550E510							9	
71	N550E510		Bisque	Trailed Slip				1	Sign wave
71	N550E510							72	
71	N550E510							68	
71	N550E510							46	
71	N550E510							14	
71	N550E510							30	
71	N550E510							4	Combed
71	N550E510				Slipped			36	
71	N550E510		Bisque		Slipped			9	
71	N550E510		Glazed		Lead Glazed	Green		15	
71	N550E510							1	Handle
71	N550E510	Marble	Bisque					1	
71	N550E510		Glazed			Multi		4	Red, black glaze
71	N550E510				High Fired			21	
71	N550E510		Bisque					28	
71	N550E510		Bisque	Molded				1	
71	N550E510	Tobacco Pipe	Bisque					11	
71	N550E510		Bisque	Molded				1	Rim
71	N550E510		Bisque	Molded				1	Rim, in special collection box
71	N550E510		Bisque	Featheredge				1	Rim, in special collection box
71	N550E510		Glazed					72	
71	N550E510					Gray		1	
71	N550E510							35	
71	N550E510	Bone						40	
71	N550E510							2	Shell
71	N550E510							240	
71	N550E510							14	Iron
71	N550E510							2	
71	N550E510							9	
71	N550E510							209	Nail
71	N550E510							2	
71	N550E510							2	
71	N550E510							57	
71	N550E510							2	
71	N550E510							40	discarded in lab
71	N550E510							1	garnet?
72	N545E505	Button						1	
72	N545E505	Brick						13	
72	N545E505	Brick						2	Large
72	N545E505		Bisque					10	
72	N545E505		Bisque	Plain Slip				1	
72	N545E505							1	
72	N545E505		Glazed		Lead Glazed			4	
72	N545E505							2	
72	N545E505							1	
72	N545E505		Glazed					13	
72	N545E505							16	
72	N545E505							2	1991 dime, 19?? Penny
72	N545E505	Bone						1	
72	N545E505							124	
72	N545E505							1	
72	N545E505	Marble						1	
72	N545E505							1	Crown cap
72	N545E505							1	
72	N545E505							22	Nail

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
72	N545E505	-	072-01.23	6	6	A	-	-		Metal	
72	N545E505	-	072-01.22	6	6	A	-	-		Plastic	
72	N545E505	-	072-01.05	6	6	A	-	-		Rubber	
72	N545E505	-	072-01.15	6	6	A	-	-	Slag	Charcoal/Coal	
72	N545E505	-	Discarded	-	6	A	-	-	Miscellaneous	Stone	
72	N545E505	-	072-01.20	6	6	A	-	-		Wood	
72	N545E505	-	072-01.16	6	6	A	-	-		Wood	
73	N530E510	-	073-01.03	6	7	A	-	-	Building Materials	Ceramics	
73	N530E510	-	073-01.01	6	7	A	-	-	Pottery	Ceramics	Refined Earthenware
73	N530E510	-	073-01.02	6	7	A	-	-	Pottery	Ceramics	Refined Earthenware
73	N530E510	-	073-01.06	6	7	A	-	-		Charcoal/Coal	
73	N530E510	-	073-01.04	6	7	A	-	-	Building Materials	Glass	
73	N530E510	-	073-01.08	6	7	A	-	-		Metal	
73	N530E510	-	073-01.09	6	7	A	-	-		Metal	
73	N530E510	-	073-01.07	6	7	A	-	-	Building Materials	Metal	
73	N530E510	-	073-01.05	6	7	A	-	-	Slag	Charcoal/Coal	
74	N545E505	-	074-01.18	6	6	B	-	-	Clothing		
74	N545E505	-	074-01.24	6	6	B	-	-	Building Materials	Ceramics	
74	N545E505	-	074-01.01	6	6	B	-	-		Ceramics	
74	N545E505	-	074-01.02	6	6	B	-	-		Ceramics	
74	N545E505	-	074-01.04	6	6	B	-	-		Ceramics	
74	N545E505	-	074-01.14	6	6	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
74	N545E505	-	074-01.15	6	6	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
74	N545E505	-	074-01.16	6	6	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
74	N545E505	-	074-01.03	6	6	B	-	-		Ceramics	Earthenware
74	N545E505	-	074-01.05	6	6	B	-	-		Ceramics	Earthenware
74	N545E505	-	074-01.09	6	6	B	-	-	Kiln Furniture	Ceramics	Earthenware
74	N545E505	-	074-01.11	6	6	B	-	-	Pottery	Ceramics	Earthenware
74	N545E505	-	074-01.12	6	6	B	-	-	Kiln Furniture	Ceramics	Earthenware
74	N545E505	-	074-01.13	6	6	B	-	-	Kiln Furniture	Ceramics	Earthenware
74	N545E505	-	074-01.06	6	6	B	-	-	Pottery	Ceramics	Refined Earthenware
74	N545E505	-	074-01.08	6	6	B	-	-	Pottery	Ceramics	Refined Earthenware
74	N545E505	-	074-01.10	6	6	B	-	-	Pottery	Ceramics	Refined Earthenware
74	N545E505	-	074-01.07	6	6	B	-	-	Pottery	Ceramics	Stoneware
74	N545E505	-	074-01.19	6	6	B	-	-		Faunal	
74	N545E505	-	074-01.17	6	6	B	-	-	Building Materials	Glass	
74	N545E505	-	074-01.26	6	6	B	-	-	Hardware	Metal	
74	N545E505	-	074-01.22	6	6	B	-	-	Horseshoe	Metal	
74	N545E505	-	074-01.27	6	6	B	-	-		Metal	
74	N545E505	-	074-01.28	6	6	B	-	-		Metal	
74	N545E505	-	074-01.25	6	6	B	-	-	Building Materials	Metal	
74	N545E505	-	074-01.21	6	6	B	-	-		Plastic	
74	N545E505	-	074-01.23	6	6	B	-	-	Slag	Charcoal/Coal	
74	N545E505	-	074-01.29	6	6	B	-	-	Slate	Stone	
74	N545E505	-	Discarded	-	6	B	-	-	Miscellaneous	Stone	
74	N545E505	-	074-01.20	6	6	B	-	-	Miscellaneous	Wood	
75	N530E510	-	075-01.07	6	7	B	-	-	Building Materials	Ceramics	
75	N530E510	-	075-01.01	6	7	B	-	-		Ceramics	
75	N530E510	-	075-01.02	6	7	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
75	N530E510	-	075-01.03	6	7	B	-	-		Ceramics	
75	N530E510	-	075-01.05	6	7	B	-	-	Pottery	Ceramics	Earthenware
75	N530E510	-	075-01.06	6	7	B	-	-		Ceramics	Earthenware
75	N530E510	-	075-01.04	6	7	B	-	-	Pottery	Ceramics	Refined Earthenware
75	N530E510	-	075-01.12	6	7	B	-	-		Charcoal/Coal	
75	N530E510	-	075-01.11	6	7	B	-	-		Faunal	
75	N530E510	-	075-01.08	6	7	B	-	-	Building Materials	Glass	
75	N530E510	-	075-01.09	6	7	B	-	-	Building Materials	Metal	
75	N530E510	-	075-01.10	6	7	B	-	-		Pencil/Slate…	
75	N530E510	-	Discarded	-	7	B	-	-	Miscellaneous	Stone	
76	N530E510	1	076-01.11	6	7	C?	-	1	Building Materials	Ceramics	
76	N530E510	1	076-01.01	6	7	C?	-	1		Ceramics	
76	N530E510	1	076-01.02	6	7	C?	-	1		Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
72	N545E505							1	Paper clip
72	N545E505							15	
72	N545E505							14	
72	N545E505							5	
72	N545E505							2	discarded in lab
72	N545E505							3	
72	N545E505							15	Painted
73	N530E510	Brick						8	
73	N530E510		Bisque	Molded				1	
73	N530E510		Glazed					1	
73	N530E510							3	
73	N530E510							9	
73	N530E510							1	Iron
73	N530E510							1	
73	N530E510							5	Nail
73	N530E510							2	
74	N545E505	Button						1	
74	N545E505	Brick						12	
74	N545E505		Bisque					46	
74	N545E505		Glazed		Lead Glazed			19	
74	N545E505			Trailed Slip				1	
74	N545E505							8	
74	N545E505							4	
74	N545E505	Setting Tile						2	Combed
74	N545E505			Plain Slip	Slipped			12	
74	N545E505		Glazed		Lead Glazed	Green		3	
74	N545E505							1	
74	N545E505	Tobacco Pipe						1	
74	N545E505							7	
74	N545E505							4	
74	N545E505		Glazed					20	
74	N545E505		Bisque					2	Handle
74	N545E505		Bisque	Molded				2	
74	N545E505							6	
74	N545E505	Bone						5	
74	N545E505							135	
74	N545E505							1	Screw
74	N545E505							1	
74	N545E505							4	Iron
74	N545E505							2	Iron, large
74	N545E505							33	Nail
74	N545E505							1	
74	N545E505							13	
74	N545E505							1	
74	N545E505							95	discarded in lab
74	N545E505							4	Painted, review these and other "wood"
75	N530E510	Brick						4	
75	N530E510		Bisque					8	
75	N530E510							3	
75	N530E510		Glazed		Lead Glazed			3	
75	N530E510	Tobacco Pipe							
75	N530E510				High Fired			1	Back
75	N530E510		Glazed					2	
75	N530E510							1	
75	N530E510	Bone						1	
75	N530E510							18	
75	N530E510							2	Nail
75	N530E510							3	
75	N530E510							5	discarded in lab
76	N530E510	Brick						8	
76	N530E510		Glazed		Lead Glazed			21	
76	N530E510		Bisque					18	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
76	N530E510	1	076-01.09	6	7	C?	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
76	N530E510	1	076-01.10	6	7	C?	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
76	N530E510	1	076-01.03	6	7	C?	-	1		Ceramics	Earthenware
76	N530E510	1	076-01.06	6	7	C?	-	1	Kiln Furniture	Ceramics	Earthenware
76	N530E510	1	076-01.07	6	7	C?	-	1	Kiln Furniture	Ceramics	Earthenware
76	N530E510	1	076-01.08	6	7	C?	-	1		Ceramics	Earthenware
76	N530E510	1	076-01.22	53-54	7	C?	-	1	Pottery	Ceramics	Refined Earthenware, Faience
76	N530E510	1	076-01.23	53-54	7	C?	-	1	Pottery	Ceramics	Refined Earthenware, Faience
76	N530E510	1	076-01.04	6	7	C?	-	1	Pottery	Ceramics	Refined Earthenware
76	N530E510	1	076-01.05	6	7	C?	-	1	Pottery	Ceramics	Stoneware
76	N530E510	1	076-01.19	6	7	C?	-	1		Charcoal/Coal	
76	N530E510	1	076-01.18	6	7	C?	-	1		Charcoal/Coal	
76	N530E510	1	076-01.14	6	7	C?	-	1	Coin	Metal	
76	N530E510	1	076-01.15	6	7	C?	-	1		Faunal	
76	N530E510	1	076-01.12	6	7	C?	-	1	Building Materials	Glass	
76	N530E510	1	076-01.17	6	7	C?	-	1	Slag	Metal	
76	N530E510	1	076-01.20	6	7	C?	-	1	Building Materials	Metal	
76	N530E510	1	076-01.21	6	7	C?	-	1		Metal	
76	N530E510	1	076-01.13	6	7	C?	-	1	Building Materials	Metal	
76	N530E510	1	076-01.16	6	7	C?	-	1		Plastic	
76	N530E510	1	Discarded	-	7	C?	-	1	Miscellaneous	Stone	
77	N550E505	-	077-01.20	6	8	A	-	-	Building Materials	Ceramics	
77	N550E505	-	077-01.01	6	8	A	-	-		Ceramics	
77	N550E505	-	077-01.02	6	8	A	-	-		Ceramics	
77	N550E505	-	077-01.13	6	8	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
77	N550E505	-	077-01.16	6	8	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
77	N550E505	-	077-01.17	6	8	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
77	N550E505	-	077-01.06	6	8	A	-	-		Ceramics	Earthenware
77	N550E505	-	077-01.07	6	8	A	-	-		Ceramics	Earthenware
77	N550E505	-	077-01.08	6	8	A	-	-		Ceramics	Earthenware
77	N550E505	-	077-01.10	6	8	A	-	-	Pottery	Ceramics	Earthenware
77	N550E505	-	077-01.11	6	8	A	-	-	Kiln Furniture	Ceramics	Earthenware
77	N550E505	-	077-01.12	6	8	A	-	-	Pottery	Ceramics	Earthenware
77	N550E505	-	077-01.14	6	8	A	-	-	Kiln Furniture	Ceramics	Earthenware
77	N550E505	-	077-01.15	6	8	A	-	-	Kiln Furniture	Ceramics	Earthenware
77	N550E505	-	077-01.18	6	8	A	-	-	Kiln Furniture	Ceramics	Earthenware
77	N550E505	-	077-01.19	6	8	A	-	-		Ceramics	Earthenware
77	N550E505	-	077-01.04	6	8	A	-	-	Pottery	Ceramics	Porcelain
77	N550E505	-	077-01.03	6	8	A	-	-	Pottery	Ceramics	Refined Earthenware
77	N550E505	-	077-01.05	6	8	A	-	-	Pottery	Ceramics	Refined Earthenware
77	N550E505	-	077-01.09	6	8	A	-	-	Pottery	Ceramics	Stoneware
77	N550E505	-	077-02.14	6	8	A	-	-		Faunal	
77	N550E505	-	077-02.13	6	8	A	-	-		Faunal	
77	N550E505	-	077-02.15	6	8	A	-	-		Faunal	
77	N550E505	-	077-02.01	6	8	A	-	-	Building Materials	Glass	
77	N550E505	-	077-02.06	6	8	A	-	-	Hardware	Metal	
77	N550E505	-	077-02.04	6	8	A	-	-	Hardware	Metal	
77	N550E505	-	077-02.02	6	8	A	-	-	Toy	Glass	
77	N550E505	-	077-02.16	6	8	A	-	-		Metal	
77	N550E505	-	077-02.12	6	8	A	-	-		Metal	
77	N550E505	-	077-02.05	6	8	A	-	-		Metal	
77	N550E505	-	077-02.03	6	8	A	-	-	Building Materials	Metal	
77	N550E505	-	077-02.08	6	8	A	-	-	Building Materials	Metal	
77	N550E505	-	077-02.07	6	8	A	-	-		Pencil/Slate…	
77	N550E505	-	077-02.19	6	8	A	-	-	Building Materials	Plaster	
77	N550E505	-	077-02.11	6	8	A	-	-		Plastic	
77	N550E505	-	077-02.17	6	8	A	-	-		Rubber	
77	N550E505	-	077-02.18	6	8	A	-	-	Slag	Charcoal/Coal	
77	N550E505	-	Discarded	-	8	A	-	-	Miscellaneous	Stone	
77	N550E505	-	077-02.09	6	8	A	-	-		Wood	
77	N550E505	-	077-02.10	6	8	A	-	-		Wood	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
76	N530E510							2	
76	N530E510							1	
76	N530E510		Glazed		Lead Glazed	Green		4	
76	N530E510							1	
76	N530E510							1	
76	N530E510							1	
76	N530E510	Holloware				Pink		1	Base, in special collection box, pXRF sample confirmed
76	N530E510	Holloware				Blue-green		1	Rim, light, in special collection box, pXRF sample confirmed
76	N530E510		Glazed					2	
76	N530E510							2	
76	N530E510							1	
76	N530E510							6	
76	N530E510							1	1/2 1733 Spanish real (in special collection box)
76	N530E510	Bone						2	
76	N530E510							86	
76	N530E510							3	Copper slag?
76	N530E510							3	Iron
76	N530E510							3	Iron
76	N530E510							14	Nail
76	N530E510							1	
76	N530E510							15	discarded in lab
77	N550E505	Brick						21	
77	N550E505		Bisque					89	
77	N550E505		Glazed		Lead Glazed			60	
77	N550E505							7	
77	N550E505							9	
77	N550E505							1	Combed
77	N550E505		Bisque	Plain Slip	Slipped			6	
77	N550E505			Trailed Slip	Slipped			1	
77	N550E505		Glazed		Lead Glazed	Green		1	
77	N550E505	Bottle	Glazed		Lead Glazed	Green		1	Base, in special collection box
77	N550E505							5	
77	N550E505	Tobacco Pipe						2	
77	N550E505							1	
77	N550E505							4	
77	N550E505							6	
77	N550E505							6	Extruded
77	N550E505							1	Porcelaneous
77	N550E505		Glazed					20	
77	N550E505		Bisque					4	
77	N550E505							6	
77	N550E505	Bone						17	
77	N550E505							1	Shell
77	N550E505	Tooth						1	
77	N550E505							33	
77	N550E505							2	Threaded
77	N550E505							2	Screw
77	N550E505	Marble						2	
77	N550E505							8	Iron
77	N550E505							1	
77	N550E505							1	
77	N550E505							58	Nail
77	N550E505							1	Nail, wire, large
77	N550E505							1	Eraser cap
77	N550E505							1	
77	N550E505							18	
77	N550E505							4	
77	N550E505							26	
77	N550E505							10	discarded in lab
77	N550E505							1	
77	N550E505							43	Painted

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
78	N545E510	-	078-01.26	6	9	A	-	-	Clothing		
78	N545E510	-	078-01.07	6	9	A	-	-	Building Materials	Ceramics	
78	N545E510	-	078-01.01	6	9	A	-	-		Ceramics	
78	N545E510	-	078-01.02	6	9	A	-	-		Ceramics	
78	N545E510	-	078-01.20	6	9	A	-	-		Ceramics	
78	N545E510	-	078-01.24	6	9	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
78	N545E510	-	078-01.25	6	9	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
78	N545E510	-	078-01.06	6	9	A	-	-	Kiln Furniture	Ceramics	Earthenware
78	N545E510	-	078-01.21	6	9	A	-	-	Pottery	Ceramics	Earthenware
78	N545E510	-	078-01.22	6	9	A	-	-	Kiln Furniture	Ceramics	Earthenware
78	N545E510	-	078-01.23	6	9	A	-	-	Kiln Furniture	Ceramics	Earthenware
78	N545E510	-	078-01.03	6	9	A	-	-	Pottery	Ceramics	Refined Earthenware
78	N545E510	-	078-01.05	6	9	A	-	-	Pottery	Ceramics	Refined Earthenware
78	N545E510	-	078-01.04	6	9	A	-	-	Pottery	Ceramics	Stoneware
78	N545E510	-	078-01.18	6	9	A	-	-		Charcoal/Coal	
78	N545E510	-	078-01.12	6	9	A	-	-	Coin	Metal	
78	N545E510	-	078-01.14	6	9	A	-	-		Faunal	
78	N545E510	-	078-01.08	6	9	A	-	-	Building Materials	Glass	
78	N545E510	-	078-01.29	6	9	A	-	-		Metal	
78	N545E510	-	078-01.27	6	9	A	-	-	Toy	Glass	
78	N545E510	-	078-01.10	6	9	A	-	-		Metal	
78	N545E510	-	078-01.11	6	9	A	-	-		Metal	
78	N545E510	-	078-01.30	6	9	A	-	-		Metal	
78	N545E510	-	078-01.19	6	9	A	-	-		Metal	
78	N545E510	-	078-01.28	6	9	A	-	-		Metal	
78	N545E510	-	078-01.09	6	9	A	-	-	Building Materials	Metal	
78	N545E510	-	078-01.16	6	9	A	-	-		Plastic	
78	N545E510	-	078-01.13	6	9	A	-	-	Bottlecap/Pull tab	Metal	
78	N545E510	-	078-01.17	6	9	A	-	-		Rubber	
78	N545E510	-	Discarded	-	9	A	-	-	Miscellaneous	Stone	
78	N545E510	-	078-01.31	6	9	A	-	-		Stone	
78	N545E510	-	078-01.15	6	9	A	-	-	Miscellaneous	Wood	
79	N550E505	-	079-02.10	7	8	B	-	-	Building Materials	Ceramics	
79	N550E505	-	079-03.01	7	8	B	-	-	Building Materials	Ceramics	
79	N550E505	-	079-01.01	7	8	B	-	-		Ceramics	
79	N550E505	-	079-01.02	7	8	B	-	-		Ceramics	
79	N550E505	-	079-01.03	7	8	B	-	-		Ceramics	
79	N550E505	-	079-01.04	7	8	B	-	-		Ceramics	
79	N550E505	-	079-01.11	7	8	B	-	-		Ceramics	
79	N550E505	-	079-01.13	7	8	B	-	-		Ceramics	
79	N550E505	-	079-01.15	7	8	B	-	-		Ceramics	
79	N550E505	-	079-02.05	7	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
79	N550E505	-	079-02.06	7	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
79	N550E505	-	079-02.07	7	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
79	N550E505	-	079-02.09	7	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
79	N550E505	-	079-01.06	7	8	B	-	-		Ceramics	Earthenware
79	N550E505	-	079-01.08	7	8	B	-	-		Ceramics	Earthenware
79	N550E505	-	079-01.09	7	8	B	-	-	Pottery	Ceramics	Earthenware
79	N550E505	-	079-01.12	7	8	B	-	-		Ceramics	Earthenware
79	N550E505	-	079-01.14	7	8	B	-	-		Ceramics	Earthenware
79	N550E505	-	079-01.16	7	8	B	-	-		Ceramics	Earthenware
79	N550E505	-	079-02.01	7	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
79	N550E505	-	079-02.02	7	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
79	N550E505	-	079-02.03	7	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
79	N550E505	-	079-02.04	7	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
79	N550E505	-	079-02.08	7	8	B	-	-		Ceramics	Earthenware
79	N550E505	-	079-01.05	7	8	B	-	-	Pottery	Ceramics	Refined Earthenware
79	N550E505	-	079-01.07	7	8	B	-	-	Pottery	Ceramics	Refined Earthenware
79	N550E505	-	079-01.10	7	8	B	-	-	Pottery	Ceramics	Stoneware
79	N550E505	-	079-03.09	7	8	B	-	-		Faunal	
79	N550E505	-	079-03.02	7	8	B	-	-	Building Materials	Glass	
79	N550E505	-	079-03.04	7	8	B	-	-		Metal	
79	N550E505	-	079-03.05	7	8	B	-	-		Metal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
78	N545E510	Button						3	
78	N545E510	Brick						46	
78	N545E510		Bisque					44	
78	N545E510		Glazed		Lead Glazed			16	
78	N545E510			Plain Slip				1	
78	N545E510							2	
78	N545E510							14	
78	N545E510							2	
78	N545E510	Tobacco Pipe						1	
78	N545E510							1	
78	N545E510							1	
78	N545E510		Glazed					31	
78	N545E510	Stove Tile						2	
78	N545E510							2	
78	N545E510							15	
78	N545E510							1	1984 dime
78	N545E510	Bone						3	
78	N545E510							231	
78	N545E510							1	
78	N545E510	Marble				Multi		1	Green/brown swirl
78	N545E510							8	Iron
78	N545E510							1	Iron
78	N545E510							1	Iron
78	N545E510							4	
78	N545E510							1	
78	N545E510							116	Nail
78	N545E510							18	
78	N545E510							1	
78	N545E510					Black		36	
78	N545E510							89	discarded in lab
78	N545E510							6	Quartz
78	N545E510							21	some triangular, painted white
79	N550E505	Drain pipe						1	Drain pipe
79	N550E505	Brick						61	
79	N550E505		Bisque					100	
79	N550E505							425	
79	N550E505		Glazed		Lead Glazed			170	
79	N550E505		Glazed		Lead Glazed			109	
79	N550E505				High Fired			5	
79	N550E505		Bisque	Trailed Slip				18	
79	N550E505		Glazed		Lead Glazed			2	Manganese, yellow
79	N550E505							51	
79	N550E505							14	Combed
79	N550E505							118	
79	N550E505							7	
79	N550E505		Bisque	Plain Slip	Slipped			115	
79	N550E505		Bisque	Molded				3	
79	N550E505	Tobacco Pipe						17	
79	N550E505		Glazed		Lead Glazed	Green		4	
79	N550E505		Glazed			Black		3	
79	N550E505		Bisque					23	Extruded
79	N550E505							69	
79	N550E505							17	
79	N550E505							45	
79	N550E505							33	
79	N550E505				High Fired			28	
79	N550E505		Glazed					91	
79	N550E505		Bisque	Molded				3	
79	N550E505		Glazed		Salt Glazed			7	
79	N550E505	Tooth						57	
79	N550E505							218	
79	N550E505							2	Iron
79	N550E505							4	Iron

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
79	N550E505	-	079-03.06	7	8	B	-	-		Metal	
79	N550E505	-	079-03.07	7	8	B	-	-		Metal	
79	N550E505	-	079-03.08	7	8	B	-	-		Metal	
79	N550E505	-	079-03.03	7	8	B	-	-	Building Materials	Metal	
80	N545E510	-	080-01.20	7	9	B	-	-	Clothing		
80	N545E510	-	080-01.10	7	9	B	-	-	Building Materials	Ceramics	
80	N545E510	-	080-01.11	7	9	B	-	-	Building Materials	Ceramics	
80	N545E510	-	080-01.01	7	9	B	-	-		Ceramics	
80	N545E510	-	080-01.02	7	9	B	-	-		Ceramics	
80	N545E510	-	080-01.04	7	9	B	-	-		Ceramics	
80	N545E510	-	080-01.07	7	9	B	-	-		Ceramics	
80	N545E510	-	080-01.09	7	9	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
80	N545E510	-	080-01.03	7	9	B	-	-		Ceramics	Earthenware
80	N545E510	-	080-01.06	7	9	B	-	-	Kiln Furniture	Ceramics	Earthenware
80	N545E510	-	080-01.08	7	9	B	-	-	Pottery	Ceramics	Refined Earthenware
80	N545E510	-	080-01.05	7	9	B	-	-	Pottery	Ceramics	Stoneware
80	N545E510	-	080-01.18	7	9	B	-	-		Faunal	
80	N545E510	-	080-01.14	7	9	B	-	-	Building Materials	Glass	
80	N545E510	-	080-01.13	7	9	B	-	-		Metal	
80	N545E510	-	080-01.22	7	9	B	-	-		Metal	
80	N545E510	-	080-01.23	7	9	B	-	-		Metal	
80	N545E510	-	080-01.12	7	9	B	-	-	Building Materials	Metal	
80	N545E510	-	080-01.16	7	9	B	-	-	Building Materials	Plaster	
80	N545E510	-	080-01.17	7	9	B	-	-		Plastic	
80	N545E510	-	080-01.21	7	9	B	-	-		Rubber	
80	N545E510	-	080-01.19	7	9	B	-	-	Slag	Charcoal/Coal	
80	N545E510	-	Discarded	-	9	B	-	-	Miscellaneous	Stone	
80	N545E510	-	080-01.24	7	9	B	-	-		Miscellaneous	
80	N545E510	-	080-01.15	7	9	B	-	-		Wood	
81	N553.8E511.4	-	081-01.01	7	5	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
82	N545E510	-	082-01.08	7	9	C	-	-	Building Materials	Ceramics	
82	N545E510	-	082-01.01	7	9	C	-	-		Ceramics	
82	N545E510	-	082-01.02	7	9	C	-	-		Ceramics	
82	N545E510	-	082-01.03	7	9	C	-	-		Ceramics	
82	N545E510	-	082-01.05	7	9	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
82	N545E510	-	082-01.06	7	9	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
82	N545E510	-	082-01.07	7	9	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
82	N545E510	-	082-01.04	7	9	C	-	-	Pottery	Ceramics	Refined Earthenware
82	N545E510	-	082-01.16	7	9	C	-	-		Charcoal/Coal	
82	N545E510	-	082-01.13	7	9	C	-	-		Faunal	
82	N545E510	-	082-01.12	7	9	C	-	-	Building Materials	Glass	
82	N545E510	-	082-01.10	7	9	C	-	-		Metal	
82	N545E510	-	082-01.11	7	9	C	-	-	Bullet/Casing	Firearm	
82	N545E510	-	082-01.09	7	9	C	-	-	Building Materials	Metal	
82	N545E510	-	082-01.17	7	9	C	-	-		Plastic	
82	N545E510	-	082-01.15	7	9	C	-	-	Slag	Charcoal/Coal	
82	N545E510	-	082-01.14	7	9	C	-	-		Wood	
83	N553.05E514.1	-	083-01.01	7	5	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
84	N550E505-510	5	084-01.01	7	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
84	N550E505-510	5	084-01.03	7	8	B	-	-	Building Materials	Ceramics	Coarse Earthenware
84	N550E505-510	5	084-01.02	7	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
84	N550E505-510	5	084-01.08	7	8	B	-	-		Charcoal/Coal	
84	N550E505-510	5	084-01.04	7	8	B	-	-	Building Materials	Glass	
84	N550E505-510	5	084-01.05	7	8	B	-	-		Metal	
84	N550E505-510	5	084-01.07	7	8	B	-	-		Stone	
84	N550E505-510	5	084-01.06	7	8	B	-	-		Wood	
85	N547.6E507.9	-	085-01.01	8	6	B	-	-	Building Materials	Ceramics	
86	N547.8E507.3	-	-	-	6	B	-	-	Building Materials	Ceramics	
87	N548.1E506.9	-	087-01.01	8	6	B	-	-	Building Materials	Ceramics	
88	N548.5E506.6	-	088-01.01	8	6	B	-	-	Building Materials	Ceramics	
89	N549E506.6	-	089-01.02	8	6	B	-	-		Stone	
89	N549E506.6	-	089-01.01	8	6	B	-	-		Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
79	N550E505							1	Iron
79	N550E505							1	Iron
79	N550E505							1	Iron
79	N550E505							162	Nail
80	N545E510	Button						1	
80	N545E510	Brick						9	
80	N545E510	Brick						1	Large
80	N545E510		Bisque					11	
80	N545E510		Glazed		Lead Glazed			2	
80	N545E510				High Fired			2	
80	N545E510	Setting Tile						6	
80	N545E510							2	
80	N545E510			Plain Slip	Slipped			4	
80	N545E510							1	
80	N545E510		Glazed					2	
80	N545E510		Glazed		Salt Glazed			1	
80	N545E510	Bone						1	
80	N545E510							45	
80	N545E510							1	Iron
80	N545E510							1	Iron
80	N545E510							4	Iron
80	N545E510							39	Iron
80	N545E510							2	
80	N545E510							3	
80	N545E510							1	
80	N545E510							18	
80	N545E510							114	discarded in lab
80	N545E510							1	
80	N545E510							2	Painted
81	N553.8E511.4	Sagger						1	Base, incising
82	N545E510	Brick						4	
82	N545E510		Bisque					3	
82	N545E510		Glazed		Lead Glazed			1	
82	N545E510			Plain Slip				1	
82	N545E510							1	
82	N545E510							2	
82	N545E510							1	
82	N545E510		Glazed					3	
82	N545E510							5	
82	N545E510	Bone						6	
82	N545E510							9	
82	N545E510							1	Iron
82	N545E510							1	possible bullet casing?
82	N545E510							3	Iron
82	N545E510							4	
82	N545E510							4	
82	N545E510							4	Painted
83	N553.05E514.1	Setting Tile						1	Incidential salt glaze; combed
84	N550E505-510							1	
84	N550E505-510	Brick						2	
84	N550E505-510							1	
84	N550E505-510							1	
84	N550E505-510							3	
84	N550E505-510							3	Iron
84	N550E505-510							1	
84	N550E505-510							1	
85	N547.6E507.9	Brick						1	Large
86	N547.8E507.3	Brick						1	Large
87	N548.1E506.9	Brick						1	Large
88	N548.5E506.6	Brick						1	Large
89	N549E506.6							2	
89	N549E506.6							1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
90	N555E517.5	-	090-01.01	8	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
91	Exp Win 2	1	091-01.01	8	-	FILL	-	-	Tableware	Glass	
92	N525E510	-	092-01.08	9	1	D	-	-	Building Materials	Ceramics	
92	N525E510	-	092-01.01	9	1	D	-	-		Ceramics	
92	N525E510	-	092-01.02	9	1	D	-	-		Ceramics	
92	N525E510	-	092-01.03	9	1	D	-	-		Ceramics	
92	N525E510	-	092-01.06	9	1	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
92	N525E510	-	092-01.07	9	1	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
92	N525E510	-	092-01.04	9	1	D	-	-	Pottery	Ceramics	Refined Earthenware
92	N525E510	-	092-01.05	9	1	D	-	-	Pottery	Ceramics	Stoneware
92	N525E510	-	092-01.13	9	1	D	-	-		Faunal	
92	N525E510	-	092-01.09	9	1	D	-	-	Building Materials	Glass	
92	N525E510	-	092-01.10	9	1	D	-	-		Metal	
92	N525E510	-	092-01.11	9	1	D	-	-		Metal	
92	N525E510	-	092-01.12	9	1	D	-	-		Wood	
93	N525E510	-	093-01.08	9	1	E	-	-	Building Materials	Ceramics	
93	N525E510	-	093-01.01	9	1	E	-	-		Ceramics	
93	N525E510	-	093-01.02	9	1	E	-	-		Ceramics	
93	N525E510	-	093-01.09	9	1	E	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
93	N525E510	-	093-01.03	9	1	E	-	-		Ceramics	Earthenware
93	N525E510	-	093-01.06	9	1	E	-	-	Pottery	Ceramics	Earthenware
93	N525E510	-	093-01.04	9	1	E	-	-	Pottery	Ceramics	Refined Earthenware
93	N525E510	-	093-01.07	9	1	E	-	-	Pottery	Ceramics	Refined Earthenware
93	N525E510	-	093-01.05	9	1	E	-	-	Pottery	Ceramics	Stoneware
93	N525E510	-	093-01.11	9	1	E	-	-		Charcoal/Coal	
93	N525E510	-	093-01.14	9	1	E	-	-		Faunal	
93	N525E510	-	093-01.10	9	1	E	-	-	Building Materials	Glass	
93	N525E510	-	093-01.17	9	1	E	-	-		Metal	
93	N525E510	-	093-01.15	9	1	E	-	-		Metal	
93	N525E510	-	093-01.13	9	1	E	-	-	Building Materials	Metal	
93	N525E510	-	093-01.12	9	1	E	-	-	Building Materials	Metal	
93	N525E510	-	093-01.16	9	1	E	-	-	Building Materials	Stone	
94	N525E510	-	094-01.10	9	1	F	-	-	Clothing		
94	N525E510	-	094-01.12	9	1	F	-	-	Building Materials	Ceramics	
94	N525E510	-	094-01.01	9	1	F	-	-		Ceramics	
94	N525E510	-	094-01.02	9	1	F	-	-		Ceramics	
94	N525E510	-	094-01.03	9	1	F	-	-		Ceramics	
94	N525E510	-	094-01.07	9	1	F	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
94	N525E510	-	094-01.06	9	1	F	-	-	Kiln Furniture	Ceramics	Earthenware
94	N525E510	-	094-01.04	9	1	F	-	-	Pottery	Ceramics	Refined Earthenware
94	N525E510	-	094-01.05	9	1	F	-	-	Pottery	Ceramics	Stoneware
94	N525E510	-	094-01.11	9	1	F	-	-	Building Materials	Glass	
94	N525E510	-	094-01.08	9	1	F	-	-		Metal	
94	N525E510	-	094-01.09	9	1	F	-	-	Building Materials	Metal	
95	N558.5E507.3	-	095-01.01	9	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
96	N545E506.4	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
97	N545.45E506.7	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
98	N545.6E505	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
99	N545.25E505	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
100	N545E505.15	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
101	N545E505.6	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
102	N547.4E505.2	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
103	N547.8E505.4	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
104	N548.35E505.4	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
105	N548.1E505.8	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
90	N555E517.5	Setting Tile			High Fired			1	High fired, possible incidental salt glaze, combed
91	Exp Win 2	Bottle						2	*Bottle ("Winkler" bottle w/ Hutchinson spring stopper ca. 1900-1905)*
92	N525E510	Brick						9	
92	N525E510		Bisque			White		4	
92	N525E510		Bisque					4	
92	N525E510		Glazed		Lead Glazed			3	
92	N525E510							2	
92	N525E510							2	
92	N525E510		Glazed					1	
92	N525E510		Glazed		Salt Glazed			1	
92	N525E510							1	
92	N525E510							7	
92	N525E510							1	Iron
92	N525E510							1	Iron
92	N525E510							1	
93	N525E510	Brick						25	
93	N525E510		Bisque					11	
93	N525E510		Glazed		Lead Glazed			1	
93	N525E510							2	Combed
93	N525E510		Glazed			Black		1	
93	N525E510	Tobacco Pipe						1	
93	N525E510		Glazed					4	
93	N525E510		Bisque					1	Extruded
93	N525E510		Glazed		Salt Glazed			1	
93	N525E510							5	
93	N525E510							1	
93	N525E510							22	
93	N525E510							1	
93	N525E510							1	Iron
93	N525E510							6	Iron
93	N525E510							1	Tack
93	N525E510							1	possible chinking stone
94	N525E510	Button						1	
94	N525E510	Brick						24	
94	N525E510		Bisque					9	
94	N525E510		Glazed		Lead Glazed			6	
94	N525E510		Bisque	Plain Slip				1	
94	N525E510							1	
94	N525E510							1	
94	N525E510		Glazed					3	
94	N525E510		Glazed		Salt Glazed			4	
94	N525E510							94	
94	N525E510							3	Iron
94	N525E510							22	Iron
95	N558.5E507.3							1	
96	N545E506.4	Brick						1	Discarded in field (3.5"x3.5"x2" broken diagonal)
97	N545.45E506.7	Brick						1	Discarded in field (5"x3.5"x3" broken diagonal)
98	N545.6E505	Brick						1	Discarded in field (2.5"x2.5"x1" broken oblique)
99	N545.25E505	Brick						1	Discarded in field (3.5"x3.5"x2.5" broken oblique)
100	N545E505.15	Brick						1	Discarded in field (3.5"x3.5"x1" broken oblique)
101	N545E505.6	Brick						1	Discarded in field (8.5"x3.5"x2" whole)
102	N547.4E505.2	Brick						1	Discarded in field (4"x3.5"x0.5" whole)
103	N547.8E505.4	Brick						1	Discarded in field (5"x3.5"x2" broken oblique)
104	N548.35E505.4	Brick						1	Discarded in field (5"x3"x1" 2 diagonal breaks)
105	N548.1E505.8	Brick						1	Discarded in field (4"x3.5"x2" broken diagonal)

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
106	N548.25E505.95	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
107	N547.5E505.9	-	Discarded	-	6	B	-	-	Building Materials	Ceramics	
108	N548E505.5	-	108-01.03	9	6	B	-	-	Building Materials	Ceramics	
108	N548E505.5	-	108-01.01	9	6	B	-	-		Ceramics	
108	N548E505.5	-	108-01.02	9	6	B	-	-	Pottery	Ceramics	Refined Earthenware
108	N548E505.5	-	108-01.04	9	6	B	-	-	Building Materials	Glass	
108	N548E505.5	-	108-01.05	9	6	B	-	-	Building Materials	Metal	
108	N548E505.5	-	Discarded	-	6	B	-	-	Miscellaneous	Stone	
109	N545E505	-	109-01.01	9	6	B	-	-		Ceramics	
109	N545E505	-	109-01.02	9	6	B	-	-	Pottery	Ceramics	Refined Earthenware
109	N545E505	-	109-01.03	9	6	B	-	-	Pottery	Ceramics	Stoneware
109	N545E505	-	109-01.04	9	6	B	-	-	Building Materials	Glass	
109	N545E505	-	109-01.05	9	6	B	-	-	Building Materials	Metal	
109	N545E505	-	109-01.07	9	6	B	-	-		Stone	
109	N545E505	-	109-01.06	9	6	B	-	-	Slate	Stone	
110	N540E505	-	110-01.18	9	3	C	1	-	Building Materials	Ceramics	
110	N540E505	-	110-01.01	9	3	C	1	-		Ceramics	
110	N540E505	-	110-01.02	9	3	C	1	-		Ceramics	
110	N540E505	-	110-01.03	9	3	C	1	-		Ceramics	
110	N540E505	-	110-01.04	9	3	C	1	-		Ceramics	
110	N540E505	-	110-01.05	9	3	C	1	-		Ceramics	
110	N540E505	-	110-01.11	9	3	C	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
110	N540E505	-	110-01.15	9	3	C	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
110	N540E505	-	110-01.17	9	3	C	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
110	N540E505	-	110-01.06	9	3	C	1	-		Ceramics	Earthenware
110	N540E505	-	110-01.10	9	3	C	1	-	Pottery	Ceramics	Earthenware
110	N540E505	-	110-01.12	9	3	C	1	-	Kiln Furniture	Ceramics	Earthenware
110	N540E505	-	110-01.13	9	3	C	1	-	Kiln Furniture	Ceramics	Earthenware
110	N540E505	-	110-01.14	9	3	C	1	-	Kiln Furniture	Ceramics	Earthenware
110	N540E505	-	110-01.16	9	3	C	1	-	Kiln Furniture	Ceramics	Earthenware
110	N540E505	-	110-01.07	9	3	C	1	-	Pottery	Ceramics	Earthenware
110	N540E505	-	110-01.09	9	3	C	1	-	Pottery	Ceramics	Refined Earthenware
110	N540E505	-	110-01.08	9	3	C	1	-	Pottery	Ceramics	Stoneware
110	N540E505	-	110-02.05	9	3	C	1	-		Faunal	
110	N540E505	-	110-02.04	9	3	C	1	-	Building Materials	Glass	
110	N540E505	-	110-02.03	9	3	C	1	-	Horseshoe	Metal	
110	N540E505	-	110-02.06	9	3	C	1	-		Metal	
110	N540E505	-	110-02.02	9	3	C	1	-	Building Materials	Metal	
110	N540E505	-	110-02.01	9	3	C	1	-	Building Materials	Metal	
110	N540E505	-	110-02.07	9	3	C	1	-	Building Materials	Plaster	
110	N540E505	-	Discarded	-	3	C	1	-	Miscellaneous	Stone	
111	N540E505	-	111-01.01	9	3	B	-	-		Ceramics	
111	N540E505	-	111-01.02	9	3	B	-	-	Building Materials	Glass	
111	N540E505	-	111-01.03	9	3	B	-	-	Building Materials	Metal	
112	N545E505	-	112-01.01	9	6	B	-	-	Building Materials	Glass	
113	N555E505	-	113-01.07	9	4	B	-	-	Building Materials	Ceramics	
113	N555E505	-	113-01.01	9	4	B	-	-		Ceramics	
113	N555E505	-	113-01.02	9	4	B	-	-		Ceramics	
113	N555E505	-	113-01.04	9	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
113	N555E505	-	113-01.05	9	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
113	N555E505	-	113-01.03	9	4	B	-	-	Pottery	Ceramics	Refined Earthenware
113	N555E505	-	113-01.06	9	4	B	-	-	Building Materials	Glass	
113	N555E505	-	113-01.08	9	4	B	-	-	Building Materials	Metal	
113	N555E505	-	Discarded	-	4	B	-	-	Miscellaneous	Stone	
114	N555E505	5	114-01.03	9	4	B	-	1	Pottery	Ceramics	Earthenware
114	N555E505	5	114-01.01	9	4	B	-	1		Ceramics	
114	N555E505	5	114-01.02	9	4	B	-	1		Ceramics	
114	N555E505	5	114-01.04	9	4	B	-	1		Ceramics	
114	N555E505	5	114-01.05	9	4	B	-	1		Ceramics	
114	N555E505	5	114-01.11	9	4	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
114	N555E505	5	114-01.12	9	4	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
114	N555E505	5	114-01.14	9	4	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
106	N548.25E505.95	Brick						1	Discarded in feld (5.5"x3.5"x2" broken diagonal)
107	N547.5E505.9	Brick						1	Discarded in field, whole (8.5"x4"x2")
108	N548E505.5	Brick						1	
108	N548E505.5		Glazed		Lead Glazed			1	
108	N548E505.5		Glazed					1	
108	N548E505.5							1	
108	N548E505.5							1	Nail
108	N548E505.5							1	discarded in lab
109	N545E505		Bisque					2	
109	N545E505		Glazed					2	
109	N545E505		Glazed		Salt Glazed	Gray		1	
109	N545E505							2	
109	N545E505							3	Iron
109	N545E505							2	Mica
109	N545E505							1	
110	N540E505	Brick						16	
110	N540E505		Bisque					76	
110	N540E505		Bisque			White		10	
110	N540E505		Glazed		Lead Glazed			31	
110	N540E505		Glazed		Lead Glazed	Green		1	
110	N540E505		Glazed	Trailed Slip	Lead Glazed			1	
110	N540E505							17	
110	N540E505							2	
110	N540E505							2	
110	N540E505		Bisque	Plain Slip	Slipped			13	
110	N540E505	Tobacco Pipe						1	
110	N540E505							7	
110	N540E505							6	
110	N540E505							4	
110	N540E505							8	
110	N540E505				High Fired			3	
110	N540E505		Glazed					35	
110	N540E505		Glazed		Salt Glazed			3	
110	N540E505	Bone						3	
110	N540E505							39	
110	N540E505							2	
110	N540E505							1	
110	N540E505							5	Iron, flake
110	N540E505							78	Nail
110	N540E505							4	
110	N540E505							9	discarded in lab
111	N540E505		Glazed		Lead Glazed	Green		1	
111	N540E505							2	
111	N540E505							5	Nail
112	N545E505							2	
113	N555E505	Brick						3	
113	N555E505		Bisque					6	
113	N555E505		Glazed		Lead Glazed			1	
113	N555E505							3	
113	N555E505							1	
113	N555E505		Glazed					1	
113	N555E505							1	
113	N555E505							2	Nail
113	N555E505							2	discarded in lab
114	N555E505				High Fired			2	
114	N555E505		Bisque					38	
114	N555E505		Glazed		Lead Glazed			8	
114	N555E505		Glazed		Lead Glazed	Green		1	
114	N555E505		Bisque	Trailed Slip				2	
114	N555E505							9	
114	N555E505							1	Combed
114	N555E505							10	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
114	N555E505	5	114-01.15	9	4	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
114	N555E505	5	114-01.16	9	4	B	-	1	Building Materials	Ceramics	Coarse Earthenware
114	N555E505	5	114-01.06	9	4	B	-	1	Pottery	Ceramics	Earthenware
114	N555E505	5	114-01.07	9	4	B	-	1		Ceramics	Earthenware
114	N555E505	5	114-01.08	9	4	B	-	1	Kiln Furniture	Ceramics	Earthenware
114	N555E505	5	114-01.09	9	4	B	-	1	Kiln Furniture	Ceramics	Earthenware
114	N555E505	5	114-01.10	9	4	B	-	1	Kiln Furniture	Ceramics	Earthenware
114	N555E505	5	114-01.13	9	4	B	-	1	Kiln Furniture	Ceramics	Earthenware
114	N555E505	5	114-01.19	9	4	B	-	1		Faunal	
114	N555E505	5	114-01.17	9	4	B	-	1	Building Materials	Glass	
114	N555E505	5	114-01.18	9	4	B	-	1	Building Materials	Metal	
114	N555E505	5	114-01.21	9	4	B	-	1	Building Materials	Stone	
114	N555E505	5	114-01.20	9	4	B	-	1		Chalk	
115	N558.2E508.6	5	115-01.01	10	4	B	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
116	N559E509.6	5	116-01.01	10	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
117	N555E505	-	117-01.15	10	4	C	-	-	Building Materials	Ceramics	
117	N555E505	-	117-01.01	10	4	C	-	-		Ceramics	
117	N555E505	-	117-01.02	10	4	C	-	-		Ceramics	
117	N555E505	-	117-01.04	10	4	C	-	-		Ceramics	
117	N555E505	-	117-01.05	10	4	C	-	-		Ceramics	
117	N555E505	-	117-01.12	10	4	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
117	N555E505	-	117-01.13	10	4	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
117	N555E505	-	117-01.14	10	4	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
117	N555E505	-	117-01.03	10	4	C	-	-		Ceramics	Earthenware
117	N555E505	-	117-01.06	10	4	C	-	-		Ceramics	Earthenware
117	N555E505	-	117-01.07	10	4	C	-	-	Kiln Furniture	Ceramics	Earthenware
117	N555E505	-	117-01.08	10	4	C	-	-	Kiln Furniture	Ceramics	Earthenware
117	N555E505	-	117-01.09	10	4	C	-	-		Ceramics	Earthenware
117	N555E505	-	117-01.10	10	4	C	-	-	Kiln Furniture	Ceramics	Earthenware
117	N555E505	-	117-01.11	10	4	C	-	-	Kiln Furniture	Ceramics	Earthenware
117	N555E505	-	117-01.17	10	4	C	-	-		Ceramics	Earthenware
117	N555E505	-	117-01.19	10	4	C	-	-		Faunal	
117	N555E505	-	117-01.16	10	4	C	-	-	Building Materials	Glass	
117	N555E505	-	117-01.18	10	4	C	-	-	Building Materials	Metal	
117	N555E505	-	Discarded	-	4	C	-	-	Miscellaneous	Stone	
118	N555E505	5	118-01.01	10	4	-	-	-		Ceramics	
118	N555E505	5	118-01.02	10	4	-	-	-		Ceramics	
118	N555E505	5	118-01.02.01	54	4	-	-	-		Ceramics	
118	N555E505	5	118-01.04	10	4	-	-	-		Ceramics	
118	N555E505	5	118-01.09	10	4	-	-	-		Ceramics	
118	N555E505	5	118-01.11	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
118	N555E505	5	118-02.01	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
118	N555E505	5	118-02.02	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
118	N555E505	5	118-02.03	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
118	N555E505	5	118-02.04	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
118	N555E505	5	118-02.05	10	4	-	-	-	Building Materials	Ceramics	Coarse Earthenware
118	N555E505	5	118-01.03	10	4	-	-	-		Ceramics	Earthenware
118	N555E505	5	118-01.05	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
118	N555E505	5	118-01.06	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
118	N555E505	5	118-01.07	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
118	N555E505	5	118-01.08	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
118	N555E505	5	118-01.10	10	4	-	-	-	Pottery	Ceramics	Earthenware
118	N555E505	5	118-02.06	10	4	-	-	-	Building Materials	Glass	
118	N555E505	5	118-02.07	10	4	-	-	-		Stone	
119	N555E505	5	119-01.01	10	4	-	-	-	Building Materials	Ceramics	Coarse Earthenware
120	N555E505	5	120-01.01	10	4	-	-	-	Building Materials	Ceramics	Coarse Earthenware
120	N555E505	5	120-02.01	10	4	-	-	-		Ceramics	
120	N555E505	5	120-02.02	10	4	-	-	-		Ceramics	
120	N555E505	5	120-02.04	10	4	-	-	-		Ceramics	
120	N555E505	5	120-02.10	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
120	N555E505	5	120-02.11	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
120	N555E505	5	120-02.12	10	4	-	-	-	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
114	N555E505							2	
114	N555E505							17	
114	N555E505	Tobacco Pipe						3	
114	N555E505							2	Extruded
114	N555E505							4	
114	N555E505							2	
114	N555E505							2	
114	N555E505							5	
114	N555E505	Bone						3	
114	N555E505							3	
114	N555E505							6	Iron
114	N555E505							7	small, flat chinking or paving stones?
114	N555E505							2	chalk?
115	N558.2E508.6							1	Combed, large
116	N559E509.6							5	
117	N555E505	Brick						19	
117	N555E505		Bisque					52	
117	N555E505		Glazed		Lead Glazed			33	
117	N555E505		Glazed	Trailed Slip	Lead Glazed			1	
117	N555E505		Glazed		Lead Glazed	Green		4	
117	N555E505							3	
117	N555E505							3	
117	N555E505							2	
117	N555E505		Bisque	Plain Slip	Slipped			7	
117	N555E505							1	Extruded
117	N555E505							5	
117	N555E505							7	
117	N555E505				High Fired			2	
117	N555E505							1	
117	N555E505							1	
117	N555E505		Bisque	Trailed Slip	High Fired			1	
117	N555E505	Tooth						3	
117	N555E505							12	
117	N555E505							4	Nail
117	N555E505							44	discarded in lab
118	N555E505		Bisque					18	
118	N555E505		Glazed		Lead Glazed			8	
118	N555E505		Glazed		Lead Glazed			1	Hint of tin
118	N555E505		Glazed	Trailed Slip	Lead Glazed			2	
118	N555E505		Glazed		Lead Glazed	Green		1	
118	N555E505							2	
118	N555E505							9	
118	N555E505							13	
118	N555E505	Sagger						1	Base with glaze and quartz
118	N555E505							14	
118	N555E505							5	
118	N555E505			Plain Slip	Slipped			4	
118	N555E505							12	
118	N555E505							5	
118	N555E505							1	
118	N555E505							1	
118	N555E505	Tobacco Pipe						1	
118	N555E505							1	
118	N555E505							2	
119	N555E505	Brick						1	good kiln brick sample, broken
120	N555E505	Brick						1	brick sample
120	N555E505		Bisque					18	
120	N555E505		Glazed		Lead Glazed			4	
120	N555E505		Glazed		Lead Glazed	Green		1	
120	N555E505							9	
120	N555E505							10	
120	N555E505							1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
120	N555E505	5	120-02.13	10	4	-	-	-	Building Materials	Ceramics	Coarse Earthenware
120	N555E505	5	120-02.03	10	4	-	-	-		Ceramics	Earthenware
120	N555E505	5	120-02.06	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
120	N555E505	5	120-02.07	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
120	N555E505	5	120-02.08	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
120	N555E505	5	120-02.09	10	4	-	-	-	Kiln Furniture	Ceramics	Earthenware
120	N555E505	5	120-02.05	10	4	-	-	-	Pottery	Ceramics	Refined Earthenware
120	N555E505	5	120-02.16	10	4	-	-	-		Faunal	
120	N555E505	5	120-02.14	10	4	-	-	-	Building Materials	Metal	
120	N555E505	5	120-02.15	10	4	-	-	-	Building Materials	Plaster	
121	N555.7E509.4	5	121-01.01	11	4	-	-	2	Pottery	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-01.02	11	4	-	-	2	Pottery	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-01.03	11	4	-	-	2	Pottery	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-01.04	11	4	-	-	2	Pottery	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-01.04	54	4	-	-	2		Ceramics	
121	N555.7E509.4	5	121-01.05	57	4	-	-	2	Pottery	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-01.06	57	4	-	-	2		Ceramics	
121	N555.7E509.4	5	121-01.07	57	4	-	-	2		Ceramics	
121	N555.7E509.4	5	121-01.14	57	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-02.01	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-02.02	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-02.02.01	55	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-02.03	11	4	-	-	2	Building Materials	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-03.01	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-03.02	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-04.01	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-04.02	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-05.01	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-05.02	11	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-06.02	11	4	-	-	2	Building Materials	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-06.03	53	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
121	N555.7E509.4	5	121-01.09	57	4	-	-	2	Pottery	Ceramics	Earthenware
121	N555.7E509.4	5	121-01.11	11	4	-	-	2	Kiln Furniture	Ceramics	Earthenware
121	N555.7E509.4	5	121-01.12	11	4	-	-	2	Kiln Furniture	Ceramics	Earthenware
121	N555.7E509.4	5	121-01.13	11	4	-	-	2	Kiln Furniture	Ceramics	Earthenware
121	N555.7E509.4	5	121-02.04	11	4	-	-	2		Stone	
121	N555.7E509.4	5	121-01.10	11	4	-	-	2		Clay	
121	N555.7E509.4	5	121-06.01	11	4	-	-	2		Stone	
122	N555.9E509.5	5	122-01.01	12	4	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
123	N558E509.4	5	123-01.01	12	4	-	-	1	Pottery	Ceramics	Coarse Earthenware
123	N558E509.4	5	123-01.03	12	4	-	-	1		Ceramics	
123	N558E509.4	5	123-01.04	12	4	-	-	1		Ceramics	
123	N558E509.4	5	123-01.12	12	4	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
123	N558E509.4	5	123-01.02	12	4	-	-	1		Ceramics	Earthenware
123	N558E509.4	5	123-01.05	12	4	-	-	1		Ceramics	Earthenware
123	N558E509.4	5	123-01.06	12	4	-	-	1		Ceramics	Earthenware
123	N558E509.4	5	123-01.07	12	4	-	-	1		Ceramics	Earthenware
123	N558E509.4	5	123-01.08	12	4	-	-	1	Kiln Furniture	Ceramics	Earthenware
123	N558E509.4	5	123-01.09	12	4	-	-	1	Kiln Furniture	Ceramics	Earthenware
123	N558E509.4	5	123-01.10	12	4	-	-	1	Kiln Furniture	Ceramics	Earthenware
123	N558E509.4	5	123-01.11	12	4	-	-	1	Kiln Furniture	Ceramics	Earthenware
123	N558E509.4	5	123-01.13	12	4	-	-	1	Building Materials	Glass	
123	N558E509.4	5	123-01.14	12	4	-	-	1	Building Materials	Stone	
124	N545E500	-	124-01.13	12	10	A	-	-	Building Materials	Ceramics	
124	N545E500	-	124-01.01	12	10	A	-	-		Ceramics	
124	N545E500	-	124-01.02	12	10	A	-	-		Ceramics	
124	N545E500	-	124-01.06	12	10	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
124	N545E500	-	124-01.07	12	10	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
124	N545E500	-	124-01.03	12	10	A	-	-		Ceramics	Earthenware
124	N545E500	-	124-01.08	12	10	A	-	-	Kiln Furniture	Ceramics	Earthenware
124	N545E500	-	124-01.09	12	10	A	-	-	Kiln Furniture	Ceramics	Earthenware
124	N545E500	-	124-01.10	12	10	A	-	-	Pottery	Ceramics	Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
120	N555E505							3	
120	N555E505			Plain Slip	Slipped			1	
120	N555E505							7	
120	N555E505							5	
120	N555E505							1	
120	N555E505							1	
120	N555E505	Mug						1	Base and side fragment
120	N555E505	Bone						1	
120	N555E505							7	Iron
120	N555E505							2	
121	N555.7E509.4	Utilitarian	Bisque					55	
121	N555.7E509.4	Tableware			Plain	White		2	
121	N555.7E509.4	Utilitarian	Glazed					13	
121	N555.7E509.4	Utilitarian	Glazed					1	Incised mark
121	N555.7E509.4		Bisque					1	Glaze drip, price mark
121	N555.7E509.4	Utilitarian		Plain Slip	High Fired	White		2	Body, high fired
121	N555.7E509.4		Bisque	Trailed Slip				1	
121	N555.7E509.4		Glazed	Trailed Slip	Lead Glazed			1	
121	N555.7E509.4	Setting Tile						14	One with possible incidental salt glaze, combed
121	N555.7E509.4							7	
121	N555.7E509.4							7	
121	N555.7E509.4		Bisque					1	With brown glaze drips
121	N555.7E509.4							24	
121	N555.7E509.4							13	
121	N555.7E509.4							16	
121	N555.7E509.4							18	
121	N555.7E509.4							34	
121	N555.7E509.4							6	
121	N555.7E509.4							13	
121	N555.7E509.4							1	
121	N555.7E509.4	Sagger					Yes	1	in special collection
121	N555.7E509.4	Tobacco Pipe						1	Bowl
121	N555.7E509.4							11	
121	N555.7E509.4							5	
121	N555.7E509.4							12	
121	N555.7E509.4							11	
121	N555.7E509.4					Gray		1	
121	N555.7E509.4							2	Large
122	N555.9E509.5							1	Combed
123	N558E509.4	Utilitarian	Bisque					8	
123	N558E509.4		Bisque	Trailed Slip				1	
123	N558E509.4		Glazed		Lead Glazed			2	
123	N558E509.4							2	
123	N558E509.4		Bisque	Plain Slip	Slipped			1	
123	N558E509.4		Bisque			White		1	
123	N558E509.4		Glazed		Lead Glazed	Green		1	
123	N558E509.4		Bisque					1	Extruded
123	N558E509.4							1	
123	N558E509.4							3	
123	N558E509.4							1	
123	N558E509.4							1	
123	N558E509.4							1	
123	N558E509.4							1	flat, possible chinking or paving
124	N545E500	Brick						5	
124	N545E500		Bisque					15	
124	N545E500		Glazed		Lead Glazed			6	
124	N545E500							1	
124	N545E500							1	
124	N545E500		Bisque			White		5	
124	N545E500							2	
124	N545E500							1	
124	N545E500	Tobacco Pipe						1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
124	N545E500	-	124-01.11	12	10	A	-	-	Kiln Furniture	Ceramics	Earthenware
124	N545E500	-	124-01.05	12	10	A	-	-	Pottery	Ceramics	Porcelain
124	N545E500	-	124-01.04	12	10	A	-	-	Pottery	Ceramics	Refined Earthenware
124	N545E500	-	124-01.12	12	10	A	-	-	Pottery	Ceramics	Stoneware
124	N545E500	-	124-01.26	12	10	A	-	-		Charcoal/Coal	
124	N545E500	-	124-01.22	12	10	A	-	-	Coin	Metal	
124	N545E500	-	124-01.23	12	10	A	-	-		Faunal	
124	N545E500	-	124-01.14	12	10	A	-	-	Building Materials	Glass	
124	N545E500	-	124-01.19	12	10	A	-	-	Hardware	Metal	
124	N545E500	-	124-01.16	12	10	A	-	-	Hardware	Metal	
124	N545E500	-	124-01.18	12	10	A	-	-	Bottlecap	Metal	
124	N545E500	-	124-01.17	12	10	A	-	-		Metal	
124	N545E500	-	124-01.20	12	10	A	-	-		Metal	
124	N545E500	-	124-01.15	12	10	A	-	-	Building Materials	Metal	
124	N545E500	-	124-01.21	12	10	A	-	-		Plastic	
124	N545E500	-	124-01.27	12	10	A	-	-		Rubber	
124	N545E500	-	124-01.25	12	10	A	-	-	Bullet/Casing	Firearm	
124	N545E500	-	124-01.28	12	10	A	-	-	Slag	Charcoal/Coal	
124	N545E500	-	124-01.29	12	10	A	-	-		Stone	
124	N545E500	-	124-01.30	12	10	A	-	-		Stone	
124	N545E500	-	Discarded	-	10	A	-	-		Stone	
124	N545E500	-	124-01.24	12	10	A	-	-		Wood	
125	N558E509.4	5	125-01.01	12	4	-	-	3		Ceramics	
125	N558E509.4	5	125-01.02	12	4	-	-	3		Ceramics	
125	N558E509.4	5	125-01.12	12	4	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-01.13	12	4	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-02.01	12	4	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-01.14	55	4	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-02.02	12	4	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-02.03	12	4	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-02.04	12	4	-	-	3	Building Materials	Ceramics	Coarse Earthenware
125	N558E509.4	5	125-01.03	12	4	-	-	3		Ceramics	Earthenware
125	N558E509.4	5	125-01.04	12	4	-	-	3		Ceramics	Earthenware
125	N558E509.4	5	125-01.05	12	4	-	-	3		Ceramics	Earthenware
125	N558E509.4	5	125-01.06	12	4	-	-	3		Ceramics	Earthenware
125	N558E509.4	5	125-01.07	12	4	-	-	3	Kiln Furniture	Ceramics	Earthenware
125	N558E509.4	5	125-01.08	12	4	-	-	3	Kiln Furniture	Ceramics	Earthenware
125	N558E509.4	5	125-01.09	12	4	-	-	3		Ceramics	Earthenware
125	N558E509.4	5	125-01.10	12	4	-	-	3	Kiln Furniture	Ceramics	Earthenware
125	N558E509.4	5	125-01.11	12	4	-	-	3	Kiln Furniture	Ceramics	Earthenware
125	N558E509.4	5	125-02.05	12	4	-	-	3	Building Materials	Metal	
125	N558E509.4	5	125-02.06	12	4	-	-	3	Building Materials	Stone	
126	N555.7E509.4	5	126-01.01	12	4	-	-	3		Ceramics	Earthenware
127	N545E500	-	127-01.20	12	4	B	-	-	Building Materials	Ceramics	
127	N545E500	-	127-01.19	12	4	B	-	-		Ceramics	
127	N545E500	-	127-01.01	12	4	B	-	-		Ceramics	
127	N545E500	-	127-01.02	12	4	B	-	-		Ceramics	
127	N545E500	-	127-01.04	12	4	B	-	-		Ceramics	
127	N545E500	-	127-01.06	12	4	B	-	-		Ceramics	
127	N545E500	-	127-01.16	12	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
127	N545E500	-	127-01.17	12	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
127	N545E500	-	127-01.18	12	4	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
127	N545E500	-	127-01.03	12	4	B	-	-		Ceramics	Earthenware
127	N545E500	-	127-01.05	12	4	B	-	-		Ceramics	Earthenware
127	N545E500	-	127-01.09	12	4	B	-	-		Ceramics	Earthenware
127	N545E500	-	127-01.10	12	4	B	-	-	Pottery	Ceramics	Earthenware
127	N545E500	-	127-01.11	12	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
127	N545E500	-	127-01.12	12	4	B	-	-		Ceramics	Earthenware
127	N545E500	-	127-01.13	12	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
127	N545E500	-	127-01.14	12	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
127	N545E500	-	127-01.15	12	4	B	-	-	Kiln Furniture	Ceramics	Earthenware
127	N545E500	-	127-01.07	12	4	B	-	-	Pottery	Ceramics	Refined Earthenware
127	N545E500	-	127-01.08	12	4	B	-	-	Pottery	Ceramics	Stoneware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
124	N545E500							1	
124	N545E500							3	Porcelaneous
124	N545E500		Glazed					3	
124	N545E500					Gray		2	
124	N545E500							8	
124	N545E500							1	192? Penny
124	N545E500	Bone						2	
124	N545E500							119	
124	N545E500							2	Washer
124	N545E500							4	Screw
124	N545E500							1	Crown cap
124	N545E500							2	Flake
124	N545E500							1	Pen nib
124	N545E500							48	Nail
124	N545E500							2	
124	N545E500					Black		2	
124	N545E500							1	
124	N545E500							1	
124	N545E500							1	Flake
124	N545E500							2	Quartz
124	N545E500							19	
124	N545E500							3	Painted
125	N558E509.4		Bisque					40	
125	N558E509.4		Glazed		Lead Glazed			8	
125	N558E509.4							3	Combed
125	N558E509.4							40	
125	N558E509.4							6	
125	N558E509.4							1	Combed
125	N558E509.4							6	
125	N558E509.4							2	
125	N558E509.4							9	
125	N558E509.4		Bisque			White		5	
125	N558E509.4		Glazed		Lead Glazed	Green		2	
125	N558E509.4		Glazed		Lead Glazed	Black		1	
125	N558E509.4				High Fired			1	
125	N558E509.4							2	
125	N558E509.4							7	
125	N558E509.4		Bisque					3	Extruded
125	N558E509.4							1	
125	N558E509.4							1	
125	N558E509.4							1	Iron
125	N558E509.4							12	flat, chinking or paving stones
126	N555.7E509.4		Glazed		Lead Glazed	Black		1	High fired
127	N545E500	Brick						42	
127	N545E500					White		1	
127	N545E500		Bisque					65	
127	N545E500		Glazed		Lead Glazed			25	
127	N545E500		Bisque	Trailed Slip				1	
127	N545E500		Glazed		Lead Glazed	Brown		2	
127	N545E500							1	
127	N545E500							5	
127	N545E500							6	
127	N545E500		Bisque			White		30	
127	N545E500		Glazed		Lead Glazed	Green		1	
127	N545E500				High Fired			5	
127	N545E500	Tobacco Pipe						1	
127	N545E500							5	
127	N545E500		Bisque					3	Extruded
127	N545E500							2	
127	N545E500							4	
127	N545E500							1	
127	N545E500		Glazed					4	
127	N545E500		Glazed		Salt Glazed			3	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
127	N545E500	-	127-01.27	12	4	B	-	-		Charcoal/Coal	
127	N545E500	-	127-01.28	12	4	B	-	-		Charcoal/Coal	
127	N545E500	-	127-01.33	12	4	B	-	-		Faunal	
127	N545E500	-	127-01.22	12	4	B	-	-		Faunal	
127	N545E500	-	127-01.21	12	4	B	-	-	Building Materials	Glass	
127	N545E500	-	127-01.30	12	4	B	-	-	Tableware	Metal	
127	N545E500	-	127-01.25	12	4	B	-	-		Metal	
127	N545E500	-	127-01.29	12	4	B	-	-	Miscellaneous	Metal	
127	N545E500	-	127-01.24	12	4	B	-	-	Hardware	Metal	
127	N545E500	-	127-01.23	12	4	B	-	-	Building Materials	Metal	
127	N545E500	-	127-01.26	12	4	B	-	-	Slag	Charcoal/Coal	
127	N545E500	-	127-01.31	12	4	B	-	-	Building Materials	Stone	
127	N545E500	-	Discarded	-	4	B	-	-	Miscellaneous	Stone	
127	N545E500	-	127-01.32	12	4	B	-	-		Wood	
128	N550E505	-	128-01.11	12	8	B	-	-	Building Materials	Ceramics	
128	N550E505	-	128-01.01	12	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
128	N550E505	-	128-01.03	12	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
128	N550E505	-	128-01.09	12	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
128	N550E505	-	128-01.10	12	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
128	N550E505	-	128-01.02	12	8	B	-	-		Ceramics	Earthenware
128	N550E505	-	128-01.04	12	8	B	-	-		Ceramics	Earthenware
128	N550E505	-	128-01.05	12	8	B	-	-	Pottery	Ceramics	Earthenware
128	N550E505	-	128-01.06	12	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
128	N550E505	-	128-01.07	12	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
128	N550E505	-	128-01.08	12	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
128	N550E505	-	128-01.17	12	8	B	-	-		Ceramics	Earthenware
128	N550E505	-	128-01.15	12	8	B	-	-		Faunal	
128	N550E505	-	128-01.12	12	8	B	-	-	Building Materials	Glass	
128	N550E505	-	128-01.14	12	8	B	-	-		Metal	
128	N550E505	-	128-01.13	12	8	B	-	-	Building Materials	Metal	
128	N550E505	-	128-01.16	12	8	B	-	-	Building Materials	Stone	
129	N543E506	4	Discarded	-	3 W 1/2	B	-	-	Building Materials	Ceramics	
130	N543E506.3	4	Discarded	-	3 W 1/2	B	-	-	Building Materials	Ceramics	
131	N542.8E506.8	4	Discarded	-	3 W 1/2	B	-	-	Building Materials	Ceramics	
132	N542.8E506.55	4	Discarded	-	3 W 1/2	B	-	-	Building Materials	Ceramics	
133	N540E507	-	133-01.22	12	3 W 1/2	B	-	-	Clothing		
133	N540E507	-	133-02	12	3 W 1/2	B	-	-	Building Materials	Ceramics	
133	N540E507	-	133-02.01	12	3 W 1/2	B	-	-	Building Materials	Ceramics	
133	N540E507	-	133-01.01	12	3 W 1/2	B	-	-		Ceramics	
133	N540E507	-	133-01.02	12	3 W 1/2	B	-	-		Ceramics	
133	N540E507	-	133-01.07	12	3 W 1/2	B	-	-		Ceramics	
133	N540E507	-	133-01.10	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
133	N540E507	-	133-01.11	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
133	N540E507	-	133-01.13	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
133	N540E507	-	133-01.24	54	3 W 1/2	B	-	-		Ceramics	
133	N540E507	-	133-01.04	12	3 W 1/2	B	-	-		Ceramics	Earthenware
133	N540E507	-	133-01.05	12	3 W 1/2	B	-	-		Ceramics	Earthenware
133	N540E507	-	133-01.06	12	3 W 1/2	B	-	-		Ceramics	Earthenware
133	N540E507	-	133-01.08	12	3 W 1/2	B	-	-		Ceramics	Earthenware
133	N540E507	-	133-01.09	12	3 W 1/2	B	-	-	Pottery	Ceramics	Earthenware
133	N540E507	-	133-01.12	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Earthenware
133	N540E507	-	133-01.14	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Earthenware
133	N540E507	-	133-01.15	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Earthenware
133	N540E507	-	133-01.16	12	3 W 1/2	B	-	-	Kiln Furniture	Ceramics	Earthenware
133	N540E507	-	133-01.03	12	3 W 1/2	B	-	-	Pottery	Ceramics	Refined Earthenware
133	N540E507	-	133-01.23	12	3 W 1/2	B	-	-		Faunal	
133	N540E507	-	133-01.17	12	3 W 1/2	B	-	-	Building Materials	Glass	
133	N540E507	-	133-01.21	12	3 W 1/2	B	-	-	Hardware	Metal	
133	N540E507	-	133-01.20	12	3 W 1/2	B	-	-		Metal	
133	N540E507	-	133-01.19	12	3 W 1/2	B	-	-		Metal	
133	N540E507	-	133-01.18	12	3 W 1/2	B	-	-	Building Materials	Metal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
127	N545E500							23	
127	N545E500							6	
127	N545E500	Bone						1	
127	N545E500							4	Shell
127	N545E500							159	
127	N545E500							1	Grommet
127	N545E500							10	Flake
127	N545E500							1	flat, circular
127	N545E500							2	Staple
127	N545E500							38	Nail
127	N545E500							12	
127	N545E500							1	flat, chinking or paving
127	N545E500							130	discarded in lab
127	N545E500							1	Painted
128	N550E505	Brick						13	
128	N550E505		Bisque					21	
128	N550E505							16	
128	N550E505							1	Combed
128	N550E505							1	
128	N550E505		Glazed		Lead Glazed			10	
128	N550E505			Plain Slip	Slipped			1	
128	N550E505	Tobacco Pipe						1	
128	N550E505							3	
128	N550E505							1	
128	N550E505							1	
128	N550E505		Bisque			White		4	
128	N550E505	Bone						2	
128	N550E505							5	
128	N550E505							1	
128	N550E505							9	Nail
128	N550E505							1	flat, chinking or paving
129	N543E506	Brick						1	Discarded in field, whole (5"x3.5"x1")
130	N543E506.3	Brick						1	Discarded in field, whole (8.5"x3.5"x2")
131	N542.8E506.8	Brick						1	Discarded in field, partial (5.4"x2"x1")
132	N542.8E506.55	Brick						1	Includes one w/ vitrification
133	N540E507	Button						1	
133	N540E507	Brick						6	Large
133	N540E507	Brick						11	Small
133	N540E507		Bisque					64	
133	N540E507		Glazed		Lead Glazed			28	
133	N540E507			Trailed Slip				1	
133	N540E507							18	
133	N540E507							11	
133	N540E507							2	Combed
133	N540E507		Glazed	Tortoiseshell	Lead Glazed			1	
133	N540E507		Glazed			Black		5	
133	N540E507		Glazed		Lead Glazed	Green		4	
133	N540E507			Plain Slip	Slipped			3	
133	N540E507				High Fired			4	
133	N540E507	Tobacco Pipe						2	
133	N540E507							6	
133	N540E507							3	
133	N540E507							2	
133	N540E507							1	
133	N540E507		Glazed					11	
133	N540E507	Bone						7	
133	N540E507							7	
133	N540E507							2	Chain
133	N540E507							1	Conglomerate, flake
133	N540E507							1	Iron
133	N540E507							59	Nail

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
133	N540E507	-	133-02.02	12	3 W 1/2	B	-	-	Building Materials	Plaster	
133	N540E507	-	133-02.03	12	3 W 1/2	B	-	-	Slate	Stone	
133	N540E507	-	133-02.04	12	3 W 1/2	B	-	-	Building Materials	Stone	
134	N540E507	-	134-01.17	13	3 W 1/2	C	-	-	Building Materials	Ceramics	
134	N540E507	-	134-01.18	13	3 W 1/2	C	-	-	Building Materials	Ceramics	
134	N540E507	-	134-01.01	13	3 W 1/2	C	-	-		Ceramics	
134	N540E507	-	134-01.02	13	3 W 1/2	C	-	-		Ceramics	
134	N540E507	-	134-01.04	13	3 W 1/2	C	-	-		Ceramics	
134	N540E507	-	134-01.10	13	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
134	N540E507	-	134-01.14	13	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
134	N540E507	-	134-01.15	13	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
134	N540E507	-	134-01.16	13	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
134	N540E507	-	134-01.03	13	3 W 1/2	C	-	-		Ceramics	Earthenware
134	N540E507	-	134-01.05	13	3 W 1/2	C	-	-		Ceramics	Earthenware
134	N540E507	-	134-01.07	13	3 W 1/2	C	-	-		Ceramics	Earthenware
134	N540E507	-	134-01.09	13	3 W 1/2	C	-	-	Pottery	Ceramics	Earthenware
134	N540E507	-	134-01.11	13	3 W 1/2	C	-	-		Ceramics	Earthenware
134	N540E507	-	134-01.12	13	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Earthenware
134	N540E507	-	134-01.13	13	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Earthenware
134	N540E507	-	134-01.06	13	3 W 1/2	C	-	-	Pottery	Ceramics	Refined Earthenware
134	N540E507	-	134-01.08	13	3 W 1/2	C	-	-	Pottery	Ceramics	Refined Earthenware
134	N540E507	-	134-01.22	13	3 W 1/2	C	-	-		Faunal	
134	N540E507	-	134-01.20	13	3 W 1/2	C	-	-	Building Materials	Glass	
134	N540E507	-	134-01.19	13	3 W 1/2	C	-	-	Building Materials	Metal	
134	N540E507	-	134-01.23	13	3 W 1/2	C	-	-	Building Materials	Plaster	
134	N540E507	-	134-01.24	13	3 W 1/2	C	-	-	Building Materials	Stone	
134	N540E507	-	134-01.25	13	3 W 1/2	C	-	-		Stone	
134	N540E507	-	Discarded	-	3 W 1/2	C	-	-	Miscellaneous	Stone	
135	N550E505	-	135-01.23	13	8	B	-	-	Building Materials	Ceramics	
135	N550E505	-	135-01.01	13	8	B	-	-		Ceramics	
135	N550E505	-	135-01.02	13	8	B	-	-		Ceramics	
135	N550E505	-	135-01.07	13	8	B	-	-		Ceramics	
135	N550E505	-	135-01.08	13	8	B	-	-		Ceramics	
135	N550E505	-	135-01.16	13	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
135	N550E505	-	135-01.17	13	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
135	N550E505	-	135-01.18	13	8	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
135	N550E505	-	135-01.03	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.05	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.09	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.10	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.11	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.12	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.13	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.13.01	54	8	B	-	-	Pottery	Ceramics	Earthenware
135	N550E505	-	135-01.14	13	8	B	-	-	Pottery	Ceramics	Earthenware
135	N550E505	-	135-01.15	13	8	B	-	-		Ceramics	Earthenware
135	N550E505	-	135-01.19	13	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
135	N550E505	-	135-01.20	13	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
135	N550E505	-	135-01.21	13	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
135	N550E505	-	135-01.22	13	8	B	-	-	Kiln Furniture	Ceramics	Earthenware
135	N550E505	-	135-01.04	13	8	B	-	-	Pottery	Ceramics	Refined Earthenware
135	N550E505	-	135-01.06	13	8	B	-	-	Pottery	Ceramics	Stoneware
135	N550E505	-	135-01.28	13	8	B	-	-		Charcoal/Coal	
135	N550E505	-	135-01.29	13	8	B	-	-		Faunal	
135	N550E505	-	135-01.24	13	8	B	-	-	Building Materials	Glass	
135	N550E505	-	135-01.25	13	8	B	-	-	Tableware	Glass	
135	N550E505	-	135-01.27	13	8	B	-	-		Metal	
135	N550E505	-	135-01.26	13	8	B	-	-	Building Materials	Metal	
135	N550E505	-	135-01.30	13	8	B	-	-	Building Materials	Stone	
135	N550E505	-	Discarded	-	8	B	-	-	Miscellaneous	Stone	
136	N549.5E549.7	-	Discarded	-	10	B	-	-	Miscellaneous	Stone	
137	N560E510	-	137-01.01	13	11	A	-	-		Ceramics	
137	N560E510	-	137-01.03	13	11	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
133	N540E507							14	
133	N540E507							1	
133	N540E507							11	flat, chinking or paving
134	N540E507	Brick						1	Large
134	N540E507	Brick						5	Small
134	N540E507		Bisque					16	
134	N540E507		Glazed		Lead Glazed			21	
134	N540E507		Bisque	Trailed Slip				2	
134	N540E507							3	
134	N540E507							6	
134	N540E507							1	Combed
134	N540E507							1	
134	N540E507		Bisque	Plain Slip	Slipped			2	
134	N540E507		Bisque			White		1	
134	N540E507		Glazed	Tortoiseshell				1	
134	N540E507	Tobacco Pipe						2	
134	N540E507		Bisque					1	Extruded
134	N540E507							1	
134	N540E507							1	
134	N540E507		Bisque			Red		1	
134	N540E507		Glazed					18	
134	N540E507	Bone						20	
134	N540E507							24	
134	N540E507							93	Nail
134	N540E507							8	
134	N540E507							2	flat, chinking or paving
134	N540E507							1	quartz
134	N540E507							19	discarded in lab
135	N550E505	Brick						36	
135	N550E505		Bisque					27	
135	N550E505		Glazed		Lead Glazed			56	
135	N550E505		Bisque	Trailed Slip				1	
135	N550E505		Glazed	Trailed Slip	Lead Glazed			1	
135	N550E505							29	
135	N550E505							15	
135	N550E505							3	Combed
135	N550E505		Bisque			White		59	
135	N550E505			Plain Slip	Slipped			12	
135	N550E505				High Fired			4	
135	N550E505		Glazed		Lead Glazed	Green		4	
135	N550E505		Glazed			Black		1	
135	N550E505		Glazed			Cream		1	
135	N550E505		Bisque	Molded				1	
135	N550E505	Bottle	Bisque	Molded				1	Bird bottle
135	N550E505	Tobacco Pipe						3	
135	N550E505		Bisque					2	Extruded
135	N550E505							9	
135	N550E505							8	
135	N550E505							3	
135	N550E505							8	
135	N550E505		Glazed					11	
135	N550E505		Glazed		Salt Glazed			6	
135	N550E505							2	
135	N550E505	Bone						6	
135	N550E505							18	
135	N550E505							1	
135	N550E505							3	Flake
135	N550E505							11	Nail
135	N550E505							1	flat, chinking or paving
135	N550E505							43	discarded in lab
136	N549.5E549.7							1	discarded in field (1.1"x8.1"x6.6")
137	N560E510		Bisque					1	
137	N560E510							2	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
137	N560E510	-	137-01.02	13	11	A	-	-		Ceramics	Earthenware
137	N560E510	-	137-01.04	13	11	A	-	-	Pottery	Ceramics	Refined Earthenware
137	N560E510	-	137-01.05	13	11	A	-	-	Building Materials	Glass	
137	N560E510	-	137-01.06	13	11	A	-	-	Building Materials	Metal	
137	N560E510	-	137-01.07	13	11	A	-	-		Rubber	
137	N560E510	-	137-01.08	13	11	A	-	-	Building Materials	Stone	
138	N560E510	-	138-01.13	13	11	B	-	-	Building Materials	Ceramics	
138	N560E510	-	138-01.15	13	11	B	-	-	Building Materials	Ceramics	
138	N560E510	-	138-02.02	13	11	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
138	N560E510	-	138-02.03	13	11	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
138	N560E510	-	138-02.04	13	11	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
138	N560E510	-	138-03.01	13	11	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
138	N560E510	-	138-03.03	13	11	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
138	N560E510	-	138-03.07	13	11	B	-	-		Ceramics	
138	N560E510	-	138-03.08	13	11	B	-	-		Ceramics	
138	N560E510	-	138-03.15	13	11	B	-	-		Ceramics	
138	N560E510	-	138-03.19	13	11	B	-	-		Ceramics	
138	N560E510	-	138-03.02	13	11	B	-	-	Kiln Furniture	Ceramics	Earthenware
138	N560E510	-	138-03.04	13	11	B	-	-	Kiln Furniture	Ceramics	Earthenware
138	N560E510	-	138-03.05	13	11	B	-	-	Kiln Furniture	Ceramics	Earthenware
138	N560E510	-	138-03.06	13	11	B	-	-	Kiln Furniture	Ceramics	Earthenware
138	N560E510	-	138-03.09	13	11	B	-	-		Ceramics	Earthenware
138	N560E510	-	138-03.10	13	11	B	-	-		Ceramics	Earthenware
138	N560E510	-	138-03.12	13	11	B	-	-		Ceramics	Earthenware
138	N560E510	-	138-03.13	13	11	B	-	-		Ceramics	Earthenware
138	N560E510	-	138-03.14	13	11	B	-	-		Ceramics	Earthenware
138	N560E510	-	138-03.16	13	11	B	-	-	Pottery	Ceramics	Earthenware
138	N560E510	-	138-03.17	13	11	B	-	-		Ceramics	Earthenware
138	N560E510	-	138-03.20	13	11	B	-	-	Toy	Ceramics	Earthenware
138	N560E510	-	138-03.11	13	11	B	-	-	Pottery	Ceramics	Refined Earthenware
138	N560E510	-	138-03.18	13	11	B	-	-	Pottery	Ceramics	Stoneware
138	N560E510	-	138-01.11	13	11	B	-	-		Faunal	
138	N560E510	-	138-01.01	13	11	B	-	-	Building Materials	Glass	
138	N560E510	-	138-01.02	13	11	B	-	-	Tableware	Glass	
138	N560E510	-	138-01.04	13	11	B	-	-	Hardware	Metal	
138	N560E510	-	138-01.05	13	11	B	-	-	Hardware	Metal	
138	N560E510	-	138-01.07	13	11	B	-	-	Hardware	Metal	
138	N560E510	-	138-01.12	13	11	B	-	-	Miscellaneous	Miscellaneous	
138	N560E510	-	138-01.06	13	11	B	-	-		Metal	
138	N560E510	-	138-01.14	13	11	B	-	-	Building Materials	Mortar	
138	N560E510	-	138-01.03	13	11	B	-	-	Building Materials	Metal	
138	N560E510	-	138-01.10	13	11	B	-	-		Rubber	
138	N560E510	-	138-01.09	13	11	B	-	-	Slag	Charcoal/Coal	
138	N560E510	-	138-01.08	13	11	B	-	-	Slate	Stone	
138	N560E510	-	Discarded	-	11	B	-	-	Miscellaneous	Stone	
138	N560E510	-	138-01.18	13	11	B	-	-	Building Materials	Stone	
138	N560E510	-	138-02.01	13	11	B	-	-		Stone	
138	N560E510	-	138-01.16	13	11	B	-	-		Stone	
138	N560E510	-	138-01.17	13	11	B	-	-	Building Materials	Stone	
140	N540E500	-	140-01.19	13	12	A	-	-	Building Materials	Ceramics	
140	N540E500	-	140-01.01	13	12	A	-	-		Ceramics	
140	N540E500	-	140-01.02	13	12	A	-	-		Ceramics	
140	N540E500	-	140-01.07	13	12	A	-	-		Ceramics	
140	N540E500	-	140-01.26	55	12	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
140	N540E500	-	140-01.27	55	12	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
140	N540E500	-	140-01.28	55	12	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
140	N540E500	-	140-01.29	55	12	A	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
140	N540E500	-	140-01.04	13	12	A	-	-	Pottery	Ceramics	Porcelain
140	N540E500	-	140-01.03	13	12	A	-	-	Pottery	Ceramics	Refined Earthenware
140	N540E500	-	140-01.05	13	12	A	-	-	Pottery	Ceramics	Stoneware
140	N540E500	-	140-01.06	13	12	A	-	-	Pottery	Ceramics	Stoneware
140	N540E500	-	140-01.22	13	12	A	-	-		Charcoal/Coal	
140	N540E500	-	140-01.18	13	12	A	-	-	Coin	Metal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
137	N560E510		Bisque	Plain Slip	Slipped			1	
137	N560E510		Glazed					6	
137	N560E510							20	
137	N560E510							8	Nail
137	N560E510					Black		2	
137	N560E510							1	flat, chinking or paving
138	N560E510	Brick						116	
138	N560E510	Brick						1	
138	N560E510							7	
138	N560E510							38	
138	N560E510							25	
138	N560E510							54	
138	N560E510							1	Combed
138	N560E510		Bisque					174	
138	N560E510		Glazed		Lead Glazed			80	
138	N560E510		Bisque	Trailed Slip				7	
138	N560E510		Glazed			Black		1	Large
138	N560E510							13	
138	N560E510							23	
138	N560E510							10	
138	N560E510							6	
138	N560E510		Bisque			White		44	
138	N560E510			Plain Slip	Slipped			8	
138	N560E510		Bisque					1	Extruded
138	N560E510				High Fired			6	
138	N560E510		Glazed	Tortoiseshell	Lead Glazed			8	
138	N560E510	Tobacco Pipe						2	
138	N560E510		Glazed		Lead Glazed	Black		2	
138	N560E510	Marble						1	
138	N560E510		Glazed					45	
138	N560E510		Glazed		Salt Glazed			3	
138	N560E510	Bone						11	
138	N560E510							194	
138	N560E510							1	base of a stemmed
138	N560E510							1	Key
138	N560E510							1	Screw and bolt, large
138	N560E510							1	Wire
138	N560E510							1	
138	N560E510							6	Flake
138	N560E510							6	
138	N560E510							113	Nail
138	N560E510					Black		2	
138	N560E510							1	
138	N560E510							1	
138	N560E510							91	discarded in lab
138	N560E510							4	Large, flat, chinking or paving
138	N560E510							1	Large
138	N560E510							3	Quartz
138	N560E510							5	Small, flat, chinking or paving
140	N540E500	Brick						8	
140	N540E500		Bisque					14	
140	N540E500		Glazed		Lead Glazed			2	
140	N540E500				High Fired			1	
140	N540E500		Bisque					1	With finger impressions
140	N540E500		Bisque					1	With finger impressions
140	N540E500		Bisque					1	With finger impressions
140	N540E500		Bisque					1	With finger impressions
140	N540E500							2	Porcelaneous
140	N540E500		Glazed					7	
140	N540E500		Glazed		Salt Glazed			1	
140	N540E500					Gray		1	Alkaline
140	N540E500							14	
140	N540E500							1	1985 penny

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
140	N540E500	-	140-01.25	13	12	A	-	-		Faunal	
140	N540E500	-	140-01.08	13	12	A	-	-	Building Materials	Glass	
140	N540E500	-	140-01.12	13	12	A	-	-	Hardware	Metal	
140	N540E500	-	140-01.17	13	12	A	-	-	Hardware	Metal	
140	N540E500	-	140-01.14	13	12	A	-	-	Hardware	Metal	
140	N540E500	-	140-01.15	13	12	A	-	-		Metal	
140	N540E500	-	140-01.13	13	12	A	-	-	Hardware	Metal	
140	N540E500	-	140-01.11	13	12	A	-	-		Metal	
140	N540E500	-	140-01.16	13	12	A	-	-		Metal	
140	N540E500	-	140-01.09	13	12	A	-	-	Building Materials	Metal	
140	N540E500	-	140-01.10	13	12	A	-	-	Building Materials	Metal	
140	N540E500	-	140-01.23	13	12	A	-	-		Plastic	
140	N540E500	-	140-01.24	13	12	A	-	-		Rubber	
140	N540E500	-	140-01.20	13	12	A	-	-		Stone	
140	N540E500	-	Discarded	-	12	A	-	-	Miscellaneous	Stone	
140	N540E500	-	140-01.21	13	12	A	-	-		Wood	
141	N542.2E509.25	-	141-01.01	14	3 W 1/2	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-04.01	14	3 W 1/2	D	-	-	Building Materials	Ceramics	
142	N540E507	-	142-06.01	56	3 W 1/2	D	-	-	Building Materials	Ceramics	
142	N540E507	-	142-01.01	14	3 W 1/2	D	-	-		Ceramics	
142	N540E507	-	142-01.02	14	3 W 1/2	D	-	-		Ceramics	
142	N540E507	-	142-01.05	14	3 W 1/2	D	-	-		Ceramics	
142	N540E507	-	142-01.06	14	3 W 1/2	D	-	-		Ceramics	
142	N540E507	-	142-01.18	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-01.22	53-54	3 W 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
142	N540E507	-	142-02.01	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-02.02	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-02.02.01	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-02.03	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-03.01	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-03.02	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-04.03.02	55	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-04.03.01	54	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
142	N540E507	-	142-01.03	14	3 W 1/2	D	-	-		Ceramics	Earthenware
142	N540E507	-	142-01.04	14	3 W 1/2	D	-	-		Ceramics	Earthenware
142	N540E507	-	142-01.07	14	3 W 1/2	D	-	-	Pottery	Ceramics	Earthenware
142	N540E507	-	142-01.08	14	3 W 1/2	D	-	-		Ceramics	Earthenware
142	N540E507	-	142-01.09	14	3 W 1/2	D	-	-	Pottery	Ceramics	Earthenware
142	N540E507	-	142-01.11	14	3 W 1/2	D	-	-		Ceramics	Earthenware
142	N540E507	-	142-01.12	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-01.13	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-01.14	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-01.15	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-01.16	14	3 W 1/2	D	-	-	Pottery	Ceramics	Earthenware
142	N540E507	-	142-01.17	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-04.02	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-04.03	14	3 W 1/2	D	-	-	Kiln Furniture	Ceramics	Earthenware
142	N540E507	-	142-02.04	14	3 W 1/2	D	-	-		Plaster	
142	N540E507	-	142-01.10	14	3 W 1/2	D	-	-	Pottery	Ceramics	Refined Earthenware
142	N540E507	-	142-01.19	14	3 W 1/2	D	-	-		Faunal	
142	N540E507	-	142-01.20	14	3 W 1/2	D	-	-	Building Materials	Metal	
142	N540E507	-	142-05.06	14	3 W 1/2	D	-	-	Building Materials	Mortar	
142	N540E507	-	Discarded	-	3 W 1/2	D	-	-	Miscellaneous	Stone	
142	N540E507	-	142-05.04	14	3 W 1/2	D	-	-		Stone	
142	N540E507	-	142-05.05	14	3 W 1/2	D	-	-		Stone	
142	N540E507	-	142-05.02	14	3 W 1/2	D	-	-		Stone	
142	N540E507	-	142-05.03	14	3 W 1/2	D	-	-		Stone	
142	N540E507	-	142-05.01	14	3 W 1/2	D	-	-	Building Materials	Stone	
142	N540E507	-	142-01.21	14	3 W 1/2	D	-	-		Wood	
143	N554E509.3	5	143-01.01	15	8	-	-	1		Ceramics	
143	N554E509.3	5	143-01.02	15	8	-	-	1		Ceramics	
143	N554E509.3	5	143-01.15	15	8	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
140	N540E500	Bone						1	
140	N540E500							167	
140	N540E500							1	Latch hook
140	N540E500							1	Washer
140	N540E500							2	Wire
140	N540E500							2	Iron
140	N540E500							1	Nut
140	N540E500							7	Flake
140	N540E500							1	
140	N540E500							65	Nail
140	N540E500							1	Nail, hand wrought, large
140	N540E500							5	
140	N540E500					Black		4	
140	N540E500							1	Flake
140	N540E500							14	discarded in lab
140	N540E500							12	Painted
141	N542.2E509.25							1	Combed
142	N540E507	Brick						8	
142	N540E507	Brick						1	with vitrification
142	N540E507		Bisque					28	
142	N540E507		Glazed		Lead Glazed			23	
142	N540E507		Bisque	Plain Slip				5	
142	N540E507		Bisque	Trailed Slip				1	
142	N540E507							7	Combed
142	N540E507	Holloware	Bisque	Plain Slip			Yes	1	in special collection box, refits w/ FS#318
142	N540E507							15	
142	N540E507							31	
142	N540E507							1	Incidental salt glaze
142	N540E507							2	
142	N540E507							12	
142	N540E507							5	
142	N540E507		Glazed		Lead Glazed	Black		1	
142	N540E507							1	Re-fused, inscription with quartz
142	N540E507		Glazed			Black		4	
142	N540E507		Bisque			White		3	
142	N540E507	Bottle						2	Figural
142	N540E507				High Fired			2	
142	N540E507	Tobacco Pipe						1	
142	N540E507		Bisque					2	Extruded
142	N540E507							20	
142	N540E507							1	
142	N540E507							4	
142	N540E507							5	
142	N540E507	Holloware	Bisque					1	Handle
142	N540E507							22	
142	N540E507							2	
142	N540E507							29	
142	N540E507							14	
142	N540E507		Glazed					2	
142	N540E507	Bone						5	
142	N540E507							8	Nail
142	N540E507							5	Large
142	N540E507							4	discarded in lab
142	N540E507							1	With plaster
142	N540E507							3	Large
142	N540E507							5	Medium
142	N540E507							3	Medium
142	N540E507							11	Small, flat, chinking or paving, kiln
142	N540E507							1	
143	N554E509.3		Bisque					28	
143	N554E509.3		Glazed		Lead Glazed			17	
143	N554E509.3							7	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
143	N554E509.3	5	143-01.16	15	8	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-01.17	15	8	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-01.18	15	8	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-01.19	15	8	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-01.20	15	8	-	-	1	Building Materials	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-02.01	15	8	-	-	1	Building Materials	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-02.02	15	8	-	-	1	Building Materials	Ceramics	Coarse Earthenware
143	N554E509.3	5	143-01.04	15	8	-	-	1		Ceramics	Earthenware
143	N554E509.3	5	143-01.06	15	8	-	-	1		Ceramics	Earthenware
143	N554E509.3	5	143-01.07	15	8	-	-	1		Ceramics	Earthenware
143	N554E509.3	5	143-01.08	15	8	-	-	1		Ceramics	Earthenware
143	N554E509.3	5	143-01.09	15	8	-	-	1		Ceramics	Earthenware
143	N554E509.3	5	143-01.10	15	8	-	-	1	Kiln Furniture	Ceramics	Earthenware
143	N554E509.3	5	143-01.11	15	8	-	-	1	Kiln Furniture	Ceramics	Earthenware
143	N554E509.3	5	143-01.12	15	8	-	-	1	Kiln Furniture	Ceramics	Earthenware
143	N554E509.3	5	143-01.13	15	8	-	-	1	Kiln Furniture	Ceramics	Earthenware
143	N554E509.3	5	143-01.14	15	8	-	-	1	Pottery	Ceramics	Earthenware
143	N554E509.3	5	143-01.03	15	8	-	-	1	Pottery	Ceramics	Refined Earthenware
143	N554E509.3	5	143-01.05	15	8	-	-	1	Pottery	Ceramics	Stoneware
143	N554E509.3	5	143-01.23	15	8	-	-	1	Building Materials	Glass	
143	N554E509.3	5	143-01.22	15	8	-	-	1	Building Materials	Metal	
143	N554E509.3	5	143-01.21	15	8	-	-	1	Building Materials	Plaster	
143	N554E509.3	5	143-01.24	15	8	-	-	1	Building Materials	Stone	
144	N550E505	-	144-01.21	16	8	C	1	-	Building Materials	Ceramics	
144	N550E505	-	144-01.01	16	8	C	1	-		Ceramics	
144	N550E505	-	144-01.02	16	8	C	1	-		Ceramics	
144	N550E505	-	144-01.03	16	8	C	1	-		Ceramics	
144	N550E505	-	144-01.04	16	8	C	1	-		Ceramics	
144	N550E505	-	144-01.15	16	8	C	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
144	N550E505	-	144-01.17	16	8	C	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
144	N550E505	-	144-01.18	16	8	C	1	-	Kiln Furniture	Ceramics	Coarse Earthenware
144	N550E505	-	144-01.05	16	8	C	1	-		Ceramics	Earthenware
144	N550E505	-	144-01.07	16	8	C	1	-		Ceramics	Earthenware
144	N550E505	-	144-01.08	16	8	C	1	-		Ceramics	Earthenware
144	N550E505	-	144-01.10	16	8	C	1	-		Ceramics	Earthenware
144	N550E505	-	144-01.11	16	8	C	1	-	Kiln Furniture	Ceramics	Earthenware
144	N550E505	-	144-01.12	16	8	C	1	-	Kiln Furniture	Ceramics	Earthenware
144	N550E505	-	144-01.13	16	8	C	1	-	Kiln Furniture	Ceramics	Earthenware
144	N550E505	-	144-01.14	16	8	C	1	-	Kiln Furniture	Ceramics	Earthenware
144	N550E505	-	144-01.06	16	8	C	1	-	Pottery	Ceramics	Refined Earthenware
144	N550E505	-	144-01.09	16	8	C	1	-	Pottery	Ceramics	Refined Earthenware
144	N550E505	-	144-01.16	16	8	C	1	-	Pottery	Ceramics	Stoneware
144	N550E505	-	144-01.22	16	8	C	1	-		Faunal	
144	N550E505	-	144-01.19	16	8	C	1	-	Building Materials	Glass	
144	N550E505	-	144-01.20	16	8	C	1	-	Building Materials	Metal	
144	N550E505	-	144-01.23	16	8	C	1	-		Stone	
145	N540E500	-	145-01.21	16	12	B	-	-	Clothing		
145	N540E500	-	145-01.14	16	12	B	-	-	Building Materials	Ceramics	
145	N540E500	-	145-01.01	16	12	B	-	-		Ceramics	
145	N540E500	-	145-01.02	16	12	B	-	-		Ceramics	
145	N540E500	-	145-01.04	16	12	B	-	-		Ceramics	
145	N540E500	-	145-01.11	16	12	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
145	N540E500	-	145-01.12	16	12	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
145	N540E500	-	145-01.13	16	12	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
145	N540E500	-	145-01.03	16	12	B	-	-		Ceramics	Earthenware
145	N540E500	-	145-01.05	16	12	B	-	-		Ceramics	Earthenware
145	N540E500	-	145-01.09	16	12	B	-	-	Pottery	Ceramics	Earthenware
145	N540E500	-	145-01.10	16	12	B	-	-	Kiln Furniture	Ceramics	Earthenware
145	N540E500	-	145-01.08	16	12	B	-	-	Pottery	Ceramics	Porcelain
145	N540E500	-	145-01.07	16	12	B	-	-	Pottery	Ceramics	Refined Earthenware
145	N540E500	-	145-01.06	16	12	B	-	-	Pottery	Ceramics	Stoneware
145	N540E500	-	145-01.18	16	12	B	-	-		Charcoal/Coal	
145	N540E500	-	145-01.22	16	12	B	-	-	Slag	Charcoal/Coal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
143	N554E509.3							1	Combed
143	N554E509.3							19	
143	N554E509.3							3	
143	N554E509.3							3	
143	N554E509.3							1	
143	N554E509.3	Brick						1	Vitrified on header
143	N554E509.3							1	
143	N554E509.3				High Fired			3	
143	N554E509.3		Bisque			White		3	
143	N554E509.3		Glazed		Lead Glazed	Green		1	
143	N554E509.3		Glazed	Tortoiseshell	Lead Glazed			2	
143	N554E509.3		Bisque					8	Extruded
143	N554E509.3							18	
143	N554E509.3							4	
143	N554E509.3							4	
143	N554E509.3							2	
143	N554E509.3	Tobacco Pipe						1	
143	N554E509.3		Glazed					3	
143	N554E509.3		Glazed		Salt Glazed			3	
143	N554E509.3							3	
143	N554E509.3							4	Iron
143	N554E509.3							6	
143	N554E509.3							1	flat, chinking or paving
144	N550E505	Brick						22	
144	N550E505		Bisque					69	
144	N550E505		Glazed		Lead Glazed			26	
144	N550E505		Bisque	Plain Slip				8	
144	N550E505		Bisque	Trailed Slip				2	
144	N550E505							1	
144	N550E505	Setting Tile						2	Incidental salt glaze, combed
144	N550E505							23	
144	N550E505		Bisque			White		4	
144	N550E505		Glazed		Lead Glazed	Green		4	
144	N550E505				High Fired			1	
144	N550E505		Bisque					5	Extruded
144	N550E505							3	
144	N550E505							14	
144	N550E505							5	
144	N550E505							16	
144	N550E505		Bisque	Featheredge				1	
144	N550E505		Glazed					7	
144	N550E505		Glazed		Salt Glazed			3	
144	N550E505	Tooth						27	
144	N550E505							2	
144	N550E505							10	Nail
144	N550E505							5	
145	N540E500	Button						1	
145	N540E500	Brick						28	
145	N540E500		Bisque					6	
145	N540E500		Glazed		Lead Glazed			8	
145	N540E500		Bisque	Trailed Slip				1	
145	N540E500							1	
145	N540E500							1	
145	N540E500							1	Combed
145	N540E500		Bisque			White		10	
145	N540E500		Glazed		Lead Glazed	Green		3	
145	N540E500	Tobacco Pipe						2	
145	N540E500							1	
145	N540E500							2	Porcelaneous
145	N540E500		Glazed					8	
145	N540E500							9	
145	N540E500							2	
145	N540E500							4	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
145	N540E500	-	145-01.15	16	12	B	-	-	Building Materials	Glass	
145	N540E500	-	145-01.17	16	12	B	-	-		Metal	
145	N540E500	-	145-01.16	16	12	B	-	-	Building Materials	Metal	
145	N540E500	-	145-01.19	16	12	B	-	-		Plastic	
145	N540E500	-	145-01.23	16	12	B	-	-		Stone	
145	N540E500	-	145-01.24	16	12	B	-	-	Building Materials	Stone	
145	N540E500	-	Discarded	-	12	B	-	-	Miscellaneous	Stone	
145	N540E500	-	145-01.20	16	12	B	-	-		Wood	
146	N552.8E505.9	-	146-01.01	16	8	C	1	-	Pottery	Ceramics	Earthenware
147	N554E509.3	5	147-01.02	16	8	-	-	1	Pottery	Ceramics	Earthenware
147	N554E509.3	5	147-01.01	16	8	-	-	1	Pottery	Ceramics	Refined Earthenware
148	N554E509.3	5	148-01.01	16	8	-	-	2		Ceramics	
148	N554E509.3	5	148-01.02	16	8	-	-	2		Ceramics	
148	N554E509.3	5	148-01.03	16	8	-	-	2		Ceramics	
148	N554E509.3	5	148-01.04	16	8	-	-	2		Ceramics	
148	N554E509.3	5	148-01.05	16	8	-	-	2		Ceramics	
148	N554E509.3	5	148-01.09.01	55	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.10	16	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.10.01	55	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.11	16	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.12	16	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.13	16	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.14	16	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.15	16	8	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-02.01	16	8	-	-	2	Building Materials	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-02.02	16	8	-	-	2	Building Materials	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-02.03	16	8	-	-	2	Building Materials	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-02.04	16	8	-	-	2	Building Materials	Ceramics	Coarse Earthenware
148	N554E509.3	5	148-01.06	16	8	-	-	2	Pottery	Ceramics	Earthenware
148	N554E509.3	5	148-01.08	16	8	-	-	2		Ceramics	Earthenware
148	N554E509.3	5	148-01.09	16	8	-	-	2		Ceramics	Earthenware
148	N554E509.3	5	148-01.07	16	8	-	-	2	Pottery	Ceramics	Refined Earthenware
148	N554E509.3	5	148-01.16	16	8	-	-	2	Building Materials	Glass	
148	N554E509.3	5	148-01.17	16	8	-	-	2	Building Materials	Plaster	
148	N554E509.3	5	148-01.18	16	8	-	-	2		Stone	
149	N540E507	-	149-01.01	16	3 W 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
150	N550E505	-	150-01.10	16	8	C	2	-	Building Materials	Ceramics	
150	N550E505	-	150-01.01	16	8	C	2	-	Pottery	Ceramics	Coarse Earthenware
150	N550E505	-	150-01.03	16	8	C	2	-	Pottery	Ceramics	Coarse Earthenware
150	N550E505	-	150-01.05	16	8	C	2	-	Pottery	Ceramics	Earthenware
150	N550E505	-	150-01.07	16	8	C	2	-	Kiln Furniture	Ceramics	
150	N550E505	-	150-01.09	16	8	C	2	-	Building Materials	Ceramics	
150	N550E505	-	150-01.06	16	8	C	2	-	Pottery	Ceramics	
150	N550E505	-	150-01.04	16	8	C	2	-	Pottery	Ceramics	Coarse Earthenware
150	N550E505	-	150-01.02	16	8	C	2	-	Pottery	Ceramics	Coarse Earthenware
150	N550E505	-	150-01.08	16	8	C	2	-	Kiln Furniture	Ceramics	
150	N550E505	-	150-01.11	16	8	C	2	-		Faunal	
150	N550E505	-	Discarded	-	8	C	2	-	Miscellaneous	Stone	
151	N554E509.3	5	151-01.01	16	8	-	-	3		Ceramics	
151	N554E509.3	5	151-01.02	16	8	-	-	3		Ceramics	
151	N554E509.3	5	151-01.04	16	8	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
151	N554E509.3	5	151-01.05	16	8	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
151	N554E509.3	5	151-01.07	16	8	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
151	N554E509.3	5	151-01.10	16	8	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
151	N554E509.3	5	151-01.03	16	8	-	-	3		Ceramics	Earthenware
151	N554E509.3	5	151-01.06	16	8	-	-	3		Ceramics	Earthenware
151	N554E509.3	5	151-01.09	16	8	-	-	3	Kiln Furniture	Ceramics	
151	N554E509.3	5	151-01.08	16	8	-	-	3	Kiln Furniture	Ceramics	
151	N554E509.3	5	151-01.11	16	8	-	-	3	Building Materials	Metal	
151	N554E509.3	5	Discarded	-	8	-	-	3	Miscellaneous	Stone	
152	N545E505	-	152-01.01	16	6	B	-	-	Pottery	Ceramics	Coarse Earthenware
152	N545E505	-	152-01.02	16	6	B	-	-	Pottery	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
145	N540E500							108	
145	N540E500							12	Flake
145	N540E500							33	Nail
145	N540E500							1	
145	N540E500							3	Quartz
145	N540E500							3	flat, chinking or paving
145	N540E500							43	discarded in lab
145	N540E500							1	Painted
146	N552.8E505.9	Tobacco Pipe	Bisque					1	in special collection box
147	N554E509.3	Tobacco Pipe	Glazed		Lead Glazed	Green		1	in special collection box
147	N554E509.3	Figurine	Bisque				Yes	1	Sheep, head and body, 1/2; refit with FS #200
148	N554E509.3		Bisque					40	
148	N554E509.3		Glazed		Lead Glazed			21	
148	N554E509.3		Bisque	Trailed Slip				3	
148	N554E509.3		Glazed	Trailed Slip	Lead Glazed			1	
148	N554E509.3		Bisque	Plain Slip				3	
148	N554E509.3							1	Fingerprint
148	N554E509.3							15	
148	N554E509.3				High Fired			1	
148	N554E509.3							8	
148	N554E509.3							9	
148	N554E509.3							1	Combed
148	N554E509.3							18	
148	N554E509.3							2	
148	N554E509.3							4	
148	N554E509.3	Brick						3	Medium, vitrified
148	N554E509.3	Brick						1	Medium, vitrified
148	N554E509.3	Brick						1	Large, vitrified
148	N554E509.3	Tobacco Pipe						5	
148	N554E509.3		Bisque					7	Extruded
148	N554E509.3							6	
148	N554E509.3		Glazed					1	
148	N554E509.3							1	
148	N554E509.3							1	
148	N554E509.3							2	
149	N540E507		Glazed		Lead Glazed			1	
150	N550E505	Brick						3	
150	N550E505		Bisque					6	
150	N550E505		Bisque	Plain Slip	Slipped			3	
150	N550E505		Glazed	Tortoiseshell	Lead Glazed			1	
150	N550E505	Setting Tile						2	
150	N550E505	Shingle						2	Potentially used as a setting tile in kiln
150	N550E505	Tobacco Pipe						1	
150	N550E505		Bisque					1	
150	N550E505		Glazed		Lead Glazed			5	
150	N550E505	Sagger						3	
150	N550E505	Bone						4	
150	N550E505							3	discarded in lab
151	N554E509.3		Bisque					6	
151	N554E509.3		Glazed		Lead Glazed			1	
151	N554E509.3							2	
151	N554E509.3							1	
151	N554E509.3							1	
151	N554E509.3							5	
151	N554E509.3		Bisque			White		1	
151	N554E509.3		Bisque					2	Extruded
151	N554E509.3	Wad/Coil						1	
151	N554E509.3	Trivet						3	
151	N554E509.3							4	Iron
151	N554E509.3							2	discarded in lab
152	N545E505		Bisque					1	
152	N545E505		Glazed		Lead Glazed			1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
152	N545E505	-	152-01.03	16	6	B	-	-	Building Materials	Glass	
153	N551E508.4	9	153-01.09	16	8	C	-	1	Building Materials	Ceramics	
153	N551E508.4	9	153-01.01	16	8	C	-	1	Pottery	Ceramics	Coarse Earthenware
153	N551E508.4	9	153-01.02	16	8	C	-	1	Pottery	Ceramics	Coarse Earthenware
153	N551E508.4	9	153-01.04	16	8	C	-	1	Pottery	Ceramics	Earthenware
153	N551E508.4	9	153-01.03	16	8	C	-	1	Pottery	Ceramics	Coarse Earthenware
153	N551E508.4	9	153-01.05	16	8	C	-	1	Kiln Furniture	Ceramics	
153	N551E508.4	9	153-01.06	16	8	C	-	1	Kiln Furniture	Ceramics	
153	N551E508.4	9	153-01.07	16	8	C	-	1	Building Materials	Glass	
153	N551E508.4	9	153-01.08	16	8	C	-	1	Building Materials	Plaster	
153	N551E508.4	9	Discarded	-	8	C	-	1	Miscellaneous	Stone	
154	N549.7E508.8	7/10	154-01.19	16	6	B	-	1	Firearm	Metal	
154	N549.7E508.8	7/10	154-01.14	16	6	B	-	1	Building Materials	Ceramics	
154	N549.7E508.8	7/10	154-02.05	16	6	B	-	1	Building Materials	Ceramics	
154	N549.7E508.8	7/10	154-01.01	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-02.01	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-01.03	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-01.09	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-01.04	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-01.05	16	6	B	-	1	Pottery	Ceramics	Earthenware
154	N549.7E508.8	7/10	154-01.10	16	6	B	-	1	Kiln Furniture	Ceramics	
154	N549.7E508.8	7/10	154-02.03	16	6	B	-	1	Kiln Furniture	Ceramics	
154	N549.7E508.8	7/10	154-01.07	16	6	B	-	1		Ceramics	
154	N549.7E508.8	7/10	154-01.08	16	6	B	-	1	Pottery	Ceramics	Stoneware
154	N549.7E508.8	7/10	154-01.13	16	6	B	-	1	Pottery	Ceramics	
154	N549.7E508.8	7/10	154-01.02	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-02.02	16	6	B	-	1	Pottery	Ceramics	Coarse Earthenware
154	N549.7E508.8	7/10	154-01.06	16	6	B	-	1	Pottery	Ceramics	Refined Earthenware
154	N549.7E508.8	7/10	154-01.11	16	6	B	-	1	Kiln Furniture	Ceramics	
154	N549.7E508.8	7/10	154-01.12	16	6	B	-	1	Kiln Furniture	Ceramics	
154	N549.7E508.8	7/10	154-01.21	16	6	B	-	1		Charcoal/Coal	
154	N549.7E508.8	7/10	154-01.15	16	6	B	-	1	Building Materials	Glass	
154	N549.7E508.8	7/10	154-01.18	16	6	B	-	1		Metal	
154	N549.7E508.8	7/10	154-01.17	16	6	B	-	1		Metal	
154	N549.7E508.8	7/10	154-01.16	16	6	B	-	1	Building Materials	Metal	
154	N549.7E508.8	7/10	154-02.04	16	6	B	-	1	Building Materials	Metal	
154	N549.7E508.8	7/10	154-01.22	16	6	B	-	1	Slag	Charcoal/Coal	
154	N549.7E508.8	7/10	154-01.20	16	6	B	-	1	Slate	Stone	
154	N549.7E508.8	7/10	Discarded	-	6	B	-	1	Miscellaneous	Stone	
155	N560E505	-	155-01.05	16	13	A	-	-	Building Materials	Ceramics	
155	N560E505	-	155-01.01	16	13	A	-	-	Pottery	Ceramics	Coarse Earthenware
155	N560E505	-	155-01.04	16	13	A	-	-	Pottery	Ceramics	Refined Earthenware, Faience
155	N560E505	-	155-01.03	16	13	A	-	-	Pottery	Ceramics	Earthenware
155	N560E505	-	155-01.02	16	13	A	-	-	Pottery	Ceramics	Coarse Earthenware
155	N560E505	-	155-01.07	16	13	A	-	-		Charcoal/Coal	
155	N560E505	-	155-01.06	16	13	A	-	-	Building Materials	Glass	
155	N560E505	-	155-01.09	16	13	A	-	-	Hardware	Metal	
155	N560E505	-	155-01.08	16	13	A	-	-	Building Materials	Metal	
155	N560E505	-	155-01.10	16	13	A	-	-		Miscellaneous	
156	N560E505	-	156-03.10	17	13	B	-	-	Firearm	Metal	
156	N560E505	-	156-01.19	17	13	B	-	-	Toy	Ceramics	
156	N560E505	-	156-03.13	17	13	B	-	-	Building Materials	Ceramics	
156	N560E505	-	156-03.14	17	13	B	-	-	Building Materials	Ceramics	
156	N560E505	-	156-01.01	17	13	B	-	-	Pottery	Ceramics	Coarse Earthenware
156	N560E505	-	156-01.03	17	13	B	-	-	Pottery	Ceramics	Coarse Earthenware
156	N560E505	-	156-01.09	17	13	B	-	-	Pottery	Ceramics	Coarse Earthenware
156	N560E505	-	156-01.15	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.07	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.20	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.06	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.13	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.14	17	13	B	-	-	Pottery	Ceramics	Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
152	N545E505							1	
153	N551E508.4	Brick						2	
153	N551E508.4		Bisque					2	
153	N551E508.4		Bisque			White		1	
153	N551E508.4		Bisque					1	Handle
153	N551E508.4		Glazed		Lead Glazed			1	
153	N551E508.4	Pin						1	Pipe sagger pin
153	N551E508.4	Sagger						1	
153	N551E508.4							1	
153	N551E508.4							1	
153	N551E508.4							1	discarded in lab
154	N549.7E508.8	Bullet Casing						1	
154	N549.7E508.8	Brick						4	
154	N549.7E508.8	Brick						1	
154	N549.7E508.8		Bisque					28	
154	N549.7E508.8		Bisque					3	
154	N549.7E508.8		Bisque	Plain Slip	Slipped			5	
154	N549.7E508.8				High Fired			6	
154	N549.7E508.8		Glazed	Plain Slip	Lead Glazed			1	
154	N549.7E508.8		Bisque			White		3	
154	N549.7E508.8	Leg						4	
154	N549.7E508.8	Leg						1	
154	N549.7E508.8							1	Porcelaneous
154	N549.7E508.8		Glazed		Salt Glazed	Gray		1	
154	N549.7E508.8	Tobacco Pipe						2	
154	N549.7E508.8		Glazed		Lead Glazed			7	
154	N549.7E508.8		Glazed		Lead Glazed			2	
154	N549.7E508.8		Glazed					5	
154	N549.7E508.8	Sagger						3	
154	N549.7E508.8	Setting Tile						4	Combed, possible incidental salt glaze
154	N549.7E508.8							1	
154	N549.7E508.8							25	
154	N549.7E508.8							1	Flake
154	N549.7E508.8							1	Wire
154	N549.7E508.8							29	Nail
154	N549.7E508.8							1	Nail
154	N549.7E508.8							1	
154	N549.7E508.8							2	
154	N549.7E508.8							8	discarded in lab
155	N560E505	Brick						3	
155	N560E505		Bisque					9	
155	N560E505					Green		1	Olive green, maybe porcelain
155	N560E505		Glazed		Lead Glazed	Green		1	
155	N560E505		Glazed		Lead Glazed			2	
155	N560E505							3	
155	N560E505							11	
155	N560E505							1	Ring/Loop, octagonal
155	N560E505							8	Nail
155	N560E505							3	
156	N560E505	Bullet						1	
156	N560E505	Marble	Bisque					1	
156	N560E505	Brick						78	
156	N560E505	Brick						6	Vitrified
156	N560E505		Bisque					585	
156	N560E505		Bisque	Plain Slip	Slipped			9	
156	N560E505				High Fired			8	
156	N560E505		Bisque					3	Extruded
156	N560E505		Bisque	Molded		Red		1	Queensware/royal pattern
156	N560E505		Bisque			White		15	
156	N560E505		Glazed		Lead Glazed	Green		7	
156	N560E505		Glazed		Lead Glazed	Green		1	Olive green
156	N560E505		Glazed		Lead Glazed	Black		13	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
156	N560E505	-	156-01.11	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.18	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.12	17	13	B	-	-	Pottery	Ceramics	Earthenware
156	N560E505	-	156-01.10	17	13	B	-	-	Pottery	Ceramics	Refined Earthenware, Faience
156	N560E505	-	156-02.06	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-01.05	17	13	B	-	-	Pottery	Ceramics	Refined Earthenware
156	N560E505	-	156-02.01	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-02.04	17	13	B	-	-	Building Materials	Ceramics	
156	N560E505	-	156-02.03	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-01.08	17	13	B	-	-	Pottery	Ceramics	Stoneware
156	N560E505	-	156-01.17	17	13	B	-	-	Pottery	Ceramics	
156	N560E505	-	156-01.04	17	13	B	-	-	Pottery	Ceramics	Coarse Earthenware
156	N560E505	-	156-01.02	17	13	B	-	-		Ceramics	Coarse Earthenware
156	N560E505	-	156-02.07	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-02.05	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-01.16	17	13	B	-	-	Pottery	Ceramics	Refined Earthenware
156	N560E505	-	156-02.02	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-02.09	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-02.08	17	13	B	-	-	Kiln Furniture	Ceramics	
156	N560E505	-	156-03.12	17	13	B	-	-		Charcoal/Coal	
156	N560E505	-	156-03.09	17	13	B	-	-		Faunal	
156	N560E505	-	156-03.02	17	13	B	-	-	Firearm	Stone	
156	N560E505	-	156-03.01	17	13	B	-	-	Building Materials	Glass	
156	N560E505	-	156-03.03	17	13	B	-	-	Tableware	Glass	
156	N560E505	-	156-03.06	17	13	B	-	-	Hardware	Metal	
156	N560E505	-	156-03.05	17	13	B	-	-	Hardware	Metal	
156	N560E505	-	156-03.08	17	13	B	-	-		Metal	
156	N560E505	-	156-03.17	17	13	B	-	-		Metal	
156	N560E505	-	156-03.07	17	13	B	-	-		Metal	
156	N560E505	-	156-03.11	17	13	B	-	-		Metal	
156	N560E505	-	156-03.15	17	13	B	-	-	Building Materials	Mortar	
156	N560E505	-	156-03.04	17	13	B	-	-	Building Materials	Metal	
156	N560E505	-	156-03.16	17	13	B	-	-	Slag	Charcoal/Coal	
156	N560E505	-	156-03.18	17	13	B	-	-		Stone	
156	N560E505	-	Discarded	-	13	B	-	-	Miscellaneous	Stone	
156	N560E505	-	156-03.19	17	13	B	-	-		Stone	
157	N551E508.4	9	157-01.01	17	8	-	-	2		Ceramics	Coarse Earthenware
157	N551E508.4	9	157-01.02	17	8	-	-	2	Kiln Furniture	Ceramics	
159	N545E505	-	159-01.17	17	6	C	-	-	Building Materials	Ceramics	
159	N545E505	-	159-01.01	17	6	C	-	-	Pottery	Ceramics	Coarse Earthenware
159	N545E505	-	159-01.03	17	6	C	-	-	Pottery	Ceramics	Coarse Earthenware
159	N545E505	-	159-01.04	17	6	C	-	-	Pottery	Ceramics	Coarse Earthenware
159	N545E505	-	159-01.05	17	6	C	-	-	Pottery	Ceramics	Coarse Earthenware
159	N545E505	-	159-01.06	17	6	C	-	-	Pottery	Ceramics	Coarse Earthenware
159	N545E505	-	159-01.07	17	6	C	-	-	Pottery	Ceramics	Earthenware
159	N545E505	-	159-01.16	17	6	C	-	-	Kiln Furniture	Ceramics	
159	N545E505	-	159-01.08	17	6	C	-	-	Pottery	Ceramics	Refined Earthenware
159	N545E505	-	159-01.11	17	6	C	-	-	Kiln Furniture	Ceramics	
159	N545E505	-	159-01.13	17	6	C	-	-	Building Materials	Ceramics	
159	N545E505	-	159-01.09	17	6	C	-	-	Pottery	Ceramics	Stoneware
159	N545E505	-	159-01.02	17	6	C	-	-		Ceramics	Coarse Earthenware
159	N545E505	-	159-01.14	17	6	C	-	-	Kiln Furniture	Ceramics	
159	N545E505	-	159-01.10	17	6	C	-	-	Pottery	Ceramics	Refined Earthenware
159	N545E505	-	159-01.12	17	6	C	-	-	Kiln Furniture	Ceramics	
159	N545E505	-	159-01.15	17	6	C	-	-	Kiln Furniture	Ceramics	
159	N545E505	-	159-01.20	17	6	C	-	-		Faunal	
159	N545E505	-	159-01.18	17	6	C	-	-	Building Materials	Glass	
159	N545E505	-	159-01.19	17	6	C	-	-	Building Materials	Metal	
159	N545E505	-	159-01.21	17	6	C	-	-	Slag	Charcoal/Coal	
159	N545E505	-	159-01.22	17	6	C	-	-	Flint	Firearm	
159	N545E505	-	Discarded	-	6	C	-	-	Miscellaneous	Stone	
160	N548.3E507	-	160-01.01	17	6	B	-	-	Building Materials	Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
156	N560E505	Cup	Glazed		Lead Glazed	Multi		1	Cream and blue, pint/half pint?
156	N560E505		Glazed		Lead Glazed	Green		1	Feather
156	N560E505		Glazed	Tortoiseshell	Lead Glazed			1	
156	N560E505					Gray		1	
156	N560E505	Leg						21	
156	N560E505		Bisque			Red		1	
156	N560E505	Setting Tile						47	
156	N560E505	Shingle						2	Potentially used as a setting tile in kiln
156	N560E505	Shingle						1	Potentially used as a setting tile in kiln
156	N560E505		Glazed		Salt Glazed	Gray		1	
156	N560E505	Tobacco Pipe	Bisque					5	
156	N560E505		Bisque					6	
156	N560E505		Glazed		Lead Glazed			169	
156	N560E505	Pin						3	Pipe sagger pin
156	N560E505	Wad/Coil						20	
156	N560E505		Glazed					49	
156	N560E505	Sagger						119	
156	N560E505	Setting Tile						2	Combed
156	N560E505	Trivet						25	
156	N560E505							18	
156	N560E505	Bone						7	
156	N560E505	Flint						1	
156	N560E505							254	
156	N560E505							1	
156	N560E505							1	Hinge
156	N560E505							1	Can opener
156	N560E505							8	Iron
156	N560E505							2	Iron, nodule
156	N560E505							6	Flake
156	N560E505							2	
156	N560E505							2	
156	N560E505							189	Nail
156	N560E505							8	
156	N560E505							2	Quartz
156	N560E505							51	discarded in lab
156	N560E505							4	Flat
157	N551E508.4		Glazed		Lead Glazed			1	
157	N551E508.4	Setting Tile						1	Combed
159	N545E505	Brick						2	
159	N545E505		Bisque					25	
159	N545E505		Bisque	Plain Slip	Slipped			7	
159	N545E505		Bisque			White		5	
159	N545E505				High Fired			2	
159	N545E505		Glazed		Lead Glazed	Green		1	
159	N545E505		Glazed		Lead Glazed	Black		5	
159	N545E505	Leg						1	
159	N545E505		Bisque			Red		1	
159	N545E505	Setting Tile						7	
159	N545E505	Shingle						4	Potentially used as a setting tile in kiln
159	N545E505		Glazed		Salt Glazed	Gray		1	
159	N545E505		Glazed		Lead Glazed			13	
159	N545E505	Wad/Coil						1	
159	N545E505		Glazed					3	
159	N545E505	Sagger						4	
159	N545E505	Trivet						1	
159	N545E505	Bone						1	
159	N545E505							2	
159	N545E505							2	Nail
159	N545E505							1	
159	N545E505							1	looks like a flake from a flint
159	N545E505							7	discarded in lab
160	N548.3E507							1	Large, triangular, worked foundation stone

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
161	N540E500	4	161-01.08	18	12	-	-	-	Building Materials	Ceramics	
161	N540E500	4	161-01.01	18	12	-	-	-	Pottery	Ceramics	Coarse Earthenware
161	N540E500	4	161-01.03	18	12	-	-	-	Pottery	Ceramics	Coarse Earthenware
161	N540E500	4	161-01.06	18	12	-	-	-	Pottery	Ceramics	Stoneware
161	N540E500	4	161-01.05	18	12	-	-	-	Pottery	Ceramics	Stoneware
161	N540E500	4	161-01.02	18	12	-	-	-		Ceramics	Coarse Earthenware
161	N540E500	4	161-01.04	18	12	-	-	-	Pottery	Ceramics	Refined Earthenware
161	N540E500	4	161-01.07	18	12	-	-	-	Kiln Furniture	Ceramics	
161	N540E500	4	161-01.09	18	12	-	-	-	Building Materials	Glass	
161	N540E500	4	161-01.11	18	12	-	-	-		Metal	
161	N540E500	4	161-01.10	18	12	-	-	-	Building Materials	Metal	
161	N540E500	4	Discarded	-	12	-	-	-	Miscellaneous	Stone	
162	N565E510	-	162-01.01	18	14	A	-	-		Ceramics	Coarse Earthenware
162	N565E510	-	162-01.02	18	14	A	-	-	Building Materials	Glass	
162	N565E510	-	162-01.04	18	14	A	-	-	Building Materials	Mortar	
162	N565E510	-	162-01.03	18	14	A	-	-	Building Materials	Metal	
162	N565E510	-	162-01.05	18	14	A	-	-		Plastic	
163	N546.8E506.7	11	163-01.10	18	6	C	-	1	Building Materials	Ceramics	
163	N546.8E506.7	11	163-01.06	18	6	C	-	1	Pottery	Ceramics	Coarse Earthenware
163	N546.8E506.7	11	163-01.08	18	6	C	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
163	N546.8E506.7	11	163-01.07	18	6	C	-	1		Ceramics	Coarse Earthenware
163	N546.8E506.7	11	163-01.09	18	6	C	-	1	Pottery	Ceramics	Refined Earthenware
163	N546.8E506.7	11	163-01.12	18	6	C	-	1		Charcoal/Coal	
163	N546.8E506.7	11	163-01.11	18	6	C	-	1	Building Materials	Metal	
163	N546.8E506.7	11	Discarded	-	6	C	-	1	Miscellaneous	Stone	
164	N565E510	-	164-01.26	18	14	B	-	-	Building Materials	Ceramics	
164	N565E510	-	164-01.27	18	14	B	-	-	Building Materials	Ceramics	
164	N565E510	-	164-01.01	18	14	B	-	-	Pottery	Ceramics	Coarse Earthenware
164	N565E510	-	164-01.04	18	14	B	-	-	Pottery	Ceramics	Coarse Earthenware
164	N565E510	-	164-01.03	18	14	B	-	-	Pottery	Ceramics	Coarse Earthenware
164	N565E510	-	164-01.07	18	14	B	-	-	Pottery	Ceramics	Coarse Earthenware
164	N565E510	-	164-01.28	18	14	B	-	-	Pottery	Ceramics	
164	N565E510	-	164-01.06	18	14	B	-	-	Pottery	Ceramics	Earthenware
164	N565E510	-	164-01.12	18	14	B	-	-	Kiln Furniture	Ceramics	
164	N565E510	-	164-01.13	18	14	B	-	-	Kiln Furniture	Ceramics	
164	N565E510	-	164-01.18	18	14	B	-	-	Building Materials	Ceramics	
164	N565E510	-	164-01.09	18	14	B	-	-	Pottery	Ceramics	Stoneware
164	N565E510	-	164-01.08	18	14	B	-	-	Pottery	Ceramics	Stoneware
164	N565E510	-	164-01.16	18	14	B	-	-	Pottery	Ceramics	
164	N565E510	-	164-01.05	18	14	B	-	-	Pottery	Ceramics	Coarse Earthenware
164	N565E510	-	164-01.02	18	14	B	-	-		Ceramics	Coarse Earthenware
164	N565E510	-	164-01.15	18	14	B	-	-	Kiln Furniture	Ceramics	
164	N565E510	-	164-01.17	18	14	B	-	-	Kiln Furniture	Ceramics	
164	N565E510	-	164-01.10	18	14	B	-	-	Pottery	Ceramics	Refined Earthenware
164	N565E510	-	164-01.14	18	14	B	-	-	Kiln Furniture	Ceramics	
164	N565E510	-	164-01.11	18	14	B	-	-	Kiln Furniture	Ceramics	
164	N565E510	-	164-01.21	18	14	B	-	-		Charcoal/Coal	
164	N565E510	-	164-01.23	18	14	B	-	-		Faunal	
164	N565E510	-	164-01.19	18	14	B	-	-	Building Materials	Glass	
164	N565E510	-	164-01.24	18	14	B	-	-	Building Materials	Mortar	
164	N565E510	-	164-01.20	18	14	B	-	-	Building Materials	Metal	
164	N565E510	-	164-01.22	18	14	B	-	-	Slag	Charcoal/Coal	
164	N565E510	-	164-01.25	18	14	B	-	-		Stone	
164	N565E510	-	Discarded	-	14	B	-	-	Miscellaneous	Stone	
165	N540E500	-	165-01.11	18	12	C	1	-	Building Materials	Ceramics	
165	N540E500	-	165-01.01	18	12	C	1	-	Pottery	Ceramics	Coarse Earthenware
165	N540E500	-	165-01.03	18	12	C	1	-	Pottery	Ceramics	Coarse Earthenware
165	N540E500	-	165-01.09	18	12	C	1	-	Kiln Furniture	Ceramics	
165	N540E500	-	165-01.10	18	12	C	1	-	Kiln Furniture	Ceramics	
165	N540E500	-	165-01.06	18	12	C	1	-	Pottery	Ceramics	Stoneware
165	N540E500	-	165-01.04	18	12	C	1	-	Pottery	Ceramics	
165	N540E500	-	165-01.02	18	12	C	1	-		Ceramics	Coarse Earthenware
165	N540E500	-	165-01.07	18	12	C	1	-	Kiln Furniture	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
161	N540E500	Brick						1	
161	N540E500		Bisque					5	
161	N540E500				High Fired			2	
161	N540E500							10	
161	N540E500		Glazed		Salt Glazed	Gray		6	
161	N540E500		Glazed		Lead Glazed			3	
161	N540E500		Glazed					2	
161	N540E500	Sagger						7	
161	N540E500							60	
161	N540E500							4	Flake
161	N540E500							25	Nail
161	N540E500							5	discarded in lab
162	N565E510		Glazed		Lead Glazed			2	
162	N565E510							3	
162	N565E510							2	
162	N565E510							5	Nail
162	N565E510							1	
163	N546.8E506.7	Brick						3	
163	N546.8E506.7		Bisque					9	
163	N546.8E506.7	Sagger						2	
163	N546.8E506.7		Glazed		Lead Glazed			2	
163	N546.8E506.7		Glazed					2	
163	N546.8E506.7							8	
163	N546.8E506.7							9	Nail
163	N546.8E506.7							1	discarded in lab
164	N565E510	Brick						42	
164	N565E510	Brick						3	Vitrified
164	N565E510		Bisque					143	
164	N565E510		Bisque	Plain Slip	Slipped			1	
164	N565E510		Glazed		Lead Glazed	Black		2	
164	N565E510	Cup	Glazed		Lead Glazed	Green		1	Pint/half pint
164	N565E510							1	Conglomerate
164	N565E510		Bisque			White		2	
164	N565E510	Leg						8	
164	N565E510	Setting Tile						9	
164	N565E510	Shingle						6	Potentially used as a setting tile in kiln
164	N565E510		Glazed		Salt Glazed	Multi		1	Gray with blue splash
164	N565E510	Cup	Glazed		Salt Glazed			1	Pint/half pint
164	N565E510	Tobacco Pipe						6	
164	N565E510		Bisque					2	
164	N565E510		Glazed		Lead Glazed			26	
164	N565E510	Pin						1	Pipe sagger pin
164	N565E510	Wad/Coil						6	
164	N565E510		Glazed					13	
164	N565E510	Sagger						10	
164	N565E510	Trivet						8	
164	N565E510							1	
164	N565E510	Bone						1	
164	N565E510							69	
164	N565E510							2	
164	N565E510							39	Nail
164	N565E510							5	
164	N565E510							2	Quartz
164	N565E510							21	discarded in lab
165	N540E500	Brick						3	
165	N540E500		Bisque					13	
165	N540E500		Glazed		Lead Glazed	Green		3	
165	N540E500	Leg						1	
165	N540E500	Setting Tile						4	
165	N540E500							11	
165	N540E500	Tobacco Pipe						1	
165	N540E500		Glazed		Lead Glazed			8	
165	N540E500	Wad/Coil						1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
165	N540E500	-	165-01.05	18	12	C	1	-	Pottery	Ceramics	Refined Earthenware
165	N540E500	-	165-01.08	18	12	C	1	-	Kiln Furniture	Ceramics	
165	N540E500	-	165-01.12	18	12	C	1	-	Building Materials	Glass	
165	N540E500	-	165-01.13	18	12	C	1	-	Building Materials	Metal	
165	N540E500	-	Discarded	-	12	C	1	-	Miscellaneous	Stone	
166	N546.8E506.7	11	166-01.05	18	6	-	-	2	Building Materials	Ceramics	
166	N546.8E506.7	11	166-01.01	18	6	-	-	2	Pottery	Ceramics	Coarse Earthenware
166	N546.8E506.7	11	166-01.02	18	6	-	-	2	Pottery	Ceramics	Earthenware
166	N546.8E506.7	11	166-01.03	18	6	-	-	2		Ceramics	Coarse Earthenware
166	N546.8E506.7	11	166-01.04	18	6	-	-	2	Pottery	Ceramics	Refined Earthenware
167	N546.8E506.7	11	167-01.01	18	6	C	-	1	Building Materials	Ceramics	
167	N546.8E506.7	11	167-01.04	18	6	C	-	1		Charcoal/Coal	
167	N546.8E506.7	11	167-01.02	18	6	C	-	1	Building Materials	Glass	
167	N546.8E506.7	11	167-01.03	18	6	C	-	1	Building Materials	Metal	
167	N546.8E506.7	11	167-01.05	18	6	C	-	1		Stone	
168	N546.8E506.7	11	168-01.04	18	6	-	-	2	Building Materials	Ceramics	
168	N546.8E506.7	11	168-01.01	18	6	-	-	2	Pottery	Ceramics	Coarse Earthenware
168	N546.8E506.7	11	168-01.02	18	6	-	-	2	Pottery	Ceramics	Refined Earthenware
168	N546.8E506.7	11	168-01.03	18	6	-	-	2	Building Materials	Glass	
169	N560E505	-	169-01.01	18	13	B	-	-	Pottery	Ceramics	Stoneware
170	N540E500	-	170-01.13	18	12	D	-	-	Building Materials	Ceramics	
170	N540E500	-	170-01.01	18	12	D	-	-	Pottery	Ceramics	Coarse Earthenware
170	N540E500	-	170-01.03	18	12	D	-	-	Pottery	Ceramics	Coarse Earthenware
170	N540E500	-	170-01.04	18	12	D	-	-	Pottery	Ceramics	Coarse Earthenware
170	N540E500	-	170-01.07	18	12	D	-	-	Kiln Furniture	Ceramics	
170	N540E500	-	170-01.08	18	12	D	-	-	Pottery	Ceramics	Stoneware
170	N540E500	-	170-01.02	18	12	D	-	-		Ceramics	Coarse Earthenware
170	N540E500	-	170-01.05	18	12	D	-	-	Pottery	Ceramics	Refined Earthenware
170	N540E500	-	170-01.06	18	12	D	-	-	Kiln Furniture	Ceramics	
170	N540E500	-	170-01.09	18	12	D	-	-	Kiln Furniture	Ceramics	
170	N540E500	-	170-01.14	18	12	D	-	-		Faunal	
170	N540E500	-	170-01.12	18	12	D	-	-	Building Materials	Glass	
170	N540E500	-	170-01.11	18	12	D	-	-		Metal	
170	N540E500	-	170-01.10	18	12	D	-	-	Building Materials	Metal	
170	N540E500	-	Discarded	-	12	D	-	-	Miscellaneous	Stone	
171	N545E505	-	171-01.06	18	6	C	1	-	Building Materials	Ceramics	
171	N545E505	-	171-01.01	18	6	C	1	-	Pottery	Ceramics	Coarse Earthenware
171	N545E505	-	171-01.03	18	6	C	1	-	Kiln Furniture	Ceramics	
171	N545E505	-	171-01.02	18	6	C	1	-		Ceramics	Coarse Earthenware
171	N545E505	-	171-01.04	18	6	C	1	-	Kiln Furniture	Ceramics	
171	N545E505	-	171-01.05	18	6	C	1	-	Kiln Furniture	Ceramics	
171	N545E505	-	171-01.10	18	6	C	1	-		Floral	
171	N545E505	-	171-01.07	18	6	C	1	-	Building Materials	Glass	
171	N545E505	-	171-01.08	18	6	C	1	-	Building Materials	Metal	
171	N545E505	-	171-01.09	18	6	C	1	-	Slag	Charcoal/Coal	
173	N542.5E510	-	173-05.09	19	3 N 1/2 of E 1/2	B	1	-	Clothing		
173	N542.5E510	-	173-05.01	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Ceramics	
173	N542.5E510	-	173-05.11	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Ceramics	
173	N542.5E510	-	173-01.01	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.12.02	54	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.11	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.12.01	54	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.04	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.05	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-01.02.01	54	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.09	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Earthenware
173	N542.5E510	-	173-02.06	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Earthenware
173	N542.5E510	-	173-02.16	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Earthenware
173	N542.5E510	-	173-02.08	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Earthenware
173	N542.5E510	-	173-02.10	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware, Creamware
173	N542.5E510	-	173-02.14	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Earthenware
173	N542.5E510	-	173-02.07	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
165	N540E500		Glazed					4	
165	N540E500	Sagger						5	
165	N540E500							93	
165	N540E500							41	Nail
165	N540E500							1	discarded in lab
166	N546.8E506.7	Brick						1	
166	N546.8E506.7		Bisque					5	
166	N546.8E506.7		Glazed			Cream		1	locally made
166	N546.8E506.7		Glazed		Lead Glazed			2	
166	N546.8E506.7		Glazed					1	
167	N546.8E506.7	Brick						1	
167	N546.8E506.7							2	
167	N546.8E506.7							9	
167	N546.8E506.7							9	Nail
167	N546.8E506.7							1	Quartz
168	N546.8E506.7	Brick						1	
168	N546.8E506.7		Bisque					4	
168	N546.8E506.7		Bisque			White		1	
168	N546.8E506.7							2	
169	N560E505	Porringer	Glazed		Salt Glazed	Black		1	Pint/half pint
170	N540E500	Brick						1	Vitrified
170	N540E500		Bisque					14	
170	N540E500		Bisque	Plain Slip	Slipped			1	
170	N540E500		Glazed		Lead Glazed	Green		4	
170	N540E500	Setting Tile						9	
170	N540E500							13	
170	N540E500		Glazed		Lead Glazed			18	
170	N540E500		Glazed					4	
170	N540E500	Sagger						5	
170	N540E500	Trivet						3	
170	N540E500	Bone						2	
170	N540E500							55	
170	N540E500							2	Flake
170	N540E500							33	Nail
170	N540E500							2	discarded in lab
171	N545E505	Brick						2	
171	N545E505		Bisque					21	
171	N545E505	Setting Tile						2	
171	N545E505		Glazed		Lead Glazed			20	
171	N545E505	Setting Tile						2	Combed
171	N545E505	Trivet						1	
171	N545E505							1	Peach pit
171	N545E505							2	
171	N545E505							8	Nail
171	N545E505							2	
173	N542.5E510	Button						1	
173	N542.5E510	Brick						31	
173	N542.5E510	Brick						2	Vitrified
173	N542.5E510	Porringer	Bisque				Yes	324	Potential refit with FS #281
173	N542.5E510	Bowl	Bisque	Marbled Slip	Slipped	Multi		1	Bowl base, red, white, and green
173	N542.5E510		Bisque	Plain Slip	Slipped			30	
173	N542.5E510		Bisque	Trailed Slip	Slipped	Multi		1	Red back, green and white
173	N542.5E510				High Fired			11	
173	N542.5E510	Stove Tile	Glazed		Lead Glazed	Green		30	
173	N542.5E510		Glazed		Lead Glazed	Yellow		1	Trace of tin
173	N542.5E510	Crucible/Beaker	Bisque	Molded			Yes	9	Porous, refits with FS #317 and FS #312
173	N542.5E510		Bisque			Red		19	
173	N542.5E510		Bisque					1	Unidentified, 1/2 sphere with inner threads top and bottom
173	N542.5E510		Bisque			White		19	
173	N542.5E510		Glazed		Lead Glazed	Yellow		6	Local creamware?
173	N542.5E510		Glazed		Lead Glazed	Black		17	
173	N542.5E510		Glazed		Salt Glazed			1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
173	N542.5E510	-	173-02.02	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-01.03	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-02.17	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-02.20	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-02.15	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-02.15.01	54	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-02.13	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-04.01	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-04.02	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-03.01	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Ceramics	
173	N542.5E510	-	173-03.02	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Ceramics	
173	N542.5E510	-	173-02.18	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Stoneware
173	N542.5E510	-	173-02.21	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	
173	N542.5E510	-	173-02.12	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
173	N542.5E510	-	173-01.02	19	3 N 1/2 of E 1/2	B	1	-		Ceramics	Coarse Earthenware
173	N542.5E510	-	173-02.03	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-02.01	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-02.19	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-02.22	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Refined Earthenware
173	N542.5E510	-	173-01.04	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-01.06	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-01.05	19	3 N 1/2 of E 1/2	B	1	-	Kiln Furniture	Ceramics	
173	N542.5E510	-	173-05.10	19	3 N 1/2 of E 1/2	B	1	-		Charcoal/Coal	
173	N542.5E510	-	173-05.12	19	3 N 1/2 of E 1/2	B	1	-		Faunal	
173	N542.5E510	-	173-05.13	19	3 N 1/2 of E 1/2	B	1	-		Faunal	
173	N542.5E510	-	173-05.04	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Glass	
173	N542.5E510	-	173-05.03	19	3 N 1/2 of E 1/2	B	1	-	Tableware	Glass	
173	N542.5E510	-	173-05.07	19	3 N 1/2 of E 1/2	B	1	-		Metal	
173	N542.5E510	-	173-05.06	19	3 N 1/2 of E 1/2	B	1	-		Metal	
173	N542.5E510	-	173-05.05	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Metal	
173	N542.5E510	-	173-05.08	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Metal	
173	N542.5E510	-	173-05.02	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Plaster	
173	N542.5E510	-	173-05.14	19	3 N 1/2 of E 1/2	B	1	-		Stone	
173	N542.5E510	-	173-05.15	19	3 N 1/2 of E 1/2	B	1	-	Building Materials	Stone	
173	N542.5E510	-	Discarded	-	3 N 1/2 of E 1/2	B	1	-	Miscellaneous	Stone	
174	N542.5E510	-	174-01.17	19	3 N 1/2 of E 1/2	C	1	-	Building Materials	Ceramics	
174	N542.5E510	-	174-01.16	19	3 N 1/2 of E 1/2	C	1	-	Building Materials	Ceramics	
174	N542.5E510	-	174-01.01	19	3 N 1/2 of E 1/2	C	1	-	Pottery	Ceramics	Coarse Earthenware
174	N542.5E510	-	174-01.03	19	3 N 1/2 of E 1/2	C	1	-	Pottery	Ceramics	Coarse Earthenware
174	N542.5E510	-	174-01.05	19	3 N 1/2 of E 1/2	C	1	-	Pottery	Ceramics	Earthenware
174	N542.5E510	-	174-01.04	19	3 N 1/2 of E 1/2	C	1	-	Pottery	Ceramics	Earthenware
174	N542.5E510	-	174-01.10	19	3 N 1/2 of E 1/2	C	1	-	Kiln Furniture	Ceramics	
174	N542.5E510	-	174-01.07	19	3 N 1/2 of E 1/2	C	1	-	Pottery	Ceramics	Stoneware
174	N542.5E510	-	174-01.02	19	3 N 1/2 of E 1/2	C	1	-		Ceramics	Coarse Earthenware
174	N542.5E510	-	174-01.08	19	3 N 1/2 of E 1/2	C	1	-	Pottery	Ceramics	Refined Earthenware
174	N542.5E510	-	174-01.06	19	3 N 1/2 of E 1/2	C	1	-	Kiln Furniture	Ceramics	
174	N542.5E510	-	174-01.11	19	3 N 1/2 of E 1/2	C	1	-	Kiln Furniture	Ceramics	
174	N542.5E510	-	174-01.09	19	3 N 1/2 of E 1/2	C	1	-	Kiln Furniture	Ceramics	
174	N542.5E510	-	174-01.12	19	3 N 1/2 of E 1/2	C	1	-	Building Materials	Glass	
174	N542.5E510	-	174-01.13	19	3 N 1/2 of E 1/2	C	1	-	Tableware	Glass	
174	N542.5E510	-	174-01.15	19	3 N 1/2 of E 1/2	C	1	-		Metal	
174	N542.5E510	-	174-01.14	19	3 N 1/2 of E 1/2	C	1	-	Building Materials	Metal	
174	N542.5E510	-	Discarded	-	3 N 1/2 of E 1/2	C	1	-	Miscellaneous	Stone	
175	N543.2E511.6	-	175-01.01	19	3 N 1/2 of E 1/2	B	1	-	Pottery	Ceramics	Coarse Earthenware
176	N545.9E509.6	6/12	176-01.01	19	6	-	-	1	Pottery	Ceramics	Coarse Earthenware
176	N545.9E509.6	6/12	176-01.03	19	6	-	-	1	Pottery	Ceramics	Earthenware
176	N545.9E509.6	6/12	176-01.05	19	6	-	-	1	Pottery	Ceramics	Refined Earthenware, Faience
176	N545.9E509.6	6/12	176-01.04	19	6	-	-	1	Pottery	Ceramics	Coarse Earthenware
176	N545.9E509.6	6/12	176-01.02	19	6	-	-	1		Ceramics	Coarse Earthenware
176	N545.9E509.6	6/12	176-01.06	19	6	-	-	1	Kiln Furniture	Ceramics	
176	N545.9E509.6	6/12	176-01.07	19	6	-	-	1	Kiln Furniture	Ceramics	
176	N545.9E509.6	6/12	176-01.08	19	6	-	-	1	Building Materials	Stone	
177	N542.9E514.4	-	177-01.03	55	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
173	N542.5E510	Leg						16	
173	N542.5E510		Bisque					15	
173	N542.5E510	Mug	Bisque			Cream		1	Annular incising
173	N542.5E510		Bisque					4	Extruded
173	N542.5E510		Bisque			Red		1	Tea pot lid
173	N542.5E510	Tableware	Bisque			Red		1	Tea pot lid
173	N542.5E510		Glazed	Tortoiseshell	Lead Glazed	Multi		3	Green and yellow
173	N542.5E510	Setting Tile						16	
173	N542.5E510	Setting Tile						33	
173	N542.5E510	Shingle						8	Potentially used as a setting tile in kiln
173	N542.5E510	Shingle						12	Potentially used as a setting tile in kiln
173	N542.5E510		Glazed		Salt Glazed			6	
173	N542.5E510	Tobacco Pipe	Bisque					7	
173	N542.5E510		Bisque					9	
173	N542.5E510		Glazed		Lead Glazed			161	
173	N542.5E510	Pin						12	Pipe sagger pin
173	N542.5E510	Wad/Coil						23	
173	N542.5E510		Bisque	Molded				1	
173	N542.5E510		Glazed					65	
173	N542.5E510	Sagger						75	
173	N542.5E510	Setting Tile						8	Combed
173	N542.5E510	Trivet						40	
173	N542.5E510							2	
173	N542.5E510	Bone						5	Large
173	N542.5E510	Bone						14	Small
173	N542.5E510							94	
173	N542.5E510					Blue		32	Milk glass
173	N542.5E510							3	Iron
173	N542.5E510							4	Flake
173	N542.5E510							127	Nail
173	N542.5E510							3	Nail with stone
173	N542.5E510							22	
173	N542.5E510							2	Quartz
173	N542.5E510							1	flat, chinking or paving?
173	N542.5E510							21	discarded in lab
174	N542.5E510	Brick						3	Small
174	N542.5E510	Brick						1	Vitrified
174	N542.5E510		Bisque					31	
174	N542.5E510				High Fired			4	
174	N542.5E510		Bisque			White		1	
174	N542.5E510		Glazed		Lead Glazed	Green		1	
174	N542.5E510	Setting Tile						2	
174	N542.5E510							2	
174	N542.5E510		Glazed		Lead Glazed			14	
174	N542.5E510		Glazed					7	
174	N542.5E510	Sagger						1	
174	N542.5E510	Setting Tile						1	Combed
174	N542.5E510	Trivet						2	
174	N542.5E510							12	
174	N542.5E510					Blue		2	Milk glass
174	N542.5E510							1	Flake
174	N542.5E510							9	Nail
174	N542.5E510							3	discarded in lab
175	N543.2E511.6	Stove Tile	Glazed		Lead Glazed	Green		1	
176	N545.9E509.6		Bisque					5	
176	N545.9E509.6		Bisque			White		1	
176	N545.9E509.6					Gray		1	
176	N545.9E509.6		Bisque					1	
176	N545.9E509.6		Glazed		Lead Glazed			4	
176	N545.9E509.6	Sagger						1	
176	N545.9E509.6	Trivet						2	
176	N545.9E509.6							2	flat, chinking or paving
177	N542.9E514.4	Sagger						1	Base with high fired glaze

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
177	N542.9E514.4	-	177-01.01	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	
177	N542.9E514.4	-	177-01.05	54	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
177	N542.9E514.4	-	-	-	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
177	N542.9E514.4	-	177-01.04	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
178	N540E502.5	-	178-01.01	20	12 E 1/2	B	-	-	Building Materials	Glass	
179	N540E502.5	-	179-04.04	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Ceramics	
179	N540E502.5	-	179-04.05	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Ceramics	
179	N540E502.5	-	179-01.02	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.17	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.18	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.13	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	-	53-54	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.12	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.10	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.15	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.03	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Earthenware
179	N540E502.5	-	179-01.11	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Earthenware
179	N540E502.5	-	179-01.21	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-01.23	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-01.06	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Refined Earthenware
179	N540E502.5	-	179-01.14	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Refined Earthenware
179	N540E502.5	-	179-02.01	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-02.02	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-02.04	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Ceramics	
179	N540E502.5	-	179-01.08	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Stoneware
179	N540E502.5	-	179-01.24	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	
179	N540E502.5	-	179-01.07	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	-	53-54	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.04	20	3 N 1/2 of E 1/2	D	-	-		Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.05	20	3 N 1/2 of E 1/2	D	-	-		Ceramics	Coarse Earthenware
179	N540E502.5	-	179-01.20	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-01.22	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-01.09	20	3 N 1/2 of E 1/2	D	-	-	Pottery	Ceramics	Refined Earthenware
179	N540E502.5	-	179-01.16	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-02.03	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-01.19	20	3 N 1/2 of E 1/2	D	-	-	Kiln Furniture	Ceramics	
179	N540E502.5	-	179-04.06	20	3 N 1/2 of E 1/2	D	-	-		Faunal	
179	N540E502.5	-	179-04.07	20	3 N 1/2 of E 1/2	D	-	-		Faunal	
179	N540E502.5	-	179-04.08	20	3 N 1/2 of E 1/2	D	-	-		Faunal	
179	N540E502.5	-	179-04.09	20	3 N 1/2 of E 1/2	D	-	-		Faunal	
179	N540E502.5	-	179-04.02	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Glass	
179	N540E502.5	-	179-04.03	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Metal	
179	N540E502.5	-	179-04.01	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Plaster	
179	N540E502.5	-	179-04.10	20	3 N 1/2 of E 1/2	D	-	-	Building Materials	Stone	
179	N540E502.5	-	Discarded	-	3 N 1/2 of E 1/2	D	-	-	Miscellaneous	Stone	
180	N540E502.5	-	180-02.05	20	3 N 1/2 of E 1/2	E	-	-	Building Materials	Ceramics	
180	N540E502.5	-	180-01.01	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.04	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.09	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.02	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.03	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.08	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.07	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
180	N540E502.5	-	180-01.14	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Earthenware
180	N540E502.5	-	180-01.06	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Earthenware
180	N540E502.5	-	180-01.15	20	3 N 1/2 of E 1/2	E	-	-	Kiln Furniture	Ceramics	
180	N540E502.5	-	180-01.10	20	3 N 1/2 of E 1/2	E	-	-	Kiln Furniture	Ceramics	
180	N540E502.5	-	180-01.13	20	3 N 1/2 of E 1/2	E	-	-	Kiln Furniture	Ceramics	
180	N540E502.5	-	180-01.05	20	3 N 1/2 of E 1/2	E	-	-	Pottery	Ceramics	Refined Earthenware
180	N540E502.5	-	180-01.12	20	3 N 1/2 of E 1/2	E	-	-	Kiln Furniture	Ceramics	
180	N540E502.5	-	180-01.11	20	3 N 1/2 of E 1/2	E	-	-	Kiln Furniture	Ceramics	
180	N540E502.5	-	180-01.16	20	3 N 1/2 of E 1/2	E	-	-	Kiln Furniture	Ceramics	
180	N540E502.5	-	180-03.01	20	3 N 1/2 of E 1/2	E	-	-		Faunal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
177	N542.9E514.4	Tobacco Pipe				White		1	Stubstem "Indian"
177	N542.9E514.4		Bisque			Multi		1	White and orange with green glaze drips
177	N542.9E514.4	Sagger						1	
177	N542.9E514.4	Sagger						1	
178	N540E502.5							6	
179	N540E502.5	Brick						14	
179	N540E502.5	Brick						1	Vitrified
179	N540E502.5		Bisque					57	
179	N540E502.5		Bisque			Red			Porous
179	N540E502.5		Bisque			White			Porous
179	N540E502.5				High Fired			2	
179	N540E502.5		Glazed		Lead Glazed		Yes	1	Body sherd, refits with FS #297
179	N540E502.5		Glazed		Lead Glazed	Black		1	Large
179	N540E502.5	Stove Tile	Glazed		Lead Glazed	Brown		1	
179	N540E502.5	Stove Tile	Glazed		Lead Glazed			2	
179	N540E502.5		Bisque			White		1	
179	N540E502.5		Glazed		Lead Glazed	Black		1	
179	N540E502.5	Leg						9	
179	N540E502.5	Leg						1	Large
179	N540E502.5		Bisque			Red		1	
179	N540E502.5		Glazed		Lead Glazed	Multi		1	Green and yellow
179	N540E502.5	Setting Tile						10	
179	N540E502.5	Setting Tile						24	
179	N540E502.5	Shingle						2	Potentially used as a setting tile in kiln
179	N540E502.5		Glazed		Salt Glazed	Gray		1	
179	N540E502.5	Tobacco Pipe						2	
179	N540E502.5		Bisque					2	
179	N540E502.5		Glazed		Lead Glazed			1	
179	N540E502.5		Glazed		Lead Glazed			28	
179	N540E502.5		Glazed		Lead Glazed			7	
179	N540E502.5	Pin						1	Pipe sagger pin
179	N540E502.5	Wad/Coil						17	
179	N540E502.5		Glazed					14	
179	N540E502.5	Sagger						21	
179	N540E502.5	Setting Tile						3	Combed
179	N540E502.5	Trivet					Yes	3	
179	N540E502.5	Bone						8	Large
179	N540E502.5	Bone						7	Medium
179	N540E502.5	Bone						34	Small
179	N540E502.5	Tooth						2	
179	N540E502.5							24	
179	N540E502.5							35	Nail
179	N540E502.5							46	
179	N540E502.5							3	flat, chinking or paving
179	N540E502.5							16	discarded in lab
180	N540E502.5	Brick						1	
180	N540E502.5		Bisque					17	
180	N540E502.5		Bisque				Yes	10	Porous, potential refit with FS #179
180	N540E502.5				High Fired			5	
180	N540E502.5		Glazed		Lead Glazed			25	
180	N540E502.5		Glazed		Lead Glazed	Brown	Yes	15	Refit with FS #179 and FS #297
180	N540E502.5	Stove Tile	Glazed		Lead Glazed	Multi		2	Green and cream
180	N540E502.5		Glazed	Trailed Slip	Lead Glazed			2	
180	N540E502.5		Bisque			Red		1	
180	N540E502.5		Bisque	Trailed Slip	Slipped			1	
180	N540E502.5	Leg						1	
180	N540E502.5	Setting Tile						10	
180	N540E502.5	Wad/Coil						12	
180	N540E502.5		Glazed					3	
180	N540E502.5	Sagger						16	
180	N540E502.5	Setting Tile						3	Combed
180	N540E502.5	Trivet						2	
180	N540E502.5	Bone						4	Large

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
180	N540E502.5	-	180-03.02	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-03.03	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-02.09	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-02.10	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-02.08	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-02.07	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-02.06	20	3 N 1/2 of E 1/2	E	-	-		Faunal	
180	N540E502.5	-	180-02.01	20	3 N 1/2 of E 1/2	E	-	-	Building Materials	Glass	
180	N540E502.5	-	180-02.02	20	3 N 1/2 of E 1/2	E	-	-	Building Materials	Metal	
180	N540E502.5	-	180-02.03	20	3 N 1/2 of E 1/2	E	-	-	Building Materials	Metal	
180	N540E502.5	-	180-02.04	20	3 N 1/2 of E 1/2	E	-	-	Building Materials	Plaster	
180	N540E502.5	-	Discarded	-	3 N 1/2 of E 1/2	E	-	-	Miscellaneous	Stone	
181	N540E502.5	-	181-01.08	21	3 N 1/2 of E 1/2	F	-	-	Building Materials	Ceramics	
181	N540E502.5	-	181-01.01	21	3 N 1/2 of E 1/2	F	-	-	Pottery	Ceramics	Coarse Earthenware
181	N540E502.5	-	181-01.02	21	3 N 1/2 of E 1/2	F	-	-	Pottery	Ceramics	Coarse Earthenware
181	N540E502.5	-	181-01.06	21	3 N 1/2 of E 1/2	F	-	-	Kiln Furniture	Ceramics	
181	N540E502.5	-	181-01.03	21	3 N 1/2 of E 1/2	F	-	-	Pottery	Ceramics	Refined Earthenware
181	N540E502.5	-	181-01.04	21	3 N 1/2 of E 1/2	F	-	-	Kiln Furniture	Ceramics	
181	N540E502.5	-	181-01.07	21	3 N 1/2 of E 1/2	F	-	-	Kiln Furniture	Ceramics	
181	N540E502.5	-	181-01.05	21	3 N 1/2 of E 1/2	F	-	-	Kiln Furniture	Ceramics	
181	N540E502.5	-	181-01.13	21	3 N 1/2 of E 1/2	F	-	-		Faunal	
181	N540E502.5	-	181-01.09	21	3 N 1/2 of E 1/2	F	-	-	Building Materials	Glass	
181	N540E502.5	-	181-01.11	21	3 N 1/2 of E 1/2	F	-	-	Horseshoe	Metal	
181	N540E502.5	-	181-01.10	21	3 N 1/2 of E 1/2	F	-	-	Building Materials	Metal	
181	N540E502.5	-	181-01.12	21	3 N 1/2 of E 1/2	F	-	-	Building Materials	Plaster	
181	N540E502.5	-	181-01.14	21	3 N 1/2 of E 1/2	F	-	-		Stone	
181	N540E502.5	-	Discarded	-	3 N 1/2 of E 1/2	F	-	-	Miscellaneous	Stone	
182	N545E505	-	182-01.16	21	6	B	1	-	Building Materials	Ceramics	
182	N545E505	-	182-01.17	21	6	B	1	-	Building Materials	Ceramics	
182	N545E505	-	182-01.01	21	6	B	1	-	Pottery	Ceramics	Coarse Earthenware
182	N545E505	-	182-01.05	21	6	B	1	-	Pottery	Ceramics	Coarse Earthenware
182	N545E505	-	182-01.03	21	6	B	1	-	Pottery	Ceramics	Coarse Earthenware
182	N545E505	-	182-01.02	21	6	B	1	-	Pottery	Ceramics	Coarse Earthenware
182	N545E505	-	182-01.08	21	6	B	1	-	Pottery	Ceramics	Earthenware
182	N545E505	-	182-01.10	21	6	B	1	-	Kiln Furniture	Ceramics	
182	N545E505	-	182-01.04	21	6	B	1	-	Pottery	Ceramics	Refined Earthenware
182	N545E505	-	182-01.06	21	6	B	1	-	Pottery	Ceramics	Refined Earthenware
182	N545E505	-	182-01.13	21	6	B	1	-	Kiln Furniture	Ceramics	
182	N545E505	-	182-01.15	21	6	B	1	-	Building Materials	Ceramics	
182	N545E505	-	182-01.07	21	6	B	1	-	Pottery	Ceramics	
182	N545E505	-	182-01.12	21	6	B	1	-	Kiln Furniture	Ceramics	
182	N545E505	-	182-01.09	21	6	B	1	-	Pottery	Ceramics	Refined Earthenware
182	N545E505	-	182-01.14	21	6	B	1	-	Kiln Furniture	Ceramics	
182	N545E505	-	182-01.11	21	6	B	1	-	Kiln Furniture	Ceramics	
182	N545E505	-	182-01.18	21	6	B	1	-	Building Materials	Metal	
182	N545E505	-	Discarded	-	6	B	1	-	Miscellaneous	Stone	
183	N542.5 E505	4	183-01.05	21	3 NW Q	B	-	-	Building Materials	Ceramics	
183	N542.5 E505	4	183-01.01	21	3 NW Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
183	N542.5 E505	4	183-01.02	21	3 NW Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
183	N542.5 E505	4	183-01.03	21	3 NW Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
183	N542.5 E505	4	183-01.04	21	3 NW Q	B	-	-	Kiln Furniture	Ceramics	
183	N542.5 E505	4	183-01.07	21	3 NW Q	B	-	-	Building Materials	Glass	
183	N542.5 E505	4	183-01.08	21	3 NW Q	B	-	-	Building Materials	Metal	
183	N542.5 E505	4	183-01.06	21	3 NW Q	B	-	-	Slag	Charcoal/Coal	
184	N542.5E505	-	184-01.20	21	3 NW Q	B	1	-	Building Materials	Ceramics	
184	N542.5E505	-	184-01.01	21	3 NW Q	B	1	-	Pottery	Ceramics	Coarse Earthenware
184	N542.5E505	-	184-01.07	21	3 NW Q	B	1	-	Pottery	Ceramics	Coarse Earthenware
184	N542.5E505	-	184-01.03	21	3 NW Q	B	1	-	Pottery	Ceramics	Coarse Earthenware
184	N542.5E505	-	184-01.02	21	3 NW Q	B	1	-	Pottery	Ceramics	Coarse Earthenware
184	N542.5E505	-	184-01.05	21	3 NW Q	B	1	-	Pottery	Ceramics	Coarse Earthenware
184	N542.5E505	-	184-01.08	21	3 NW Q	B	1	-	Pottery	Ceramics	Earthenware
184	N542.5E505	-	184-01.06	21	3 NW Q	B	1	-	Pottery	Ceramics	Earthenware
184	N542.5E505	-	184-01.10	21	3 NW Q	B	1	-	Pottery	Ceramics	Refined Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
180	N540E502.5	Bone						5	Large
180	N540E502.5	Bone						5	Large
180	N540E502.5	Bone						12	Medium
180	N540E502.5	Bone						15	Medium
180	N540E502.5	Bone						22	Small
180	N540E502.5							1	Claw
180	N540E502.5	Tooth						1	
180	N540E502.5							40	
180	N540E502.5							52	Nail
180	N540E502.5							1	Tack
180	N540E502.5							6	
180	N540E502.5							1	discarded in lab
181	N540E502.5	Brick						1	
181	N540E502.5		Bisque					5	
181	N540E502.5		Glazed		Lead Glazed		Yes	4	Refit with FS #179
181	N540E502.5	Setting Tile						2	
181	N540E502.5		Glazed					6	
181	N540E502.5	Sagger						1	
181	N540E502.5	Setting Tile						1	Combed
181	N540E502.5	Trivet						2	
181	N540E502.5	Bone						12	Small
181	N540E502.5							5	
181	N540E502.5							1	
181	N540E502.5							23	Nail
181	N540E502.5							5	
181	N540E502.5							1	Flake
181	N540E502.5							1	discarded in lab
182	N545E505	Brick						2	
182	N545E505	Brick						1	Vitrified
182	N545E505		Bisque					13	
182	N545E505		Bisque	Plain Slip	Slipped			4	
182	N545E505				High Fired			2	
182	N545E505		Glazed		Lead Glazed			5	
182	N545E505		Bisque					1	Extruded
182	N545E505	Leg						2	
182	N545E505		Bisque			Red		1	
182	N545E505	Tableware	Bisque	Molded		Red		1	Leaf molding with footring
182	N545E505	Setting Tile						7	
182	N545E505	Shingle						1	Potentially used as a setting tile in kiln
182	N545E505	Tobacco Pipe	Bisque					1	
182	N545E505	Trivet						1	Leg without tine, large
182	N545E505		Glazed					4	
182	N545E505	Sagger						9	
182	N545E505	Trivet						2	
182	N545E505							6	Nail
182	N545E505							5	discarded in lab
183	N542.5 E505	Brick						2	
183	N542.5 E505		Bisque					7	
183	N542.5 E505		Glazed		Lead Glazed			2	
183	N542.5 E505		Bisque					1	
183	N542.5 E505	Sagger						1	
183	N542.5 E505							2	
183	N542.5 E505							12	Nail
183	N542.5 E505							8	
184	N542.5E505	Brick						5	
184	N542.5E505		Bisque					86	
184	N542.5E505		Bisque	Plain Slip	Slipped			1	
184	N542.5E505				High Fired			10	
184	N542.5E505		Glazed		Lead Glazed			30	
184	N542.5E505		Glazed		Lead Glazed	Green		7	
184	N542.5E505		Bisque			Red		3	
184	N542.5E505		Bisque			White		2	
184	N542.5E505		Glazed		Lead Glazed	Multi		1	Green and yellow

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
184	N542.5E505	-	184-01.16	21	3 NW Q	B	1	-	Kiln Furniture	Ceramics	
184	N542.5E505	-	184-01.19	21	3 NW Q	B	1	-	Building Materials	Ceramics	
184	N542.5E505	-	184-01.04	21	3 NW Q	B	1	-	Pottery	Ceramics	Stoneware
184	N542.5E505	-	184-01.11	21	3 NW Q	B	1	-	Pottery	Ceramics	
184	N542.5E505	-	184-01.12	21	3 NW Q	B	1	-	Pottery	Ceramics	
184	N542.5E505	-	184-01.14	21	3 NW Q	B	1	-	Kiln Furniture	Ceramics	
184	N542.5E505	-	184-01.15	21	3 NW Q	B	1	-	Kiln Furniture	Ceramics	
184	N542.5E505	-	184-01.09	21	3 NW Q	B	1	-	Pottery	Ceramics	Refined Earthenware
184	N542.5E505	-	184-01.18	21	3 NW Q	B	1	-	Kiln Furniture	Ceramics	
184	N542.5E505	-	184-01.17	21	3 NW Q	B	1	-	Kiln Furniture	Ceramics	
184	N542.5E505	-	184-01.13	21	3 NW Q	B	1	-	Kiln Furniture	Ceramics	
184	N542.5E505	-	184-02.05	21	3 NW Q	B	1	-		Faunal	
184	N542.5E505	-	184-02.01	21	3 NW Q	B	1	-	Building Materials	Glass	
184	N542.5E505	-	184-02.04	21	3 NW Q	B	1	-		Metal	
184	N542.5E505	-	184-02.03	21	3 NW Q	B	1	-		Metal	
184	N542.5E505	-	184-02.02	21	3 NW Q	B	1	-	Building Materials	Metal	
184	N542.5E505	-	184-02.06	21	3 NW Q	B	1	-	Building Materials	Stone	
186	N565E513.5	5	186-01.01	22	14	B	-	-	Building Materials	Stone	
186	N565E513.5	5	186-02.01	22	14	B	-	-	Building Materials	Stone	
186	N565E513.5	5	186-03.01	22	14	B	-	-	Building Materials	Stone	
186	N565E513.5	5	186-04.01	22	14	B	-	-	Building Materials	Stone	
187	N564.5E512.5	5	187-01.01	23	11, 14	B	-	-	Miscellaneous	Stone	
188	N552.2E506.5	15	188-01.01	24	8	C	2	1		Faunal	
188	N552.2E506.5	15	188-01.02	24	8	C	2	1		Faunal	
189	N560E505 E 1/2	5	189-01.01	24	13	B	-	-	Pottery	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.02	24	13	B	-	-	Pottery	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.04	24	13	B	-	-		Ceramics	
189	N560E505 E 1/2	5	189-01.06	24	13	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.07	24	13	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.08	24	13	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.09	24	13	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.10	24	13	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.11	24	13	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.12	24	13	B	-	-	Building Materials	Ceramics	Coarse Earthenware
189	N560E505 E 1/2	5	189-01.03	24	13	B	-	-		Ceramics	Earthenware
189	N560E505 E 1/2	5	189-01.05	24	13	B	-	-	Pottery	Ceramics	Refined Earthenware
189	N560E505 E 1/2	5	189-01.13	24	13	B	-	-	Building Materials	Metal	
189	N560E505 E 1/2	5	189-01.14	24	13	B	-	-	Building Materials	Stone	
191	N565E505	-	191-01.05	24	15	A2	-	-	Building Materials	Ceramics	
191	N565E505	-	191-01.01	24	15	A2	-	-	Pottery	Ceramics	Coarse Earthenware
191	N565E505	-	191-01.02	24	15	A2	-	-	Pottery	Ceramics	Coarse Earthenware
191	N565E505	-	191-01.04	24	15	A2	-	-	Pottery	Ceramics	
191	N565E505	-	191-01.03	24	15	A2	-	-	Pottery	Ceramics	Refined Earthenware
191	N565E505	-	191-01.07	24	15	A2	-	-	Building Materials	Glass	
191	N565E505	-	191-01.06	24	15	A2	-	-	Building Materials	Mortar	
191	N565E505	-	191-01.08	24	15	A2	-	-	Building Materials	Metal	
191	N565E505	-	191-01.09	24	15	A2	-	-	Slag	Charcoal/Coal	
192	N560E508.9	5	192-01.06	24	13	-	-	1	Pottery	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.01	24	13	-	-	1		Ceramics	
192	N560E508.9	5	192-01.02	24	13	-	-	1	Pottery	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.03	24	13	-	-	1		Ceramics	
192	N560E508.9	5	192-01.04	24	13	-	-	1		Ceramics	
192	N560E508.9	5	192-01.09	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.10	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.11	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.12	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.13	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.14	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.15	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-02.01	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-02.02	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-03.01	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-03.02	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
184	N542.5E505	Setting Tile						17	
184	N542.5E505	Shingle						5	Potentially used as a setting tile in kiln
184	N542.5E505		Glazed		Salt Glazed	Gray		2	
184	N542.5E505	Tobacco Pipe	Bisque					2	
184	N542.5E505	Tobacco Pipe	Glazed		Lead Glazed	Green		1	
184	N542.5E505	Pin						1	Pipe sagger pin
184	N542.5E505	Wad/Coil						2	
184	N542.5E505		Glazed					10	
184	N542.5E505	Sagger						26	
184	N542.5E505	Setting Tile						6	Combed
184	N542.5E505	Trivet						6	
184	N542.5E505	Bone						12	
184	N542.5E505							7	
184	N542.5E505							1	Iron
184	N542.5E505							2	Flake
184	N542.5E505							26	Nail
184	N542.5E505							7	flat, chinking or paving
186	N565E513.5	Flooring						1	
186	N565E513.5	Flooring						1	
186	N565E513.5	Flooring						1	
186	N565E513.5	Flooring						2	
187	N564.5E512.5	Flooring						1	
188	N552.2E506.5	Bone						3	
188	N552.2E506.5	Bone						47	Small
189	N560E505 E 1/2	Utilitarian	Bisque					18	
189	N560E505 E 1/2	Utilitarian	Glazed		Lead Glazed			2	
189	N560E505 E 1/2		Bisque	Plain Slip				1	
189	N560E505 E 1/2							2	
189	N560E505 E 1/2			Molded				1	
189	N560E505 E 1/2							3	
189	N560E505 E 1/2							4	
189	N560E505 E 1/2							13	
189	N560E505 E 1/2							7	
189	N560E505 E 1/2							6	
189	N560E505 E 1/2		Glazed		Lead Glazed	Black		1	
189	N560E505 E 1/2		Glazed		Lead Glazed			1	
189	N560E505 E 1/2							3	Iron
189	N560E505 E 1/2							2	flat, chinking or paving
191	N565E505	Brick						4	
191	N565E505		Bisque					7	
191	N565E505		Glazed		Lead Glazed			2	
191	N565E505	Tobacco Pipe	Bisque					1	
191	N565E505		Glazed					1	
191	N565E505							4	
191	N565E505							1	
191	N565E505							3	Nail
191	N565E505							2	
192	N560E508.9				High Fired			1	
192	N560E508.9		Bisque					38	
192	N560E508.9	Utilitarian	Glazed		Lead Glazed			11	
192	N560E508.9		Bisque	Plain Slip				1	
192	N560E508.9		Bisque	Trailed Slip				1	
192	N560E508.9							11	
192	N560E508.9							24	
192	N560E508.9							26	
192	N560E508.9			Molded				5	
192	N560E508.9							4	
192	N560E508.9							2	Large
192	N560E508.9							4	Combed
192	N560E508.9							15	
192	N560E508.9							40	
192	N560E508.9							1	Large
192	N560E508.9							9	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
192	N560E508.9	5	192-04.01	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-04.02	24	13	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-04.03	24	13	-	-	1	Building Materials	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-05.01	24	13	-	-	1	Building Materials	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-05.02	24	13	-	-	1	Building Materials	Ceramics	Coarse Earthenware
192	N560E508.9	5	192-01.05	24	13	-	-	1		Ceramics	Earthenware
192	N560E508.9	5	192-01.07	24	13	-	-	1	Pottery	Ceramics	Earthenware
192	N560E508.9	5	192-01.08	24	13	-	-	1		Ceramics	Earthenware
192	N560E508.9	5	192-05.03	24	13	-	-	1	Building Materials	Glass	
192	N560E508.9	5	192-05.04	24	13	-	-	1	Building Materials	Metal	
192	N560E508.9	5	192-05.05	24	13	-	-	1	Building Materials	Stone	
193	N560E508.9	5	193-01.08	25	13	-	-	2	Pottery	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.03	25	13	-	-	2	Pottery	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.02	25	13	-	-	2	Pottery	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.07	25	13	-	-	2	Kiln Furniture	Ceramics	
193	N560E508.9	5	193-02.01	25	13	-	-	2	Kiln Furniture	Ceramics	
193	N560E508.9	5	193-02.02	25	13	-	-	2	Kiln Furniture	Ceramics	
193	N560E508.9	5	193-01.01	25	13	-	-	2		Ceramics	
193	N560E508.9	5	193-01.06	25	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.06.01	55	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.06.02	55	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.11	25	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.11.01	55	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-03.01	25	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-03.02	25	13	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.04	25	13	-	-	2	Pottery	Ceramics	Coarse Earthenware
193	N560E508.9	5	193-01.09	25	13	-	-	2	Kiln Furniture	Ceramics	
193	N560E508.9	5	193-01.10	25	13	-	-	2	Kiln Furniture	Ceramics	
193	N560E508.9	5	193-01.12	25	13	-	-	2	Building Materials	Glass	
194	N555E510	5	194-01.06	25	4 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
194	N555E510	5	194-01.04	25	4 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
194	N555E510	5	194-01.02	25	4 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
194	N555E510	5	194-01.08	25	4 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
194	N555E510	5	194-01.07	25	4 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
194	N555E510	5	194-01.03	25	4 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
194	N555E510	5	194-01.05	25	4 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
194	N555E510	5	194-01.14	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	
194	N555E510	5	194-01.17	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	
194	N555E510	5	194-01.09	54	4 E 1/2	-	-	1	Pottery	Ceramics	Refined Earthenware
194	N555E510	5	194-01.18	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	
194	N555E510	5	194-01.11	25	4 E 1/2	-	-	1	Pottery	Ceramics	
194	N555E510	5	194-01.12	25	4 E 1/2	-	-	1	Pottery	Ceramics	
194	N555E510	5	194-01.01	25	4 E 1/2	-	-	1		Ceramics	
194	N555E510	5	194-01.13	25	4 E 1/2	-	-	1		Ceramics	
194	N555E510	5	194-01.20	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
194	N555E510	5	194-01.21	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
194	N555E510	5	194-02.01	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
194	N555E510	5	194-02.02	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
194	N555E510	5	194-02.03	25	4 E 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
194	N555E510	5	194-01.15	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	
194	N555E510	5	194-01.16	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	
194	N555E510	5	194-01.10	25	4 E 1/2	-	-	1	Pottery	Ceramics	Refined Earthenware
194	N555E510	5	194-01.19	25	4 E 1/2	-	-	1	Kiln Furniture	Ceramics	
194	N555E510	5	194-02.04	25	4 E 1/2	-	-	1		Chalk	
194	N555E510	5	194-02.10	25	4 E 1/2	-	-	1		Charcoal/Coal	
194	N555E510	5	194-02.08	25	4 E 1/2	-	-	1		Faunal	
194	N555E510	5	194-02.05	25	4 E 1/2	-	-	1	Building Materials	Glass	
194	N555E510	5	194-02.06	25	4 E 1/2	-	-	1	Building Materials	Metal	
194	N555E510	5	194-02.07	25	4 E 1/2	-	-	1		Metal	
194	N555E510	5	194-02.11	25	4 E 1/2	-	-	1	Building Materials	Stone	
194	N555E510	5	194-02.09	25	4 E 1/2	-	-	1		Stone	
195	N564.3E506.75	-	195-01.01	25	13	C	1	-	Pottery	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
192	N560E508.9							3	
192	N560E508.9							17	
192	N560E508.9	Chinking						2	With Vitrified end
192	N560E508.9							3	
192	N560E508.9							5	Vitrified
192	N560E508.9		Glazed		Lead Glazed	Multi		2	Green and yellow
192	N560E508.9	Tobacco Pipe	Bisque					2	
192	N560E508.9		Glazed		Lead Glazed	Multi		2	Black and green
192	N560E508.9							1	
192	N560E508.9							3	Iron
192	N560E508.9							5	flat, chinking or paving
193	N560E508.9		Bisque					2	Handle
193	N560E508.9		Bisque	Plain Slip	Slipped			2	
193	N560E508.9		Glazed		Lead Glazed			7	
193	N560E508.9	Leg						4	
193	N560E508.9	Setting Tile						19	
193	N560E508.9	Setting Tile						8	
193	N560E508.9		Bisque					11	
193	N560E508.9							5	
193	N560E508.9		Glazed			Green		1	
193	N560E508.9		Glazed			Green		1	
193	N560E508.9							5	
193	N560E508.9	Sagger						1	Broken and fused, special collection box
193	N560E508.9							7	
193	N560E508.9							3	
193	N560E508.9		Bisque					1	
193	N560E508.9	Wad/Coil						4	
193	N560E508.9	Setting Tile						2	Combed
193	N560E508.9							1	
194	N555E510		Bisque	Plain Slip	Slipped			2	
194	N555E510				High Fired			2	
194	N555E510		Glazed		Lead Glazed			14	
194	N555E510		Bisque			Red		1	
194	N555E510		Bisque			White		3	
194	N555E510		Glazed		Lead Glazed	Black		1	
194	N555E510		Glazed		Lead Glazed	Green		1	
194	N555E510	Leg						10	
194	N555E510	Leg						1	Large
194	N555E510		Glazed			Silver		1	
194	N555E510	Setting Tile						21	
194	N555E510	Tobacco Pipe	Bisque					1	
194	N555E510	Tobacco Pipe	Glazed		Lead Glazed	Green		1	
194	N555E510		Bisque					51	
194	N555E510							14	
194	N555E510	Shingle						1	With chinking, vitrified on short end
194	N555E510							1	
194	N555E510							8	
194	N555E510							40	
194	N555E510							13	
194	N555E510	Pin						3	Pipe sagger pin
194	N555E510	Wad/Coil						10	
194	N555E510		Glazed					1	
194	N555E510	Setting Tile						1	Combed
194	N555E510							1	
194	N555E510							1	
194	N555E510	Bone						3	
194	N555E510							1	
194	N555E510							6	Iron
194	N555E510							1	Iron
194	N555E510							2	flat, chinking or paving
194	N555E510							1	
195	N564.3E506.75		Glazed		Lead Glazed	Brown		1	Small, base sherd

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
196	N555E510	5	196-01.01	25	4 E 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
197	N560E505	-	197-01.05	26	13	C	1	-	Building Materials	Ceramics	
197	N560E505	-	197-01.01	26	13	C	1	-	Pottery	Ceramics	Coarse Earthenware
197	N560E505	-	197-01.03	26	13	C	1	-	Pottery	Ceramics	Coarse Earthenware
197	N560E505	-	197-01.02	26	13	C	1	-	Pottery	Ceramics	Coarse Earthenware
197	N560E505	-	197-01.04	26	13	C	1	-	Pottery	Ceramics	Refined Earthenware
197	N560E505	-	197-01.06	26	13	C	1	-	Building Materials	Metal	
198	N559.8E512.3	5	198-01.05	26	4 E 1/2	-	-	2	Pottery	Ceramics	Earthenware
198	N559.8E512.3	5	198-01.04	26	4 E 1/2	-	-	2	Kiln Furniture	Ceramics	
198	N559.8E512.3	5	198-01.01	26	4 E 1/2	-	-	2		Ceramics	
198	N559.8E512.3	5	198-01.02	26	4 E 1/2	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
198	N559.8E512.3	5	198-01.03	26	4 E 1/2	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
198	N559.8E512.3	5	199-01.01	26	4 E 1/2	-	-	2		Ceramics	
198	N559.8E512.3	5	198-01.06	26	4 E 1/2	-	-	2	Building Materials	Glass	
199	N555E510	5	199-01.06	26	4 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.07.01	54	4 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.10	26	4 E 1/2	-	-	3	Miscellaneous	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.04	26	4 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.02	26	4 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.03	54	4 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.11	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-01.05	26	4 E 1/2	-	-	3	Pottery	Ceramics	Refined Earthenware
199	N555E510	5	199-02.01	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-03.01	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-04.01	26	4 E 1/2	-	-	3	Building Materials	Ceramics	
199	N555E510	5	199-04.02	26	4 E 1/2	-	-	3	Building Materials	Ceramics	
199	N555E510	5	199-04.03	26	4 E 1/2	-	-	3	Building Materials	Ceramics	
199	N555E510	5	199-03.03	26	4 E 1/2	-	-	3	Building Materials	Ceramics	
199	N555E510	5	199-03.02	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-01.08	26	4 E 1/2	-	-	3	Pottery	Ceramics	
199	N555E510	5	199-01.13	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.14	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.15	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
199	N555E510	5	199-02.02	26	4 E 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
199	N555E510	5	199-02.03	26	4 E 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.07	26	4 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
199	N555E510	5	199-01.09	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-01.12	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-03.04	26	4 E 1/2	-	-	3	Kiln Furniture	Ceramics	
199	N555E510	5	199-02.05	26	4 E 1/2	-	-	3		Chalk	
199	N555E510	5	199-02.07	26	4 E 1/2	-	-	3	Building Materials	Glass	
199	N555E510	5	199-02.04	26	4 E 1/2	-	-	3	Building Materials	Metal	
199	N555E510	5	199-02.06	26	4 E 1/2	-	-	3		Stone	
200	N558.38E510.5	5	-	26	4 E 1/2	-	-	3	Pottery	Ceramics	
201	N555E510	5	201-01.01	27	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
201	N555E510	5	201-01.04	27	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
201	N555E510	5	201-01.02	27	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
201	N555E510	5	201-01.07	27	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
201	N555E510	5	201-01.03	27	4 E 1/2	-	-	4	Pottery	Ceramics	Earthenware
201	N555E510	5	201-01.06	27	4 E 1/2	-	-	4	Pottery	Ceramics	Earthenware
201	N555E510	5	201-01.11	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-03.01	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-03.02	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-04.01	27	4 E 1/2	-	-	4	Building Materials	Ceramics	
201	N555E510	5	201-04.02	27	4 E 1/2	-	-	4	Building Materials	Ceramics	
201	N555E510	5	201-05.01	27	4 E 1/2	-	-	4	Building Materials	Ceramics	
201	N555E510	5	201-02.01	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-01.05	27	4 E 1/2	-	-	4	Pottery	Ceramics	
201	N555E510	5	201-01.10	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-02.04	27	4 E 1/2	-	-	4	Building Materials	Ceramics	Coarse Earthenware
201	N555E510	5	201-02.05	27	4 E 1/2	-	-	4	Building Materials	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
196	N555E510	Brick						1	Large, shaped, possible key stone?
197	N560E505	Brick						2	
197	N560E505		Bisque					2	
197	N560E505		Bisque	Plain Slip	Slipped			2	
197	N560E505		Glazed		Lead Glazed			2	
197	N560E505		Glazed					1	
197	N560E505							5	Nail
198	N559.8E512.3		Bisque					1	Extruded
198	N559.8E512.3	Leg						1	
198	N559.8E512.3		Bisque					2	
198	N559.8E512.3							3	
198	N559.8E512.3							1	
198	N559.8E512.3		Bisque					70	
198	N559.8E512.3							1	
199	N555E510		Bisque	Plain Slip	Slipped			2	
199	N555E510		Bisque	Trailed Slip	Slipped	Multi		1	Red back, 5 petal anenomie
199	N555E510	Pin						2	Handle or sagger pin
199	N555E510				High Fired			4	
199	N555E510		Glazed		Lead Glazed			12	
199	N555E510		Glazed		Lead Glazed	Multi	Yes	1	Silver and green, refits with FS #218
199	N555E510	Leg						6	
199	N555E510		Bisque			White		2	
199	N555E510	Setting Tile						15	
199	N555E510	Setting Tile						38	
199	N555E510	Shingle						11	Potentially used as a setting tile in kiln
199	N555E510	Shingle						7	Potentially used as a setting tile in kiln
199	N555E510	Shingle						4	Potentially used as a setting tile in kiln
199	N555E510	Shingle						1	Chinking, potentially used as a setting tile in kiln
199	N555E510	Shingle						3	Potentially used as a setting tile in kiln
199	N555E510	Tobacco Pipe	Glazed		Lead Glazed	Green		1	
199	N555E510							16	
199	N555E510							1	
199	N555E510							30	
199	N555E510							7	
199	N555E510							5	Vitrified
199	N555E510		Bisque					1	
199	N555E510	Pin						1	Pipe sagger pin
199	N555E510	Wad/Coil						12	
199	N555E510	Setting Tile						1	Combed
199	N555E510							1	
199	N555E510							1	
199	N555E510							2	Iron
199	N555E510							7	
200	N558.38E510.5	Figurine		Molded			Yes	1	Sheep, head and body, 1/2; refits with FS #147
201	N555E510		Bisque					55	
201	N555E510		Bisque	Plain Slip	Slipped			1	
201	N555E510		Glazed		Lead Glazed			14	
201	N555E510		Glazed	Trailed Slip	Lead Glazed			3	
201	N555E510		Bisque			White		2	
201	N555E510				High Fired			1	
201	N555E510	Leg						7	
201	N555E510	Setting Tile						20	
201	N555E510	Setting Tile						32	
201	N555E510	Shingle						11	Potentially used as a setting tile in kiln
201	N555E510	Shingle						18	Potentially used as a setting tile in kiln
201	N555E510	Shingle						18	Potentially used as a setting tile in kiln
201	N555E510	Shingle						3	Potentially used as a setting tile in kiln
201	N555E510	Tobacco Pipe	Bisque					1	
201	N555E510	Trivet						2	Large
201	N555E510							5	
201	N555E510							2	Vitrified

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
201	N555E510	5	201-01.08	27	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
201	N555E510	5	201-01.12	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-02.02	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-01.13	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-01.09	27	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
201	N555E510	5	201-02.06	27	4 E 1/2	-	-	4		Floral	
201	N555E510	5	201-02.03	27	4 E 1/2	-	-	4	Building Materials	Metal	
201	N555E510	5	201-02.07	27	4 E 1/2	-	-	4	Building Materials	Stone	
202	N555E510	5	202-01.01	27	4 E 1/2	-	-	4	Building Materials	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.01	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.15	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.05	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.02	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.17	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.10	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.16	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.06	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.08.01	54	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.08.02	54	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.19	53-54	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.03	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.11	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.13	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.12	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.08	28	4 E 1/2	-	1	5	Pottery	Ceramics	Earthenware
203	N555E510	5	203-01.07	28	4 E 1/2	-	1	5	Pottery	Ceramics	Refined Earthenware, Faience
203	N555E510	5	203-03.06	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-04.01	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-04.02	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-02.01	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-02.02	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-03.02	28	4 E 1/2	-	1	5	Building Materials	Ceramics	
203	N555E510	5	203-03.01	28	4 E 1/2	-	1	5	Building Materials	Ceramics	
203	N555E510	5	203-03.03	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-01.18	28	4 E 1/2	-	1	5	Pottery	Ceramics	Stoneware
203	N555E510	5	203-01.14	28	4 E 1/2	-	1	5	Pottery	Ceramics	
203	N555E510	5	203-01.09	28	4 E 1/2	-	1	5	Pottery	Ceramics	
203	N555E510	5	203-03.04	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-2.4.21	55	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	Coarse Earthenware
203	N555E510	5	203-03.04.01	55	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	Coarse Earthenware
203	N555E510	5	203-05.04	28	4 E 1/2	-	1	5	Building Materials	Ceramics	Coarse Earthenware
203	N555E510	5	203-05.05	28	4 E 1/2	-	1	5	Building Materials	Ceramics	Coarse Earthenware
203	N555E510	5	203-01.04	28	4 E 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
203	N555E510	5	203-03.07	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-03.05	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-05.01	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-02.03	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-02.04	28	4 E 1/2	-	1	5	Kiln Furniture	Ceramics	
203	N555E510	5	203-05.03	28	4 E 1/2	-	1	5	Building Materials	Glass	
203	N555E510	5	203-05.02	28	4 E 1/2	-	1	5	Building Materials	Metal	
203	N555E510	5	203-05.06	28	4 E 1/2	-	1	5	Building Materials	Mortar	
203	N555E510	5	203-05.07	28	4 E 1/2	-	1	5	Slag	Charcoal/Coal	
203	N555E510	5	Discarded	-	4 E 1/2	-	1	5	Miscellaneous	Stone	
203	N555E510	5	203-05.08	28	4 E 1/2	-	1	5	Building Materials	Stone	
204	N555E510	5	204-01.01	29	4 E 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.13	29	4 E 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.03	29	4 E 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.06	29	4 E 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.05	29	4 E 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.18	29	4 E 1/2	-	-	6	Pottery	Ceramics	Earthenware
204	N555E510	5	204-01.02	29	4 E 1/2	-	-	6	Pottery	Ceramics	Earthenware
204	N555E510	5	204-01.07	29	4 E 1/2	-	-	6	Pottery	Ceramics	Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
201	N555E510		Bisque					3	
201	N555E510	Wad/Coil						11	
201	N555E510	Sagger						22	
201	N555E510	Setting Tile						8	Combed
201	N555E510	Trivet						10	
201	N555E510							1	Seed
201	N555E510							3	Iron
201	N555E510							8	flat, chinking or paving
202	N555E510	Brick						1	Large, diagonal from an arch, vitrified, kiln brick sample
203	N555E510		Bisque					226	
203	N555E510		Bisque					5	Handle
203	N555E510		Bisque	Plain Slip	Slipped			5	
203	N555E510	Cup	Bisque					28	Thin
203	N555E510				High Fired			8	
203	N555E510		Glazed		Lead Glazed			74	
203	N555E510		Bisque					18	Extruded
203	N555E510		Bisque		Slipped	Green		10	
203	N555E510	Bottle	Bisque	Molded				1	Base
203	N555E510	Bottle	Bisque	Molded		Multi		1	Red and black
203	N555E510	Bottle	Bisque	Molded		Multi	Yes	2	Chicken, red and black
203	N555E510		Bisque			White		314	
203	N555E510		Glazed		Lead Glazed	Black		3	
203	N555E510		Glazed		Lead Glazed	Green		3	
203	N555E510		Glazed	Tortoiseshell	Lead Glazed			3	
203	N555E510			Molded				2	
203	N555E510					Multi		4	Gray and green
203	N555E510	Leg						25	
203	N555E510	Setting Tile						20	
203	N555E510	Setting Tile						23	
203	N555E510	Setting Tile						1	Combed, whole
203	N555E510	Setting Tile						1	Combed, whole
203	N555E510	Shingle						15	Potentially used as a setting tile in kiln
203	N555E510	Shingle						1	Mortar, potentially used as a setting tile in kiln
203	N555E510	Shingle						4	Potentially used as a setting tile in kiln
203	N555E510		Glazed		Salt Glazed	Black		1	
203	N555E510	Stove Tile	Glazed		Lead Glazed	Yellow		2	
203	N555E510	Tobacco Pipe	Bisque					7	
203	N555E510	Trivet						2	Large
203	N555E510		Bisque					1	
203	N555E510		Bisque					1	
203	N555E510							4	
203	N555E510							2	Vitrified
203	N555E510		Bisque					10	
203	N555E510	Pin						6	Pipe sagger pin
203	N555E510	Wad/Coil						47	
203	N555E510	Sagger						67	
203	N555E510	Setting Tile						8	Combed
203	N555E510	Trivet						82	
203	N555E510							1	
203	N555E510							3	Iron
203	N555E510							3	
203	N555E510							1	
203	N555E510							14	discarded in lab
203	N555E510							24	flat, chinking or paving
204	N555E510		Bisque					326	
204	N555E510		Bisque					7	Handle
204	N555E510		Bisque	Plain Slip	Slipped			5	
204	N555E510				High Fired			5	
204	N555E510		Glazed		Lead Glazed			104	
204	N555E510		Bisque					45	Extruded
204	N555E510		Bisque			White		234	
204	N555E510		Glazed		Lead Glazed	Green		4	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
204	N555E510	5	204-01.08	29	4 E 1/2	-	-	6	Pottery	Ceramics	Earthenware
204	N555E510	5	204-01.10	29	4 E 1/2	-	-	6	Pottery	Ceramics	Earthenware
204	N555E510	5	204-01.16	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-02.02	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-03.02	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-02.01	54	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-02.04	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-03.01	29	4 E 1/2	-	-	6	Building Materials	Ceramics	
204	N555E510	5	204-02.05	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-01.09	29	4 E 1/2	-	-	6	Pottery	Ceramics	Stoneware
204	N555E510	5	204-01.11	29	4 E 1/2	-	-	6	Pottery	Ceramics	
204	N555E510	5	204-01.14	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-03.06	29	4 E 1/2	-	-	6	Building Materials	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.04	29	4 E 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
204	N555E510	5	204-01.12	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-01.17	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-02.03	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-01.15	29	4 E 1/2	-	-	6	Kiln Furniture	Ceramics	
204	N555E510	5	204-03.07	29	4 E 1/2	-	-	6	Building Materials	Glass	
204	N555E510	5	204-03.08	29	4 E 1/2	-	-	6	Building Materials	Metal	
204	N555E510	5	204-03.04	29	4 E 1/2	-	-	6		Stone	
204	N555E510	5	204-03.03	29	4 E 1/2	-	-	6		Stone	
204	N555E510	5	204-03.05	29	4 E 1/2	-	-	6		Stone	
205	N557.9E511.05	5	205-01.01	29	4 E 1/2	-	-	6	Pottery	Ceramics	
206	N555E510	5	206-01.01	30	4 E 1/2	-	-	5	Pottery	Ceramics	Earthenware
206	N555E510	5	206-01.02	30	4 E 1/2	-	-	5	Pottery	Ceramics	Earthenware
206	N555E510	5	206-01.05	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
206	N555E510	5	206-01.06	30	4 E 1/2	-	-	5	Building Materials	Ceramics	
206	N555E510	5	206-01.07	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
206	N555E510	5	206-01.08	30	4 E 1/2	-	-	5	Building Materials	Ceramics	Coarse Earthenware
206	N555E510	5	206-01.03	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
206	N555E510	5	206-01.04	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
206	N555E510	5	206-01.09	30	4 E 1/2	-	-	5	Building Materials	Stone	
207	N555E510	5	207-01.01	30	4 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
207	N555E510	5	207-01.02	30	4 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
207	N555E510	5	207-01.03	30	4 E 1/2	-	-	5	Pottery	Ceramics	Earthenware
207	N555E510	5	207-01.04	30	4 E 1/2	-	-	5	Pottery	Ceramics	Earthenware
207	N555E510	5	207-01.10	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
207	N555E510	5	207-01.07	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
207	N555E510	5	207-01.05	30	4 E 1/2	-	-	5	Pottery	Ceramics	Stoneware
207	N555E510	5	207-01.06	30	4 E 1/2	-	-	5	Pottery	Ceramics	
207	N555E510	5	207-01.11	30	4 E 1/2	-	-	5	Building Materials	Ceramics	Coarse Earthenware
207	N555E510	5	207-01.08	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
207	N555E510	5	207-01.09	30	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
207	N555E510	5	207-01.12	30	4 E 1/2	-	-	5	Building Materials	Stone	
208	N560E510	5	208-01.01	30	11 W 1/2	B	-	1	Pottery	Ceramics	Coarse Earthenware
208	N560E510	5	208-01.03	30	11 W 1/2	B	-	1	Pottery	Ceramics	Coarse Earthenware
208	N560E510	5	208-01.02	30	11 W 1/2	B	-	1	Pottery	Ceramics	Coarse Earthenware
208	N560E510	5	208-01.04	30	11 W 1/2	B	-	1	Pottery	Ceramics	Coarse Earthenware
208	N560E510	5	208-01.05	30	11 W 1/2	B	-	1	Pottery	Ceramics	Earthenware
208	N560E510	5	208-01.06	30	11 W 1/2	B	-	1	Pottery	Ceramics	Earthenware
208	N560E510	5	208-03.02	30	11 W 1/2	B	-	1		Ceramics	
208	N560E510	5	208-01.08	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-03.03	53	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-03.01	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-02.01	30	11 W 1/2	B	-	1	Building Materials	Ceramics	
208	N560E510	5	208-02.02	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-01.09	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-01.11	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-01.10	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-01.07	30	11 W 1/2	B	-	1	Kiln Furniture	Ceramics	
208	N560E510	5	208-01.16	30	11 W 1/2	B	-	1		Faunal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
204	N555E510		Glazed		Lead Glazed			6	Metallic
204	N555E510		Bisque	Molded				1	
204	N555E510	Leg						40	
204	N555E510	Sagger						10	Large
204	N555E510	Setting Tile						26	
204	N555E510	Setting Tile						1	Inscribed; Chinking?
204	N555E510	Setting Tile						6	Combed
204	N555E510	Shingle						9	Potentially used as a setting tile in kiln
204	N555E510	Shingle						3	Potentially used as a setting tile in kiln
204	N555E510	Cup	Glazed		Salt Glazed			2	Pint/half pint
204	N555E510	Tobacco Pipe	Bisque					8	
204	N555E510	Trivet						1	Large
204	N555E510							3	
204	N555E510		Bisque					7	
204	N555E510	Pin						3	Pipe sagger pin
204	N555E510	Wad/Coil						52	
204	N555E510	Sagger						63	
204	N555E510	Trivet						50	
204	N555E510							1	
204	N555E510							2	Iron
204	N555E510							1	Quartz
204	N555E510							2	Quartz with copper
204	N555E510							7	
205	N557.9E511.05	Tobacco Pipe						1	
206	N555E510		Bisque					1	
206	N555E510		Bisque					1	Extruded
206	N555E510	Setting Tile						4	
206	N555E510	Shingle						1	Potentially used as a setting tile in kiln
206	N555E510	Trivet						1	Large, whole without tines
206	N555E510							2	
206	N555E510	Pin						1	Pipe sagger pin
206	N555E510	Sagger						3	
206	N555E510							1	flat, chinking or paving
207	N555E510		Bisque					3	
207	N555E510		Glazed		Lead Glazed			5	
207	N555E510		Bisque			White		3	
207	N555E510		Glazed		Lead Glazed	Green		1	
207	N555E510	Leg						2	
207	N555E510	Setting Tile						7	
207	N555E510		Glazed		Salt Glazed	Black		1	Rim
207	N555E510	Tobacco Pipe	Bisque					1	
207	N555E510							4	
207	N555E510	Sagger						1	
207	N555E510	Trivet						1	
207	N555E510							8	flat, chinking or paving
208	N560E510		Bisque					55	
208	N560E510		Bisque	Plain Slip	Slipped			9	
208	N560E510		Glazed		Lead Glazed			17	
208	N560E510		Glazed	Trailed Slip	Lead Glazed	Multi		1	Brown/black
208	N560E510		Bisque					2	Extruded
208	N560E510				High Fired			1	
208	N560E510							1	
208	N560E510	Leg						6	
208	N560E510	Sagger					Yes	1	
208	N560E510	Setting Tile						17	
208	N560E510	Shingle						6	Potentially used as a setting tile in kiln
208	N560E510	Shingle						6	Potentially used as a setting tile in kiln
208	N560E510	Wad/Coil						6	
208	N560E510	Sagger						15	
208	N560E510	Setting Tile						1	Combed, possible incidental salt glaze
208	N560E510	Trivet						12	
208	N560E510	Bone						1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
208	N560E510	5	208-01.12	30	11 W 1/2	B	-	1	Building Materials	Glass	
208	N560E510	5	208-01.13	30	11 W 1/2	B	-	1	Building Materials	Metal	
208	N560E510	5	208-01.14	30	11 W 1/2	B	-	1		Metal	
208	N560E510	5	208-01.15	30	11 W 1/2	B	-	1	Building Materials	Stone	
209	N560E512.5 SE	5	209-01.01	30	11 W 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
209	N560E512.5 SE	5	209-01.02	30	11 W 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
209	N560E512.5 SE	5	209-01.06	30	11 W 1/2	-	-	2	Kiln Furniture	Ceramics	
209	N560E512.5 SE	5	209-01.03	30	11 W 1/2	-	-	2	Pottery	Ceramics	
209	N560E512.5 SE	5	209-01.04	30	11 W 1/2	-	-	2	Kiln Furniture	Ceramics	
209	N560E512.5 SE	5	209-01.08	30	11 W 1/2	-	-	2	Kiln Furniture	Ceramics	
209	N560E512.5 SE	5	209-01.07	30	11 W 1/2	-	-	2	Kiln Furniture	Ceramics	
209	N560E512.5 SE	5	209-01.05	30	11 W 1/2	-	-	2	Kiln Furniture	Ceramics	
209	N560E512.5 SE	5	209-01.10	30	11 W 1/2	-	-	2		Faunal	
209	N560E512.5 SE	5	209-01.09	30	11 W 1/2	-	-	2	Building Materials	Glass	
209	N560E512.5 SE	5	209-01.11	30	11 W 1/2	-	-	2	Building Materials	Metal	
210	N560E510	5	210-01.01	30	11 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
210	N560E510	5	210-01.03	30	11 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
210	N560E510	5	210-01.05	30	11 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
210	N560E510	5	210-01.02	30	11 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
210	N560E510	5	210-01.07	30	11 W 1/2	-	-	3	Pottery	Ceramics	Earthenware
210	N560E510	5	210-01.06	30	11 W 1/2	-	-	3	Pottery	Ceramics	Earthenware
210	N560E510	5	210-01.12	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-02.01	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-02.02	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-04.01	30	11 W 1/2	-	-	3	Building Materials	Ceramics	
210	N560E510	5	210-04.02	30	11 W 1/2	-	-	3	Building Materials	Ceramics	
210	N560E510	5	210-05.02	31	11 W 1/2	-	-	3	Building Materials	Ceramics	
210	N560E510	5	210-05.01	31	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-01.08	30	11 W 1/2	-	-	3	Pottery	Ceramics	
210	N560E510	5	210-03.04	30	11 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
210	N560E510	5	210-03.05	30	11 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
210	N560E510	5	210-06.01	31	11 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
210	N560E510	5	210-07.01	31	11 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
210	N560E510	5	210-01.04	30	11 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
210	N560E510	5	210-01.09	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-01.10	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-01.13	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-03.01	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-01.11	30	11 W 1/2	-	-	3	Kiln Furniture	Ceramics	
210	N560E510	5	210-03.02	30	11 W 1/2	-	-	3	Building Materials	Glass	
210	N560E510	5	210-03.03	30	11 W 1/2	-	-	3	Building Materials	Metal	
210	N560E510	5	210-03.06	30	11 W 1/2	-	-	3	Building Materials	Stone	
211	N560E510	5	211-01.01	32	11 W 1/2	-	-	1	Building Materials	Stone	
211	N560E510	5	211-02.01	32	11 W 1/2	-	-	1	Building Materials	Stone	
212	N560E510	5	212-01.10	33	11 W 1/2	-	1	4	Building Materials	Ceramics	
212	N560E510	5	212-01.01	33	11 W 1/2	-	1	4	Pottery	Ceramics	Coarse Earthenware
212	N560E510	5	212-01.07	33	11 W 1/2	-	1	4	Kiln Furniture	Ceramics	
212	N560E510	5	212-01.09	33	11 W 1/2	-	1	4	Kiln Furniture	Ceramics	
212	N560E510	5	212-01.13	33	11 W 1/2	-	1	4	Building Materials	Ceramics	
212	N560E510	5	212-01.14	33	11 W 1/2	-	1	4	Building Materials	Ceramics	
212	N560E510	5	212-01.04	33	11 W 1/2	-	1	4	Pottery	Ceramics	
212	N560E510	5	212-01.11	33	11 W 1/2	-	1	4	Building Materials	Ceramics	Coarse Earthenware
212	N560E510	5	212-01.02	33	11 W 1/2	-	1	4	Pottery	Ceramics	Coarse Earthenware
212	N560E510	5	212-01.05	33	11 W 1/2	-	1	4	Kiln Furniture	Ceramics	
212	N560E510	5	212-01.06	33	11 W 1/2	-	1	4	Kiln Furniture	Ceramics	
212	N560E510	5	212-01.08	33	11 W 1/2	-	1	4	Kiln Furniture	Ceramics	
212	N560E510	5	212-01.03	33	11 W 1/2	-	1	4	Kiln Furniture	Ceramics	
212	N560E510	5	212-01.12	33	11 W 1/2	-	1	4	Building Materials	Stone	
213	N555E510	5	213-01.01	33	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
213	N555E510	5	213-01.03	33	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
213	N555E510	5	213-01.02	33	4 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
208	N560E510							2	
208	N560E510							5	Iron
208	N560E510							1	Eyelet
208	N560E510							5	flat, chinking or paving
209	N560E512.5 SE		Bisque					3	
209	N560E512.5 SE		Glazed		Lead Glazed			2	
209	N560E512.5 SE	Setting Tile						2	
209	N560E512.5 SE	Tobacco Pipe	Bisque					1	
209	N560E512.5 SE	Wad/Coil						2	
209	N560E512.5 SE	Sagger						6	
209	N560E512.5 SE	Setting Tile						2	Combed
209	N560E512.5 SE	Trivet						2	
209	N560E512.5 SE	Bone						1	
209	N560E512.5 SE							1	
209	N560E512.5 SE							1	Iron
210	N560E510		Bisque					107	
210	N560E510		Bisque	Plain Slip	Slipped			15	
210	N560E510				High Fired			4	
210	N560E510		Glazed		Lead Glazed			38	
210	N560E510		Bisque					2	Extruded
210	N560E510		Glazed		Lead Glazed	Green		1	
210	N560E510	Leg						7	
210	N560E510	Setting Tile						26	
210	N560E510	Setting Tile						32	
210	N560E510	Shingle						16	Potentially used as a setting tile in kiln
210	N560E510	Shingle						21	Potentially used as a setting tile in kiln
210	N560E510	Shingle						3	Carbonized/vitrified edge, potentially used as a setting tile in kiln
210	N560E510	Shingle						1	Potentially used as a setting tile in kiln
210	N560E510	Tobacco Pipe	Bisque					4	
210	N560E510							6	
210	N560E510							3	Vitrified
210	N560E510							1	Vitrified, header
210	N560E510							1	Vitrified, header
210	N560E510		Bisque					3	
210	N560E510	Pin						6	Pipe sagger pin
210	N560E510	Wad/Coil						13	
210	N560E510	Sagger						19	
210	N560E510	Setting Tile						10	Combed
210	N560E510	Trivet						20	
210	N560E510							3	
210	N560E510							3	Iron
210	N560E510							11	flat, chinking or paving
211	N560E510	Flooring						1	large w/ fused kiln furniture
211	N560E510	Flooring						1	w/ fused kiln furniture
212	N560E510							1	Chinking
212	N560E510		Bisque					8	
212	N560E510	Leg						3	
212	N560E510	Setting Tile						9	
212	N560E510	Shingle						13	Potentially used as a setting tile in kiln
212	N560E510	Shingle						2	Vitrified, chinking, potentially used as a setting tile in kiln
212	N560E510	Tobacco Pipe	Bisque					1	
212	N560E510							1	Vitrified
212	N560E510		Bisque					1	
212	N560E510	Pin						1	Pipe sagger pin
212	N560E510	Wad/Coil						3	
212	N560E510	Sagger						3	
212	N560E510	Trivet						5	
212	N560E510							1	flat, chinking or paving
213	N555E510		Bisque					12	
213	N555E510		Bisque	Plain Slip	Slipped			2	
213	N555E510		Glazed		Lead Glazed			6	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
213	N555E510	5	213-01.04	33	4 E 1/2	-	-	4	Pottery	Ceramics	Earthenware
213	N555E510	5	213-01.07	33	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
213	N555E510	5	213-01.08	33	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
213	N555E510	5	213-01.09	33	4 E 1/2	-	-	4	Building Materials	Ceramics	
213	N555E510	5	213-01.05	33	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
213	N555E510	5	213-01.11	33	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
213	N555E510	5	213-01.10	33	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
213	N555E510	5	213-01.06	33	4 E 1/2	-	-	4	Kiln Furniture	Ceramics	
213	N555E510	5	213-01.12	33	4 E 1/2	-	-	4	Building Materials	Stone	
214	N555E510	5	214-01.01	33	4 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
214	N555E510	5	214-01.02	33	4 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
214	N555E510	5	214-01.03	33	4 E 1/2	-	-	5	Pottery	Ceramics	Earthenware
214	N555E510	5	214-01.08	33	4 E 1/2	-	-	5	Pottery	Ceramics	Earthenware
214	N555E510	5	214-01.07	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
214	N555E510	5	214-01.11	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
214	N555E510	5	214-01.14	33	4 E 1/2	-	-	5	Building Materials	Ceramics	
214	N555E510	5	214-01.05	33	4 E 1/2	-	-	5	Pottery	Ceramics	
214	N555E510	5	214-01.09	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
214	N555E510	5	214-01.15	33	4 E 1/2	-	-	5	Building Materials	Ceramics	Coarse Earthenware
214	N555E510	5	214-01.04	33	4 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
214	N555E510	5	214-01.10	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
214	N555E510	5	214-01.13	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
214	N555E510	5	214-01.12	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
214	N555E510	5	214-01.06	33	4 E 1/2	-	-	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.01	33	11 W 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
215	N560E510	5	215-01.02	33	11 W 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
215	N560E510	5	215-01.06	33	11 W 1/2	-	1	5	Pottery	Ceramics	Earthenware
215	N560E510	5	215-01.04	33	11 W 1/2	-	1	5	Pottery	Ceramics	Earthenware
215	N560E510	5	215-01.10	33	11 W 1/2	-	1	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.12	33	11 W 1/2	-	1	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.13	33	11 W 1/2	-	1	5	Building Materials	Ceramics	
215	N560E510	5	215-01.05	33	11 W 1/2	-	1	5	Pottery	Ceramics	
215	N560E510	5	215-01.03	33	11 W 1/2	-	1	5	Pottery	Ceramics	Coarse Earthenware
215	N560E510	5	215-01.08	33	11 W 1/2	-	1	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.07	33	11 W 1/2	-	1	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.11	33	11 W 1/2	-	1	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.09	33	11 W 1/2	-	1	5	Kiln Furniture	Ceramics	
215	N560E510	5	215-01.14	33	11 W 1/2	-	1	5		Stone	
216	N560E510	5	216-01.01	33	11 W 1/2	-	2	5	Pottery	Ceramics	Coarse Earthenware
216	N560E510	5	216-01.05	33	11 W 1/2	-	2	5	Pottery	Ceramics	Coarse Earthenware
216	N560E510	5	216-01.02	33	11 W 1/2	-	2	5	Pottery	Ceramics	Coarse Earthenware
216	N560E510	5	216-01.04	33	11 W 1/2	-	2	5	Kiln Furniture	Ceramics	
216	N560E510	5	216-01.07	33	11 W 1/2	-	2	5	Kiln Furniture	Ceramics	
216	N560E510	5	216-01.08	33	11 W 1/2	-	2	5	Building Materials	Ceramics	
216	N560E510	5	216-01.10	33	11 W 1/2	-	2	5	Building Materials	Ceramics	Coarse Earthenware
216	N560E510	5	216-01.06	33	11 W 1/2	-	2	5	Kiln Furniture	Ceramics	
216	N560E510	5	216-01.03	33	11 W 1/2	-	2	5	Kiln Furniture	Ceramics	
216	N560E510	5	216-01.09	33	11 W 1/2	-	2	5	Building Materials	Stone	
217	N560.4E510.4	5	217-01.01	33	11 W 1/2	-	2	5	Pottery	Ceramics	
218	N551.8E510	5	218-02.08	33	5 NW	B	-	1	Clothing		
218	N551.8E510	5	218-01.01	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.11	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.03	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.08	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.02	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.07	54	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.06	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.12	33	5 NW	B	-	1	Pottery	Ceramics	Earthenware
218	N551.8E510	5	218-01.10	33	5 NW	B	-	1	Pottery	Ceramics	Earthenware
218	N551.8E510	5	218-01.05	33	5 NW	B	-	1	Pottery	Ceramics	Earthenware
218	N551.8E510	5	218-01.09	33	5 NW	B	-	1	Pottery	Ceramics	Earthenware
218	N551.8E510	5	218-01.19	33	5 NW	B	-	1	Kiln Furniture	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
213	N555E510		Bisque					1	Extruded
213	N555E510	Leg						2	
213	N555E510	Setting Tile						10	
213	N555E510	Shingle						6	Potentially used as a setting tile in kiln
213	N555E510	Wad/Coil						2	
213	N555E510	Sagger						1	
213	N555E510	Setting Tile						1	Combed
213	N555E510	Trivet						2	
213	N555E510							2	flat, chinking or paving
214	N555E510		Bisque					19	
214	N555E510		Glazed		Lead Glazed			12	
214	N555E510		Bisque			White		4	
214	N555E510				High Fired			3	
214	N555E510	Leg						1	
214	N555E510	Setting Tile						8	
214	N555E510	Shingle						1	Potentially used as a setting tile in kiln
214	N555E510	Tobacco Pipe	Bisque					1	
214	N555E510	Trivet						1	Large
214	N555E510							1	
214	N555E510		Bisque					1	
214	N555E510	Wad/Coil						5	
214	N555E510	Sagger						6	
214	N555E510	Setting Tile						1	Combed
214	N555E510	Trivet						1	
215	N560E510		Bisque					7	
215	N560E510		Glazed		Lead Glazed			7	
215	N560E510		Bisque					1	Extruded
215	N560E510		Glazed		Lead Glazed	Green		1	
215	N560E510	Leg						1	
215	N560E510	Setting Tile						8	
215	N560E510	Shingle						10	Potentially used as a setting tile in kiln
215	N560E510	Tobacco Pipe	Bisque					1	
215	N560E510		Bisque					1	
215	N560E510	Pin						1	Pipe sagger pin
215	N560E510	Wad/Coil						1	
215	N560E510	Sagger						1	
215	N560E510	Trivet						4	
215	N560E510							1	
216	N560E510		Bisque					14	
216	N560E510		Bisque	Plain Slip	Slipped			2	
216	N560E510		Glazed		Lead Glazed			9	
216	N560E510	Leg						2	
216	N560E510	Setting Tile						14	
216	N560E510	Shingle						10	Potentially used as a setting tile in kiln
216	N560E510							3	
216	N560E510	Sagger						2	
216	N560E510	Trivet						4	
216	N560E510							1	flat, chinking or paving
217	N560.4E510.4	Tobacco Pipe	Bisque					1	Bowl fragment with face
218	N551.8E510	Button						1	
218	N551.8E510		Bisque					150	
218	N551.8E510		Bisque					2	Handle
218	N551.8E510		Bisque	Plain Slip	Slipped			8	
218	N551.8E510				High Fired			6	
218	N551.8E510		Glazed		Lead Glazed			83	
218	N551.8E510		Glazed		Lead Glazed	Multi	Yes	2	Metallic and green, refits with FS #218
218	N551.8E510		Glazed	Trailed Slip	Lead Glazed			1	
218	N551.8E510		Bisque					6	Extruded
218	N551.8E510		Bisque	Molded				1	
218	N551.8E510		Bisque			White		3	
218	N551.8E510		Glazed		Lead Glazed	Black		1	
218	N551.8E510	Leg						13	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
218	N551.8E510	5	218-01.14	33	5 NW	B	-	1	Pottery	Ceramics	Refined Earthenware, Pearlware
218	N551.8E510	5	218-02.01	33	5 NW	B	-	1	Kiln Furniture	Ceramics	
218	N551.8E510	5	218-02.02	33	5 NW	B	-	1	Building Materials	Ceramics	
218	N551.8E510	5	218-01.15	33	5 NW	B	-	1	Pottery	Ceramics	
218	N551.8E510	5	218-02.03	33	5 NW	B	-	1	Building Materials	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-02.04	33	5 NW	B	-	1	Building Materials	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.04	33	5 NW	B	-	1	Pottery	Ceramics	Coarse Earthenware
218	N551.8E510	5	218-01.16	33	5 NW	B	-	1	Kiln Furniture	Ceramics	
218	N551.8E510	5	218-01.17	33	5 NW	B	-	1	Kiln Furniture	Ceramics	
218	N551.8E510	5	218-01.13	33	5 NW	B	-	1	Pottery	Ceramics	Refined Earthenware
218	N551.8E510	5	218-01.20	33	5 NW	B	-	1	Kiln Furniture	Ceramics	
218	N551.8E510	5	218-01.18	33	5 NW	B	-	1	Kiln Furniture	Ceramics	
218	N551.8E510	5	218-02.10	33	5 NW	B	-	1		Faunal	
218	N551.8E510	5	218-02.11	33	5 NW	B	-	1		Faunal	
218	N551.8E510	5	218-02.07	33	5 NW	B	-	1	Building Materials	Glass	
218	N551.8E510	5	218-02.05	33	5 NW	B	-	1	Building Materials	Metal	
218	N551.8E510	5	218-02.06	33	5 NW	B	-	1		Metal	
218	N551.8E510	5	218-02.09	33	5 NW	B	-	1	Slag	Charcoal/Coal	
218	N551.8E510	5	Discarded	-	5 NW	B	-	1	Miscellaneous	Stone	
218	N551.8E510	5	218-02.12	33	5 NW	B	-	1	Building Materials	Stone	
219	N551.8E510	5	219-01.01	34	5 NW	-	-	1	Pottery	Ceramics	Coarse Earthenware
219	N551.8E510	5	219-01.07	34	5 NW	-	-	1	Pottery	Ceramics	Coarse Earthenware
219	N551.8E510	5	219-01.05	34	5 NW	-	-	1	Pottery	Ceramics	Coarse Earthenware
219	N551.8E510	5	219-01.02	34	5 NW	-	-	1	Pottery	Ceramics	Coarse Earthenware
219	N551.8E510	5	219-01.04	34	5 NW	-	-	1	Pottery	Ceramics	Coarse Earthenware
219	N551.8E510	5	219-01.11	34	5 NW	-	-	1	Kiln Furniture	Ceramics	
219	N551.8E510	5	219-01.12	34	5 NW	-	-	1	Kiln Furniture	Ceramics	
219	N551.8E510	5	219-01.13	34	5 NW	-	-	1	Building Materials	Ceramics	
219	N551.8E510	5	219-01.06	34	5 NW	-	-	1	Pottery	Ceramics	
219	N551.8E510	5	219-01.03	34	5 NW	-	-	1	Pottery	Ceramics	Coarse Earthenware
219	N551.8E510	5	219-01.09	34	5 NW	-	-	1	Kiln Furniture	Ceramics	
219	N551.8E510	5	219-01.08	34	5 NW	-	-	1	Kiln Furniture	Ceramics	
219	N551.8E510	5	219-01.10	34	5 NW	-	-	1	Kiln Furniture	Ceramics	
219	N551.8E510	5	219-01.14	34	5 NW	-	-	1	Building Materials	Stone	
220	N554E511.5	5	220-01.01	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.15	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.03	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.16	34	5 NW	-	-	2	Miscellaneous	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.05	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.02	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.06	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.07	34	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.10	34	5 NW	-	-	2	Pottery	Ceramics	Earthenware
220	N554E511.5	5	220-01.08	34	5 NW	-	-	2	Pottery	Ceramics	Earthenware
220	N554E511.5	5	220-01.04	34	5 NW	-	-	2	Pottery	Ceramics	Earthenware
220	N554E511.5	5	220-01.13	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-02.01	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-03.01	34	5 NW	-	-	2	Building Materials	Ceramics	
220	N554E511.5	5	220-03.02	34	5 NW	-	-	2	Building Materials	Ceramics	
220	N554E511.5	5	220-04.01	34	5 NW	-	-	2	Building Materials	Ceramics	
220	N554E511.5	5	220-04.02	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-01.11	34	5 NW	-	-	2	Pottery	Ceramics	
220	N554E511.5	5	220-01.18	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-02.02	34	5 NW	-	-	2	Building Materials	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-02.03	34	5 NW	-	-	2	Building Materials	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.09	54	5 NW	-	-	2	Pottery	Ceramics	Coarse Earthenware
220	N554E511.5	5	220-01.17	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-01.14	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-01.19	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-01.12	34	5 NW	-	-	2	Kiln Furniture	Ceramics	
220	N554E511.5	5	220-02.04	34	5 NW	-	-	2	Building Materials	Metal	
220	N554E511.5	5	220-02.05	34	5 NW	-	-	2	Building Materials	Plaster	
220	N554E511.5	5	220-02.06	34	5 NW	-	-	2	Building Materials	Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
218	N551.8E510	Mug	Glazed					2	Mug and handle
218	N551.8E510	Setting Tile						18	
218	N551.8E510	Shingle						10	Potentially used as a setting tile in kiln
218	N551.8E510	Tobacco Pipe	Bisque					3	
218	N551.8E510							12	
218	N551.8E510							1	Vitrified
218	N551.8E510		Bisque					5	
218	N551.8E510	Pin						5	Pipe sagger pin
218	N551.8E510	Wad/Coil						11	
218	N551.8E510		Glazed					10	
218	N551.8E510	Sagger						32	
218	N551.8E510	Trivet						24	
218	N551.8E510	Bone						4	Medium
218	N551.8E510	Bone						14	Small
218	N551.8E510							2	
218	N551.8E510							18	Iron
218	N551.8E510							15	Iron
218	N551.8E510							2	
218	N551.8E510							10	discarded in lab
218	N551.8E510							3	flat, chinking or paving
219	N551.8E510		Bisque					16	
219	N551.8E510		Bisque	Plain Slip	Slipped			1	
219	N551.8E510				High Fired			2	
219	N551.8E510		Glazed		Lead Glazed			7	
219	N551.8E510		Glazed		Lead Glazed	Green		1	
219	N551.8E510	Leg						2	
219	N551.8E510	Setting Tile						6	
219	N551.8E510	Shingle						1	Potentially used as a setting tile in kiln
219	N551.8E510	Tobacco Pipe	Bisque					1	
219	N551.8E510		Bisque					1	
219	N551.8E510	Wad/Coil						6	
219	N551.8E510	Sagger						8	
219	N551.8E510	Trivet						4	
219	N551.8E510							1	cut w/ plaster
220	N554E511.5		Bisque					132	
220	N554E511.5		Bisque					9	Handle
220	N554E511.5		Bisque	Plain Slip	Slipped			12	
220	N554E511.5	Pin	Bisque					2	Unidentified, handle or sagger pin
220	N554E511.5				High Fired			5	
220	N554E511.5		Glazed		Lead Glazed			48	
220	N554E511.5		Glazed		Lead Glazed	Black		2	
220	N554E511.5		Glazed		Lead Glazed	Green		2	
220	N554E511.5		Bisque					7	Extruded
220	N554E511.5		Bisque	Molded				2	
220	N554E511.5		Bisque			White		2	
220	N554E511.5	Leg						14	
220	N554E511.5	Setting Tile						23	
220	N554E511.5	Shingle						5	Potentially used as a setting tile in kiln
220	N554E511.5	Shingle						7	Potentially used as a setting tile in kiln
220	N554E511.5	Shingle						14	Potentially used as a setting tile in kiln
220	N554E511.5	Shingle						4	Potentially used as a setting tile in kiln
220	N554E511.5	Tobacco Pipe	Bisque					7	
220	N554E511.5	Trivet						1	Large
220	N554E511.5							4	
220	N554E511.5							7	Vitrified
220	N554E511.5		Bisque					2	
220	N554E511.5	Pin						1	Pipe sagger pin
220	N554E511.5	Wad/Coil						24	
220	N554E511.5	Sagger						50	
220	N554E511.5	Trivet						43	
220	N554E511.5							4	Iron
220	N554E511.5							1	
220	N554E511.5							5	flat, chinking or paving

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
221	N554E511.5	5	221-01.01	34	5 NW	-	-	2	Building Materials	Ceramics	Coarse Earthenware
221	N554E511.5	5	221-01.02	34	5 NW	-	-	2	Building Materials	Ceramics	Coarse Earthenware
223	N554.9E511.4	5	223-01.01	35	5 NW	-	1	3	Pottery	Ceramics	Coarse Earthenware
223	N554.9E511.4	5	223-01.07	35	5 NW	-	1	3	Pottery	Ceramics	Coarse Earthenware
223	N554.9E511.4	5	223-01.02	35	5 NW	-	1	3	Pottery	Ceramics	Coarse Earthenware
223	N554.9E511.4	5	223-01.04	35	5 NW	-	1	3	Pottery	Ceramics	Coarse Earthenware
223	N554.9E511.4	5	223-01.05	35	5 NW	-	1	3	Pottery	Ceramics	Earthenware
223	N554.9E511.4	5	223-01.11	35	5 NW	-	1	3	Kiln Furniture	Ceramics	
223	N554.9E511.4	5	223-01.06	35	5 NW	-	1	3	Pottery	Ceramics	Refined Earthenware
223	N554.9E511.4	5	223-01.09	35	5 NW	-	1	3	Kiln Furniture	Ceramics	
223	N554.9E511.4	5	223-01.14	35	5 NW	-	1	3	Building Materials	Ceramics	
223	N554.9E511.4	5	223-01.03	35	5 NW	-	1	3	Pottery	Ceramics	Coarse Earthenware
223	N554.9E511.4	5	223-01.12	35	5 NW	-	1	3	Kiln Furniture	Ceramics	
223	N554.9E511.4	5	223-01.10	35	5 NW	-	1	3	Kiln Furniture	Ceramics	
223	N554.9E511.4	5	223-01.08	35	5 NW	-	1	3	Kiln Furniture	Ceramics	
223	N554.9E511.4	5	223-01.13	35	5 NW	-	1	3	Kiln Furniture	Ceramics	
223	N554.9E511.4	5	223-01.15	35	5 NW	-	1	3		Stone	
224	N554.9E511.4	5	224-01.01	35	5 NW	-	2	3	Pottery	Ceramics	Coarse Earthenware
224	N554.9E511.4	5	224-01.03	35	5 NW	-	2	3	Pottery	Ceramics	Coarse Earthenware
224	N554.9E511.4	5	224-01.05	35	5 NW	-	2	3	Pottery	Ceramics	Coarse Earthenware
224	N554.9E511.4	5	224-01.02	35	5 NW	-	2	3	Pottery	Ceramics	Coarse Earthenware
224	N554.9E511.4	5	224-01.13	35	5 NW	-	2	3	Pottery	Ceramics	Earthenware
224	N554.9E511.4	5	224-01.04	35	5 NW	-	2	3	Pottery	Ceramics	Earthenware
224	N554.9E511.4	5	224-01.11	35	5 NW	-	2	3	Kiln Furniture	Ceramics	
224	N554.9E511.4	5	224-01.06	35	5 NW	-	2	3	Pottery	Ceramics	Refined Earthenware
224	N554.9E511.4	5	224-01.14	35	5 NW	-	2	3	Kiln Furniture	Ceramics	
224	N554.9E511.4	5	224-01.08	35	5 NW	-	2	3	Pottery	Ceramics	
224	N554.9E511.4	5	224-01.16	35	5 NW	-	2	3	Building Materials	Ceramics	Coarse Earthenware
224	N554.9E511.4	5	224-01.07	35	5 NW	-	2	3	Pottery	Ceramics	Coarse Earthenware
224	N554.9E511.4	5	224-01.09	35	5 NW	-	2	3	Kiln Furniture	Ceramics	
224	N554.9E511.4	5	224-01.10	35	5 NW	-	2	3	Kiln Furniture	Ceramics	
224	N554.9E511.4	5	224-01.15	35	5 NW	-	2	3	Kiln Furniture	Ceramics	
224	N554.9E511.4	5	224-01.12	35	5 NW	-	2	3	Kiln Furniture	Ceramics	
224	N554.9E511.4	5	Discarded	-	5 NW	-	2	3	Miscellaneous	Stone	
225	N551.8E510	5	225-01.01	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.18	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.19	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.03	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.06	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.02	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.07	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.04	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.13	35	5 NW	C	-	-	Pottery	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.11	35	5 NW	C	-	-	Pottery	Ceramics	Earthenware
225	N551.8E510	5	225-01.12	35	5 NW	C	-	-	Pottery	Ceramics	Earthenware
225	N551.8E510	5	225-01.08	35	5 NW	C	-	-	Pottery	Ceramics	Earthenware
225	N551.8E510	5	225-01.15	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.21	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.23	35	5 NW	C	-	-	Building Materials	Ceramics	
225	N551.8E510	5	225-01.05	35	5 NW	C	-	-	Pottery	Ceramics	Stoneware
225	N551.8E510	5	225-01.09	35	5 NW	C	-	-	Pottery	Ceramics	
225	N551.8E510	5	225-01.10	35	5 NW	C	-	-	Pottery	Ceramics	
225	N551.8E510	5	225-01.26	35	5 NW	C	-	-	Building Materials	Ceramics	Coarse Earthenware
225	N551.8E510	5	225-01.17	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.16	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.20	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.22	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.14	35	5 NW	C	-	-	Kiln Furniture	Ceramics	
225	N551.8E510	5	225-01.24	35	5 NW	C	-	-	Building Materials	Glass	
225	N551.8E510	5	225-01.25	35	5 NW	C	-	-	Building Materials	Metal	
225	N551.8E510	5	Discarded	-	5 NW	C	-	-	Miscellaneous	Stone	
225	N551.8E510	5	225-01.27	35	5 NW	C	-	-	Building Materials	Stone	
226	N565E507.5	-	226-01.21	35	15 SE	B	-	-	Clothing		

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
221	N554E511.5							1	Vitrified
221	N554E511.5							2	Vitrified
223	N554.9E511.4		Bisque					20	
223	N554.9E511.4		Bisque					1	Handle
223	N554.9E511.4		Glazed		Lead Glazed			13	
223	N554.9E511.4		Glazed	Trailed Slip	Lead Glazed			1	
223	N554.9E511.4		Bisque			White		3	
223	N554.9E511.4	Leg						3	
223	N554.9E511.4		Glazed			Cream		1	
223	N554.9E511.4	Setting Tile						6	
223	N554.9E511.4	Shingle						1	Potentially used as a setting tile in kiln
223	N554.9E511.4		Bisque					1	
223	N554.9E511.4	Pin						3	Pipe sagger pin
223	N554.9E511.4	Wad/Coil						4	
223	N554.9E511.4	Sagger						17	
223	N554.9E511.4	Trivet						16	
223	N554.9E511.4							1	
224	N554.9E511.4		Bisque					65	
224	N554.9E511.4		Bisque	Plain Slip	Slipped			4	
224	N554.9E511.4				High Fired			5	
224	N554.9E511.4		Glazed		Lead Glazed			32	
224	N554.9E511.4		Bisque					1	Extruded
224	N554.9E511.4		Bisque			White		3	
224	N554.9E511.4	Leg						5	
224	N554.9E511.4		Bisque	Molded		Red		2	
224	N554.9E511.4	Setting Tile						5	
224	N554.9E511.4	Tobacco Pipe	Bisque					2	
224	N554.9E511.4							1	
224	N554.9E511.4		Bisque					2	
224	N554.9E511.4	Pin						1	Pipe sagger pin
224	N554.9E511.4	Wad/Coil						4	
224	N554.9E511.4	Sagger						15	
224	N554.9E511.4	Trivet						17	
224	N554.9E511.4							10	discarded in lab
225	N551.8E510		Bisque					205	
225	N551.8E510		Bisque					12	Handle
225	N551.8E510		Bisque					3	Legs
225	N551.8E510		Bisque	Plain Slip	Slipped			7	
225	N551.8E510				High Fired			4	
225	N551.8E510		Glazed		Lead Glazed			73	
225	N551.8E510		Glazed		Lead Glazed	Cream		1	
225	N551.8E510		Glazed	Trailed Slip	Lead Glazed			1	
225	N551.8E510		Glazed		Lead Glazed	Black		10	
225	N551.8E510		Bisque					5	Extruded
225	N551.8E510		Bisque	Molded				3	
225	N551.8E510		Glazed		Lead Glazed	Green		2	Shell-edge?
225	N551.8E510	Leg						29	
225	N551.8E510	Setting Tile						8	
225	N551.8E510	Shingle						5	Potentially used as a setting tile in kiln
225	N551.8E510		Glazed		Salt Glazed	Black		2	
225	N551.8E510	Tobacco Pipe	Bisque					6	
225	N551.8E510	Tobacco Pipe	Glazed		Lead Glazed			2	
225	N551.8E510							2	Vitrified
225	N551.8E510	Pin						9	Pipe sagger pin
225	N551.8E510	Wad/Coil						33	
225	N551.8E510	Sagger						55	
225	N551.8E510	Setting Tile						2	Combed
225	N551.8E510	Trivet						72	
225	N551.8E510							1	
225	N551.8E510							1	Iron
225	N551.8E510							13	discarded in lab
225	N551.8E510							5	flat, chinking or paving
226	N565E507.5	Button						1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
226	N565E507.5	-	226-01.09	35	15 SE	B	-	-	Toy	Ceramics	
226	N565E507.5	-	226-01.15	35	15 SE	B	-	-	Building Materials	Ceramics	
226	N565E507.5	-	226-01.16	35	15 SE	B	-	-	Building Materials	Ceramics	
226	N565E507.5	-	226-01.01	35	15 SE	B	-	-	Pottery	Ceramics	Coarse Earthenware
226	N565E507.5	-	226-01.10	35	15 SE	B	-	-	Pottery	Ceramics	Coarse Earthenware
226	N565E507.5	-	226-01.03	35	15 SE	B	-	-	Pottery	Ceramics	Coarse Earthenware
226	N565E507.5	-	226-01.06	35	15 SE	B	-	-	Pottery	Ceramics	Coarse Earthenware
226	N565E507.5	-	226-01.02	35	15 SE	B	-	-	Pottery	Ceramics	Coarse Earthenware
226	N565E507.5	-	226-01.05	35	15 SE	B	-	-	Pottery	Ceramics	Coarse Earthenware
226	N565E507.5	-	226-01.04	35	15 SE	B	-	-	Pottery	Ceramics	Earthenware
226	N565E507.5	-	226-01.12	35	15 SE	B	-	-	Kiln Furniture	Ceramics	
226	N565E507.5	-	226-01.14	35	15 SE	B	-	-	Kiln Furniture	Ceramics	
226	N565E507.5	-	226-01.17	35	15 SE	B	-	-	Building Materials	Ceramics	
226	N565E507.5	-	226-01.08	35	15 SE	B	-	-	Kiln Furniture	Ceramics	
226	N565E507.5	-	226-01.07	35	15 SE	B	-	-	Pottery	Ceramics	Refined Earthenware
226	N565E507.5	-	226-01.13	35	15 SE	B	-	-	Kiln Furniture	Ceramics	
226	N565E507.5	-	226-01.11	35	15 SE	B	-	-	Kiln Furniture	Ceramics	
226	N565E507.5	-	226-01.22	35	15 SE	B	-	-		Faunal	
226	N565E507.5	-	226-01.18	35	15 SE	B	-	-	Building Materials	Glass	
226	N565E507.5	-	226-01.25	35	15 SE	B	-	-		Metal	
226	N565E507.5	-	226-01.20	35	15 SE	B	-	-	Building Materials	Mortar	
226	N565E507.5	-	226-01.19	35	15 SE	B	-	-	Building Materials	Metal	
226	N565E507.5	-	226-01.23	35	15 SE	B	-	-		Rubber	
226	N565E507.5	-	226-01.24	35	15 SE	B	-	-		Stone	
226	N565E507.5	-	Discarded	-	15 SE	B	-	-	Miscellaneous	Stone	
227	N565E507.5	5	227-01.01	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.16	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.03	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.05	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.14	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.12	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.07	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.08	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.09	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.15	35	15 SE	-	-	1	Pottery	Ceramics	Earthenware
227	N565E507.5	5	227-01.11	35	15 SE	-	-	1	Pottery	Ceramics	Earthenware
227	N565E507.5	5	227-01.06	35	15 SE	-	-	1	Pottery	Ceramics	Earthenware
227	N565E507.5	5	227-01.02	35	15 SE	-	-	1	Pottery	Ceramics	Earthenware
227	N565E507.5	5	227-01.10	35	15 SE	-	-	1	Pottery	Ceramics	Earthenware
227	N565E507.5	5	227-01.19	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-02.02	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-03.02	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-03.01	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-02.04	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-04.02	35	15 SE	-	-	1	Building Materials	Ceramics	
227	N565E507.5	5	227-04.01	35	15 SE	-	-	1	Building Materials	Ceramics	
227	N565E507.5	5	227-03.04	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-03.03	35	15 SE	-	-	1	Building Materials	Ceramics	
227	N565E507.5	5	227-01.13	35	15 SE	-	-	1	Pottery	Ceramics	
227	N565E507.5	5	227-03.05	35	15 SE	-	-	1	Building Materials	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-03.06	35	15 SE	-	-	1	Building Materials	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.04	35	15 SE	-	-	1	Pottery	Ceramics	Coarse Earthenware
227	N565E507.5	5	227-01.17	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-01.20	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-02.01	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-02.03	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-01.18	35	15 SE	-	-	1	Kiln Furniture	Ceramics	
227	N565E507.5	5	227-03.09	35	15 SE	-	-	1		Faunal	
227	N565E507.5	5	227-03.07	35	15 SE	-	-	1	Building Materials	Glass	
227	N565E507.5	5	227-03.08	35	15 SE	-	-	1	Building Materials	Metal	
227	N565E507.5	5	Discarded	-	15 SE	-	-	1	Miscellaneous	Stone	
228	N565E510	5	228-01.01	36	14 SW	-	-	1	Pottery	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
226	N565E507.5	Marble	Bisque					1	
226	N565E507.5	Brick						7	
226	N565E507.5	Brick						1	Vitrified
226	N565E507.5		Bisque					52	
226	N565E507.5		Bisque					1	Legs
226	N565E507.5		Bisque	Plain Slip	Slipped			2	
226	N565E507.5				High Fired			2	
226	N565E507.5		Glazed		Lead Glazed			20	
226	N565E507.5		Glazed		Lead Glazed	Green		2	
226	N565E507.5		Bisque			White		1	
226	N565E507.5	Leg						5	
226	N565E507.5	Setting Tile						5	
226	N565E507.5	Shingle						12	Potentially used as a setting tile in kiln
226	N565E507.5	Wad/Coil						2	
226	N565E507.5		Glazed					7	
226	N565E507.5	Sagger						6	
226	N565E507.5	Trivet						4	
226	N565E507.5	Bone						1	
226	N565E507.5							31	
226	N565E507.5							1	
226	N565E507.5							2	
226	N565E507.5							17	Nail
226	N565E507.5					Black		1	
226	N565E507.5							1	Lithic
226	N565E507.5							8	discarded in lab
227	N565E507.5		Bisque					238	
227	N565E507.5		Bisque					10	Handles
227	N565E507.5		Bisque	Plain Slip	Slipped			7	
227	N565E507.5		Bisque					1	Porous
227	N565E507.5	Cup						11	Black exterior
227	N565E507.5				High Fired			7	
227	N565E507.5		Glazed		Lead Glazed			74	
227	N565E507.5		Glazed		Lead Glazed	Green		18	
227	N565E507.5		Glazed	Trailed Slip	Lead Glazed			8	
227	N565E507.5		Bisque					42	Extruded
227	N565E507.5		Bisque	Molded				2	
227	N565E507.5		Bisque			Red		2	
227	N565E507.5		Bisque			White		244	
227	N565E507.5		Glazed		Lead Glazed	Black		3	
227	N565E507.5	Leg						19	
227	N565E507.5	Sagger						8	Large
227	N565E507.5	Setting Tile						29	
227	N565E507.5	Setting Tile						5	Large
227	N565E507.5	Setting Tile						1	Mortar; Chinking?
227	N565E507.5	Shingle						18	Potentially used as a setting tile in kiln
227	N565E507.5	Shingle						6	Large, potentially used as a setting tile in kiln
227	N565E507.5	Shingle						1	Potentially used as a setting tile in kiln
227	N565E507.5	Shingle						3	Vitrified, potentially used as a setting tile in kiln
227	N565E507.5	Tobacco Pipe	Bisque					8	
227	N565E507.5							6	
227	N565E507.5							6	Vitrified
227	N565E507.5		Bisque					6	
227	N565E507.5	Pin						4	Pipe sagger pin
227	N565E507.5	Wad/Coil						52	
227	N565E507.5	Sagger						63	
227	N565E507.5	Setting Tile						5	Combed
227	N565E507.5	Trivet						36	
227	N565E507.5	Bone						1	
227	N565E507.5							2	
227	N565E507.5							5	Iron
227	N565E507.5							2	discarded in lab
228	N565E510		Bisque					13	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
228	N565E510	5	228-01.02	36	14 SW	-	-	1	Pottery	Ceramics	Coarse Earthenware
228	N565E510	5	228-01.06	36	14 SW	-	-	1	Pottery	Ceramics	Refined Earthenware, Faience
228	N565E510	5	228-01.08	36	14 SW	-	-	1	Kiln Furniture	Ceramics	
228	N565E510	5	228-01.10	36	14 SW	-	-	1	Building Materials	Ceramics	
228	N565E510	5	228-01.11	36	14 SW	-	-	1	Building Materials	Ceramics	
228	N565E510	5	228-01.04	36	14 SW	-	-	1	Kiln Furniture	Ceramics	
228	N565E510	5	228-01.03	36	14 SW	-	-	1	Kiln Furniture	Ceramics	
228	N565E510	5	228-01.07	36	14 SW	-	-	1	Kiln Furniture	Ceramics	
228	N565E510	5	228-01.09	36	14 SW	-	-	1	Kiln Furniture	Ceramics	
228	N565E510	5	228-01.05	36	14 SW	-	-	1	Kiln Furniture	Ceramics	
228	N565E510	5	228-01.14	36	14 SW	-	-	1	Building Materials	Metal	
228	N565E510	5	228-01.13	36	14 SW	-	-	1	Bottlecap	Metal	
228	N565E510	5	228-01.12	36	14 SW	-	-	1		Metal	
228	N565E510	5	Discarded	-	14 SW	-	-	1	Miscellaneous	Stone	
228	N565E510	5	228-01.15	36	14 SW	-	-	1	Building Materials	Stone	
229	N565E507.5	5	229-01.01	36	15 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
229	N565E507.5	5	229-01.02	36	15 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
229	N565E507.5	5	229-01.03	36	15 SE Q	-	-	2	Kiln Furniture	Ceramics	
229	N565E507.5	5	229-01.07	36	15 SE Q	-	-	2	Kiln Furniture	Ceramics	
229	N565E507.5	5	229-01.06	36	15 SE Q	-	-	2	Building Materials	Ceramics	
229	N565E507.5	5	229-01.05	36	15 SE Q	-	-	2	Building Materials	Ceramics	
229	N565E507.5	5	229-01.04	36	15 SE Q	-	-	2	Kiln Furniture	Ceramics	
229	N565E507.5	5	229-01.08	36	15 SE Q	-	-	2	Building Materials	Stone	
230	N565E510	5	230-01.01	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
230	N565E510	5	230-01.03	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
230	N565E510	5	230-01.02	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
230	N565E510	5	230-01.04	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
230	N565E510	5	230-01.07	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-01.09	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-02.03	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-02.04	36	14 S 1/2	-	-	1	Building Materials	Ceramics	
230	N565E510	5	230-01.11	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-01.06	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-01.08	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-01.10	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-01.05	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
230	N565E510	5	230-01.12	36	14 S 1/2	-	-	1	Building Materials	Glass	
230	N565E510	5	230-01.13	36	14 S 1/2	-	-	1	Building Materials	Metal	
230	N565E510	5	230-02.02	36	14 S 1/2	-	-	1	Building Materials	Mortar	
230	N565E510	5	230-02.01	36	14 S 1/2	-	-	1	Building Materials	Stone	
231	N565E510	5	231-02.01	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
231	N565E510	5	231-02.03	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
231	N565E510	5	231-02.07	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
231	N565E510	5	231-02.02	36	14 S 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
231	N565E510	5	231-02.05	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
231	N565E510	5	231-01.01	36	14 S 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
231	N565E510	5	231-02.08	36	14 S 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
231	N565E510	5	231-02.04	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
231	N565E510	5	231-02.06	36	14 S 1/2	-	-	1	Kiln Furniture	Ceramics	
231	N565E510	5	231-02.09	36	14 S 1/2	-	-	1	Building Materials	Metal	
231	N565E510	5	Discarded	-	14 S 1/2	-	-	1	Miscellaneous	Stone	
232	N565E510	5	232-01.01	37	14 S 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
232	N565E510	5	232-01.03	37	14 S 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
232	N565E510	5	232-01.04	37	14 S 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
232	N565E510	5	232-01.02	37	14 S 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
232	N565E510	5	232-02.01	37	14 S 1/2	-	-	2		Ceramics	
232	N565E510	5	232-01.09	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-02.08	37	14 S 1/2	-	-	2	Building Materials	Ceramics	
232	N565E510	5	232-02.09	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-01.05	37	14 S 1/2	-	-	2	Pottery	Ceramics	
232	N565E510	5	232-02.02	37	14 S 1/2	-	-	2	Building Materials	Ceramics	Coarse Earthenware
232	N565E510	5	232-02.03	37	14 S 1/2	-	-	2	Building Materials	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
228	N565E510		Glazed		Lead Glazed			2	
228	N565E510							1	Blue gray
228	N565E510	Setting Tile						2	
228	N565E510	Shingle						7	Potentially used as a setting tile in kiln
228	N565E510	Shingle						6	Vitrified, chinking, potentially used as a setting tile in kiln
228	N565E510	Pin						1	Pipe sagger pin
228	N565E510	Wad/Coil						3	
228	N565E510	Sagger						3	
228	N565E510	Setting Tile						4	Combed
228	N565E510	Trivet						1	
228	N565E510							1	Iron
228	N565E510							1	Crown cap
228	N565E510							1	Flake
228	N565E510							2	discarded in lab
228	N565E510							1	flat, chinking or paving?
229	N565E507.5		Bisque					12	
229	N565E507.5		Glazed		Lead Glazed			4	
229	N565E507.5	Leg						1	
229	N565E507.5	Setting Tile						20	
229	N565E507.5	Shingle						14	Potentially used as a setting tile in kiln
229	N565E507.5	Shingle						1	Vitrified, potentially used as a setting tile in kiln
229	N565E507.5	Wad/Coil						1	
229	N565E507.5							1	flat, chinking or paving
230	N565E510		Bisque					10	
230	N565E510				High Fired			2	
230	N565E510		Glazed		Lead Glazed			6	
230	N565E510		Glazed	Trailed Slip	Lead Glazed			1	
230	N565E510	Leg						1	
230	N565E510	Setting Tile						13	
230	N565E510	Setting Tile						3	Vitrified
230	N565E510	Shingle						4	Potentially used as a setting tile in kiln
230	N565E510	Shingle						2	Potentially used as a setting tile in kiln
230	N565E510	Wad/Coil						3	
230	N565E510	Sagger						6	
230	N565E510	Setting Tile						8	Combed
230	N565E510	Trivet						1	
230	N565E510							1	
230	N565E510							2	Iron
230	N565E510							6	
230	N565E510	Flooring						10	
231	N565E510		Bisque					11	
231	N565E510		Bisque	Plain Slip	Slipped			1	
231	N565E510				High Fired			1	
231	N565E510		Glazed		Lead Glazed			1	
231	N565E510	Setting Tile						2	
231	N565E510	Brick						1	Large, vitrified, angled
231	N565E510							2	
231	N565E510	Wad/Coil						3	
231	N565E510	Setting Tile						2	Combed
231	N565E510							1	Iron
231	N565E510							1	discarded in lab
232	N565E510		Bisque					23	
232	N565E510		Bisque					1	Handle
232	N565E510		Bisque	Plain Slip	Slipped			1	
232	N565E510		Glazed		Lead Glazed			15	
232	N565E510							2	Vitrified
232	N565E510	Setting Tile						20	
232	N565E510	Shingle						5	Potentially used as a setting tile in kiln
232	N565E510	Shingle						1	Potentially used as a setting tile in kiln
232	N565E510	Tobacco Pipe	Bisque					2	
232	N565E510							1	
232	N565E510	Brick						15	Incidental salt glaze, vitrified

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
232	N565E510	5	232-01.07	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-01.08	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-01.11	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-01.10	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-01.06	37	14 S 1/2	-	-	2	Kiln Furniture	Ceramics	
232	N565E510	5	232-01.12	37	14 S 1/2	-	-	2	Building Materials	Glass	
232	N565E510	5	232-01.13	37	14 S 1/2	-	-	2	Building Materials	Metal	
232	N565E510	5	232-02.05	37	14 S 1/2	-	-	2	Building Materials	Mortar	
232	N565E510	5	232-02.07	37	14 S 1/2	-	-	2	Building Materials	Stone	
232	N565E510	5	232-02.06	37	14 S 1/2	-	-	2	Building Materials	Stone	
232	N565E510	5	232-02.04	37	14 S 1/2	-	-	2		Miscellaneous	
233	N565E510	5	233-01.01	37	14 S 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
233	N565E510	5	233-01.02	37	14 S 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
233	N565E510	5	233-01.03	37	14 S 1/2	-	-	3	Kiln Furniture	Ceramics	
233	N565E510	5	233-01.04	37	14 S 1/2	-	-	3	Kiln Furniture	Ceramics	
234	N545-547.5E515	-	234-01.01	37	9 S 1/2	B	-	-	Building Materials	Metal	
235	N545E510	-	235-01.07	37	9 S 1/2	C	-	-	Building Materials	Ceramics	
235	N545E510	-	235-01.01	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
235	N545E510	-	235-01.03	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
235	N545E510	-	235-01.02	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
235	N545E510	-	235-01.04	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
235	N545E510	-	235-01.05	37	9 S 1/2	C	-	-	Building Materials	Glass	
235	N545E510	-	235-01.06	37	9 S 1/2	C	-	-	Tableware	Glass	
235	N545E510	-	Discarded	-	9 S 1/2	C	-	-	Miscellaneous	Stone	
236	N565E510	5	236-01.01	37	14 S 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
236	N565E510	5	236-01.02	37	14 S 1/2	-	-	3	Kiln Furniture	Ceramics	
236	N565E510	5	236-01.03	37	14 S 1/2	-	-	3	Building Materials	Stone	
237	N562.5E512.5	5	237-01.02	37	11 NE Q	-	-	1	Building Materials	Ceramics	
237	N562.5E512.5	5	237-01.03	37	11 NE Q	-	-	1	Building Materials	Ceramics	
237	N562.5E512.5	5	237-01.01	37	11 NE Q	-	-	1	Kiln Furniture	Ceramics	
238	N562.5E512.5	5	238-01.04	37	11 NE Q	-	-	2	Kiln Furniture	Ceramics	
238	N562.5E512.5	5	238-01.08	37	11 NE Q	-	-	2	Building Materials	Ceramics	
238	N562.5E512.5	5	238-01.01	37	11 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.03	37	11 NE Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.05	37	11 NE Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.06	37	11 NE Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.07	37	11 NE Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.09	37	11 NE Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.10	37	11 NE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.02	37	11 NE Q	-	-	2		Ceramics	Earthenware
238	N562.5E512.5	5	238-01.11	37	11 NE Q	-	-	2		Ceramics	Coarse Earthenware
238	N562.5E512.5	5	238-01.12	37	11 NE Q	-	-	2	Building Materials	Stone	
239	N557.5E512.5	5	239-01.01	37	4 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
239	N557.5E512.5	5	239-01.08	37	4 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
239	N557.5E512.5	5	239-01.02	37	4 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
239	N557.5E512.5	5	239-01.11	37	4 NE Q	B	-	1	Pottery	Ceramics	Earthenware
239	N557.5E512.5	5	239-01.07	37	4 NE Q	B	-	1	Kiln Furniture	Ceramics	
239	N557.5E512.5	5	239-01.06	37	4 NE Q	B	-	1	Kiln Furniture	Ceramics	
239	N557.5E512.5	5	239-01.13	37	4 NE Q	B	-	1	Pottery	Ceramics	
239	N557.5E512.5	5	239-01.15	37	4 NE Q	B	-	1	Building Materials	Ceramics	Coarse Earthenware
239	N557.5E512.5	5	239-01.16	37	4 NE Q	B	-	1	Building Materials	Ceramics	Coarse Earthenware
239	N557.5E512.5	5	239-01.03	37	4 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
239	N557.5E512.5	5	239-01.12	37	4 NE Q	B	-	1	Kiln Furniture	Ceramics	
239	N557.5E512.5	5	239-01.10	37	4 NE Q	B	-	1	Kiln Furniture	Ceramics	
239	N557.5E512.5	5	239-01.04	37	4 NE Q	B	-	1	Pottery	Ceramics	Refined Earthenware
239	N557.5E512.5	5	239-01.05	37	4 NE Q	B	-	1	Kiln Furniture	Ceramics	
239	N557.5E512.5	5	239-01.09	37	4 NE Q	B	-	1	Kiln Furniture	Ceramics	
239	N557.5E512.5	5	239-01.18	37	4 NE Q	B	-	1	Building Materials	Metal	
239	N557.5E512.5	5	239-01.17	37	4 NE Q	B	-	1		Metal	
239	N557.5E512.5	5	239-01.14	37	4 NE Q	B	-	1	Building Materials	Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
232	N565E510	Pin						1	Pipe sagger pin
232	N565E510	Wad/Coil						19	
232	N565E510	Sagger						7	
232	N565E510	Setting Tile						10	Combed
232	N565E510	Trivet						2	
232	N565E510							1	
232	N565E510							5	Iron
232	N565E510							1	
232	N565E510							11	flat, chinking or paving?
232	N565E510	Flooring						5	w/ kiln fused furniture
232	N565E510							10	Vitrified
233	N565E510		Bisque					3	Ash coating
233	N565E510		Bisque					1	Leg, with ash coating
233	N565E510	Setting Tile						3	Ash coating
233	N565E510	Setting Tile						1	Ash coating and mortar
234	N545-547.5E515							1	Nail
235	N545E510	Brick						1	
235	N545E510		Bisque					5	
235	N545E510		Bisque					1	Handle
235	N545E510		Glazed		Lead Glazed			1	
235	N545E510		Glazed		Lead Glazed	Green		2	
235	N545E510							8	
235	N545E510					Green		1	Olive green
235	N545E510							2	discarded in lab
236	N565E510		Glazed		Lead Glazed			2	
236	N565E510	Setting Tile						2	
236	N565E510							5	flat, chinking or paving
237	N562.5E512.5	Shingle						2	Potentially used as a setting tile in kiln
237	N562.5E512.5	Shingle						2	Carbonized/vitrified edge, potentially used as a setting tile in kiln
237	N562.5E512.5	Sagger						3	
238	N562.5E512.5	Sagger						1	Carbonized/vitrified edge
238	N562.5E512.5	Shingle						4	Carbonized/vitrified edge, potentially used as a setting tile in kiln
238	N562.5E512.5	Utilitarian	Bisque					6	
238	N562.5E512.5							4	
238	N562.5E512.5							2	
238	N562.5E512.5							1	Combed
238	N562.5E512.5	Shingle						5	Mortar
238	N562.5E512.5							2	
238	N562.5E512.5							2	Vitrified
238	N562.5E512.5		Bisque	Molded				1	
238	N562.5E512.5							1	Decomposed
238	N562.5E512.5							3	flat, chinking or paving
239	N557.5E512.5		Bisque					9	
239	N557.5E512.5		Bisque					1	Handle
239	N557.5E512.5		Glazed		Lead Glazed			3	
239	N557.5E512.5		Bisque					2	Extruded
239	N557.5E512.5	Leg						3	
239	N557.5E512.5	Setting Tile						4	
239	N557.5E512.5	Tobacco Pipe	Bisque					3	
239	N557.5E512.5							3	
239	N557.5E512.5							1	Vitrified
239	N557.5E512.5		Bisque					2	
239	N557.5E512.5	Pin						1	Pipe sagger pin
239	N557.5E512.5	Wad/Coil						1	
239	N557.5E512.5		Glazed					1	
239	N557.5E512.5	Sagger						5	
239	N557.5E512.5	Trivet						1	
239	N557.5E512.5							7	Iron
239	N557.5E512.5							1	Pin
239	N557.5E512.5							2	flat, chinking or paving

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
240	N557.5E512.5	5	240-01.01	37	4 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
240	N557.5E512.5	5	240-01.04	37	4 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
240	N557.5E512.5	5	240-01.02	37	4 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
240	N557.5E512.5	5	240-01.03	37	4 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
240	N557.5E512.5	5	240-01.08	37	4 NE Q	-	-	2	Pottery	Ceramics	Earthenware
240	N557.5E512.5	5	240-01.05	37	4 NE Q	-	-	2	Pottery	Ceramics	Earthenware
240	N557.5E512.5	5	240-01.06	37	4 NE Q	-	-	2	Pottery	Ceramics	Earthenware
240	N557.5E512.5	5	240-01.10	37	4 NE Q	-	-	2	Kiln Furniture	Ceramics	
240	N557.5E512.5	5	240-01.07	37	4 NE Q	-	-	2	Pottery	Ceramics	
240	N557.5E512.5	5	240-01.09	37	4 NE Q	-	-	2	Pottery	Ceramics	Refined Earthenware
240	N557.5E512.5	5	240-01.12	37	4 NE Q	-	-	2	Kiln Furniture	Ceramics	
240	N557.5E512.5	5	240-01.11	37	4 NE Q	-	-	2	Kiln Furniture	Ceramics	
240	N557.5E512.5	5	240-01.13	37	4 NE Q	-	-	2	Building Materials	Glass	
240	N557.5E512.5	5	240-01.14	37	4 NE Q	-	-	2	Building Materials	Metal	
240	N557.5E512.5	5	Discarded	-	4 NE Q	-	-	2	Miscellaneous	Stone	
241	N545E510	-	241-1.19	37	9 S 1/2	C	-	-	Building Materials	Ceramics	
241	N545E510	-	241-01.01	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
241	N545E510	-	241-01.02	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
241	N545E510	-	241-01.03	37	9 S 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
241	N545E510	-	241-1.12	37	9 S 1/2	C	-	-	Pottery	Ceramics	Earthenware
241	N545E510	-	241-1.11	37	9 S 1/2	C	-	-	Kiln Furniture	Ceramics	
241	N545E510	-	241-1.6	37	9 S 1/2	C	-	-		Ceramics	
241	N545E510	-	241-1.9	37	9 S 1/2	C	-	-	Kiln Furniture	Ceramics	
241	N545E510	-	241-1.13	37	9 S 1/2	C	-	-	Building Materials	Ceramics	
241	N545E510	-	241-1.4	37	9 S 1/2	C	-	-	Pottery	Ceramics	Stoneware
241	N545E510	-	241-01.04	37	9 S 1/2	C	-	-	Pottery	Ceramics	
241	N545E510	-	241-1.7	37	9 S 1/2	C	-	-	Kiln Furniture	Ceramics	
241	N545E510	-	241-1.5	37	9 S 1/2	C	-	-	Pottery	Ceramics	Refined Earthenware
241	N545E510	-	241-1.10	37	9 S 1/2	C	-	-	Kiln Furniture	Ceramics	
241	N545E510	-	241-1.8	37	9 S 1/2	C	-	-	Kiln Furniture	Ceramics	
241	N545E510	-	241-1.20	37	9 S 1/2	C	-	-		Faunal	
241	N545E510	-	241-1.17	37	9 S 1/2	C	-	-	Building Materials	Glass	
241	N545E510	-	241-1.16	37	9 S 1/2	C	-	-	Tableware	Glass	
241	N545E510	-	241-1.15	37	9 S 1/2	C	-	-	Hardware	Metal	
241	N545E510	-	241-1.14	37	9 S 1/2	C	-	-		Metal	
241	N545E510	-	241-1.18	37	9 S 1/2	C	-	-	Building Materials	Metal	
241	N545E510	-	Discarded	-	9 S 1/2	C	-	-	Miscellaneous	Stone	
241	N545E510	-	241-1.21	37	9 S 1/2	C	-	-		Miscellaneous	
242	N557.5E512.5	5	243-01.01	38	4 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
242	N557.5E512.5	5	242-01.03	38	4 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
242	N557.5E512.5	5	242-01.02	38	4 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
242	N557.5E512.5	5	242-01.06	38	4 NE Q	-	-	3	Pottery	Ceramics	Earthenware
242	N557.5E512.5	5	242-01.07	38	4 NE Q	-	-	3	Kiln Furniture	Ceramics	
242	N557.5E512.5	5	242-01.11	38	4 NE Q	-	-	3	Kiln Furniture	Ceramics	
242	N557.5E512.5	5	242-01.09	38	4 NE Q	-	-	3	Kiln Furniture	Ceramics	
242	N557.5E512.5	5	242-01.14	38	4 NE Q	-	-	3	Building Materials	Ceramics	
242	N557.5E512.5	5	242-02.01	38	4 NE Q	-	-	3	Building Materials	Ceramics	
242	N557.5E512.5	5	242-01.13	38	4 NE Q	-	-	3	Building Materials	Ceramics	
242	N557.5E512.5	5	242-01.04	38	4 NE Q	-	-	3	Pottery	Ceramics	
242	N557.5E512.5	5	242-01.08	38	4 NE Q	-	-	3	Kiln Furniture	Ceramics	
242	N557.5E512.5	5	242-01.05	38	4 NE Q	-	-	3	Kiln Furniture	Ceramics	
242	N557.5E512.5	5	242-01.10	38	4 NE Q	-	-	3	Kiln Furniture	Ceramics	
242	N557.5E512.5	5	242-01.12	38	4 NE Q	-	-	3	Building Materials	Ceramics	
242	N557.5E512.5	5	242-02.02	38	4 NE Q	-	-	3	Building Materials	Glass	
242	N557.5E512.5	5	242-02.03	38	4 NE Q	-	-	3	Building Materials	Metal	
242	N557.5E512.5	5	242-02.04	38	4 NE Q	-	-	3	Building Materials	Stone	
243	N545.2E509.4	6/12	243-01.01	38	9 S 1/2	C	-	1	Pottery	Ceramics	Coarse Earthenware
243	N545.2E509.4	6/12	243-01.02	38	9 S 1/2	C	-	1	Pottery	Ceramics	Coarse Earthenware
243	N545.2E509.4	6/12	243-01.04	38	9 S 1/2	C	-	1	Pottery	Ceramics	Refined Earthenware
243	N545.2E509.4	6/12	243-01.03	38	9 S 1/2	C	-	1	Pottery	Ceramics	Coarse Earthenware
243	N545.2E509.4	6/12	243-01.05	38	9 S 1/2	C	-	1	Kiln Furniture	Ceramics	
243	N545.2E509.4	6/12	243-01.07	38	9 S 1/2	C	-	1		Faunal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
240	N557.5E512.5		Bisque					16	
240	N557.5E512.5		Bisque	Plain Slip	Slipped			1	
240	N557.5E512.5		Glazed		Lead Glazed			4	
240	N557.5E512.5		Glazed		Lead Glazed	Black		3	
240	N557.5E512.5		Bisque					1	Extruded
240	N557.5E512.5		Bisque	Molded				1	
240	N557.5E512.5		Bisque	Molded				1	Sprig?
240	N557.5E512.5	Leg						1	
240	N557.5E512.5	Tobacco Pipe	Bisque					1	
240	N557.5E512.5		Glazed					1	
240	N557.5E512.5	Sagger						4	
240	N557.5E512.5	Trivet						1	
240	N557.5E512.5							4	
240	N557.5E512.5							4	Iron
240	N557.5E512.5							1	discarded in lab
241	N545E510	Brick						2	
241	N545E510		Bisque					64	
241	N545E510		Glazed		Lead Glazed			44	
241	N545E510		Glazed		Lead Glazed	Green		7	
241	N545E510		Bisque					2	Extruded
241	N545E510	Leg						5	
241	N545E510							1	Porcelaneous
241	N545E510	Setting Tile						5	
241	N545E510	Shingle						1	Potentially used as a setting tile in kiln
241	N545E510		Glazed		Salt Glazed	Black		6	
241	N545E510	Tobacco Pipe	Bisque					1	
241	N545E510	Wad/Coil						3	
241	N545E510		Glazed					6	
241	N545E510	Sagger						5	
241	N545E510	Trivet						4	
241	N545E510	Bone						1	
241	N545E510							18	
241	N545E510					Blue		1	Milk glass
241	N545E510							1	Stud
241	N545E510							1	Tip
241	N545E510							15	Nail
241	N545E510							2	dicarded in lab
241	N545E510							3	
242	N557.5E512.5		Bisque					1	
242	N557.5E512.5		Bisque	Plain Slip	Slipped			1	
242	N557.5E512.5		Glazed		Lead Glazed			1	
242	N557.5E512.5		Bisque					2	Extruded
242	N557.5E512.5	Leg						1	
242	N557.5E512.5	Wad/Coil						1	Incidental salt glazing
242	N557.5E512.5	Setting Tile						13	
242	N557.5E512.5	Shingle						9	Potentially used as a setting tile in kiln
242	N557.5E512.5	Shingle						13	Potentially used as a setting tile in kiln
242	N557.5E512.5	Shingle						1	Mortar, potentially used as a setting tile in kiln
242	N557.5E512.5	Tobacco Pipe	Bisque					1	
242	N557.5E512.5	Wad/Coil						5	
242	N557.5E512.5	Sagger						1	
242	N557.5E512.5	Setting Tile						2	Combed
242	N557.5E512.5	Shingle						1	Potentially used as a setting tile in kiln
242	N557.5E512.5							2	
242	N557.5E512.5							7	Iron
242	N557.5E512.5							6	flat, chinking or paving
243	N545.2E509.4		Bisque					10	
243	N545.2E509.4		Glazed		Lead Glazed			1	
243	N545.2E509.4							1	
243	N545.2E509.4		Bisque					1	
243	N545.2E509.4	Wad/Coil						1	
243	N545.2E509.4	Bone						1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
243	N545.2E509.4	6/12	243-01.06	38	9 S 1/2	C	-	1	Building Materials	Metal	
243	N545.2E509.4	6/12	Discarded	-	9 S 1/2	C	-	1	Miscellaneous	Stone	
244	N557.5E512.5	5	244-01.01	38	4 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
244	N557.5E512.5	5	244-01.02	38	4 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
244	N557.5E512.5	5	244-01.03	38	4 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
244	N557.5E512.5	5	244-01.07	38	4 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
244	N557.5E512.5	5	244-01.06	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-04.01	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-04.02	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-04.03	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-03.03	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-03.01	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-01.08	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-03.02	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-02.01	38	4 NE Q	-	-	4	Building Materials	Ceramics	
244	N557.5E512.5	5	244-02.02	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-02.03	38	4 NE Q	-	-	4	Building Materials	Ceramics	Coarse Earthenware
244	N557.5E512.5	5	244-01.04	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-01.09	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-01.05	38	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
244	N557.5E512.5	5	244-01.10	38	4 NE Q	-	-	4	Building Materials	Glass	
244	N557.5E512.5	5	244-01.11	38	4 NE Q	-	-	4	Building Materials	Metal	
244	N557.5E512.5	5	Discarded	-	4 NE Q	-	-	4	Miscellaneous	Stone	
245	N560E512.5	5	245-01.01	38	11 SE Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
245	N560E512.5	5	245-01.02	38	11 SE Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
245	N560E512.5	5	245-01.03	38	11 SE Q	B	-	-	Kiln Furniture	Ceramics	
245	N560E512.5	5	245-01.04	38	11 SE Q	B	-	-	Kiln Furniture	Ceramics	
245	N560E512.5	5	245-01.05	38	11 SE Q	B	-	-	Building Materials	Metal	
246	N560E512.5	5	246-01.01	38	11 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
246	N560E512.5	5	246-01.03	38	11 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
246	N560E512.5	5	246-01.02	38	11 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
246	N560E512.5	5	246-01.05	38	11 SE Q	-	-	2	Pottery	Ceramics	Earthenware
246	N560E512.5	5	246-01.06	38	11 SE Q	-	-	2	Kiln Furniture	Ceramics	
246	N560E512.5	5	246-01.10	38	11 SE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
246	N560E512.5	5	246-01.04	38	11 SE Q	-	-	2	Pottery	Ceramics	Refined Earthenware
246	N560E512.5	5	246-01.07	38	11 SE Q	-	-	2	Kiln Furniture	Ceramics	
246	N560E512.5	5	246-01.08	38	11 SE Q	-	-	2		Faunal	
246	N560E512.5	5	246-01.09	38	11 SE Q	-	-	2	Building Materials	Metal	
246	N560E512.5	5	Discarded	-	11 SE Q	-	-	2	Miscellaneous	Stone	
247	N560E512.5	5	247-01.01	39	11 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
247	N560E512.5	5	247-01.02	39	11 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
247	N560E512.5	5	247-01.03	39	11 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
247	N560E512.5	5	247-01.04	39	11 SE Q	-	-	3	Pottery	Ceramics	Refined Earthenware, Faience
247	N560E512.5	5	247-01.05	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-02.06	53	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-01.08	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-01.09	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-02.01	39	11 SE Q	-	-	3	Building Materials	Ceramics	
247	N560E512.5	5	247-02.03	39	11 SE Q	-	-	3	Building Materials	Ceramics	Coarse Earthenware
247	N560E512.5	5	247-01.07	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-02.02	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-01.10	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-01.06	39	11 SE Q	-	-	3	Kiln Furniture	Ceramics	
247	N560E512.5	5	247-01.11	39	11 SE Q	-	-	3	Building Materials	Mortar	
247	N560E512.5	5	247-02.05	39	11 SE Q	-	-	3		Stone	
247	N560E512.5	5	247-02.04	39	11 SE Q	-	-	3	Building Materials	Stone	
249	N557.5E512.5	5	249-01.01	39	4 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
249	N557.5E512.5	5	249-01.04	39	4 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
249	N557.5E512.5	5	249-01.02	39	4 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
249	N557.5E512.5	5	249-01.03	39	4 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
249	N557.5E512.5	5	249-01.06	39	4 NE Q	-	-	5	Pottery	Ceramics	Earthenware
249	N557.5E512.5	5	249-01.05	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
249	N557.5E512.5	5	249-01.10	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
243	N545.2E509.4							6	Nail
243	N545.2E509.4							1	discarded in lab
244	N557.5E512.5		Bisque					19	
244	N557.5E512.5		Glazed		Lead Glazed			3	
244	N557.5E512.5		Glazed		Lead Glazed	Black		1	
244	N557.5E512.5		Glazed		Lead Glazed			1	Leg
244	N557.5E512.5	Wad/Coil						7	Porcelaneous
244	N557.5E512.5	Sagger						10	Large
244	N557.5E512.5	Sagger					Yes	1	Large; Refit with CB #244-4.1
244	N557.5E512.5	Sagger						1	Pipe sagger
244	N557.5E512.5	Sagger						14	Small
244	N557.5E512.5	Setting Tile						33	
244	N557.5E512.5	Setting Tile						1	Combed, large
244	N557.5E512.5	Setting Tile						1	Mortar
244	N557.5E512.5	Shingle						9	Potentially used as a setting tile in kiln
244	N557.5E512.5	Shingle						1	Potentially used as a setting tile in kiln
244	N557.5E512.5							2	
244	N557.5E512.5	Pin						1	Pipe sagger pin
244	N557.5E512.5	Setting Tile						3	Combed
244	N557.5E512.5	Trivet						4	
244	N557.5E512.5							2	
244	N557.5E512.5							1	Iron
244	N557.5E512.5							2	discarded in lab
245	N560E512.5		Bisque					3	
245	N560E512.5		Glazed		Lead Glazed			4	
245	N560E512.5	Setting Tile						1	
245	N560E512.5	Trivet						1	
245	N560E512.5							4	Iron
246	N560E512.5		Bisque					1	
246	N560E512.5				High Fired			1	
246	N560E512.5		Glazed		Lead Glazed			3	
246	N560E512.5		Bisque					1	Extruded
246	N560E512.5	Leg						1	
246	N560E512.5							1	
246	N560E512.5		Glazed					1	
246	N560E512.5	Trivet						1	
246	N560E512.5	Bone						1	
246	N560E512.5							1	Iron
246	N560E512.5							2	discarded in the lab
247	N560E512.5		Bisque					4	
247	N560E512.5		Glazed		Lead Glazed			3	
247	N560E512.5		Glazed	Trailed Slip	Lead Glazed			1	
247	N560E512.5							1	Black exterior, cream interior
247	N560E512.5	Leg						1	
247	N560E512.5	Sagger						1	Inscribed "1813"
247	N560E512.5	Setting Tile						15	
247	N560E512.5	Setting Tile						2	Mortar
247	N560E512.5	Shingle						13	Potentially used as a setting tile in kiln
247	N560E512.5							2	
247	N560E512.5	Wad/Coil						6	
247	N560E512.5	Sagger						9	
247	N560E512.5	Setting Tile						1	Combed
247	N560E512.5	Trivet						2	
247	N560E512.5							3	
247	N560E512.5							1	Quartz
247	N560E512.5							4	flat, chinking or paving
249	N557.5E512.5		Bisque					9	
249	N557.5E512.5		Bisque	Plain Slip	Slipped			27	
249	N557.5E512.5		Glazed		Lead Glazed			3	
249	N557.5E512.5		Glazed		Lead Glazed	Green		3	
249	N557.5E512.5		Bisque					1	Extruded
249	N557.5E512.5	Leg						1	
249	N557.5E512.5	Setting Tile						3	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
249	N557.5E512.5	5	249-01.11	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
249	N557.5E512.5	5	249-01.13	39	4 NE Q	-	-	5	Building Materials	Ceramics	Coarse Earthenware
249	N557.5E512.5	5	249-01.07	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
249	N557.5E512.5	5	249-01.09	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
249	N557.5E512.5	5	249-01.12	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
249	N557.5E512.5	5	249-01.08	39	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
249	N557.5E512.5	5	Discarded	-	4 NE Q	-	-	5	Miscellaneous	Stone	
250	N545.2E509.4	6/12	250-01.01	39	9 S 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.01	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.13	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.03	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.05	54	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.09	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.02	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.06	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.11	39	9 S 1/2	D	-	-	Pottery	Ceramics	Earthenware
251	N545E510	-	251-01.10	39	9 S 1/2	D	-	-	Pottery	Ceramics	Earthenware
251	N545E510	-	251-01.07	39	9 S 1/2	D	-	-	Pottery	Ceramics	Earthenware
251	N545E510	-	251-01.16	39	9 S 1/2	D	-	-	Kiln Furniture	Ceramics	
251	N545E510	-	251-01.17	39	9 S 1/2	D	-	-	Kiln Furniture	Ceramics	
251	N545E510	-	251-01.08	39	9 S 1/2	D	-	-	Pottery	Ceramics	Stoneware
251	N545E510	-	251-01.04	39	9 S 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
251	N545E510	-	251-01.14	39	9 S 1/2	D	-	-	Kiln Furniture	Ceramics	
251	N545E510	-	251-01.12	39	9 S 1/2	D	-	-	Pottery	Ceramics	Refined Earthenware
251	N545E510	-	251-01.18	39	9 S 1/2	D	-	-	Kiln Furniture	Ceramics	
251	N545E510	-	251-01.19	39	9 S 1/2	D	-	-	Kiln Furniture	Ceramics	
251	N545E510	-	251-01.15	39	9 S 1/2	D	-	-	Kiln Furniture	Ceramics	
251	N545E510	-	251-01.22	39	9 S 1/2	D	-	-		Faunal	
251	N545E510	-	251-01.20	39	9 S 1/2	D	-	-	Building Materials	Glass	
251	N545E510	-	251-01.23	39	9 S 1/2	D	-	-		Metal	
251	N545E510	-	251-01.21	39	9 S 1/2	D	-	-	Building Materials	Metal	
251	N545E510	-	251-01.24	39	9 S 1/2	D	-	-		Miscellaneous	
252	N555E512.5	5	252-01.01	39	4 SE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
252	N555E512.5	5	252-01.04	39	4 SE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
252	N555E512.5	5	252-01.02	39	4 SE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
252	N555E512.5	5	252-01.03	39	4 SE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
252	N555E512.5	5	252-01.07	39	4 SE Q	B	-	1	Kiln Furniture	Ceramics	
252	N555E512.5	5	252-01.08	39	4 SE Q	B	-	1	Kiln Furniture	Ceramics	
252	N555E512.5	5	252-01.09	39	4 SE Q	B	-	1	Building Materials	Ceramics	
252	N555E512.5	5	252-01.10	39	4 SE Q	B	-	1	Building Materials	Ceramics	Coarse Earthenware
252	N555E512.5	5	252-01.11	39	4 SE Q	B	-	1	Building Materials	Ceramics	Coarse Earthenware
252	N555E512.5	5	252-01.06	39	4 SE Q	B	-	1	Kiln Furniture	Ceramics	
252	N555E512.5	5	252-01.05	39	4 SE Q	B	-	1	Kiln Furniture	Ceramics	
252	N555E512.5	5	252-01.12	39	4 SE Q	B	-	1	Building Materials	Metal	
252	N555E512.5	5	Discarded	-	4 SE Q	B	-	1	Miscellaneous	Stone	
253	N555E512.5	5	253-02.02	39	4 SE Q	-	-	2	Building Materials	Ceramics	
253	N555E512.5	5	253-01.01	39	4 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
253	N555E512.5	5	253-01.05	39	4 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
253	N555E512.5	5	253-01.02	39	4 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
253	N555E512.5	5	253-01.04	39	4 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
253	N555E512.5	5	253-01.03	39	4 SE Q	-	-	2	Pottery	Ceramics	Earthenware
253	N555E512.5	5	253-01.11	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-01.07	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-02.01	39	4 SE Q	-	-	2	Building Materials	Ceramics	
253	N555E512.5	5	253-02.03	39	4 SE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
253	N555E512.5	5	253-02.04	39	4 SE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
253	N555E512.5	5	253-01.12	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-01.09	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-01.06	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-01.08	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-01.10	39	4 SE Q	-	-	2	Kiln Furniture	Ceramics	
253	N555E512.5	5	253-02.05	39	4 SE Q	-	-	2	Building Materials	Mortar	
253	N555E512.5	5	253-01.13	39	4 SE Q	-	-	2	Building Materials	Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
249	N557.5E512.5	Shingle						1	Potentially used as a setting tile in kiln
249	N557.5E512.5							1	Vitrified
249	N557.5E512.5	Wad/Coil						7	
249	N557.5E512.5	Sagger						3	
249	N557.5E512.5	Setting Tile						1	Combed
249	N557.5E512.5	Trivet						3	
249	N557.5E512.5							5	discarded in lab
250	N545.2E509.4		Bisque					2	
251	N545E510		Bisque					62	
251	N545E510		Bisque					1	Handle
251	N545E510		Bisque	Plain Slip	Slipped			2	
251	N545E510		Bisque	Trailed Slip	Slipped			1	Incised
251	N545E510				High Fired			13	
251	N545E510		Glazed		Lead Glazed			27	
251	N545E510		Glazed		Lead Glazed	Green		1	
251	N545E510		Bisque					7	Extruded
251	N545E510		Bisque	Molded				2	
251	N545E510		Glazed		Lead Glazed	Cream		2	
251	N545E510	Leg						5	
251	N545E510	Setting Tile						7	
251	N545E510		Glazed		Salt Glazed			4	
251	N545E510		Bisque					1	
251	N545E510	Wad/Coil						8	
251	N545E510		Glazed					7	
251	N545E510	Sagger						3	
251	N545E510	Setting Tile						4	Combed
251	N545E510	Trivet						6	
251	N545E510	Bone						10	
251	N545E510							1	
251	N545E510							1	
251	N545E510							6	Nail
251	N545E510							2	Nodule
252	N555E512.5		Bisque					22	
252	N555E512.5		Bisque	Plain Slip	Slipped			2	
252	N555E512.5		Glazed		Lead Glazed			5	
252	N555E512.5		Glazed		Lead Glazed			5	Metallic
252	N555E512.5	Leg						1	
252	N555E512.5	Setting Tile						7	
252	N555E512.5	Shingle						5	Potentially used as a setting tile in kiln
252	N555E512.5							3	
252	N555E512.5							6	Vitrified
252	N555E512.5	Wad/Coil						2	
252	N555E512.5	Sagger						3	
252	N555E512.5							1	Iron
252	N555E512.5							2	discarded in field
253	N555E512.5							2	Chinking, vitrified
253	N555E512.5		Bisque					8	
253	N555E512.5		Bisque	Plain Slip	Slipped			1	Incised
253	N555E512.5		Glazed		Lead Glazed			2	
253	N555E512.5		Glazed	Trailed Slip	Lead Glazed			1	
253	N555E512.5		Bisque			White		1	
253	N555E512.5	Leg						1	
253	N555E512.5	Setting Tile						7	
253	N555E512.5	Shingle						20	Potentially used as a setting tile in kiln
253	N555E512.5							2	
253	N555E512.5							3	Vitrified
253	N555E512.5	Pin						1	Pipe sagger pin
253	N555E512.5	Wad/Coil						2	
253	N555E512.5	Sagger						5	
253	N555E512.5	Setting Tile						1	Combed
253	N555E512.5	Trivet						3	
253	N555E512.5							2	
253	N555E512.5							4	flat, chinking or paving

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
254	N555E512.5	5	254-01.01	39	4 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
254	N555E512.5	5	254-01.03	39	4 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
254	N555E512.5	5	254-01.02	39	4 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
254	N555E512.5	5	254-01.06	39	4 SE Q	-	-	3	Kiln Furniture	Ceramics	
254	N555E512.5	5	254-01.07	39	4 SE Q	-	-	3	Building Materials	Ceramics	
254	N555E512.5	5	254-01.08	39	4 SE Q	-	-	3	Building Materials	Ceramics	Coarse Earthenware
254	N555E512.5	5	254-01.09	39	4 SE Q	-	-	3	Building Materials	Ceramics	Coarse Earthenware
254	N555E512.5	5	254-01.04	39	4 SE Q	-	-	3	Kiln Furniture	Ceramics	
254	N555E512.5	5	254-01.05	39	4 SE Q	-	-	3	Kiln Furniture	Ceramics	
254	N555E512.5	5	254-01.11	39	4 SE Q	-	-	3		Stone	
254	N555E512.5	5	254-01.10	39	4 SE Q	-	-	3	Building Materials	Stone	
255	N555E512.5	5	255-01.01	40	4 SE Q	-	1	4	Pottery	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.10	53	4 SE Q	-	1	4	Pottery	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.04	40	4 SE Q	-	1	4	Pottery	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.06	40	4 SE Q	-	1	4	Pottery	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.03	40	4 SE Q	-	1	4	Pottery	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.02	40	4 SE Q	-	1	4	Pottery	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.08	40	4 SE Q	-	1	4	Pottery	Ceramics	Earthenware
255	N555E512.5	5	255-01.05	40	4 SE Q	-	1	4	Pottery	Ceramics	Earthenware
255	N555E512.5	5	255-01.14	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.20	53	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.16	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.17	40	4 SE Q	-	1	4	Building Materials	Ceramics	
255	N555E512.5	5	255-01.18	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.07	40	4 SE Q	-	1	4	Pottery	Ceramics	Stoneware
255	N555E512.5	5	255-01.09	40	4 SE Q	-	1	4	Pottery	Ceramics	
255	N555E512.5	5	255-02.05	40	4 SE Q	-	1	4	Building Materials	Ceramics	Coarse Earthenware
255	N555E512.5	5	255-01.11	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.13	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.19	53	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-02.01	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-02.02	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-02.03	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.12	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-01.15	40	4 SE Q	-	1	4	Kiln Furniture	Ceramics	
255	N555E512.5	5	255-02.04	40	4 SE Q	-	1	4	Building Materials	Metal	
255	N555E512.5	5	255-02.06	40	4 SE Q	-	1	4	Building Materials	Stone	
256	N555E512.5	5	256-01.01	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.09	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.04	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.10	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.02	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.07	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.03	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.06	40	4 SE Q	-	2	4	Pottery	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.05	40	4 SE Q	-	2	4	Pottery	Ceramics	Earthenware
256	N555E512.5	5	256-01.12	40	4 SE Q	-	2	4	Miscellaneous	Ceramics	Earthenware
256	N555E512.5	5	256-01.08	40	4 SE Q	-	2	4	Pottery	Ceramics	Earthenware
256	N555E512.5	5	256-01.16	40	4 SE Q	-	2	4	Kiln Furniture	Ceramics	
256	N555E512.5	5	256-01.18	40	4 SE Q	-	2	4	Kiln Furniture	Ceramics	
256	N555E512.5	5	256-01.11	40	4 SE Q	-	2	4	Pottery	Ceramics	
256	N555E512.5	5	256-01.19	40	4 SE Q	-	2	4	Building Materials	Ceramics	Coarse Earthenware
256	N555E512.5	5	256-01.13	40	4 SE Q	-	2	4	Kiln Furniture	Ceramics	
256	N555E512.5	5	256-01.14	40	4 SE Q	-	2	4	Kiln Furniture	Ceramics	
256	N555E512.5	5	256-01.17	40	4 SE Q	-	2	4	Kiln Furniture	Ceramics	
256	N555E512.5	5	256-01.15	40	4 SE Q	-	2	4	Kiln Furniture	Ceramics	
256	N555E512.5	5	256-01.20	40	4 SE Q	-	2	4	Building Materials	Metal	
256	N555E512.5	5	256-01.21	40	4 SE Q	-	2	4		Stone	
257	N555E512.5	5	257-01.01	40	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
257	N555E512.5	5	257-01.04	40	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
257	N555E512.5	5	257-01.02	40	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
257	N555E512.5	5	257-01.06	40	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
257	N555E512.5	5	257-01.03	40	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
254	N555E512.5		Bisque					6	
254	N555E512.5				High Fired			1	
254	N555E512.5		Glazed		Lead Glazed			5	
254	N555E512.5	Setting Tile						6	
254	N555E512.5	Shingle						2	Potentially used as a setting tile in kiln
254	N555E512.5							2	
254	N555E512.5							1	Vitrified
254	N555E512.5	Wad/Coil						1	
254	N555E512.5	Sagger						2	
254	N555E512.5							4	Quartz
254	N555E512.5							7	flat, chinking or paving
255	N555E512.5		Bisque					55	
255	N555E512.5	Candlestick	Bisque				Yes	1	Refits with FS #256
255	N555E512.5		Bisque	Plain Slip	Slipped			5	
255	N555E512.5				High Fired			2	
255	N555E512.5				High Fired	Red		6	
255	N555E512.5		Glazed		Lead Glazed			8	
255	N555E512.5		Bisque					1	Extruded
255	N555E512.5		Glazed	Molded	Lead Glazed			1	
255	N555E512.5	Leg						4	
255	N555E512.5	Sagger					Yes	12	
255	N555E512.5	Setting Tile						6	
255	N555E512.5	Shingle						1	Potentially used as a setting tile in kiln
255	N555E512.5	Shingle						1	Potentially used as a setting tile in kiln
255	N555E512.5		Glazed		Salt Glazed	Black		1	
255	N555E512.5	Tobacco Pipe	Bisque					2	
255	N555E512.5							6	
255	N555E512.5	Pin						1	Pipe sagger pin
255	N555E512.5	Wad/Coil						8	
255	N555E512.5	Sagger					Yes	3	Refit with FS #268
255	N555E512.5	Sagger						23	
255	N555E512.5	Sagger						41	
255	N555E512.5	Sagger						17	
255	N555E512.5	Setting Tile						1	Combed
255	N555E512.5	Trivet						11	
255	N555E512.5							1	Iron
255	N555E512.5							7	flat, chinking or paving
256	N555E512.5		Bisque					235	
256	N555E512.5	Candlestick	Bisque				Yes	1	Refits with FS #225
256	N555E512.5		Bisque	Plain Slip	Slipped			6	
256	N555E512.5				High Fired			3	
256	N555E512.5		Glazed		Lead Glazed			40	
256	N555E512.5		Glazed		Lead Glazed	Black		8	
256	N555E512.5		Glazed		Lead Glazed	Green	Yes	35	
256	N555E512.5		Glazed	Trailed Slip	Lead Glazed			5	
256	N555E512.5		Bisque			White		52	
256	N555E512.5	Wad/Coil	Bisque					3	Extruded
256	N555E512.5		Glazed	Tortoiseshell	Lead Glazed			1	
256	N555E512.5	Leg						12	
256	N555E512.5	Setting Tile						4	
256	N555E512.5	Tobacco Pipe	Bisque					3	
256	N555E512.5							2	
256	N555E512.5	Pin						2	Pipe sagger pin
256	N555E512.5	Wad/Coil						21	
256	N555E512.5	Sagger						29	
256	N555E512.5	Trivet						15	
256	N555E512.5							1	Iron
256	N555E512.5							3	Quartz
257	N555E512.5		Bisque					165	
257	N555E512.5		Bisque	Plain Slip	Slipped			1	
257	N555E512.5		Glazed		Lead Glazed			35	
257	N555E512.5		Glazed		Lead Glazed	Green		1	
257	N555E512.5		Glazed		Lead Glazed			2	Metallic

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
257	N555E512.5	5	257-01.07	40	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
257	N555E512.5	5	257-01.05	40	4 SE Q	-	-	5	Pottery	Ceramics	Earthenware
257	N555E512.5	5	257-01.12	40	4 SE Q	-	-	5	Pottery	Ceramics	Earthenware
257	N555E512.5	5	257-01.10	40	4 SE Q	-	-	5	Kiln Furniture	Ceramics	
257	N555E512.5	5	257-01.14	40	4 SE Q	-	-	5	Building Materials	Ceramics	
257	N555E512.5	5	257-01.15	40	4 SE Q	-	-	5	Kiln Furniture	Ceramics	
257	N555E512.5	5	257-01.08	40	4 SE Q	-	-	5	Pottery	Ceramics	
257	N555E512.5	5	257-01.16	40	4 SE Q	-	-	5	Building Materials	Ceramics	Coarse Earthenware
257	N555E512.5	5	257-01.11	40	4 SE Q	-	-	5	Kiln Furniture	Ceramics	
257	N555E512.5	5	257-01.13	40	4 SE Q	-	-	5	Kiln Furniture	Ceramics	
257	N555E512.5	5	257-01.09	40	4 SE Q	-	-	5	Kiln Furniture	Ceramics	
257	N555E512.5	5	257-01.17	40	4 SE Q	-	-	5		Stone	
257	N555E512.5	5	Discarded	-	4 SE Q	-	-	5	Miscellaneous	Stone	
257	N555E512.5	5	257-01.18	40	4 SE Q	-	-	5		Miscellaneous	
258	N545E510	13	258-1.1	40	9 S 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.2	40	9 S 1/2	E	-	-	Pottery	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.4	40	9 S 1/2	E	-	-		Ceramics	
258	N545E510	13	258-1.5	40	9 S 1/2	E	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.6	40	9 S 1/2	E	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.7	40	9 S 1/2	E	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.8	40	9 S 1/2	E	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.12	40	9 S 1/2	E	-	-	Building Materials	Ceramics	Coarse Earthenware
258	N545E510	13	258-1.3	40	9 S 1/2	E	-	-	Pottery	Ceramics	Refined Earthenware
258	N545E510	13	258-1.11	40	9 S 1/2	E	-	-		Faunal	
258	N545E510	13	258-1.9	40	9 S 1/2	E	-	-	Building Materials	Glass	
258	N545E510	13	258-1.10	40	9 S 1/2	E	-	-	Building Materials	Metal	
258	N545E510	13	258-1.13	40	9 S 1/2	E	-	-	Building Materials	Stone	
259	N551.6E512.5	5	259-1.1	40	5 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
259	N551.6E512.5	5	259-1.3	40	5 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
259	N551.6E512.5	5	259-1.5	40	5 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
259	N551.6E512.5	5	259-1.2	40	5 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
259	N551.6E512.5	5	259-1.6	40	5 NE Q	B	-	1	Pottery	Ceramics	Earthenware
259	N551.6E512.5	5	259-1.4	40	5 NE Q	B	-	1	Pottery	Ceramics	Earthenware
259	N551.6E512.5	5	259-1.9	40	5 NE Q	B	-	1	Kiln Furniture	Ceramics	
259	N551.6E512.5	5	259-1.13	40	5 NE Q	B	-	1	Kiln Furniture	Ceramics	
259	N551.6E512.5	5	259-1.12	40	5 NE Q	B	-	1	Building Materials	Ceramics	
259	N551.6E512.5	5	259-1.18	40	5 NE Q	B	-	1	Building Materials	Ceramics	Coarse Earthenware
259	N551.6E512.5	5	259-1.10	40	5 NE Q	B	-	1	Kiln Furniture	Ceramics	
259	N551.6E512.5	5	259-1.7	40	5 NE Q	B	-	1	Pottery	Ceramics	Refined Earthenware
259	N551.6E512.5	5	259-1.11	40	5 NE Q	B	-	1	Kiln Furniture	Ceramics	
259	N551.6E512.5	5	259-1.14	40	5 NE Q	B	-	1	Kiln Furniture	Ceramics	
259	N551.6E512.5	5	259-1.8	40	5 NE Q	B	-	1	Kiln Furniture	Ceramics	
259	N551.6E512.5	5	259-1.17	40	5 NE Q	B	-	1		Faunal	
259	N551.6E512.5	5	259-1.15	40	5 NE Q	B	-	1	Building Materials	Glass	
259	N551.6E512.5	5	259-1.16	40	5 NE Q	B	-	1	Building Materials	Metal	
259	N551.6E512.5	5	Discarded	-	5 NE Q	B	-	1	Miscellaneous	Stone	
259	N551.6E512.5	5	259-1.20	40	5 NE Q	B	-	1		Stone	
259	N551.6E512.5	5	259-1.19	40	5 NE Q	B	-	1		Miscellaneous	
260	N545E510	13	260-1.1	40	9 S 1/2	F	-	-	Pottery	Ceramics	Coarse Earthenware
260	N545E510	13	260-1.2	40	9 S 1/2	F	-	-	Building Materials	Metal	
261	N551.6E512.5	5	261-1.1	40	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
261	N551.6E512.5	5	261-1.4	40	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
261	N551.6E512.5	5	261-1.3	54	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
261	N551.6E512.5	5	261-1.6	40	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
261	N551.6E512.5	5	261-1.2	40	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
261	N551.6E512.5	5	261-1.5	40	5 NE Q	-	-	2	Pottery	Ceramics	Earthenware
261	N551.6E512.5	5	261-1.9	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.12	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.13	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.15	40	5 NE Q	-	-	2	Building Materials	Ceramics	
261	N551.6E512.5	5	261-1.16	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.17	40	5 NE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
257	N555E512.5		Glazed	Trailed Slip	Lead Glazed			2	
257	N555E512.5		Bisque			White		23	
257	N555E512.5		Bisque					7	Extruded
257	N555E512.5	Leg						3	
257	N555E512.5	Shingle						5	Potentially used as a setting tile in kiln
257	N555E512.5	Shingle						1	Potentially used as a setting tile in kiln
257	N555E512.5	Tobacco Pipe	Bisque					1	
257	N555E512.5							1	Vitrified
257	N555E512.5	Wad/Coil						12	
257	N555E512.5	Sagger						10	
257	N555E512.5	Trivet						17	
257	N555E512.5							1	Quartz
257	N555E512.5							3	discarded in lab
257	N555E512.5							1	
258	N545E510	Utilitarian	Bisque					2	
258	N545E510	Utilitarian	Glazed		Lead Glazed			4	
258	N545E510		Glazed		Lead Glazed	Green		1	
258	N545E510							1	
258	N545E510							2	
258	N545E510							3	
258	N545E510				High Fired			1	
258	N545E510							4	Vitrified
258	N545E510		Glazed					6	
258	N545E510	Bone						6	
258	N545E510					Clear		4	
258	N545E510							4	Iron
258	N545E510							3	flat, chinking or paving
259	N551.6E512.5		Bisque					55	
259	N551.6E512.5		Bisque	Plain Slip	Slipped			1	
259	N551.6E512.5				High Fired			1	
259	N551.6E512.5		Glazed		Lead Glazed			20	
259	N551.6E512.5		Bisque					4	Extruded
259	N551.6E512.5		Glazed	Tortoiseshell	Lead Glazed			1	
259	N551.6E512.5	Leg						3	
259	N551.6E512.5	Setting Tile						4	
259	N551.6E512.5	Shingle						10	Potentially used as a setting tile in kiln
259	N551.6E512.5							2	Vitrified
259	N551.6E512.5	Wad/Coil						7	
259	N551.6E512.5		Glazed					1	
259	N551.6E512.5	Sagger						6	
259	N551.6E512.5	Setting Tile						1	Combed, possible incidental salt glaze
259	N551.6E512.5	Trivet						5	
259	N551.6E512.5	Bone						1	
259	N551.6E512.5							1	
259	N551.6E512.5							3	Iron
259	N551.6E512.5							7	discarded in lab
259	N551.6E512.5							1	
259	N551.6E512.5							3	Nodule
260	N545E510	Utilitarian	Glazed		Lead Glazed			1	
260	N545E510							4	Iron
261	N551.6E512.5		Bisque					32	
261	N551.6E512.5		Bisque	Plain Slip	Slipped			1	
261	N551.6E512.5	Bowl	Bisque	Trailed Slip	Slipped			1	
261	N551.6E512.5				High Fired			1	
261	N551.6E512.5		Glazed		Lead Glazed			8	
261	N551.6E512.5		Bisque					1	Extruded
261	N551.6E512.5	Leg						3	
261	N551.6E512.5	Setting Tile						5	
261	N551.6E512.5	Setting Tile						1	Incidental salt glazing
261	N551.6E512.5	Shingle						8	Potentially used as a setting tile in kiln
261	N551.6E512.5	Shingle						1	Potentially used as a setting tile in kiln
261	N551.6E512.5							2	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
261	N551.6E512.5	5	261-1.18	40	5 NE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
261	N551.6E512.5	5	261-1.8	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.10	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.11	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.14	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.7	40	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
261	N551.6E512.5	5	261-1.19	40	5 NE Q	-	-	2		Stone	
261	N551.6E512.5	5	261-1.20	40	5 NE Q	-	-	2		Stone	
262	N551.6E512.5	5	262-1.1	41	5 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
262	N551.6E512.5	5	262-1.3	41	5 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
262	N551.6E512.5	5	262-1.2	41	5 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
262	N551.6E512.5	5	262-1.8	41	5 NE Q	-	-	3	Pottery	Ceramics	Earthenware
262	N551.6E512.5	5	262-1.7	41	5 NE Q	-	-	3	Pottery	Ceramics	Earthenware
262	N551.6E512.5	5	262-1.4	41	5 NE Q	-	-	3	Pottery	Ceramics	Earthenware
262	N551.6E512.5	5	262-1.5	41	5 NE Q	-	-	3	Pottery	Ceramics	Earthenware
262	N551.6E512.5	5	262-1.6	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-1.13	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-3.1	41	5 NE Q	-	-	3	Building Materials	Ceramics	
262	N551.6E512.5	5	262-2.2	41	5 NE Q	-	-	3	Building Materials	Ceramics	
262	N551.6E512.5	5	262-2.1	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-1.14	41	5 NE Q	-	-	3	Building Materials	Ceramics	Coarse Earthenware
262	N551.6E512.5	5	262-1.15	41	5 NE Q	-	-	3	Building Materials	Ceramics	Coarse Earthenware
262	N551.6E512.5	5	262-1.9	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-1.10	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-1.12	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-1.11	41	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
262	N551.6E512.5	5	262-1.16	41	5 NE Q	-	-	3	Building Materials	Mortar	
262	N551.6E512.5	5	Discarded	-	5 NE Q	-	-	3	Miscellaneous	Stone	
262	N551.6E512.5	5	262-2.3	41	5 NE Q	-	-	3	Building Materials	Stone	
263	N551.6E512.5	5	263-1.1	41	5 NE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
264	N555E514	5	264-1.1	41	4	-	-	1	Pottery	Ceramics	Earthenware
264	N555E514	5	264-1.2	41	4	-	-	1	Building Materials	Mortar	
265	N555E514	5	265-1.1	41	4	-	-	3	Pottery	Ceramics	Coarse Earthenware
265	N555E514	5	265-1.2	41	4	-	-	3	Pottery	Ceramics	Coarse Earthenware
265	N555E514	5	265-1.5	41	4	-	-	3	Building Materials	Ceramics	Coarse Earthenware
265	N555E514	5	265-1.3	41	4	-	-	3	Kiln Furniture	Ceramics	
265	N555E514	5	265-1.4	41	4	-	-	3	Building Materials	Metal	
266	N551.6E512.5	-	266-1.19	41	5 NE Q	C	-	-	Building Materials	Ceramics	
266	N551.6E512.5	-	266-1.1	41	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
266	N551.6E512.5	-	266-1.4	41	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
266	N551.6E512.5	-	266-1.9	41	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
266	N551.6E512.5	-	266-1.2	41	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
266	N551.6E512.5	-	266-1.8	41	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
266	N551.6E512.5	-	266-1.5	41	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
266	N551.6E512.5	-	266-1.11	41	5 NE Q	C	-	-	Pottery	Ceramics	Earthenware
266	N551.6E512.5	-	266-1.6	41	5 NE Q	C	-	-	Pottery	Ceramics	Earthenware
266	N551.6E512.5	-	266-1.3	41	5 NE Q	C	-	-	Pottery	Ceramics	Earthenware
266	N551.6E512.5	-	266-1.13	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.16	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.18	41	5 NE Q	C	-	-	Building Materials	Ceramics	
266	N551.6E512.5	-	266-1.7	41	5 NE Q	C	-	-	Pottery	Ceramics	
266	N551.6E512.5	-	266-1.10	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.14	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.15	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.17	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.12	41	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
266	N551.6E512.5	-	266-1.20	41	5 NE Q	C	-	-	Building Materials	Metal	
266	N551.6E512.5	-	266-1.21	41	5 NE Q	C	-	-		Stone	
266	N551.6E512.5	-	266-1.22	41	5 NE Q	C	-	-	Building Materials	Stone	
267	N555E514	5	267-1.1	41	4 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
267	N555E514	5	267-1.4	41	4 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
267	N555E514	5	267-1.3	41	4 NE Q	-	-	4	Building Materials	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
261	N551.6E512.5							9	Vitrified
261	N551.6E512.5	Pin						3	Pipe sagger pin
261	N551.6E512.5	Wad/Coil						3	
261	N551.6E512.5	Sagger						7	
261	N551.6E512.5	Setting Tile						1	Combed
261	N551.6E512.5	Trivet						12	
261	N551.6E512.5							2	Quartz
261	N551.6E512.5							2	
262	N551.6E512.5		Bisque					23	
262	N551.6E512.5		Bisque	Plain Slip	Slipped			1	
262	N551.6E512.5		Glazed		Lead Glazed			9	
262	N551.6E512.5		Bisque					1	Extruded
262	N551.6E512.5		Bisque	Molded				1	
262	N551.6E512.5		Bisque			White		1	
262	N551.6E512.5		Glazed	Tortoiseshell	Lead Glazed			1	
262	N551.6E512.5	Leg						4	
262	N551.6E512.5	Setting Tile						4	
262	N551.6E512.5	Shingle						14	Potentially used as a setting tile in kiln
262	N551.6E512.5	Shingle						1	Mortar, potentially used as a setting tile in kiln
262	N551.6E512.5	Shingle						2	Potentially used as a setting tile in kiln
262	N551.6E512.5							7	
262	N551.6E512.5							11	Vitrified
262	N551.6E512.5	Pin						1	Pipe sagger pin
262	N551.6E512.5	Wad/Coil						5	
262	N551.6E512.5	Sagger						7	
262	N551.6E512.5	Trivet						2	
262	N551.6E512.5							3	
262	N551.6E512.5							3	discarded in lab
262	N551.6E512.5							3	flat, chinking or paving
263	N551.6E512.5							1	
264	N555E514		Bisque					1	Extruded
264	N555E514							1	
265	N555E514		Bisque					2	
265	N555E514		Bisque	Plain Slip	Slipped			1	
265	N555E514							1	Vitrified
265	N555E514	Sagger						1	
265	N555E514							1	Iron
266	N551.6E512.5	Brick						2	Vitrified
266	N551.6E512.5		Bisque					123	
266	N551.6E512.5		Bisque	Plain Slip	Slipped			2	
266	N551.6E512.5				High Fired			11	
266	N551.6E512.5		Glazed		Lead Glazed			75	
266	N551.6E512.5		Glazed		Lead Glazed	Black		3	
266	N551.6E512.5		Glazed	Trailed Slip	Lead Glazed			1	
266	N551.6E512.5		Bisque					6	Extruded
266	N551.6E512.5		Bisque	Molded				1	
266	N551.6E512.5		Bisque			White		12	
266	N551.6E512.5	Leg						21	
266	N551.6E512.5	Setting Tile						3	
266	N551.6E512.5	Shingle						1	Potentially used as a setting tile in kiln
266	N551.6E512.5	Tobacco Pipe	Bisque					1	
266	N551.6E512.5	Pin						2	Pipe sagger pin
266	N551.6E512.5	Wad/Coil						29	
266	N551.6E512.5	Sagger						39	
266	N551.6E512.5	Setting Tile						2	Combed
266	N551.6E512.5	Trivet						39	
266	N551.6E512.5							5	Nail
266	N551.6E512.5							3	Quartz
266	N551.6E512.5							17	flat, chinking or paving
267	N555E514		Bisque					3	
267	N555E514		Glazed		Lead Glazed			1	
267	N555E514	Shingle						7	Potentially used as a setting tile in kiln

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
267	N555E514	5	267-1.5	41	4 NE Q	-	-	4	Building Materials	Ceramics	Coarse Earthenware
267	N555E514	5	267-1.2	41	4 NE Q	-	-	4	Kiln Furniture	Ceramics	
267	N555E514	5	267-1.6	41	4 NE Q	-	-	4	Building Materials	Stone	
268	N555E514	5	268-1.1	41	4 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
268	N555E514	5	268-1.2	41	4 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
268	N555E514	5	268-1.7	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-2.2	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-2.3	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-2.4	53	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-2.1	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-1.3	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-1.4	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-1.8	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-1.5	41	4 NE Q	-	-	5	Kiln Furniture	Ceramics	
268	N555E514	5	268-1.6	41	4 NE Q	-	-	5	Building Materials	Stone	
269	N555E514	5	269-1.1	42	4 NE Q	-	-	6	Pottery	Ceramics	Coarse Earthenware
269	N555E514	5	269-1.4	42	4 NE Q	-	-	6	Pottery	Ceramics	Coarse Earthenware
269	N555E514	5	269-1.3	42	4 NE Q	-	-	6	Pottery	Ceramics	Coarse Earthenware
269	N555E514	5	269-1.2	42	4 NE Q	-	-	6	Pottery	Ceramics	Coarse Earthenware
269	N555E514	5	269-1.7	42	4 NE Q	-	-	6	Kiln Furniture	Ceramics	
269	N555E514	5	269-1.5	42	4 NE Q	-	-	6	Kiln Furniture	Ceramics	
269	N555E514	5	269-1.6	42	4 NE Q	-	-	6	Kiln Furniture	Ceramics	
269	N555E514	5	269-1.8	42	4 NE Q	-	-	6	Building Materials	Metal	
270	N555E514	5	270-1.1	42	4 NE Q	-	-	7	Pottery	Ceramics	Coarse Earthenware
270	N555E514	5	270-1.6	42	4 NE Q	-	-	7	Pottery	Ceramics	Coarse Earthenware
270	N555E514	5	270-1.3	42	4 NE Q	-	-	7	Pottery	Ceramics	Coarse Earthenware
270	N555E514	5	270-1.10	42	4 NE Q	-	-	7	Pottery	Ceramics	Earthenware
270	N555E514	5	270-1.5	42	4 NE Q	-	-	7	Pottery	Ceramics	Earthenware
270	N555E514	5	270-1.2	42	4 NE Q	-	-	7	Pottery	Ceramics	Earthenware
270	N555E514	5	270-1.7	42	4 NE Q	-	-	7	Pottery	Ceramics	Earthenware
270	N555E514	5	270-1.4	42	4 NE Q	-	-	7	Pottery	Ceramics	Refined Earthenware
270	N555E514	5	270-1.8	42	4 NE Q	-	-	7	Pottery	Ceramics	
270	N555E514	5	270-1.13	42	4 NE Q	-	-	7	Building Materials	Ceramics	Coarse Earthenware
270	N555E514	5	270-1.9	42	4 NE Q	-	-	7	Kiln Furniture	Ceramics	
270	N555E514	5	270-1.12	42	4 NE Q	-	-	7	Kiln Furniture	Ceramics	
270	N555E514	5	270-1.11	42	4 NE Q	-	-	7	Kiln Furniture	Ceramics	
271	N545E510	13	271-1.1	42	9 S 1/2	H	-	-	Pottery	Ceramics	Coarse Earthenware
271	N545E510	13	271-1.2	42	9 S 1/2	H	-	-	Building Materials	Metal	
272	N545E510	13	272-1.1	42	9 S 1/2	I	-	-	Building Materials	Glass	
272	N545E510	13	272-1.2	42	9 S 1/2	I	-	-	Building Materials	Metal	
273	N545E510	13	273-1.2	42	9 S 1/2	J	-	-	Building Materials	Ceramics	Coarse Earthenware
273	N545E510	13	273-1.1	42	9 S 1/2	J	-	-	Building Materials	Metal	
274	N551.6E512.5	5	274-1.1	42	5 NE Q	B	-	1	Pottery	Ceramics	Coarse Earthenware
274	N551.6E512.5	5	274-1.2	42	5 NE Q	B	-	1	Pottery	Ceramics	Earthenware
274	N551.6E512.5	5	274-1.3	42	5 NE Q	B	-	1	Building Materials	Ceramics	Coarse Earthenware
275	N551.6E512.5	5	275-1.1	42	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
275	N551.6E512.5	5	275-1.2	42	5 NE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
275	N551.6E512.5	5	275-1.3	42	5 NE Q	-	-	2	Pottery	Ceramics	Earthenware
275	N551.6E512.5	5	275-1.4	42	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
275	N551.6E512.5	5	275-1.6	42	5 NE Q	-	-	2	Building Materials	Ceramics	
275	N551.6E512.5	5	275-1.7	42	5 NE Q	-	-	2	Building Materials	Ceramics	
275	N551.6E512.5	5	275-1.8	42	5 NE Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
275	N551.6E512.5	5	275-1.5	42	5 NE Q	-	-	2	Kiln Furniture	Ceramics	
276	N551.6E512.5	5	276-1.1	42	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
276	N551.6E512.5	5	276-1.3	42	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
276	N551.6E512.5	5	276-1.2	42	5 NE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
276	N551.6E512.5	5	276-1.4	42	5 NE Q	C	-	-	Pottery	Ceramics	Earthenware
276	N551.6E512.5	5	276-1.7	42	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
276	N551.6E512.5	5	276-1.5	42	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
276	N551.6E512.5	5	276-1.6	42	5 NE Q	C	-	-	Kiln Furniture	Ceramics	
276	N551.6E512.5	5	Discarded	-	5 NE Q	C	-	-	Miscellaneous	Stone	
276	N551.6E512.5	5	276-1.8	42	5 NE Q	C	-	-	Building Materials	Stone	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
267	N555E514							1	Vitrified
267	N555E514	Sagger						5	
267	N555E514							1	flat, chinking or paving
268	N555E514		Bisque					25	
268	N555E514		Glazed		Lead Glazed			1	
268	N555E514	Sagger					Yes	4	Base
268	N555E514	Sagger					Yes	2	Base
268	N555E514	Sagger						9	Large
268	N555E514	Sagger					Yes	5	Refit with FS #255 (sagger collection)
268	N555E514	Sagger						25	Small
268	N555E514	Setting Tile						2	
268	N555E514	Wad/Coil						1	
268	N555E514	Sagger					Yes	9	
268	N555E514	Trivet						2	
268	N555E514							2	flat, chinking or paving
269	N555E514		Bisque					6	
269	N555E514	Candlestick	Bisque				Yes	1	Refits with FS #225 and FS #226
269	N555E514				High Fired			1	
269	N555E514		Glazed		Lead Glazed			2	
269	N555E514	Sagger						2	Base
269	N555E514	Setting Tile						1	
269	N555E514	Sagger						2	
269	N555E514							1	Iron
270	N555E514		Bisque					42	
270	N555E514				High Fired			3	
270	N555E514		Glazed		Lead Glazed			37	
270	N555E514		Bisque					3	Extruded
270	N555E514		Bisque	Molded				1	
270	N555E514		Bisque			White		93	
270	N555E514		Glazed		Lead Glazed	Green		1	
270	N555E514		Bisque			Red		9	
270	N555E514	Tobacco Pipe	Bisque					1	
270	N555E514							2	
270	N555E514	Wad/Coil						11	
270	N555E514	Sagger						10	
270	N555E514	Trivet						4	
271	N545E510	Utilitarian	Glazed		Lead Glazed			1	
271	N545E510							1	Iron
272	N545E510					Clear		1	
272	N545E510							1	Iron
273	N545E510							1	
273	N545E510							2	Iron
274	N551.6E512.5		Bisque					4	
274	N551.6E512.5		Bisque					1	Extruded
274	N551.6E512.5							1	Vitrified
275	N551.6E512.5		Bisque					6	
275	N551.6E512.5		Glazed		Lead Glazed			1	
275	N551.6E512.5		Glazed		Lead Glazed	Multi		1	Green exterior, cream interior
275	N551.6E512.5	Setting Tile						5	
275	N551.6E512.5	Shingle						11	Potentially used as a setting tile in kiln
275	N551.6E512.5	Shingle						1	Vitrified, potentially used as a setting tile in kiln
275	N551.6E512.5							2	Vitrified
275	N551.6E512.5	Sagger						1	
276	N551.6E512.5		Bisque					7	
276	N551.6E512.5		Bisque	Plain Slip	Slipped			2	
276	N551.6E512.5		Glazed		Lead Glazed			4	
276	N551.6E512.5		Bisque					2	Extruded
276	N551.6E512.5	Wad/Coil						3	
276	N551.6E512.5	Sagger						1	
276	N551.6E512.5	Trivet						4	
276	N551.6E512.5							1	discarded in lab
276	N551.6E512.5							2	flat, chinking or paving

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
277	N551.6E512.5	5	277-1.1	42	5 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
277	N551.6E512.5	5	277-1.2	42	5 NE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
277	N551.6E512.5	5	277-1.5	42	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
277	N551.6E512.5	5	277-1.4	42	5 NE Q	-	-	3	Building Materials	Ceramics	
277	N551.6E512.5	5	277-1.6	42	5 NE Q	-	-	3	Building Materials	Ceramics	Coarse Earthenware
277	N551.6E512.5	5	277-1.3	42	5 NE Q	-	-	3	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.1	42	5 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.4	42	5 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.6	42	5 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.2	42	5 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.3	42	5 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.8	42	5 NE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.15	42	5 NE Q	-	-	4	Pottery	Ceramics	Earthenware
278	N554.8E512.5	5	278-1.5	42	5 NE Q	-	-	4	Pottery	Ceramics	Refined Earthenware
278	N554.8E512.5	5	278-1.12	42	5 NE Q	-	-	4	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.9	42	5 NE Q	-	-	4		Ceramics	
278	N554.8E512.5	5	278-1.10	42	5 NE Q	-	-	4	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.18	42	5 NE Q	-	-	4	Building Materials	Ceramics	
278	N554.8E512.5	5	278-1.17	42	5 NE Q	-	-	4	Pottery	Ceramics	Stoneware
278	N554.8E512.5	5	278-1.7	42	5 NE Q	-	-	4	Pottery	Ceramics	
278	N554.8E512.5	5	278-1.19	42	5 NE Q	-	-	4	Building Materials	Ceramics	Coarse Earthenware
278	N554.8E512.5	5	278-1.13	42	5 NE Q	-	-	4	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.14	42	5 NE Q	-	-	4	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.16	42	5 NE Q	-	-	4	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.11	42	5 NE Q	-	-	4	Kiln Furniture	Ceramics	
278	N554.8E512.5	5	278-1.20	42	5 NE Q	-	-	4	Building Materials	Glass	
278	N554.8E512.5	5	Discarded	-	5 NE Q	-	-	4	Miscellaneous	Stone	
278	N554.8E512.5	5	278-1.21	42	5 NE Q	-	-	4	Building Materials	Stone	
279	N545E510	13	279-1.1	42	9 S 1/2	K	-	-	Pottery	Ceramics	Coarse Earthenware
279	N545E510	13	279-1.2	42	9 S 1/2	K	-	-	Pottery	Ceramics	Coarse Earthenware
279	N545E510	13	279-1.4	42	9 S 1/2	K	-	-	Building Materials	Ceramics	
279	N545E510	13	279-1.3	42	9 S 1/2	K	-	-	Pottery	Ceramics	Refined Earthenware
279	N545E510	13	279-1.7	42	9 S 1/2	K	-	-		Faunal	
279	N545E510	13	279-1.5	42	9 S 1/2	K	-	-	Building Materials	Glass	
279	N545E510	13	279-1.6	42	9 S 1/2	K	-	-	Building Materials	Metal	
280	N545E510	13	280-1.2	42	9 S 1/2	L	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
280	N545E510	13	280-1.3	42	9 S 1/2	L	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
280	N545E510	13	280-1.4	42	9 S 1/2	L	-	-		Ceramics	
280	N545E510	13	280-1.5	42	9 S 1/2	L	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
280	N545E510	13	280-1.1	42	9 S 1/2	L	-	-	Pottery	Ceramics	Refined Earthenware
280	N545E510	13	280-1.9	42	9 S 1/2	L	-	-		Faunal	
280	N545E510	13	280-1.7	42	9 S 1/2	L	-	-	Building Materials	Glass	
280	N545E510	13	280-1.8	42	9 S 1/2	L	-	-	Building Materials	Metal	
280	N545E510	13	280-1.10	42	9 S 1/2	L	-	-		Metal	
280	N545E510	13	280-1.6	42	9 S 1/2	L	-	-	Building Materials	Mortar	
280	N545E510	13	280-1.11	42	9 S 1/2	L	-	-		Miscellaneous	
280	N545E510	13	280-1.12	42	9 S 1/2	L	-	-		Miscellaneous	
281	N545E510	13	281-1.1	42	9 S 1/2	M	-	-	Pottery	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.2	42	9 S 1/2	M	-	-	Pottery	Ceramics	Coarse Earthenware
281	N545E510	13	-	-	9 S 1/2	M	-	-	Pottery	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.7	42	9 S 1/2	M	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.8	42	9 S 1/2	M	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.9	42	9 S 1/2	M	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.10	42	9 S 1/2	M	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.11	42	9 S 1/2	M	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.12	42	9 S 1/2	M	-	-	Building Materials	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.13	42	9 S 1/2	M	-	-	Building Materials	Ceramics	Coarse Earthenware
281	N545E510	13	281-1.3	42	9 S 1/2	M	-	-	Pottery	Ceramics	Earthenware
281	N545E510	13	281-1.6	42	9 S 1/2	M	-	-	Pottery	Ceramics	Earthenware
281	N545E510	13	281-1.5	42	9 S 1/2	M	-	-	Pottery	Ceramics	Refined Earthenware
281	N545E510	13	281-1.15	42	9 S 1/2	M	-	-		Faunal	
281	N545E510	13	281-1.14	42	9 S 1/2	M	-	-	Building Materials	Glass	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
277	N551.6E512.5		Bisque					4	
277	N551.6E512.5		Glazed		Lead Glazed	Black		1	
277	N551.6E512.5	Setting Tile						1	Incidental salt glazing
277	N551.6E512.5	Shingle						4	Potentially used as a setting tile in kiln
277	N551.6E512.5							2	Vitrified
277	N551.6E512.5	Trivet						3	
278	N554.8E512.5		Bisque					78	
278	N554.8E512.5		Bisque	Plain Slip	Slipped			2	
278	N554.8E512.5				High Fired			3	
278	N554.8E512.5		Glazed		Lead Glazed			20	
278	N554.8E512.5		Glazed		Lead Glazed	Black		5	
278	N554.8E512.5		Glazed		Lead Glazed	Multi		1	Green exterior, cream interior
278	N554.8E512.5		Bisque					4	Extruded
278	N554.8E512.5		Bisque			White		3	Cream or white?
278	N554.8E512.5	Leg						4	
278	N554.8E512.5							1	Porcelaneous
278	N554.8E512.5	Setting Tile						7	
278	N554.8E512.5	Shingle						4	Potentially used as a setting tile in kiln
278	N554.8E512.5		Glazed		Salt Glazed	Black		1	Low fired
278	N554.8E512.5	Tobacco Pipe	Glazed		Lead Glazed	Green		1	
278	N554.8E512.5							1	Vitrified
278	N554.8E512.5	Pin						1	Pipe sagger pin
278	N554.8E512.5	Wad/Coil						14	
278	N554.8E512.5	Sagger						36	
278	N554.8E512.5	Trivet						23	
278	N554.8E512.5							1	
278	N554.8E512.5							5	discarded in lab
278	N554.8E512.5							5	flat, chinking or paving
279	N545E510		Bisque					1	
279	N545E510		Glazed		Lead Glazed			1	
279	N545E510	Shingle						1	Potentially used as a setting tile in kiln
279	N545E510		Glazed					4	
279	N545E510	Bone						3	
279	N545E510							5	
279	N545E510							3	Iron
280	N545E510							1	
280	N545E510							2	
280	N545E510		Glazed		Salt Glazed			1	High fired, combed
280	N545E510							1	
280	N545E510	Tableware	Glazed					2	
280	N545E510	Bone						1	
280	N545E510					Clear		32	Clear/irridescent
280	N545E510							5	Iron
280	N545E510							1	
280	N545E510							2	
280	N545E510							1	
280	N545E510							8	
281	N545E510	Utilitarian	Bisque					17	
281	N545E510	Utilitarian	Glazed		Lead Glazed			5	
281	N545E510	Pot	Glazed		Lead Glazed		Yes	9	Milk pot, refit with FS #280 and FS #297
281	N545E510							1	
281	N545E510							6	
281	N545E510							1	
281	N545E510		Glazed		Salt Glazed			3	High fired, combed
281	N545E510							3	
281	N545E510							3	
281	N545E510							1	Vitrified
281	N545E510	Tableware	Bisque	Plain Slip	Slipped	White		1	
281	N545E510	Tobacco Pipe	Bisque					1	Bowl
281	N545E510	Tableware	Glazed					1	
281	N545E510	Bone						1	
281	N545E510							2	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
281	N545E510	13	281-1.16	42	9 S 1/2	M	-	-	Building Materials	Mortar	
281	N545E510	13	Discarded	-	9 S 1/2	M	-	-		Stone	
282	N554.8E512.5	5	282-1.1	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.3	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.7	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.2	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.10	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.5	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.6	42	5 NE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.9	42	5 NE Q	-	-	5	Pottery	Ceramics	Earthenware
282	N554.8E512.5	5	282-1.4	42	5 NE Q	-	-	5	Pottery	Ceramics	Earthenware
282	N554.8E512.5	5	282-1.14	42	5 NE Q	-	-	5	Kiln Furniture	Ceramics	
282	N554.8E512.5	5	282-1.15	42	5 NE Q	-	-	5	Kiln Furniture	Ceramics	
282	N554.8E512.5	5	282-1.9	42	5 NE Q	-	-	5	Pottery	Ceramics	
282	N554.8E512.5	5	282-1.17	42	5 NE Q	-	-	5	Building Materials	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.18	42	5 NE Q	-	-	5	Building Materials	Ceramics	Coarse Earthenware
282	N554.8E512.5	5	282-1.12	42	5 NE Q	-	-	5	Kiln Furniture	Ceramics	
282	N554.8E512.5	5	282-1.11	42	5 NE Q	-	-	5	Kiln Furniture	Ceramics	
282	N554.8E512.5	5	282-1.8	54	5 NE Q	-	-	5	Pottery	Ceramics	Refined Earthenware
282	N554.8E512.5	5	282-1.16	42	5 NE Q	-	-	5	Kiln Furniture	Ceramics	
282	N554.8E512.5	5	282-1.13	42	5 NE Q	-	-	5	Kiln Furniture	Ceramics	
282	N554.8E512.5	5	282-1.19	42	5 NE Q	-	-	5		Faunal	
282	N554.8E512.5	5	282-1.20	42	5 NE Q	-	-	5	Building Materials	Stone	
283	N545E510	13	283-1.1	42	9 S 1/2	N	-	-		Ceramics	
283	N545E510	13	-	-	9 S 1/2	N	-	-	Pottery	Ceramics	Coarse Earthenware
283	N545E510	13	283-1.2	42	9 S 1/2	N	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
283	N545E510	13	283-1.3	42	9 S 1/2	N	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
283	N545E510	13	283-1.4	42	9 S 1/2	N	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
283	N545E510	13	283-1.5	42	9 S 1/2	N	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
283	N545E510	13	283-1.6	42	9 S 1/2	N	-	-	Building Materials	Ceramics	Coarse Earthenware
284	N555E512.5	5	284-1.1	42	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
284	N555E512.5	5	284-1.3	42	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
284	N555E512.5	5	284-1.2	42	4 SE Q	-	-	5	Pottery	Ceramics	Coarse Earthenware
284	N555E512.5	5	284-1.6	42	4 SE Q	-	-	5	Pottery	Ceramics	Earthenware
284	N555E512.5	5	284-1.5	42	4 SE Q	-	-	5	Pottery	Ceramics	Earthenware
284	N555E512.5	5	284-1.4	42	4 SE Q	-	-	5	Pottery	Ceramics	Earthenware
284	N555E512.5	5	284-1.7	42	4 SE Q	-	-	5	Pottery	Ceramics	
284	N555E512.5	5	284-1.8	42	4 SE Q	-	-	5	Kiln Furniture	Ceramics	
284	N555E512.5	5	284-1.9	42	4 SE Q	-	-	5	Building Materials	Stone	
285	N555E512.5	5	285-1.1	43	4 SE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
285	N555E512.5	5	285-1.2	43	4 SE Q	-	-	4	Pottery	Ceramics	Coarse Earthenware
285	N555E512.5	5	285-1.4	43	4 SE Q	-	-	4	Kiln Furniture	Ceramics	
285	N555E512.5	5	285-1.3	43	4 SE Q	-	-	4	Kiln Furniture	Ceramics	
285	N555E512.5	5	285-1.5	43	4 SE Q	-	-	4	Building Materials	Stone	
286	N515E510	-	286-1.1	43	-	A	1	-	Building Materials	Glass	
286	N515E510	-	286-1.4	43	-	A	1	-		Metal	
286	N515E510	-	286-1.2	43	-	A	1	-		Miscellaneous	
286	N515E510	-	286-1.3	43	-	A	1	-		Miscellaneous	
287	N515E510	-	287-1.2	43	-	A	2	-	Building Materials	Ceramics	
287	N515E510	-	287-1.1	43	-	A	2	-	Pottery	Ceramics	Coarse Earthenware
287	N515E510	-	287-1.5	43	-	A	2	-	Building Materials	Metal	
287	N515E510	-	287-1.4	43	-	A	2	-	Building Materials	Metal	
287	N515E510	-	287-1.3	43	-	A	2	-	Building Materials	Metal	
287	N515E510	-	287-1.7	43	-	A	2	-		Plastic	
287	N515E510	-	287-1.6	43	-	A	2	-		Rubber	
288	N515E510	-	288-1.5	43	-	B	1	-	Clothing	Glass	
288	N515E510	-	288-1.1	43	-	B	1	-	Pottery	Ceramics	Coarse Earthenware
288	N515E510	-	288-1.2	43	-	B	1	-	Building Materials	Glass	
288	N515E510	-	288-1.4	43	-	B	1	-		Metal	
288	N515E510	-	288-1.3	43	-	B	1	-	Building Materials	Metal	
288	N515E510	-	288-1.6	43	-	B	1	-		Plastic	
289	N515E510	-	289-1.1	43	-	B	2	-	Pottery	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
281	N545E510							1	
281	N545E510							2	
282	N554.8E512.5		Bisque					35	
282	N554.8E512.5		Bisque	Plain Slip	Slipped			6	
282	N554.8E512.5				High Fired			1	
282	N554.8E512.5		Glazed		Lead Glazed			7	
282	N554.8E512.5		Glazed		Lead Glazed	Black		4	
282	N554.8E512.5		Glazed		Lead Glazed	Green		1	
282	N554.8E512.5		Glazed	Tortoiseshell	Lead Glazed	Multi		1	Green exterior, cream interior
282	N554.8E512.5		Bisque					3	Extruded
282	N554.8E512.5		Bisque			White		12	
282	N554.8E512.5	Leg						5	
282	N554.8E512.5	Setting Tile						2	
282	N554.8E512.5	Tobacco Pipe	Bisque					1	
282	N554.8E512.5							7	
282	N554.8E512.5							1	Vitrified
282	N554.8E512.5	Pin						1	Pipe sagger pin
282	N554.8E512.5	Wad/Coil						3	
282	N554.8E512.5		Glazed					1	
282	N554.8E512.5	Sagger						7	
282	N554.8E512.5	Trivet						6	
282	N554.8E512.5	Bone						2	
282	N554.8E512.5							6	flat, chinking or paving
283	N545E510		Bisque					3	
283	N545E510	Pot	Glazed		Lead Glazed		Yes	2	Refit with FS #280, FS #281, and FS #297
283	N545E510		Bisque					1	
283	N545E510		Bisque					1	
283	N545E510		Bisque					2	
283	N545E510		Bisque			Green		2	Green drips
283	N545E510							8	
284	N555E512.5		Bisque					37	
284	N555E512.5		Bisque	Plain Slip	Slipped			6	
284	N555E512.5		Glazed		Lead Glazed			2	
284	N555E512.5	Bottle	Bisque	Molded				1	Base, figural
284	N555E512.5	Flatware	Bisque	Molded				1	Flatware
284	N555E512.5		Bisque			White		21	
284	N555E512.5	Tobacco Pipe	Bisque					1	
284	N555E512.5	Wad/Coil						3	
284	N555E512.5							1	flat, chinking or paving
285	N555E512.5		Bisque					1	
285	N555E512.5		Glazed		Lead Glazed	Green		1	
285	N555E512.5	Sagger						2	Large
285	N555E512.5	Sagger						6	
285	N555E512.5							2	flat, chinking or paving
286	N515E510							2	
286	N515E510							5	Flake
286	N515E510							1	
286	N515E510							1	Conglomerate
287	N515E510	Brick						1	
287	N515E510		Bisque					3	
287	N515E510							9	Iron, flake
287	N515E510							1	Iron
287	N515E510							1	Nail
287	N515E510							1	
287	N515E510					Black		5	
288	N515E510	Button				White		1	
288	N515E510		Bisque					1	
288	N515E510							8	
288	N515E510							1	Iron, nodule
288	N515E510							5	Nail
288	N515E510							1	
289	N515E510		Bisque					7	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
289	N515E510	-	289-1.4	43	-	B	2	-	Pottery	Ceramics	Coarse Earthenware
289	N515E510	-	289-1.2	43	-	B	2	-	Pottery	Ceramics	Coarse Earthenware
289	N515E510	-	289-1.3	43	-	B	2	-	Pottery	Ceramics	Earthenware
289	N515E510	-	289-1.5	43	-	B	2	-	Pottery	Ceramics	Refined Earthenware
289	N515E510	-	289-1.16	43	-	B	2	-		Chalk	
289	N515E510	-	289-1.10	43	-	B	2	-		Charcoal/Coal	
289	N515E510	-	289-1.12	43	-	B	2	-		Faunal	
289	N515E510	-	289-1.7	43	-	B	2	-	Building Materials	Glass	
289	N515E510	-	289-1.6	43	-	B	2	-	Tableware	Glass	
289	N515E510	-	289-1.14	43	-	B	2	-		Metal	
289	N515E510	-	289-1.9	43	-	B	2	-		Metal	
289	N515E510	-	289-1.8	43	-	B	2	-	Building Materials	Metal	
289	N515E510	-	289-1.13	43	-	B	2	-		Rubber	
289	N515E510	-	289-1.11	43	-	B	2	-	Slag	Charcoal/Coal	
289	N515E510	-	289-1.15	43	-	B	2	-	Building Materials	Stone	
290	N515E510	-	290-1.5	43	-	C	1	-	Building Materials	Ceramics	
290	N515E510	-	290-1.1	43	-	C	1	-	Pottery	Ceramics	Coarse Earthenware
290	N515E510	-	290-1.2	43	-	C	1	-	Pottery	Ceramics	Coarse Earthenware
290	N515E510	-	290-1.3	43	-	C	1	-	Pottery	Ceramics	Coarse Earthenware
290	N515E510	-	290-1.4	43	-	C	1	-	Pottery	Ceramics	Refined Earthenware
290	N515E510	-	290-1.9	43	-	C	1	-		Faunal	
290	N515E510	-	290-1.6	43	-	C	1	-	Building Materials	Glass	
290	N515E510	-	290-1.10	43	-	C	1	-	Building Materials	Mortar	
290	N515E510	-	290-1.7	43	-	C	1	-	Building Materials	Metal	
290	N515E510	-	290-1.12	43	-	C	1	-	Slag	Charcoal/Coal	
290	N515E510	-	290-1.8	43	-	C	1	-		Pencil/Slate…	
290	N515E510	-	290-1.11	43	-	C	1	-	Building Materials	Stone	
291	N515E510	-	291-1.1	43	-	D	1	-	Pottery	Ceramics	Coarse Earthenware
291	N515E510	-	291-1.2	43	-	D	1	-	Building Materials	Glass	
291	N515E510	-	291-1.4	43	-	D	1	-		Metal	
291	N515E510	-	291-1.3	43	-	D	1	-	Building Materials	Metal	
291	N515E510	-	291-1.5	43	-	D	1	-	Slag	Charcoal/Coal	
292	N515E510	-	292-1.3	43	-	E	1	-		Faunal	
292	N515E510	-	292-1.1	43	-	E	1	-	Building Materials	Glass	
292	N515E510	-	292-1.2	43	-	E	1	-	Building Materials	Metal	
293	N515E510	-	293-1.1	43	-	F	1	-	Building Materials	Glass	
293	N515E510	-	293-1.2	43	-	F	1	-	Building Materials	Metal	
293	N515E510	-	293-1.3	43	-	F	1	-	Slag	Charcoal/Coal	
294	N542.5E505	-	294-1.1	43	3 NW Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
294	N542.5E505	-	294-1.2	43	3 NW Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
294	N542.5E505	-	294-1.3	43	3 NW Q	D	-	-	Building Materials	Ceramics	
294	N542.5E505	-	294-1.5	43	3 NW Q	D	-	-		Faunal	
294	N542.5E505	-	294-1.4	43	3 NW Q	D	-	-	Building Materials	Metal	
295	N542.5E505	13	295-1.1	43	3 NW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
295	N542.5E505	13	295-1.3	43	3 NW Q	-	-	1		Ceramics	
295	N542.5E505	13	295-1.4	43	3 NW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
295	N542.5E505	13	295-1.5	43	3 NW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
295	N542.5E505	13	295-1.6	43	3 NW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
295	N542.5E505	13	295-1.7	43	3 NW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
295	N542.5E505	13	295-1.2	43	3 NW Q	-	-	1	Pottery	Ceramics	Refined Earthenware
295	N542.5E505	13	295-1.8	43	3 NW Q	-	-	1	Building Materials	Glass	
295	N542.5E505	13	295-1.9	43	3 NW Q	-	-	1	Building Materials	Metal	
295	N542.5E505	13	295-1.10	43	3 NW Q	-	-	1		Stone	
295	N542.5E505	13	Discarded	-	3 NW Q	-	-	1	Miscellaneous	Stone	
296	N542.5E505	14	296-1.1	43	3 NW Q	-	-	1	Miscellaneous	Metal	
297	N542.5E505	13	297-1.1	43	3 NW Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.2	43	3 NW Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.5	43	3 NW Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.6	43	3 NW Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-01.07.01	55	3 NW Q	-	-	2		Ceramics	
297	N542.5E505	13	297-1.9	43	3 NW Q	-	-	2		Ceramics	
297	N542.5E505	13	297-1.12	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.13	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
289	N515E510				High Fired			1	
289	N515E510		Glazed		Lead Glazed			3	
289	N515E510	Flatware	Bisque	Molded				1	Flatware
289	N515E510		Glazed					7	
289	N515E510							2	
289	N515E510							1	
289	N515E510	Bone						2	
289	N515E510							10	
289	N515E510					White		1	Milk glass
289	N515E510							1	Iron, nodule
289	N515E510							10	Flake
289	N515E510							13	Nail
289	N515E510					Black		3	
289	N515E510							3	
289	N515E510							2	flat, chinking or paving
290	N515E510	Brick						3	
290	N515E510		Bisque					1	
290	N515E510		Glazed		Lead Glazed			1	
290	N515E510		Glazed		Lead Glazed	Black		1	
290	N515E510		Glazed					2	
290	N515E510	Bone						1	
290	N515E510							6	
290	N515E510							1	
290	N515E510							3	Nail
290	N515E510							8	
290	N515E510							1	
290	N515E510							1	flat
291	N515E510		Glazed		Lead Glazed			1	
291	N515E510							2	
291	N515E510							6	Flake
291	N515E510							1	Nail
291	N515E510							3	
292	N515E510	Bone						1	
292	N515E510							1	
292	N515E510							6	Nail
293	N515E510							1	
293	N515E510							1	Nail
293	N515E510							1	
294	N542.5E505		Bisque					3	
294	N542.5E505		Glazed		Lead Glazed			1	
294	N542.5E505	Shingle						1	Potentially used as a setting tile in kiln
294	N542.5E505	Tooth						1	
294	N542.5E505							4	Nail
295	N542.5E505	Pot	Glazed		Lead Glazed		Yes	4	Refit with milk pot
295	N542.5E505		Bisque		High Fired			1	
295	N542.5E505							1	
295	N542.5E505				High Fired			1	
295	N542.5E505							2	
295	N542.5E505							14	
295	N542.5E505		Glazed					1	
295	N542.5E505							12	
295	N542.5E505							16	Iron
295	N542.5E505							3	
295	N542.5E505							2	discarded in lab
296	N542.5E505							1	Concreation
297	N542.5E505	Utilitarian	Bisque					16	
297	N542.5E505	Utilitarian	Glazed		Lead Glazed			14	
297	N542.5E505	Tableware	Bisque	Plain Slip	Slipped	White		1	
297	N542.5E505	Tableware	Bisque	Trailed Slip				1	
297	N542.5E505		Glazed		Lead Glazed			1	Green exterior with cream interior
297	N542.5E505				High Fired			1	
297	N542.5E505							7	
297	N542.5E505							8	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
297	N542.5E505	13	297-1.14	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.15	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.16	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.17	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.18	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.19	43	3 NW Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.20	43	3 NW Q	-	-	2	Building Materials	Ceramics	Coarse Earthenware
297	N542.5E505	13	297-1.3	43	3 NW Q	-	-	2	Pottery	Ceramics	Earthenware
297	N542.5E505	13	297-1.4	43	3 NW Q	-	-	2	Pottery	Ceramics	Earthenware
297	N542.5E505	13	297-1.7	43	3 NW Q	-	-	2		Ceramics	Earthenware
297	N542.5E505	13	297-1.8	43	3 NW Q	-	-	2	Pottery	Ceramics	Earthenware
297	N542.5E505	13	297-1.11	43	3 NW Q	-	-	2	Pottery	Ceramics	Earthenware
297	N542.5E505	13	297-1.10	43	3 NW Q	-	-	2	Pottery	Ceramics	Refined Earthenware
297	N542.5E505	13	297-01.24	54	3 NW Q	-	-	2	Pottery	Ceramics	Stoneware
297	N542.5E505	13	297-1.22	43	3 NW Q	-	-	2	Building Materials	Glass	
297	N542.5E505	13	297-1.21	43	3 NW Q	-	-	2	Building Materials	Metal	
297	N542.5E505	13	297-1.23	43	3 NW Q	-	-	2	Building Materials	Stone	
298	N542.5E505	13	-	43	3 NW Q	-	-	3	Pottery	Ceramics	
298	N542.5E505	13	298-1.1	43	3 NW Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.2	43	3 NW Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.3	43	3 NW Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.6	43	3 NW Q	-	-	3		Ceramics	
298	N542.5E505	13	298-1.9	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.10	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.11	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.14	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.15	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.16	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.17	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.18	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.19	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.4	43	3 NW Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
298	N542.5E505	13	298-1.5	43	3 NW Q	-	-	3	Pottery	Ceramics	Earthenware
298	N542.5E505	13	298-1.7	57	3 NW Q	-	-	3	Pottery	Ceramics	Earthenware
298	N542.5E505	13	298-1.8	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Earthenware
298	N542.5E505	13	298-1.13	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	Earthenware
298	N542.5E505	13	298-1.12	43	3 NW Q	-	-	3	Kiln Furniture	Ceramics	
298	N542.5E505	13	298-1.22	43	3 NW Q	-	-	3		Faunal	
298	N542.5E505	13	298-1.20	43	3 NW Q	-	-	3	Tableware	Glass	
298	N542.5E505	13	298-1.21	43	3 NW Q	-	-	3	Building Materials	Metal	
298	N542.5E505	13	298-1.23	43	3 NW Q	-	-	3		Stone	
299	N540E510	13	299-1.7	43	3 SE Q	B	-	-	Pottery	Ceramics	Stoneware
299	N540E510	13	299-1.1	43	3 SE Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
299	N540E510	13	299-1.2	43	3 SE Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
299	N540E510	13	299-1.4	43	3 SE Q	B	-	-		Ceramics	
299	N540E510	13	299-1.6	43	3 SE Q	B	-	-		Ceramics	
299	N540E510	13	299-1.8	43	3 SE Q	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
299	N540E510	13	299-1.9	43	3 SE Q	B	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
299	N540E510	13	299-1.14	43	3 SE Q	B	-	-	Building Materials	Ceramics	Coarse Earthenware
299	N540E510	13	299-1.5	43	3 SE Q	B	-	-	Pottery	Ceramics	Earthenware
299	N540E510	13	299-1.10	43	3 SE Q	B	-	-	Kiln Furniture	Ceramics	
299	N540E510	13	299-1.3	43	3 SE Q	B	-	-	Pottery	Ceramics	Refined Earthenware
299	N540E510	13	299-1.11	43	3 SE Q	B	-	-	Building Materials	Glass	
299	N540E510	13	299-1.12	43	3 SE Q	B	-	-	Tableware	Glass	
299	N540E510	13	299-1.13	43	3 SE Q	B	-	-	Building Materials	Metal	
299	N540E510	13	299-1.15	43	3 SE Q	B	-	-		Metal	
299	N540E510	13	Discarded	-	3 SE Q	B	-	-	Miscellaneous	Stone	
300	N555-560E510	5	300-1.1	43	4 & 11	-	-	-	Pottery	Ceramics	Coarse Earthenware
300	N555-560E510	5	300-1.4	43	4 & 11	-	-	-	Pottery	Ceramics	Earthenware
300	N555-560E510	5	300-1.3	43	4 & 11	-	-	-	Pottery	Ceramics	Earthenware
300	N555-560E510	5	300-1.2	43	4 & 11	-	-	-	Pottery	Ceramics	Earthenware
300	N555-560E510	5	300-1.6	43	4 & 11	-	-	-	Building Materials	Ceramics	
300	N555-560E510	5	300-1.5	43	4 & 11	-	-	-	Kiln Furniture	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
297	N542.5E505				High Fired			3	Combed
297	N542.5E505							6	
297	N542.5E505							5	
297	N542.5E505							4	
297	N542.5E505		Bisque					2	
297	N542.5E505							1	
297	N542.5E505							3	
297	N542.5E505	Tableware	Bisque			White		2	
297	N542.5E505	Tableware	Bisque			Buff		1	
297	N542.5E505		Glazed		Lead Glazed	Multi		2	Green exterior with cream interior
297	N542.5E505	Tableware	Glazed	Tortoiseshell	Lead Glazed			1	
297	N542.5E505	Tobacco Pipe	Bisque			White		1	
297	N542.5E505	Tableware	Glazed					3	
297	N542.5E505	Utilitarian	Glazed		Salt Glazed	Brown		1	Handle
297	N542.5E505							11	
297	N542.5E505							14	Iron
297	N542.5E505							1	flat, chinking or paving
298	N542.5E505	Tobacco Pipe	Glazed		Lead Glazed	Green	Yes	4	Refit with FS #314
298	N542.5E505	Utilitarian	Bisque					19	
298	N542.5E505	Utilitarian	Glazed		Lead Glazed			20	
298	N542.5E505	Tableware	Bisque	Plain Slip	Slipped	Red		5	
298	N542.5E505				High Fired			1	
298	N542.5E505							6	
298	N542.5E505							24	
298	N542.5E505							1	
298	N542.5E505							2	With quartz
298	N542.5E505		Bisque					20	
298	N542.5E505							14	
298	N542.5E505				High Fired			7	Combed
298	N542.5E505							15	
298	N542.5E505							1	
298	N542.5E505		Bisque					2	
298	N542.5E505	Tableware	Bisque			White		1	
298	N542.5E505	Caster	Bisque					1	Base
298	N542.5E505		Bisque					1	Extruded
298	N542.5E505		Bisque					4	
298	N542.5E505	Wad/Coil						6	
298	N542.5E505	Bone						1	
298	N542.5E505					Green		2	1 olive green
298	N542.5E505							3	Iron
298	N542.5E505							3	
299	N540E510		Glazed		Salt Glazed	Gray		1	
299	N540E510	Utilitarian	Bisque					13	
299	N540E510	Utilitarian	Glazed		Lead Glazed			7	
299	N540E510		Bisque	Plain Slip				3	
299	N540E510				High Fired			1	
299	N540E510							4	
299	N540E510		Bisque					1	
299	N540E510							1	
299	N540E510	Tableware	Bisque			White		1	
299	N540E510	Wad/Coil						1	
299	N540E510	Tableware	Glazed					12	
299	N540E510							40	
299	N540E510					White		2	Milk glass
299	N540E510							20	Iron
299	N540E510							1	
299	N540E510							1	discarded in lab
300	N555-560E510		Bisque					3	
300	N555-560E510		Bisque					1	Extruded
300	N555-560E510		Bisque	Molded		White		1	
300	N555-560E510		Bisque			White		5	
300	N555-560E510	Shingle						3	Potentially used as a setting tile in kiln
300	N555-560E510	Sagger						3	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
300	N555-560E510	5	300-1.7	43	4 & 11	-	-	-	Building Materials	Glass	
301	N540E505	13	301-1.1	43	3 SW Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
301	N540E505	13	301-1.2	43	3 SW Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
301	N540E505	13	301-1.3	43	3 SW Q	B	-	-	Pottery	Ceramics	Coarse Earthenware
301	N540E505	13	301-1.4	57	3 SW Q	B	-	-		Ceramics	
301	N540E505	13	301-1.5	57	3 SW Q	B	-	-	Pottery	Ceramics	Stoneware
301	N540E505	13	301-1.9	43	3 SW Q	B	-	-		Charcoal/Coal	
301	N540E505	13	301-1.10	43	3 SW Q	B	-	-	Slag	Charcoal/Coal	
301	N540E505	13	301-1.8	43	3 SW Q	B	-	-		Faunal	
301	N540E505	13	301-1.6	43	3 SW Q	B	-	-	Building Materials	Glass	
301	N540E505	13	301-1.7	43	3 SW Q	B	-	-	Building Materials	Metal	
301	N540E505	13	301-1.11	43	3 SW Q	B	-	-	Building Materials	Stone	
302	N540E510	13	302-1.13	57	3 SE Q	C	-	-	Pottery	Ceramics	
302	N540E510	13	302-1.1	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.2	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.3	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.4	44	3 SE Q	C	-	-		Ceramics	
302	N540E510	13	302-1.6	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.7	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.8	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.10	44	3 SE Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.14	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.15	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.16	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.18	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.19	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.20	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-2.7	44	3 SE Q	C	-	-	Building Materials	Ceramics	Coarse Earthenware
302	N540E510	13	302-2.9	44	3 SE Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
302	N540E510	13	302-1.9	44	3 SE Q	C	-	-	Pottery	Ceramics	Earthenware
302	N540E510	13	302-1.17	44	3 SE Q	C	-	-		Ceramics	Earthenware
302	N540E510	13	302-1.11	44	3 SE Q	C	-	-	Pottery	Ceramics	Refined Earthenware
302	N540E510	13	302-1.12	44	3 SE Q	C	-	-	Pottery	Ceramics	Refined Earthenware
302	N540E510	13	302-1.5	57	3 SE Q	C	-	-	Pottery	Ceramics	Stoneware
302	N540E510	13	302-2.8	44	3 SE Q	C	-	-		Faunal	
302	N540E510	13	302-2.1	44	3 SE Q	C	-	-	Building Materials	Glass	
302	N540E510	13	302-2.2	44	3 SE Q	C	-	-	Building Materials	Metal	
302	N540E510	13	302-2.3	44	3 SE Q	C	-	-		Metal	
302	N540E510	13	302-2.4	44	3 SE Q	C	-	-		Metal	
302	N540E510	13	302-2.6	44	3 SE Q	C	-	-		Metal	
302	N540E510	13	302-2.5	44	3 SE Q	C	-	-		Metal	
302	N540E510	13	Discarded	-	3 SE Q	C	-	-	Miscellaneous	Stone	
303	N540E505	13	303-1.6	57	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.9	44	3 SW Q	C	-	-	Pottery	Ceramics	Earthenware
303	N540E505	13	303-1.1	44	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.2	44	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.3	44	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.4	44	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.7	44	3 SW Q	C	-	-		Ceramics	
303	N540E505	13	303-1.10	44	3 SW Q	C	-	-		Ceramics	
303	N540E505	13	303-1.13	57	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.15	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.16	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.17	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.19	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.20	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.21	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.22	53-54	3 SW Q	C	-	-	Pottery	Ceramics	Refined Earthenware, Faience
303	N540E505	13	303-2.1	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-2.2	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.5	44	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
303	N540E505	13	303-1.18	44	3 SW Q	C	-	-	Pottery	Ceramics	Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
300	N555-560E510							1	
301	N540E505	Utilitarian	Bisque					2	
301	N540E505	Utilitarian	Glazed		Lead Glazed			1	
301	N540E505	Utilitarian	Bisque			Buff		2	
301	N540E505		Glazed		Lead Glazed	Green		1	
301	N540E505	Utilitarian	Glazed		Salt Glazed	Gray		1	
301	N540E505							1	
301	N540E505							1	
301	N540E505							2	
301	N540E505							18	
301	N540E505							13	Iron
301	N540E505							1	flat, chinking or paving
302	N540E510	Tobacco Pipe	Bisque					4	
302	N540E510	Utilitarian	Bisque					103	
302	N540E510	Utilitarian	Glazed		Lead Glazed			75	
302	N540E510	Utilitarian	Glazed		Lead Glazed			1	Body fragment, large
302	N540E510		Bisque		High Fired			6	
302	N540E510	Utilitarian	Glazed		Lead Glazed	Multi		7	Brown/Black
302	N540E510	Tableware	Bisque	Plain Slip	Slipped	White		4	
302	N540E510	Tableware	Bisque	Trailed Slip	Slipped			1	
302	N540E510	Tableware	Glazed	Plain Slip	Lead Glazed	White		6	
302	N540E510							16	
302	N540E510		Bisque					9	
302	N540E510		Bisque					5	
302	N540E510							62	
302	N540E510							10	
302	N540E510				High Fired			1	Combed
302	N540E510							79	
302	N540E510				High Fired			1	
302	N540E510	Tableware	Bisque	Plain Slip	Slipped	White		5	
302	N540E510		Bisque					4	Extruded
302	N540E510		Glazed					49	Eroded
302	N540E510		Glazed					5	
302	N540E510	Utilitarian						12	
302	N540E510	Tooth						9	
302	N540E510							184	
302	N540E510							137	Iron
302	N540E510							11	Iron
302	N540E510							9	Iron
302	N540E510							1	Iron
302	N540E510							2	
302	N540E510							22	discarded in lab
303	N540E505		Glazed	Trailed Slip	Lead Glazed			1	
303	N540E505			Rouletted				2	
303	N540E505	Utilitarian	Bisque					98	
303	N540E505	Utilitarian	Glazed		Lead Glazed			80	
303	N540E505	Tableware	Glazed	Plain Slip	Lead Glazed	Multi		6	White slip, Green
303	N540E505	Tableware	Bisque	Plain Slip	Slipped	White		19	
303	N540E505				Slipped	Red		1	
303	N540E505		Glazed		Lead Glazed			3	Eroded
303	N540E505	Utilitarian			High Fired			3	
303	N540E505		Bisque					7	
303	N540E505							2	
303	N540E505		Bisque					2	
303	N540E505							55	
303	N540E505					Multi		2	Brown/Black drip
303	N540E505							13	
303	N540E505	Ring Bottle	Glazed		Lead Glazed		Yes	1	Ring bottle, hole, blue exterior, brown lead glaze interior; refit with FS #179
303	N540E505				High Fired			1	Combed
303	N540E505							15	
303	N540E505		Bisque					3	
303	N540E505	Tableware	Bisque					3	Extruded handle

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
303	N540E505	13	303-1.8	44	3 SW Q	C	-	-	Pottery	Ceramics	Refined Earthenware
303	N540E505	13	303-1.11	44	3 SW Q	C	-	-	Pottery	Ceramics	Refined Earthenware
303	N540E505	13	303-1.12	57	3 SW Q	C	-	-	Pottery	Ceramics	Stoneware
303	N540E505	13	303-1.14	44	3 SW Q	C	-	-	Kiln Furniture	Ceramics	
303	N540E505	13	303-2.3	44	3 SW Q	C	-	-	Slag	Charcoal/Coal	
303	N540E505	13	303-2.10	44	3 SW Q	C	-	-		Faunal	
303	N540E505	13	303-2.4	44	3 SW Q	C	-	-	Building Materials	Glass	
303	N540E505	13	303-2.5	44	3 SW Q	C	-	-	Building Materials	Metal	
303	N540E505	13	303-2.6	44	3 SW Q	C	-	-		Metal	
303	N540E505	13	303-2.8	44	3 SW Q	C	-	-	Firearm	Metal	
303	N540E505	13	303-2.7	44	3 SW Q	C	-	-		Metal	
303	N540E505	13	303-2.9	44	3 SW Q	C	-	-	Building Materials	Stone	
304	N540E510	13	304-1.7	44	3 SE Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.1	44	3 SE Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.2	44	3 SE Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.3	44	3 SE Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.6	44	3 SE Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.12	44	3 SE Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.13	44	3 SE Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.14	44	3 SE Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.15	44	3 SE Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.16	44	3 SE Q	D	-	-	Building Materials	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.4	44	3 SE Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
304	N540E510	13	304-1.5	44	3 SE Q	D	-	-	Pottery	Ceramics	Earthenware
304	N540E510	13	304-1.10	57	3 SE Q	D	-	-	Pottery	Ceramics	Earthenware
304	N540E510	13	304-1.11	44	3 SE Q	D	-	-	Pottery	Ceramics	Earthenware
304	N540E510	13	304-1.9	44	3 SE Q	D	-	-	Pottery	Ceramics	Refined Earthenware
304	N540E510	13	304-1.8	57	3 SE Q	D	-	-	Pottery	Ceramics	Stoneware
304	N540E510	13	304-1.18	44	3 SE Q	D	-	-	Building Materials	Glass	
304	N540E510	13	304-1.19	44	3 SE Q	D	-	-	Building Materials	Metal	
304	N540E510	13	304-1.17	44	3 SE Q	D	-	-	Building Materials	Mortar	
304	N540E510	13	304-1.20	44	3 SE Q	D	-	-	Building Materials	Plaster	
304	N540E510	13	304-1.21	44	3 SE Q	D	-	-	Building Materials	Stone	
305	N540E510	13	305-2.3	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-01.20	55	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.1	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.6	45	3 SE Q	-	-	1	Pottery	Ceramics	Earthenware
305	N540E510	13	305-2.2	57	3 SE Q	-	-	1	Pottery	Ceramics	Earthenware
305	N540E510	13	305-2.8	57	3 SE Q	-	-	1	Pottery	Ceramics	
305	N540E510	13	305-1.1	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.2	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.3	57	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.4	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.5	57	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.6	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.7	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.8	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.9	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.11	57	3 SE Q	-	-	1		Ceramics	
305	N540E510	13	305-1.13	45	3 SE Q	-	-	1		Ceramics	
305	N540E510	13	305-1.14	45	3 SE Q	-	-	1		Ceramics	
305	N540E510	13	305-1.15	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.17	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.4	45	3 SE Q	-	-	1		Ceramics	
305	N540E510	13	305-2.11	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.11.1	57	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.12	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.13	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.14	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.15	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.16	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-2.17	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-3.1	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
303	N540E505	Tableware	Bisque			Red		11	
303	N540E505		Glazed					16	
303	N540E505	Utilitarian	Glazed		Salt Glazed			5	
303	N540E505	Trivet						10	
303	N540E505							1	
303	N540E505							4	
303	N540E505							50	
303	N540E505							60	Iron
303	N540E505							14	Iron
303	N540E505							1	
303	N540E505							1	
303	N540E505							3	flat, chinking or paving
304	N540E510		Glazed		Lead Glazed	Multi		1	Green exterior, cream interior
304	N540E510	Utilitarian	Bisque					24	
304	N540E510	Utilitarian	Glazed		Lead Glazed			36	
304	N540E510	Tableware		Plain Slip	Slipped	White		7	
304	N540E510	Utilitarian			High Fired			2	
304	N540E510		Bisque					2	
304	N540E510							17	
304	N540E510				High Fired			1	Combed
304	N540E510							9	
304	N540E510							5	
304	N540E510		Bisque					1	
304	N540E510	Tableware	Bisque			Red		5	
304	N540E510	Tobacco Pipe	Bisque					1	
304	N540E510	Tableware	Bisque					1	Extruded handle
304	N540E510		Glazed					1	
304	N540E510		Glazed		Salt Glazed			1	
304	N540E510							10	
304	N540E510							30	Iron
304	N540E510							1	
304	N540E510							108	
304	N540E510							4	fat, chinking or paving
305	N540E510		Bisque					1	Incised signwave
305	N540E510		Bisque	Trailed Slip	Slipped		Yes	1	Flowered plate base sherds
305	N540E510		Glazed	Trailed Slip	Lead Glazed			1	
305	N540E510	Bottle	Bisque	Molded				1	Fish
305	N540E510		Glazed	Tortoiseshell	Lead Glazed			1	
305	N540E510	Tobacco Pipe	Bisque					7	
305	N540E510	Utilitarian	Bisque					3	Rim, large
305	N540E510		Bisque					181	
305	N540E510	Utilitarian	Bisque				Yes	2	Lid, large
305	N540E510	Utilitarian	Glazed		Lead Glazed			103	Rims, bodies, bases
305	N540E510		Glazed		Lead Glazed			1	Base with price mark
305	N540E510	Pot	Glazed		Lead Glazed		Yes	9	Refit with milk pot
305	N540E510	Crucible/Beaker	Bisque			Buff	Yes	2	Porous
305	N540E510	Crucible/Beaker	Bisque			Buff	Yes	20	Porous
305	N540E510	Crucible/Beaker	Bisque			Pink	Yes	10	Porous
305	N540E510				High Fired			6	
305	N540E510		Glazed		Lead Glazed	Green		3	
305	N540E510		Glazed		Lead Glazed	Yellow		1	
305	N540E510	Crucible/Beaker	Bisque			Red		1	Porous
305	N540E510	Tableware		Plain Slip	Slipped	White		26	
305	N540E510		Glazed		Lead Glazed	Black		12	
305	N540E510		Bisque					6	
305	N540E510		Bisque					1	
305	N540E510		Bisque					21	
305	N540E510							2	High fired/low fired
305	N540E510		Bisque					36	
305	N540E510							16	
305	N540E510							49	
305	N540E510							4	
305	N540E510							14	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
305	N540E510	13	305-3.2	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-3.3	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-3.4	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-4.1	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-4.2	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-4.3	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-4.4	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-4.5	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-4.6	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-5.1	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-5.2	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-5.3	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-5.4	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-5.5	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-6.1	45	3 SE Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
305	N540E510	13	305-6.2	45	3 SE Q	-	-	1	Building Materials	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.18	45	3 SE Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
305	N540E510	13	305-1.12	45	3 SE Q	-	-	1		Ceramics	Earthenware
305	N540E510	13	305-01.19	53-54	3 SE Q	-	-	1	Pottery	Ceramics	Refined Earthenware, Faience
305	N540E510	13	305-2.5	45	3 SE Q	-	-	1	Pottery	Ceramics	Earthenware
305	N540E510	13	305-2.7	45	3 SE Q	-	-	1	Pottery	Ceramics	Earthenware
305	N540E510	13	305-2.9	45	3 SE Q	-	-	1	Pottery	Ceramics	Earthenware
305	N540E510	13	305-1.16	45	3 SE Q	-	-	1	Pottery	Ceramics	Refined Earthenware
305	N540E510	13	305-2.10	54	3 SE Q	-	-	1	Pottery	Ceramics	Refined Earthenware
305	N540E510	13	305-1.10	57	3 SE Q	-	-	1	Pottery	Ceramics	Stoneware
305	N540E510	13	305-6.3	45	3 SE Q	-	-	1		Charcoal/Coal	
305	N540E510	13	305-6.5	45	3 SE Q	-	-	1	Slag	Charcoal/Coal	
305	N540E510	13	305-5.10	45	3 SE Q	-	-	1		Faunal	
305	N540E510	13	305-5.11	45	3 SE Q	-	-	1		Faunal	
305	N540E510	13	305-5.7	45	3 SE Q	-	-	1	Building Materials	Glass	
305	N540E510	13	305-5.8	45	3 SE Q	-	-	1	Building Materials	Metal	
305	N540E510	13	305-5.9	45	3 SE Q	-	-	1		Metal	
305	N540E510	13	305-5.6	45	3 SE Q	-	-	1	Building Materials	Plaster	
305	N540E510	13	Discarded	-	3 SE Q	-	-	1	Miscellaneous	Stone	
305	N540E510	13	305-6.6	45	3 SE Q	-	-	1		Stone	
305	N540E510	13	305-6.4	45	3 SE Q	-	-	1		Stone	
305	N540E510	13	305-6.7	45	3 SE Q	-	-	1	Building Materials	Stone	
307	N540E510	13	307-1.1	46	3 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
307	N540E510	13	307-1.2	55	3 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
307	N540E510	13	307-1.4	46	3 SE Q	-	-	2	Pottery	Ceramics	Coarse Earthenware
307	N540E510	13	307-1.5	46	3 SE Q	-	-	2	Kiln Furniture	Ceramics	Coarse Earthenware
307	N540E510	13	307-1.3	54	3 SE Q	-	-	2	Pottery	Ceramics	Earthenware
307	N540E510	13	307-1.11	54	3 SE Q	-	-	2	Pottery	Ceramics	Refined Earthenware
307	N540E510	13	307-1.9	46	3 SE Q	-	-	2		Faunal	
307	N540E510	13	307-1.7	46	3 SE Q	-	-	2	Building Materials	Glass	
307	N540E510	13	307-1.8	46	3 SE Q	-	-	2	Building Materials	Metal	
307	N540E510	13	307-1.10	46	3 SE Q	-	-	2	Building Materials	Plaster	
307	N540E510	13	307-1.6	46	3 SE Q	-	-	2	Slate	Stone	
308	N540E510	13	308-1.6	46	3 SE Q	-	-	3	Pottery	Ceramics	Earthenware
308	N540E510	13	308-1.8	57	3 SE Q	-	-	3	Pottery	Ceramics	
308	N540E510	13	308-1.1	46	3 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.2	46	3 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.3	46	3 SE Q	-	-	3	Pottery	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.9	46	3 SE Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.10	46	3 SE Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.11	46	3 SE Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.12	46	3 SE Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.13	46	3 SE Q	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
308	N540E510	13	308-1.4	46	3 SE Q	-	-	3	Pottery	Ceramics	Earthenware
308	N540E510	13	308-1.7	46	3 SE Q	-	-	3	Pottery	Ceramics	Refined Earthenware
308	N540E510	13	308-1.17	46	3 SE Q	-	-	3		Faunal	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
305	N540E510							55	
305	N540E510							26	
305	N540E510							33	
305	N540E510							15	
305	N540E510							53	
305	N540E510							9	
305	N540E510							18	
305	N540E510							11	
305	N540E510							5	
305	N540E510							5	
305	N540E510							6	
305	N540E510							2	
305	N540E510	Utilitarian	Bisque					183	
305	N540E510							20	
305	N540E510							26	
305	N540E510							1	Vitrified
305	N540E510		Bisque					10	
305	N540E510		Glazed		Lead Glazed	Green		8	
305	N540E510	Tableware		Handpainted		Polychrome		1	Body, handpaint, in special collection box
305	N540E510	Candlestick	Bisque	Molded				1	Stem, in special collection box
305	N540E510	Tableware	Bisque					5	Extruded handle
305	N540E510	Tableware	Bisque			Red		29	
305	N540E510	Tableware	Glazed					13	
305	N540E510	Tableware	Bisque	Molded		Red	Yes	1	Pickle Leaf
305	N540E510		Glazed		Salt Glazed			3	
305	N540E510							1	
305	N540E510							4	
305	N540E510	Bone						7	
305	N540E510	Bone						19	
305	N540E510							29	
305	N540E510							50	Iron
305	N540E510							5	Iron
305	N540E510							44	
305	N540E510							22	Gravel, discarded in lab
305	N540E510							1	Quartz
305	N540E510							1	
305	N540E510							14	flat, chinking or paving
307	N540E510	Utilitarian	Glazed		Lead Glazed			5	
307	N540E510	Utilitarian	Glazed		Lead Glazed			1	Leg, bisque exterior, lead glazed interior
307	N540E510	Utilitarian			High Fired			1	Body
307	N540E510							2	
307	N540E510	Tableware	Glazed	Tortoiseshell	Lead Glazed			1	Body
307	N540E510	Tableware	Glazed		Lead Glazed	Brown		1	Body, brown exterior, faience interior?, in special collection box
307	N540E510							2	
307	N540E510							6	
307	N540E510							45	Iron
307	N540E510							7	
307	N540E510							1	
308	N540E510		Glazed	Tortoiseshell	Lead Glazed			1	
308	N540E510	Tobacco Pipe	Bisque					1	
308	N540E510	Utilitarian	Bisque					5	
308	N540E510	Utilitarian	Glazed		Lead Glazed			19	
308	N540E510	Tableware	Bisque	Plain Slip	Slipped	White		3	
308	N540E510		Bisque					3	
308	N540E510							2	
308	N540E510							5	
308	N540E510							1	
308	N540E510							6	
308	N540E510	Tableware	Bisque			Red		8	
308	N540E510	Tableware	Glazed					8	
308	N540E510	Bone						8	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
308	N540E510	13	308-1.14	46	3 SE Q	-	-	3	Building Materials	Glass	
308	N540E510	13	308-1.15	46	3 SE Q	-	-	3		Metal	
308	N540E510	13	308-1.16	46	3 SE Q	-	-	3	Building Materials	Metal	
308	N540E510	13	308-1.20	46	3 SE Q	-	-	3	Building Materials	Mortar	
308	N540E510	13	308-1.18	46	3 SE Q	-	-	3	Building Materials	Plaster	
308	N540E510	13	308-1.19	46	3 SE Q	-	-	3	Building Materials	Plaster	
309	N540E505	13	309-1.3	46	3 SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.1	46	3 SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.2	46	3 SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.6	46	3 SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.7	57	3 SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.10	46	3 SW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.11	46	3 SW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.13	46	3 SW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.14	46	3 SW Q	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.4	46	3 SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
309	N540E505	13	309-1.5	46	3 SW Q	-	-	1	Pottery	Ceramics	Earthenware
309	N540E505	13	309-1.9	57	3 SW Q	-	-	1	Pottery	Ceramics	Earthenware
309	N540E505	13	309-1.12	46	3 SW Q	-	-	1	Pottery	Ceramics	Earthenware
309	N540E505	13	309-1.8	46	3 SW Q	-	-	1	Pottery	Ceramics	Refined Earthenware
309	N540E505	13	309-1.19	46	3 SW Q	-	-	1		Faunal	
309	N540E505	13	309-1.15	46	3 SW Q	-	-	1	Building Materials	Glass	
309	N540E505	13	309-1.16	46	3 SW Q	-	-	1	Miscellaneous	Metal	
309	N540E505	13	309-1.17	46	3 SW Q	-	-	1	Building Materials	Metal	
309	N540E505	13	309-1.18	46	3 SW Q	-	-	1		Metal	
309	N540E505	13	309-1.21	46	3 SW Q	-	-	1	Building Materials	Plaster	
309	N540E505	13	Discarded	-	3 SW Q	-	-	1	Miscellaneous	Stone	
309	N540E505	13	309-1.20	46	3 SW Q	-	-	1	Building Materials	Stone	
310	N540E505	13	310-1.9	46	3 SW Q	D	-	-	Building Materials	Ceramics	
310	N540E505	13	310-1.1	46	3 SW Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.2	46	3 SW Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.3	46	3 SW Q	D	-	-		Ceramics	
310	N540E505	13	310-1.5	57	3 SW Q	D	-	-	Pottery	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.6	46	3 SW Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.7	46	3 SW Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.8	46	3 SW Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.10	46	3 SW Q	D	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
310	N540E505	13	310-1.4	46	3 SW Q	D	-	-	Pottery	Ceramics	Earthenware
310	N540E505	13	310-1.11	46	3 SW Q	D	-	-	Building Materials	Glass	
310	N540E505	13	310-1.12	46	3 SW Q	D	-	-	Building Materials	Metal	
311	N540E505	13	311-1.1	46	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
311	N540E505	13	311-1.2	46	3 SW Q	C	-	-	Pottery	Ceramics	Coarse Earthenware
311	N540E505	13	311-1.3	46	3 SW Q	C	-	-		Ceramics	
311	N540E505	13	311-1.6	46	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
311	N540E505	13	311-1.7	46	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
311	N540E505	13	311-1.8	46	3 SW Q	C	-	-	Kiln Furniture	Ceramics	Coarse Earthenware
311	N540E505	13	311-1.4	54	3 SW Q	C	-	-	Pottery	Ceramics	Earthenware
311	N540E505	13	311-1.5	46	3 SW Q	C	-	-	Pottery	Ceramics	Refined Earthenware
311	N540E505	13	311-1.12	46	3 SW Q	C	-	-		Faunal	
311	N540E505	13	311-1.9	46	3 SW Q	C	-	-	Building Materials	Glass	
311	N540E505	13	311-1.10	46	3 SW Q	C	-	-		Metal	
311	N540E505	13	311-1.11	46	3 SW Q	C	-	-	Building Materials	Plaster	
312	N540.95E510	16	312-1.9	46	3 SE-SW Q	-	-	1	Building Materials	Ceramics	
312	N540.95E510	16	312-1.1	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
312	N540.95E510	16	312-1.5	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
312	N540.95E510	16	312-1.3	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
312	N540.95E510	16	312-1.4	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
312	N540.95E510	16	312-1.2	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
312	N540.95E510	16	312-1.8	46	3 SE-SW Q	-	-	1	Building Materials	Ceramics	
312	N540.95E510	16	312-1.6	46	3 SE-SW Q	-	-	1	Kiln Furniture	Ceramics	
312	N540.95E510	16	312-1.7	46	3 SE-SW Q	-	-	1	Kiln Furniture	Ceramics	
312	N540.95E510	16	312-1.11	46	3 SE-SW Q	-	-	1		Faunal	
312	N540.95E510	16	312-1.10	46	3 SE-SW Q	-	-	1	Building Materials	Plaster	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
308	N540E510							8	
308	N540E510							1	Iron
308	N540E510							33	Iron
308	N540E510							1	
308	N540E510							7	Large
308	N540E510							61	Small
309	N540E505	Tableware	Bisque	Plain Slip	Slipped			4	
309	N540E505	Utilitarian	Bisque					17	
309	N540E505	Utilitarian	Glazed		Lead Glazed			17	
309	N540E505	Tableware	Glazed	Plain Slip	Lead Glazed	Multi		1	Body, white slip, green
309	N540E505	Utilitarian			High Fired			2	
309	N540E505							2	
309	N540E505							6	
309	N540E505							14	
309	N540E505							7	
309	N540E505		Bisque					3	
309	N540E505	Tableware	Bisque			Pink		2	
309	N540E505	Tobacco Pipe	Glazed		Lead Glazed	Green		1	
309	N540E505	Tableware	Bisque					1	Handle
309	N540E505	Tableware	Glazed					19	
309	N540E505	Bone						10	
309	N540E505							43	
309	N540E505							1	Copper
309	N540E505							74	Iron
309	N540E505							1	Iron
309	N540E505							2	
309	N540E505							1	Gravel, discarded in lab
309	N540E505							2	flat, chinking or paving
310	N540E505	Shingle						4	Potentially used as a setting tile in kiln
310	N540E505	Utilitarian	Bisque					4	
310	N540E505	Utilitarian	Glazed		Lead Glazed			4	
310	N540E505		Glazed	Plain Slip	Lead Glazed	Green		1	
310	N540E505	Utilitarian			High Fired			4	
310	N540E505							2	
310	N540E505							2	
310	N540E505							2	
310	N540E505							1	
310	N540E505	Tableware	Bisque			Red		1	
310	N540E505							2	
310	N540E505							9	Iron
311	N540E505	Utilitarian	Bisque					12	
311	N540E505	Utilitarian	Glazed		Lead Glazed			11	
311	N540E505				High Fired			1	
311	N540E505							1	
311	N540E505							3	
311	N540E505							7	
311	N540E505	Cup	Bisque			Buff		1	Base (flat bottom), small
311	N540E505	Tableware	Glazed					2	
311	N540E505	Bone						5	
311	N540E505							1	
311	N540E505							3	Iron
311	N540E505							1	
312	N540.95E510	Brick						1	
312	N540.95E510		Bisque					7	
312	N540.95E510		Bisque	Plain Slip	Slipped			1	
312	N540.95E510		Bisque			Buff	Yes	5	Porous
312	N540.95E510		Bisque			Pink		1	Porous
312	N540.95E510		Glazed		Lead Glazed			1	
312	N540.95E510	Shingle						3	Potentially used as a setting tile in kiln
312	N540.95E510	Sagger						18	
312	N540.95E510	Sagger						44	
312	N540.95E510	Bone						2	
312	N540.95E510							1	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
313	N540.95E510	16	313-1.1	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
313	N540.95E510	16	313-1.2	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
313	N540.95E510	16	313-1.5	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Coarse Earthenware
313	N540.95E510	16	313-1.4	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Earthenware
313	N540.95E510	16	313-1.3	46	3 SE-SW Q	-	-	1	Pottery	Ceramics	Earthenware
313	N540.95E510	16	313-1.6	46	3 SE-SW Q	-	-	1	Building Materials	Ceramics	
314	N540E505	13	314-1.8	57	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.2	46	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	-	53-54	3 W 1/2	-	-	1	Pottery	Ceramics	
314	N540E505	13	314-1.1	46	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.2.1	55	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.3	46	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.5	46	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.12	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.13	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.14	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-2.1	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-2.2	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-2.3	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-3.1	57	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-3.2	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-3.3	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-3.4	46	3 W 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
314	N540E505	13	314-4.1	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-4.2	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-4.3	46	3 W 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.6	46	3 W 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
314	N540E505	13	314-1.4	46	3 W 1/2	-	-	1	Pottery	Ceramics	Earthenware
314	N540E505	13	314-1.7	55	3 W 1/2	-	-	1	Pottery	Ceramics	Earthenware
314	N540E505	13	314-1.10	57	3 W 1/2	-	-	1	Pottery	Ceramics	Earthenware
314	N540E505	13	314-1.11	46	3 W 1/2	-	-	1	Pottery	Ceramics	Earthenware
314	N540E505	13	314-1.9	46	3 W 1/2	-	-	1	Pottery	Ceramics	Refined Earthenware
314	N540E505	13	314-3.8	46	3 W 1/2	-	-	1		Faunal	
314	N540E505	13	314-3.6	46	3 W 1/2	-	-	1	Building Materials	Glass	
314	N540E505	13	314-3.7	46	3 W 1/2	-	-	1	Building Materials	Metal	
314	N540E505	13	314-4.4	46	3 W 1/2	-	-	1	Building Materials	Mortar	
314	N540E505	13	314-3.5	46	3 W 1/2	-	-	1		Stone	
315	N540E505	13	315-1.7	54	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.11	54	3 W 1/2	-	-	3	Pottery	Ceramics	Earthenware
315	N540E505	13	315-1.6	47	3 W 1/2	-	-	3	Pottery	Ceramics	Earthenware
315	N540E505	13	315-1.16	47	3 W 1/2	-	-	3	Pottery	Ceramics	
315	N540E505	13	315-1.17	47	3 W 1/2	-	-	3	Pottery	Ceramics	
315	N540E505	13	315-1.1	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.2	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.3	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.5	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.8	55	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.9	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.10	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.12	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.13	57	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.2	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.3	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.4	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.5	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.6	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.7	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.8	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-3.1	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-3.2	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-3.3	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware
315	N540E505	13	315-4.1	47	3 W 1/2	-	-	3	Kiln Furniture	Ceramics	Coarse Earthenware

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
313	N540.95E510		Bisque					4	
313	N540.95E510		Glazed		Lead Glazed			1	
313	N540.95E510	Stove Tile	Glazed		Lead Glazed	Brown		1	
313	N540.95E510		Bisque			Red		1	
313	N540.95E510		Bisque			White		2	
313	N540.95E510	Shingle						2	Potentially used as a setting tile in kiln
314	N540E505				High Fired			3	
314	N540E505	Utilitarian	Glazed		Lead Glazed			44	Body and rim
314	N540E505	Tobacco Pipe	Glazed		Lead Glazed	Green	Yes	1	Refit with FS #298
314	N540E505	Utilitarian	Bisque					104	
314	N540E505	Utilitarian	Glazed		Lead Glazed			2	Rim, 2 double-lip pan sherds
314	N540E505	Tableware		Plain Slip	Slipped	White		5	
314	N540E505	Tableware	Glazed	Plain Slip	Lead Glazed	White		2	White slip, green
314	N540E505							44	
314	N540E505							22	
314	N540E505							5	
314	N540E505							12	
314	N540E505							27	
314	N540E505							10	
314	N540E505	Setting Tile						3	Incidental salt glaze
314	N540E505							6	
314	N540E505							50	
314	N540E505							4	
314	N540E505							7	Vitrified
314	N540E505							5	
314	N540E505							25	
314	N540E505		Bisque					7	
314	N540E505	Tableware	Bisque			Red		12	
314	N540E505	Tableware	Bisque	Molded		Red		1	Grape dish
314	N540E505	Tobacco Pipe	Bisque			White		2	
314	N540E505	Tableware	Bisque					3	Extruded handle
314	N540E505		Glazed					1	
314	N540E505	Bone						3	
314	N540E505							1	
314	N540E505							2	Iron
314	N540E505							3	
314	N540E505							5	
315	N540E505	Cup	Glazed		Lead Glazed	Green		1	Pint/half pint, rim and shoulder
315	N540E505		Bisque	Molded				1	Queensware/royal pattern, lip
315	N540E505		Glazed		Lead Glazed	Multi	Yes	1	Green exterior, cream interior, straight lip with handle
315	N540E505	Tobacco Pipe	Bisque					5	
315	N540E505	Tobacco Pipe	Glazed		Lead Glazed	Green		3	
315	N540E505	Utilitarian	Bisque					143	
315	N540E505	Utilitarian	Glazed		Lead Glazed			99	
315	N540E505	Tableware	Bisque	Plain Slip	Slipped	White		15	
315	N540E505	Tableware	Glazed	Plain Slip	Lead Glazed	Green		4	
315	N540E505	Porringer	Glazed		Lead Glazed	Brown		6	Rim, body, handle terminal
315	N540E505		Glazed		Lead Glazed			9	Brown/black
315	N540E505		Glazed		Lead Glazed	Yellow		1	
315	N540E505	Crucible/Beaker	Bisque			Buff	Yes	1	Porous
315	N540E505	Utilitarian			High Fired			9	
315	N540E505							38	
315	N540E505							21	
315	N540E505							13	
315	N540E505							1	
315	N540E505							3	
315	N540E505							5	
315	N540E505							84	
315	N540E505							11	
315	N540E505							28	
315	N540E505							12	Combed
315	N540E505							29	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
315	N540E505	13	315-4.2	47	3 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
315	N540E505	13	315-4.3	47	3 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
315	N540E505	13	315-5.1	47	3 W 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.14	57	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-1.4	47	3 W 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
315	N540E505	13	315-2.1	47	3 W 1/2	-	-	3	Pottery	Ceramics	Earthenware
315	N540E505	13	315-1.15	47	3 W 1/2	-	-	3	Pottery	Ceramics	Refined Earthenware
315	N540E505	13	315-3.9	47	3 W 1/2	-	-	3		Faunal	
315	N540E505	13	315-3.10	47	3 W 1/2	-	-	3		Faunal	
315	N540E505	13	315-3.6	47	3 W 1/2	-	-	3	Building Materials	Glass	
315	N540E505	13	315-3.7	47	3 W 1/2	-	-	3	Building Materials	Metal	
315	N540E505	13	315-3.8	47	3 W 1/2	-	-	3		Metal	
315	N540E505	13	315-3.11	47	3 W 1/2	-	-	3	Building Materials	Plaster	
315	N540E505	13	Discarded	-	3 W 1/2	-	-	3	Miscellaneous	Stone	
315	N540E505	13	315-3.4	47	3 W 1/2	-	-	3		Stone	
315	N540E505	13	315-3.5	47	3 W 1/2	-	-	3		Stone	
317	N540E510	13	317-1.10	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-01.20.01	53	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-01.17.01	55	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-2.3	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.17	52	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.18	52	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.19	53	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.20	53	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.21	53	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-2.2	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-2.1	48	3 E 1/2	-	-	1	Building Materials	Ceramics	
317	N540E510	13	317-1.1	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.2	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.3	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.4	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.5	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.6	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.8	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.11	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.12	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	-	-	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.17	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.18	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.19	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
317	N540E510	13	317-01.19.01	55	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	Coarse Earthenware
317	N540E510	13	317-4.6	48	3 E 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
317	N540E510	13	317-4.14	48	3 E 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.13	57	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.9	48	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
317	N540E510	13	317-1.7	48	3 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
317	N540E510	13	-	53-54	3 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
317	N540E510	13	317-1.15	57	3 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
317	N540E510	13	317-1.16	48	3 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
317	N540E510	13	317-1.20	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	Earthenware
317	N540E510	13	317-1.14	48	3 E 1/2	-	-	1	Pottery	Ceramics	Refined Earthenware
317	N540E510	13	317-3.1	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-3.2	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-3.3	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.1	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.2	48	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
317	N540E510	13	317-4.15	48	3 E 1/2	-	-	1	Slag	Charcoal/Coal	
317	N540E510	13	317-4.7	48	3 E 1/2	-	-	1		Faunal	
317	N540E510	13	317-4.8	48	3 E 1/2	-	-	1		Faunal	
317	N540E510	13	317-4.9	48	3 E 1/2	-	-	1		Faunal	
317	N540E510	13	317-4.10	48	3 E 1/2	-	-	1		Faunal	
317	N540E510	13	317-4.11	48	3 E 1/2	-	-	1		Faunal	
317	N540E510	13	317-4.3	48	3 E 1/2	-	-	1	Building Materials	Glass	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
315	N540E505							1	Vitrified
315	N540E505							15	
315	N540E505							1	Vitrified
315	N540E505		Glazed		Salt Glazed			5	
315	N540E505		Bisque					5	
315	N540E505	Tableware	Bisque					17	Extruded handle
315	N540E505		Glazed					11	
315	N540E505	Bone						5	
315	N540E505	Bone						14	
315	N540E505							26	
315	N540E505							27	Iron
315	N540E505							1	Iron
315	N540E505							6	
315	N540E505							3	Gravel, discarded in lab
315	N540E505							1	Quartz
315	N540E505							5	
317	N540E510		Glazed	Trailed Slip	Lead Glazed			1	
317	N540E510	Pin						2	Pipe sagger pin, whole
317	N540E510	Wad/Coil						1	Fingerprint
317	N540E510	Sagger						5	Large, base/side
317	N540E510	Sagger					Yes	1	
317	N540E510	Sagger					Yes	1	
317	N540E510	Sagger					Yes	1	
317	N540E510	Sagger					Yes	2	
317	N540E510	Sagger					Yes		
317	N540E510	Setting Tile						17	
317	N540E510	Shingle						21	Potentially used as a setting tile in kiln
317	N540E510	Utilitarian	Bisque					19	
317	N540E510	Utilitarian	Glazed		Lead Glazed			39	
317	N540E510	Crucible/Beaker	Bisque			Pink	Yes	1	Base and body, porous
317	N540E510	Crucible/Beaker	Bisque			Buff	Yes	2	Base, porous
317	N540E510	Crucible/Beaker	Bisque			Buff	Yes	42	Porous
317	N540E510	Crucible/Beaker	Bisque			Pink	Yes	12	Body, porous
317	N540E510	Tableware	Bisque	Plain Slip	Slipped	White		5	
317	N540E510	Tableware	Glazed		Lead Glazed	Yellow		1	Yellow interior
317	N540E510	Tableware	Glazed		Lead Glazed			2	Brown/Black, glassy
317	N540E510	Pot	Glazed		Lead Glazed		Yes	3	Refit with milk pot
317	N540E510							7	
317	N540E510							33	
317	N540E510							3	
317	N540E510							1	Green glaze tips
317	N540E510							1	
317	N540E510							3	Vitrified
317	N540E510	Utilitarian			High Fired			6	
317	N540E510		Bisque					2	
317	N540E510	Tableware	Bisque			Red		3	
317	N540E510	Tobacco Pipe	Bisque			White	Yes	1	Refit with FS #177 (tobacco pipe)
317	N540E510	Tobacco Pipe	Bisque			White		2	
317	N540E510	Tableware	Bisque					1	Handle
317	N540E510							3	
317	N540E510		Glazed					7	
317	N540E510	Sagger						17	
317	N540E510	Sagger						20	
317	N540E510	Sagger						45	
317	N540E510	Sagger						169	
317	N540E510	Sagger						150	
317	N540E510							2	
317	N540E510	Bone						6	Large
317	N540E510	Bone						4	Medium
317	N540E510	Bone						10	Medium
317	N540E510	Bone						36	Small
317	N540E510	Tooth						2	
317	N540E510							41	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
317	N540E510	13	317-4.16	48	3 E 1/2	-	-	1		Glass	
317	N540E510	13	317-4.4	48	3 E 1/2	-	-	1	Building Materials	Metal	
317	N540E510	13	317-4.5	48	3 E 1/2	-	-	1		Metal	
317	N540E510	13	317-4.13	48	3 E 1/2	-	-	1	Building Materials	Mortar	
317	N540E510	13	317-4.12	48	3 E 1/2	-	-	1	Building Materials	Plaster	
318	N540E510	13	318-1.1	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.11	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.3	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	-	53-54	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.4	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	-	53-54	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	-	53-54	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.14	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.2	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.6	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.12	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-2.1	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.8	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.17	49	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	318-1.13	49	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	318-1.10	49	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	318-1.9	49	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	-	53-54	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	-	53-54	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	318-1.7	54	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
318	N540E510	13	318-4.4	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-5.1	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-05.01.01	55	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-5.2	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-7.1	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-7.2	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-8.1	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-8.2	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-3.1	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-9.1	50	3 E 1/2	-	-	3	Building Materials	Ceramics	
318	N540E510	13	318-9.2	50	3 E 1/2	-	-	3	Building Materials	Ceramics	
318	N540E510	13	318-10.1	50	3 E 1/2	-	-	3	Building Materials	Ceramics	
318	N540E510	13	318-10.2	50	3 E 1/2	-	-	3	Building Materials	Ceramics	
318	N540E510	13	318-10.3	50	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-1.15	49	3 E 1/2	-	-	3	Pottery	Ceramics	Stoneware
318	N540E510	13	318-1.18	49	3 E 1/2	-	-	3	Pottery	Ceramics	
318	N540E510	13	318-11.7	50	3 E 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
318	N540E510	13	318-11.13	50	3 E 1/2	-	-	3	Building Materials	Ceramics	Coarse Earthenware
318	N540E510	13	318-1.5	49	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
318	N540E510	13	318-4.3	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-4.1	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-1.16	49	3 E 1/2	-	-	3	Pottery	Ceramics	Refined Earthenware
318	N540E510	13	318-6.1	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-6.2	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-3.2	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-3.3	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-4.2	49	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
318	N540E510	13	318-11.5	50	3 E 1/2	-	-	3		Faunal	
318	N540E510	13	318-11.6	50	3 E 1/2	-	-	3		Faunal	
318	N540E510	13	318-11.1	50	3 E 1/2	-	-	3	Building Materials	Glass	
318	N540E510	13	318-11.9	50	3 E 1/2	-	-	3	Clothing	Metal	
318	N540E510	13	318-11.8	50	3 E 1/2	-	-	3	Hardware	Metal	
318	N540E510	13	318-11.2	50	3 E 1/2	-	-	3	Building Materials	Metal	
318	N540E510	13	318-11.4	50	3 E 1/2	-	-	3		Metal	
318	N540E510	13	318-11.3	50	3 E 1/2	-	-	3		Metal	
318	N540E510	13	318-11.10	50	3 E 1/2	-	-	3	Building Materials	Plaster	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
317	N540E510							1	Melted
317	N540E510							91	Iron
317	N540E510							1	Flake
317	N540E510							1	
317	N540E510							32	
318	N540E510		Bisque					129	
318	N540E510		Bisque					2	Incised
318	N540E510		Bisque	Plain Slip	Slipped			6	
318	N540E510		Bisque	Plain Slip	Slipped		Yes	1	Refits with FS #142
318	N540E510		Bisque	Plain Slip	Slipped			1	Extruded handle
318	N540E510		Bisque			Buff		15	Porous
318	N540E510		Bisque			Buff	Yes	5	Porous
318	N540E510				High Fired			6	
318	N540E510		Glazed		Lead Glazed			98	
318	N540E510		Glazed		Lead Glazed	Black		1	
318	N540E510		Glazed		Lead Glazed			2	Incised
318	N540E510		Glazed		Lead Glazed			1	Large
318	N540E510		Glazed		Lead Glazed	Yellow		1	
318	N540E510		Bisque					4	Extruded
318	N540E510	Bottle	Bisque	Molded				2	Fish
318	N540E510		Bisque	Molded		Red		1	
318	N540E510		Glazed		Lead Glazed	Green		3	
318	N540E510		Glazed		Lead Glazed	Multi	Yes	3	Green exterior, yellow interior, refit with FS #315
318	N540E510		Glazed		Lead Glazed	Multi	Yes	3	Green exterior, yellow interior, base and rim sherds, refit with FS #315
318	N540E510	Cup	Glazed	Tortoiseshell	Lead Glazed		Yes	1	Refit with FS #315
318	N540E510	Leg						8	
318	N540E510	Sagger						7	Pipe sagger base
318	N540E510	Sagger						1	Pipe sagger base with pins; Glaze drips
318	N540E510	Sagger						8	Large
318	N540E510	Setting Tile						13	
318	N540E510	Setting Tile						20	
318	N540E510	Setting Tile						25	
318	N540E510	Setting Tile						71	
318	N540E510	Setting Tile						5	Combed, large
318	N540E510	Shingle						11	Potentially used as a setting tile in kiln
318	N540E510	Shingle						8	Potentially used as a setting tile in kiln
318	N540E510	Shingle						54	Potentially used as a setting tile in kiln
318	N540E510	Shingle						14	Potentially used as a setting tile in kiln
318	N540E510	Shingle						8	Potentially used as a setting tile in kiln
318	N540E510		Glazed		Salt Glazed			5	
318	N540E510	Tobacco Pipe	Bisque					5	
318	N540E510							2	Vitrified
318	N540E510							4	
318	N540E510		Bisque					2	
318	N540E510	Pin						3	Pipe sagger pin
318	N540E510	Wad/Coil						42	
318	N540E510		Glazed					1	
318	N540E510	Sagger						23	
318	N540E510	Sagger						84	
318	N540E510	Setting Tile						8	Combed
318	N540E510	Setting Tile						6	Combed
318	N540E510	Trivet						38	
318	N540E510	Bone						17	Medium
318	N540E510	Bone						14	Small
318	N540E510							27	
318	N540E510							1	Cufflink
318	N540E510							1	Tack
318	N540E510							50	Iron
318	N540E510							29	Iron
318	N540E510							7	Iron, large
318	N540E510							18	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
318	N540E510	13	318-11.11	50	3 E 1/2	-	-	3		Stone	
318	N540E510	13	Discarded	-	3 E 1/2	-	-	3	Miscellaneous	Stone	
318	N540E510	13	318-11.12	50	3 E 1/2	-	-	3	Building Materials	Stone	
319	N540E510	13	319-1.1	53-54	3 E 1/2	-	-	1	Pottery	Ceramics	Stoneware
320	N540E510	-	320-1.1	50	3 E 1/2	A	-	-	Building Materials	Ceramics	
321	N540E510	-	321-1.3	50	3 E 1/2	B	-	-	Building Materials	Ceramics	
321	N540E510	-	321-1.1	50	3 E 1/2	B	-	-	Pottery	Ceramics	Coarse Earthenware
321	N540E510	-	321-1.2	50	3 E 1/2	B	-	-	Pottery	Ceramics	Coarse Earthenware
321	N540E510	-	321-1.4	50	3 E 1/2	B	-	-		Faunal	
322	N540E510	-	322-1.1	50	3 E 1/2	C	-	-	Pottery	Ceramics	Coarse Earthenware
322	N540E510	-	322-1.2	50	3 E 1/2	C	-	-	Building Materials	Ceramics	
322	N540E510	-	322-1.3	50	3 E 1/2	C	-	-	Building Materials	Glass	
322	N540E510	-	322-1.4	50	3 E 1/2	C	-	-	Building Materials	Metal	
323	N540E510	-	323-1.1	50	3 E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
323	N540E510	-	323-1.3	50	3 E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
323	N540E510	-	323-1.2	50	3 E 1/2	D	-	-	Pottery	Ceramics	Coarse Earthenware
323	N540E510	-	323-1.4	50	3 E 1/2	D	-	-	Pottery	Ceramics	Earthenware
323	N540E510	-	323-1.7	50	3 E 1/2	D	-	-	Kiln Furniture	Ceramics	
323	N540E510	-	323-1.6	50	3 E 1/2	D	-	-	Kiln Furniture	Ceramics	
323	N540E510	-	323-1.9	50	3 E 1/2	D	-	-	Kiln Furniture	Ceramics	
323	N540E510	-	323-1.8	50	3 E 1/2	D	-	-	Building Materials	Ceramics	
323	N540E510	-	323-1.5	50	3 E 1/2	D	-	-	Kiln Furniture	Ceramics	
323	N540E510	-	323-1.11	50	3 E 1/2	D	-	-		Faunal	
323	N540E510	-	323-1.10	50	3 E 1/2	D	-	-	Building Materials	Glass	
324	N540E510	13	324-1.1	50	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
324	N540E510	13	324-1.3	50	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
324	N540E510	13	324-1.2	50	3 E 1/2	-	-	1	Pottery	Ceramics	Coarse Earthenware
324	N540E510	13	324-1.5	50	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
324	N540E510	13	324-1.7	50	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
324	N540E510	13	324-1.9	50	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
324	N540E510	13	324-1.8	50	3 E 1/2	-	-	1	Building Materials	Ceramics	
324	N540E510	13	324-1.4	50	3 E 1/2	-	-	1	Pottery	Ceramics	
324	N540E510	13	324-1.10	50	3 E 1/2	-	-	1	Building Materials	Ceramics	Coarse Earthenware
324	N540E510	13	324-1.4.1	54	3 E 1/2	-	-	1	Pottery	Ceramics	Earthenware
324	N540E510	13	324-1.6	50	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
324	N540E510	13	324-1.13	55	3 E 1/2	-	-	1	Kiln Furniture	Ceramics	
324	N540E510	13	324-1.11	50	3 E 1/2	-	-	1	Building Materials	Glass	
324	N540E510	13	324-1.12	50	3 E 1/2	-	-	1	Building Materials	Metal	
324	N540E510	13	Discarded	-	3 E 1/2	-	-	1	Miscellaneous	Stone	
325	N540E510	13	325-1.1	50	3 E 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
325	N540E510	13	325-1.2	50	3 E 1/2	-	-	2	Pottery	Ceramics	Coarse Earthenware
325	N540E510	13	325-1.6	50	3 E 1/2	-	-	2	Building Materials	Ceramics	
325	N540E510	13	325-1.13	50	3 E 1/2	-	-	2	Building Materials	Ceramics	Coarse Earthenware
325	N540E510	13	325-1.3	50	3 E 1/2	-	-	2	Pottery	Ceramics	Refined Earthenware
325	N540E510	13	325-1.4	50	3 E 1/2	-	-	2	Kiln Furniture	Ceramics	
325	N540E510	13	325-1.5	50	3 E 1/2	-	-	2	Kiln Furniture	Ceramics	
325	N540E510	13	325-1.9	50	3 E 1/2	-	-	2		Faunal	
325	N540E510	13	325-1.7	50	3 E 1/2	-	-	2	Building Materials	Glass	
325	N540E510	13	325-1.8	50	3 E 1/2	-	-	2	Building Materials	Metal	
325	N540E510	13	325-1.10	50	3 E 1/2	-	-	2	Building Materials	Plaster	
325	N540E510	13	Discarded	-	3 E 1/2	-	-	2	Miscellaneous	Stone	
325	N540E510	13	325-1.12	50	3 E 1/2	-	-	2	Slag	Charcoal/Coal	
325	N540E510	13	325-1.11	50	3 E 1/2	-	-	2	Building Materials	Miscellaneous	
326	N540E510	13	326-2.7	51	3 E 1/2	-	-	3	Building Materials	Ceramics	
326	N540E510	13	326-1.1	51	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
326	N540E510	13	326-1.3	51	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
326	N540E510	13	326-1.2	51	3 E 1/2	-	-	3	Pottery	Ceramics	Coarse Earthenware
326	N540E510	13	326-1.8	51	3 E 1/2	-	-	3	Pottery	Ceramics	Earthenware
326	N540E510	13	326-1.5	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-01.15	54	3 E 1/2	-	-	3	Pottery	Ceramics	Refined Earthenware, Pearlware
326	N540E510	13	326-1.13	52	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	

FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
318	N540E510							5	Quartz
318	N540E510							9	discarded in lab
318	N540E510							6	flat, chinking or paving
319	N540E510		Glazed		Salt Glazed			1	handle
320	N540E510	Brick						1	
321	N540E510	Brick						2	
321	N540E510		Bisque					2	
321	N540E510		Glazed		Lead Glazed			1	
321	N540E510	Bone						1	
322	N540E510		Bisque					1	
322	N540E510	Shingle						3	Potentially used as a setting tile in kiln
322	N540E510							1	
322	N540E510							1	Nail
323	N540E510		Bisque					21	
323	N540E510		Bisque	Plain Slip	Slipped			1	
323	N540E510		Glazed		Lead Glazed			1	
323	N540E510		Bisque			Red		1	
323	N540E510	Leg						1	
323	N540E510	Setting Tile						1	
323	N540E510	Setting Tile						1	Large
323	N540E510	Shingle						1	Potentially used as a setting tile in kiln
323	N540E510	Sagger						4	
323	N540E510	Bone						1	
323	N540E510							1	
324	N540E510		Bisque					2	
324	N540E510		Bisque	Plain Slip	Slipped			4	
324	N540E510		Glazed		Lead Glazed			11	
324	N540E510	Leg						16	
324	N540E510	Sagger						17	Large
324	N540E510	Setting Tile						3	
324	N540E510	Shingle						4	Potentially used as a setting tile in kiln
324	N540E510	Tobacco Pipe	Bisque					1	
324	N540E510							8	
324	N540E510	Tobacco Pipe	Bisque	Plain Slip	Slipped	Red		1	Whole (refits)
324	N540E510	Sagger						208	
324	N540E510	Sagger						1	
324	N540E510							2	
324	N540E510							2	Iron
324	N540E510							1	discarded in lab
325	N540E510		Bisque					5	
325	N540E510		Glazed		Lead Glazed			14	
325	N540E510	Shingle						4	Potentially used as a setting tile in kiln
325	N540E510							1	Vitrified
325	N540E510		Glazed					1	
325	N540E510	Sagger						6	
325	N540E510	Trivet						1	
325	N540E510	Bone						5	
325	N540E510							11	
325	N540E510							7	Iron
325	N540E510							9	
325	N540E510							2	discarded in lab
325	N540E510							1	
325	N540E510							2	vitrified mortar?
326	N540E510							1	Brick/shingle, polygon-shaped
326	N540E510		Bisque					17	
326	N540E510				High Fired			2	
326	N540E510		Glazed		Lead Glazed			21	
326	N540E510		Bisque					1	Extruded
326	N540E510	Leg						3	
326	N540E510							1	Rim, feathers and fish scales
326	N540E510	Sagger						1	Large

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
326	N540E510	13	326-1.14	52	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-1.10	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-2.3	51	3 E 1/2	-	-	3	Building Materials	Ceramics	
326	N540E510	13	326-1.4	51	3 E 1/2	-	-	3	Pottery	Ceramics	Stoneware
326	N540E510	13	326-1.7	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-1.9	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-1.12	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-1.11	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-1.6	51	3 E 1/2	-	-	3	Kiln Furniture	Ceramics	
326	N540E510	13	326-2.5	51	3 E 1/2	-	-	3		Faunal	
326	N540E510	13	326-2.6	51	3 E 1/2	-	-	3		Faunal	
326	N540E510	13	326-2.1	51	3 E 1/2	-	-	3	Building Materials	Glass	
326	N540E510	13	326-2.2	51	3 E 1/2	-	-	3	Building Materials	Metal	
326	N540E510	13	326-2.4	51	3 E 1/2	-	-	3	Building Materials	Plaster	
326	N540E510	13	326-2.8	51	3 E 1/2	-	-	3		Stone	
326	N540E510	13	326-2.9	51	3 E 1/2	-	-	3	Building Materials	Stone	
327	N540E510	13	327-1.1	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.5	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.8	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.2	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.4	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.3	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.6	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.10	51	3 E 1/2	-	-	4	Pottery	Ceramics	Earthenware
327	N540E510	13	327-1.13	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-1.14	51	3 E 1/2	-	-	4	Pottery	Ceramics	Refined Earthenware
327	N540E510	13	327-1.15	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-2.1	51	3 E 1/2	-	-	4	Building Materials	Ceramics	
327	N540E510	13	327-2.2	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-1.9	51	3 E 1/2	-	-	4	Pottery	Ceramics	Stoneware
327	N540E510	13	327-2.4	51	3 E 1/2	-	-	4	Building Materials	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.7	51	3 E 1/2	-	-	4	Pottery	Ceramics	Coarse Earthenware
327	N540E510	13	327-1.11	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-2.3	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-1.16	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-1.12	51	3 E 1/2	-	-	4	Kiln Furniture	Ceramics	
327	N540E510	13	327-2.7	51	3 E 1/2	-	-	4		Faunal	
327	N540E510	13	327-2.8	51	3 E 1/2	-	-	4	Hardware	Metal	
327	N540E510	13	327-2.6	51	3 E 1/2	-	-	4	Building Materials	Metal	
327	N540E510	13	327-2.5	51	3 E 1/2	-	-	4		Metal	
327	N540E510	13	327-2.10	51	3 E 1/2	-	-	4		Stone	
327	N540E510	13	327-2.9	51	3 E 1/2	-	-	4		Stone	
327	N540E510	13	327-2.11	51	3 E 1/2	-	-	4	Building Materials	Stone	
328	N540E510	13	328-1.1	51	3 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
328	N540E510	13	328-1.2	51	3 E 1/2	-	-	5	Pottery	Ceramics	Coarse Earthenware
328	N540E510	13	328-1.3	51	3 E 1/2	-	-	5		Faunal	
329	N547.5E510	-	329-1.1	51	9 N 1/2	B	-	-	Kiln Furniture	Ceramics	
329	N547.5E510	-	329-1.2	51	9 N 1/2	B	-	-	Kiln Furniture	Ceramics	
330	N540E505	13	330-1.1	51	3	-	-	5	Pottery	Ceramics	Coarse Earthenware
330	N540E505	13	330-1.3	51	3	-	-	5	Pottery	Ceramics	Coarse Earthenware
330	N540E505	13	330-1.4	51	3	-	-	5	Pottery	Ceramics	Coarse Earthenware
330	N540E505	13	330-1.2	51	3	-	-	5	Pottery	Ceramics	Coarse Earthenware
330	N540E505	13	330-1.7	51	3	-	-	5	Building Materials	Ceramics	
330	N540E505	13	330-1.8	51	3	-	-	5	Building Materials	Ceramics	Coarse Earthenware
330	N540E505	13	330-1.5	51	3	-	-	5	Kiln Furniture	Ceramics	
330	N540E505	13	330-1.6	51	3	-	-	5	Kiln Furniture	Ceramics	
330	N540E505	13	330-1.9	51	3	-	-	5		Faunal	
330	N540E505	13	Discarded	-	3	-	-	5	Miscellaneous	Stone	
331	N550-567.5	5	331-1.1	51	4, 5, 11, 14	B	-	-	Pottery	Ceramics	Coarse Earthenware
331	N550-567.5	5	331-1.3	51	4, 5, 11, 14	B	-	-	Pottery	Ceramics	Coarse Earthenware
331	N550-567.5	5	331-1.2	51	4, 5, 11, 14	B	-	-	Pottery	Ceramics	Coarse Earthenware

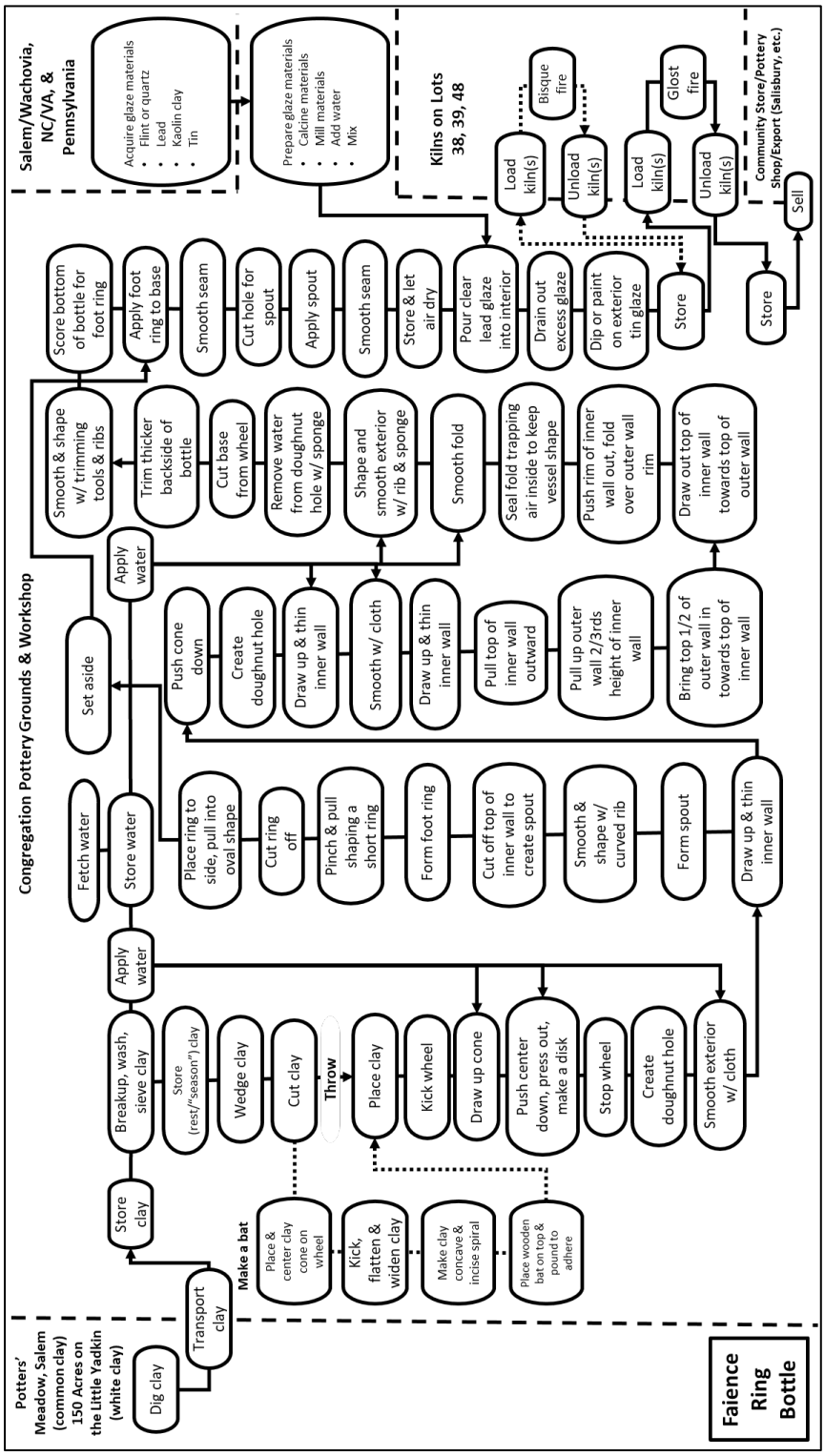
FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
326	N540E510	Sagger						1	Large
326	N540E510	Setting Tile						32	
326	N540E510	Shingle						13	Potentially used as a setting tile in kiln
326	N540E510		Glazed		Salt Glazed			3	
326	N540E510	Pin						1	Pipe sagger pin
326	N540E510	Wad/Coil						1	
326	N540E510	Sagger						24	
326	N540E510	Setting Tile						2	Combed
326	N540E510	Trivet						4	
326	N540E510	Bone						3	Large
326	N540E510	Bone						17	Small
326	N540E510							16	
326	N540E510							14	Iron
326	N540E510							1	
326	N540E510							6	Quartz
326	N540E510							5	flat, chinking or paving
327	N540E510		Bisque					40	
327	N540E510		Bisque	Plain Slip	Slipped			3	
327	N540E510				High Fired			3	
327	N540E510		Glazed		Lead Glazed			48	
327	N540E510		Glazed		Lead Glazed	Black		9	
327	N540E510		Glazed		Lead Glazed	Green		2	
327	N540E510		Glazed	Plain Slip	Lead Glazed			1	
327	N540E510		Bisque					2	Extruded
327	N540E510	Leg						8	
327	N540E510		Bisque			Red		1	
327	N540E510	Setting Tile						17	
327	N540E510	Shingle						5	Potentially used as a setting tile in kiln
327	N540E510	Shingle						3	Potentially used as a setting tile in kiln
327	N540E510		Glazed		Salt Glazed			2	
327	N540E510							33	
327	N540E510		Bisque					1	
327	N540E510	Wad/Coil						9	
327	N540E510	Sagger						47	
327	N540E510	Setting Tile						2	Combed
327	N540E510	Trivet						8	
327	N540E510	Bone						4	
327	N540E510							1	Nut
327	N540E510							3	Iron
327	N540E510							1	Iron
327	N540E510							1	Lithic
327	N540E510							4	Quartz
327	N540E510							3	flat, chinking or paving
328	N540E510	Cup	Bisque					1	Pint/half pint
328	N540E510		Bisque	Plain Slip	Slipped			2	
328	N540E510	Bone						6	
329	N547.5E510	Sagger						1	
329	N547.5E510	Setting Tile						1	Combed
330	N540E505		Bisque					4	
330	N540E505		Bisque	Plain Slip	Slipped			1	
330	N540E505				High Fired			1	
330	N540E505		Glazed		Lead Glazed			6	
330	N540E505	Shingle						1	Potentially used as a setting tile in kiln
330	N540E505							8	
330	N540E505	Sagger						4	
330	N540E505	Trivet						3	
330	N540E505	Bone						1	
330	N540E505							1	discarded in lab
331	N550-567.5		Bisque					22	
331	N550-567.5		Bisque	Plain Slip	Slipped			2	
331	N550-567.5		Glazed		Lead Glazed			6	

FS #	Coord	Fea #	Cat Bag #	Box #	EU	Strat	Lev	Zone	Group	Class	Ware
331	N550-567.5	5	331-1.5	51	4, 5, 11, 14	B	-	-	Pottery	Ceramics	Coarse Earthenware
331	N550-567.5	5	331-1.10	51	4, 5, 11, 14	B	-	-	Kiln Furniture	Ceramics	
331	N550-567.5	5	331-1.8	51	4, 5, 11, 14	B	-	-	Kiln Furniture	Ceramics	
331	N550-567.5	5	331-1.11	51	4, 5, 11, 14	B	-	-	Building Materials	Ceramics	
331	N550-567.5	5	331-1.4	51	4, 5, 11, 14	B	-	-	Pottery	Ceramics	Coarse Earthenware
331	N550-567.5	5	331-1.6	51	4, 5, 11, 14	B	-	-	Pottery	Ceramics	Refined Earthenware
331	N550-567.5	5	331-1.7	51	4, 5, 11, 14	B	-	-	Kiln Furniture	Ceramics	
331	N550-567.5	5	331-1.9	51	4, 5, 11, 14	B	-	-	Kiln Furniture	Ceramics	
331	N550-567.5	5	331-1.12	51	4, 5, 11, 14	B	-	-	Building Materials	Glass	
331	N550-567.5	5	331-1.13	51	4, 5, 11, 14	B	-	-	Building Materials	Metal	
331	N550-567.5	5	331-1.14	51	4, 5, 11, 14	B	-	-		Plastic	
331	N550-567.5	5	Discarded	-	4, 5, 11, 14	B	-	-	Miscellaneous	Stone	
332	N565E512.5	5	332-1.1	51	14	-	-	-	Pottery	Ceramics	Coarse Earthenware
332	N565E512.5	5	332-1.2	51	14	-	-	-	Pottery	Ceramics	Coarse Earthenware
332	N565E512.5	5	332-1.3	51	14	-	-	-	Kiln Furniture	Ceramics	
332	N565E512.5	5	332-1.4	51	14	-	-	-	Building Materials	Ceramics	
332	N565E512.5	5	332-1.6	51	14	-	-	-	Building Materials	Glass	
332	N565E512.5	5	332-1.5	51	14	-	-	-	Building Materials	Stone	
333	N565E505	-	333-1.5	51	15	B	-	-	Building Materials	Ceramics	
333	N565E505	-	333-1.1	51	15	B	-	-	Pottery	Ceramics	Coarse Earthenware
333	N565E505	-	333-1.2	51	15	B	-	-	Pottery	Ceramics	Coarse Earthenware
333	N565E505	-	333-1.3	51	15	B	-	-	Pottery	Ceramics	Coarse Earthenware
333	N565E505	-	333-1.6	51	15	B	-	-	Kiln Furniture	Ceramics	
333	N565E505	-	333-1.4	51	15	B	-	-	Pottery	Ceramics	Refined Earthenware
333	N565E505	-	333-1.8	51	15	B	-	-	Building Materials	Glass	
333	N565E505	-	333-1.7	51	15	B	-	-	Building Materials	Metal	
333	N565E505	-	333-1.10	51	15	B	-	-	Miscellaneous	Stone	
333	N565E505	-	333-1.9	51	15	B	-	-		Miscellaneous	
334	N560E510	5	334-1.1	51	11 W 1/2	-	-	-	Kiln Furniture	Ceramics	
335	N555E510	5	335-1.1	51	4 W 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
335	N555E510	5	335-1.4	51	4 W 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
335	N555E510	5	335-1.5	51	4 W 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
335	N555E510	5	335-1.2	51	4 W 1/2	-	-	6	Pottery	Ceramics	Coarse Earthenware
335	N555E510	5	335-1.6	51	4 W 1/2	-	-	6	Kiln Furniture	Ceramics	Earthenware
335	N555E510	5	335-1.3	51	4 W 1/2	-	-	6	Pottery	Ceramics	Earthenware
335	N555E510	5	335-1.9	51	4 W 1/2	-	-	6	Kiln Furniture	Ceramics	
335	N555E510	5	335-1.11	51	4 W 1/2	-	-	6	Building Materials	Ceramics	Coarse Earthenware
335	N555E510	5	335-1.10	51	4 W 1/2	-	-	6	Kiln Furniture	Ceramics	
335	N555E510	5	335-1.8	51	4 W 1/2	-	-	6	Kiln Furniture	Ceramics	
335	N555E510	5	335-1.7	51	4 W 1/2	-	-	6	Kiln Furniture	Ceramics	
335	N555E510	5	Discarded	-	4 W 1/2	-	-	6	Miscellaneous	Stone	
336	N540E514	13	336-1.1	51	3 SE QUAD	-	-	-	Pottery	Ceramics	Coarse Earthenware
336	N540E514	13	336-1.2	51	3 SE QUAD	-	-	-	Pottery	Ceramics	Coarse Earthenware
336	N540E514	13	336-1.5	51	3 SE QUAD	-	-	-	Kiln Furniture	Ceramics	
336	N540E514	13	336-1.4	51	3 SE QUAD	-	-	-	Building Materials	Ceramics	
336	N540E514	13	336-1.3	51	3 SE QUAD	-	-	-	Kiln Furniture	Ceramics	
336	N540E514	13	336-1.7	52	3 SE QUAD	-	-	-	Kiln Furniture	Ceramics	
336	N540E514	13	336-1.8	53	3 SE QUAD	-	-	-	Kiln Furniture	Ceramics	
336	N540E514	13	336-1.6	51	3 SE QUAD	-	-	-	Building Materials	Glass	
337	N540E510	13	337-1.4	51	3	-	-	2-3	Building Materials	Ceramics	
337	N540E510	13	337-1.1	51	3	-	-	2-3	Pottery	Ceramics	Coarse Earthenware
337	N540E510	13	337-1.2	51	3	-	-	2-3	Pottery	Ceramics	Coarse Earthenware
337	N540E510	13	337-1.3	51	3	-	-	2-3	Pottery	Ceramics	Coarse Earthenware
-	-	5	193-01.05	25	#N/A	-	-	#N/A	Pottery	Ceramics	Earthenware
-	-	13	308-1.5	46	#N/A	-	-	#N/A	Pottery	Ceramics	Earthenware
-	-	5	121-01.08	57	#N/A	-	-	#N/A	Pottery	Ceramics	Earthenware
-	-	13	281-1.4	57	#N/A	M	-	#N/A	Pottery	Ceramics	Earthenware

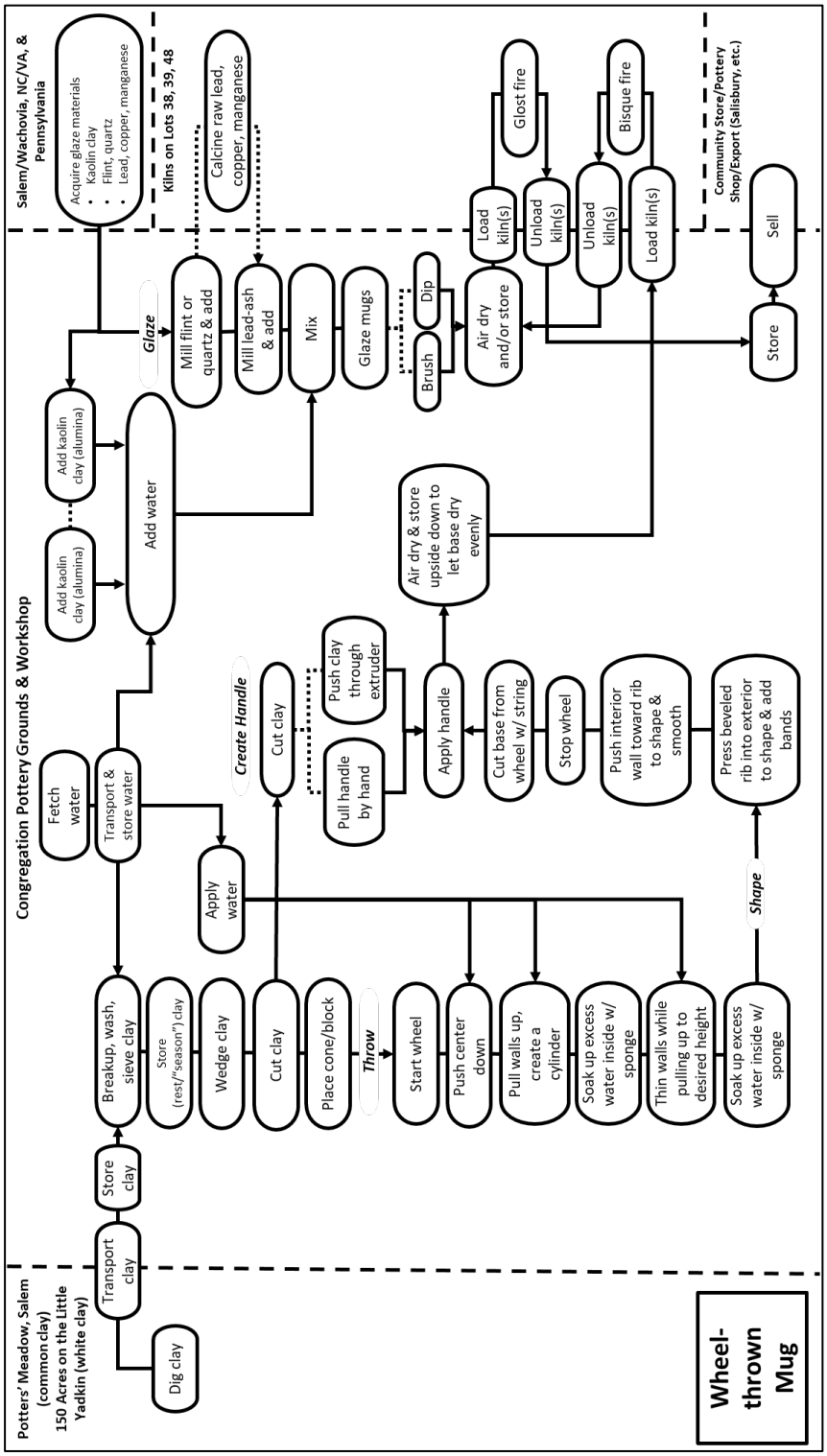
FS #	Coord	Form	Stage	Type	Finish	Color	Refit	Count	Description/Notes
331	N550-567.5		Glazed	Tortoiseshell	Lead Glazed			1	
331	N550-567.5	Leg						1	
331	N550-567.5	Setting Tile						8	
331	N550-567.5	Shingle						3	Potentially used as a setting tile in kiln
331	N550-567.5		Bisque					1	
331	N550-567.5		Glazed					3	
331	N550-567.5	Sagger						3	
331	N550-567.5	Trivet						1	
331	N550-567.5							5	
331	N550-567.5							7	Iron
331	N550-567.5							1	
331	N550-567.5							1	discarded in lab
332	N565E512.5		Bisque					2	
332	N565E512.5		Glazed		Lead Glazed			2	
332	N565E512.5	Setting Tile						2	
332	N565E512.5	Shingle						1	Potentially used as a setting tile in kiln
332	N565E512.5							1	
332	N565E512.5							1	flat, chinking or paving
333	N565E505	Brick						1	
333	N565E505		Bisque					2	
333	N565E505		Glazed		Lead Glazed			1	
333	N565E505		Glazed	Trailed Slip	Lead Glazed			1	
333	N565E505	Wad/Coil						1	
333	N565E505		Glazed					3	
333	N565E505							3	
333	N565E505							1	Nail
333	N565E505							1	discarded in lab
333	N565E505							1	
334	N560E510	Setting Tile						2	
335	N555E510		Bisque					3	
335	N555E510	Cup	Bisque				Yes	1	Pint/half pint sherd, refits with FS #227
335	N555E510				High Fired			4	
335	N555E510		Glazed		Lead Glazed			6	
335	N555E510	Wad/Coil	Bisque					2	Extruded
335	N555E510		Bisque			White		10	Pint/half pint
335	N555E510	Setting Tile						2	
335	N555E510							8	
335	N555E510	Sagger						14	
335	N555E510	Setting Tile						1	Combed
335	N555E510	Trivet						6	
335	N555E510							1	discarded in lab
336	N540E514		Bisque					9	
336	N540E514		Glazed		Lead Glazed			1	
336	N540E514	Leg						1	
336	N540E514	Shingle						1	Potentially used as a setting tile in kiln
336	N540E514	Sagger						11	
336	N540E514	Sagger						1	
336	N540E514	Sagger						1	
336	N540E514							3	
337	N540E510							1	
337	N540E510		Bisque					1	
337	N540E510		Glazed		Lead Glazed			2	
337	N540E510		Glazed		Lead Glazed			2	Large
-	-		Bisque	Molded				1	
-	-		Bisque	Molded				1	
-	-		Bisque	Molded				1	
-	-	Bottle	Bisque	Molded				1	Figural, body, scales

APPENDIX F: OPERATIONAL CHAIN FLOW CHARTS

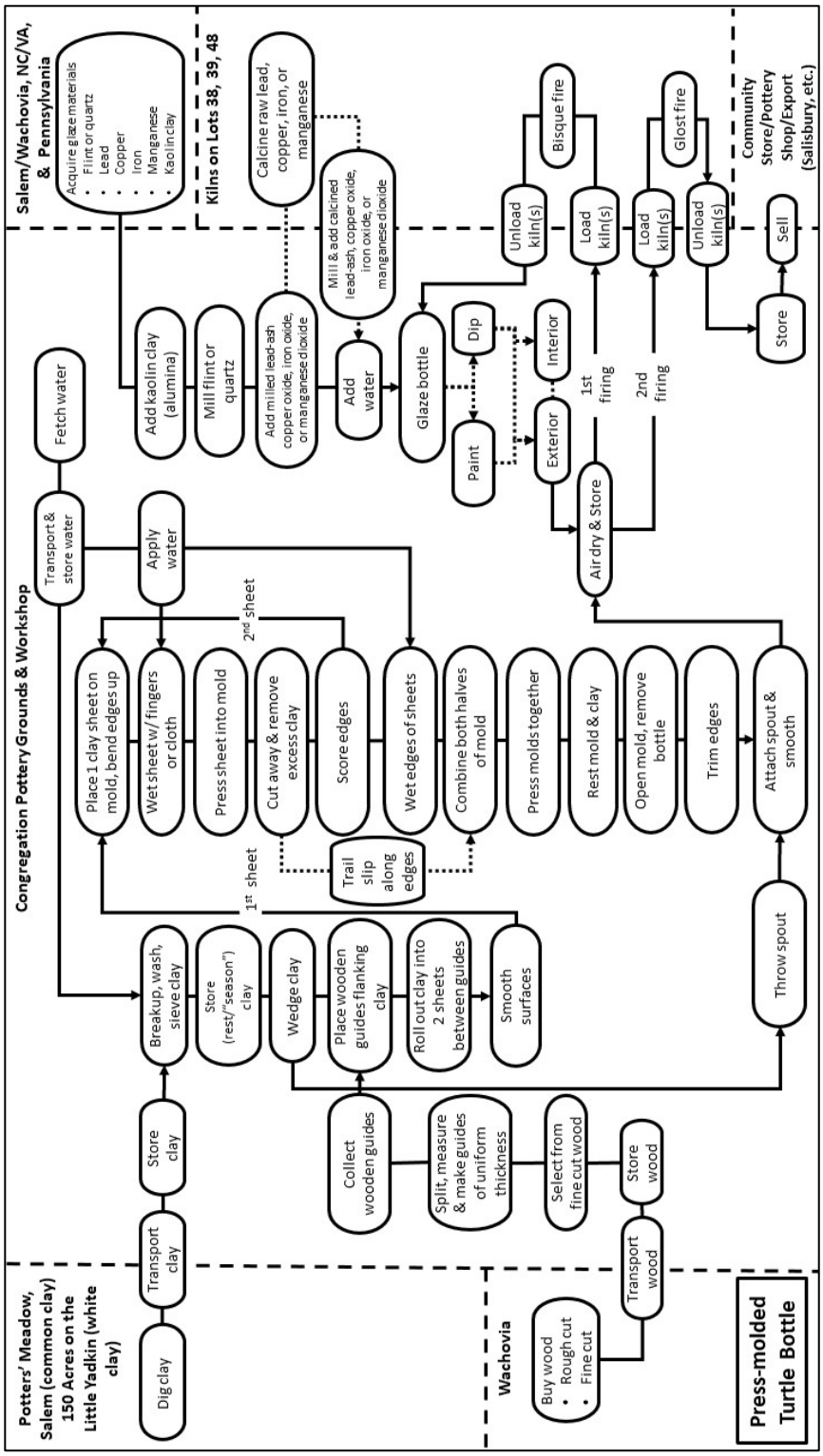
Appendix F presents the operational chain flow charts references in Chapter 4. Dashed lines represent the boundaries between different locations on the landscape where materials were acquired from, or production steps were carried out. Cells that straddle dashed lines indicate steps that required the transportation of materials or objects from one location to another. Solid arrows indicate the sequence of steps. Arrows with dotted lines indicate an optional sequence of steps or alternative steps.



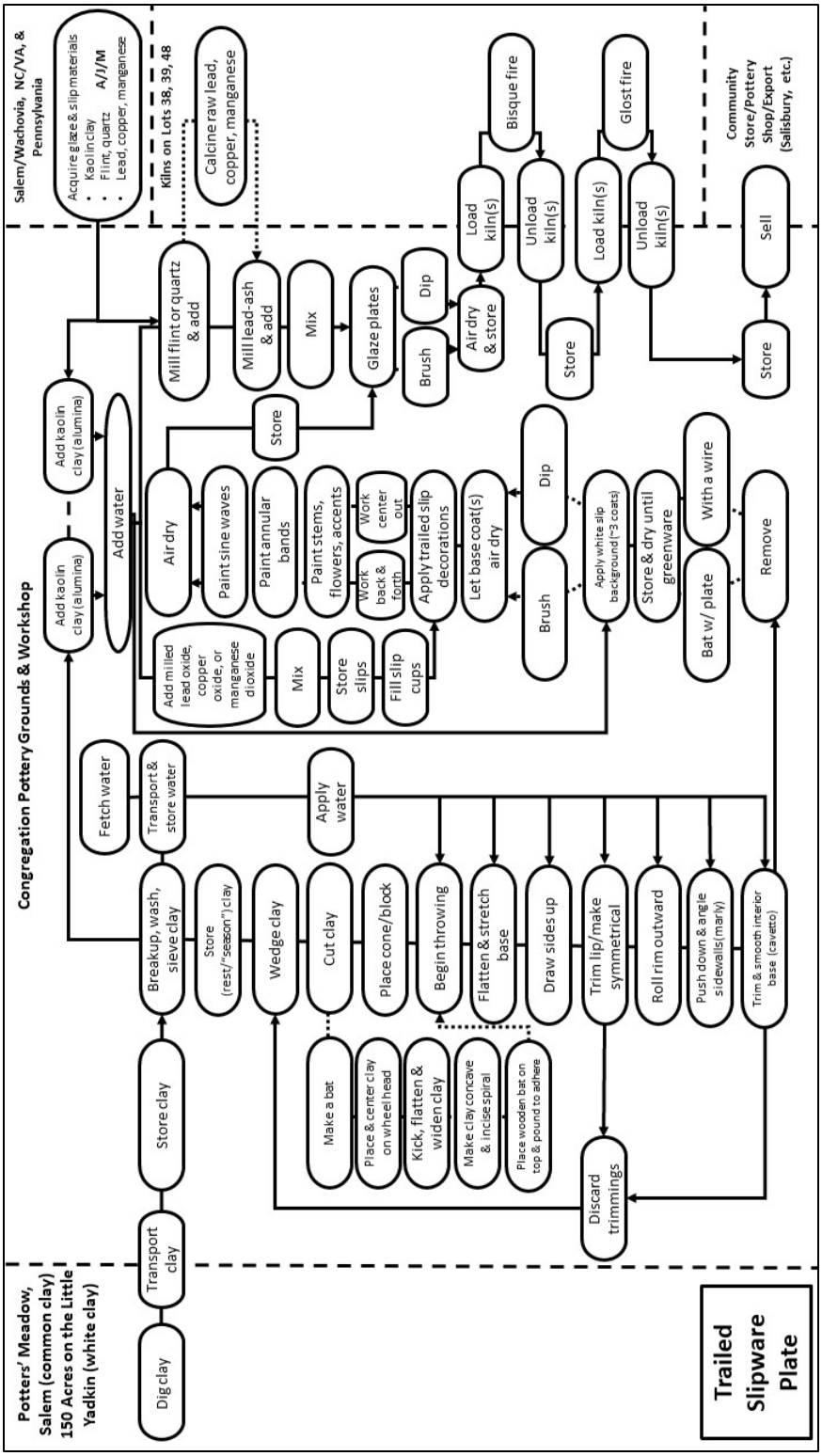
Flow chart F.1. Operational chain for a faience ring bottle. Showing: locations on the landscape where resources were gathered, and tasks were performed. Note: dotted lines indicate optional task sequences.



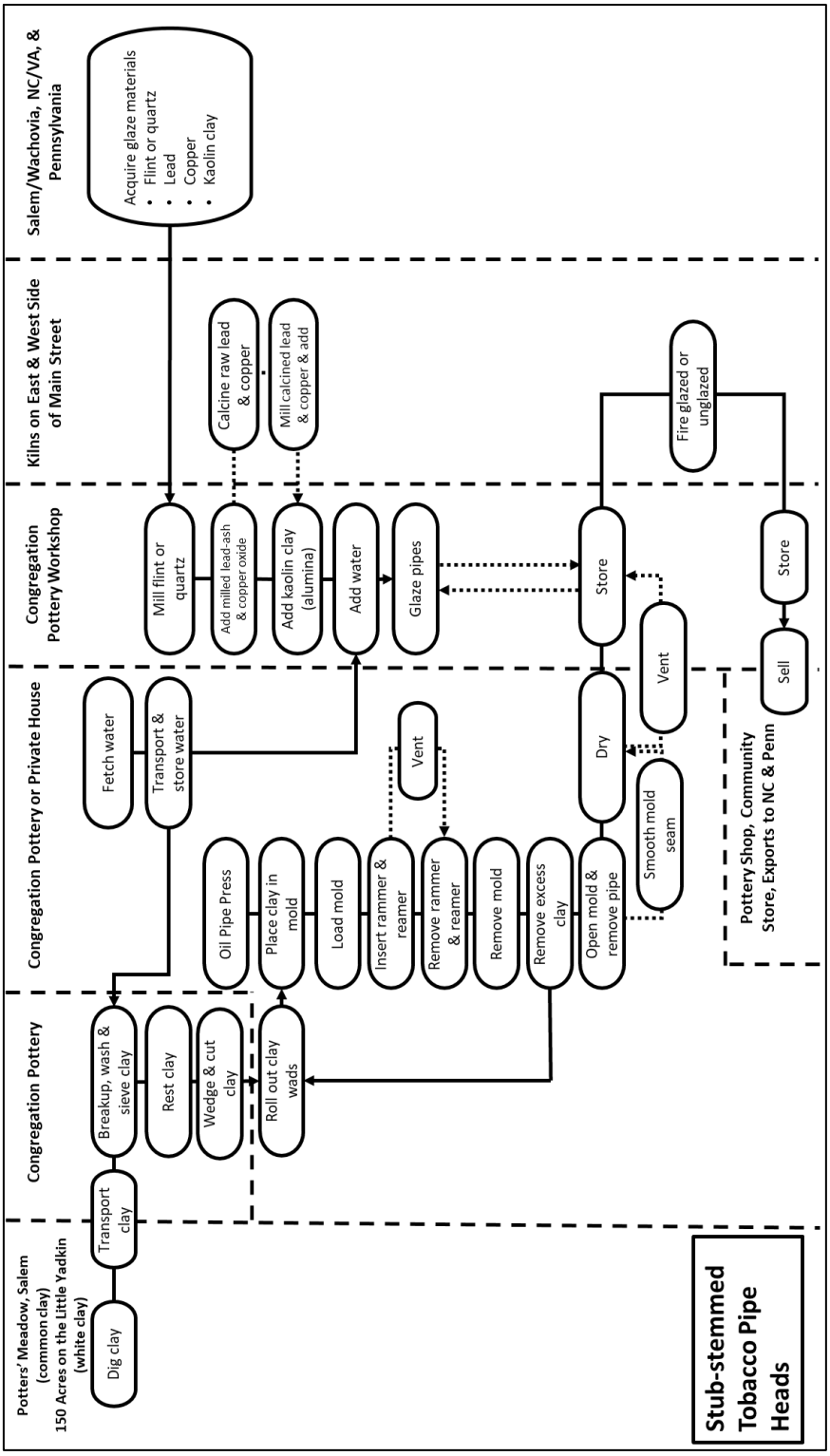
Flow chart F.2. Operational chain for a wheel-thrown mug. Showing: locations on the landscape where resources were gathered, and tasks were performed. Note: dotted lines indicate optional task sequences.



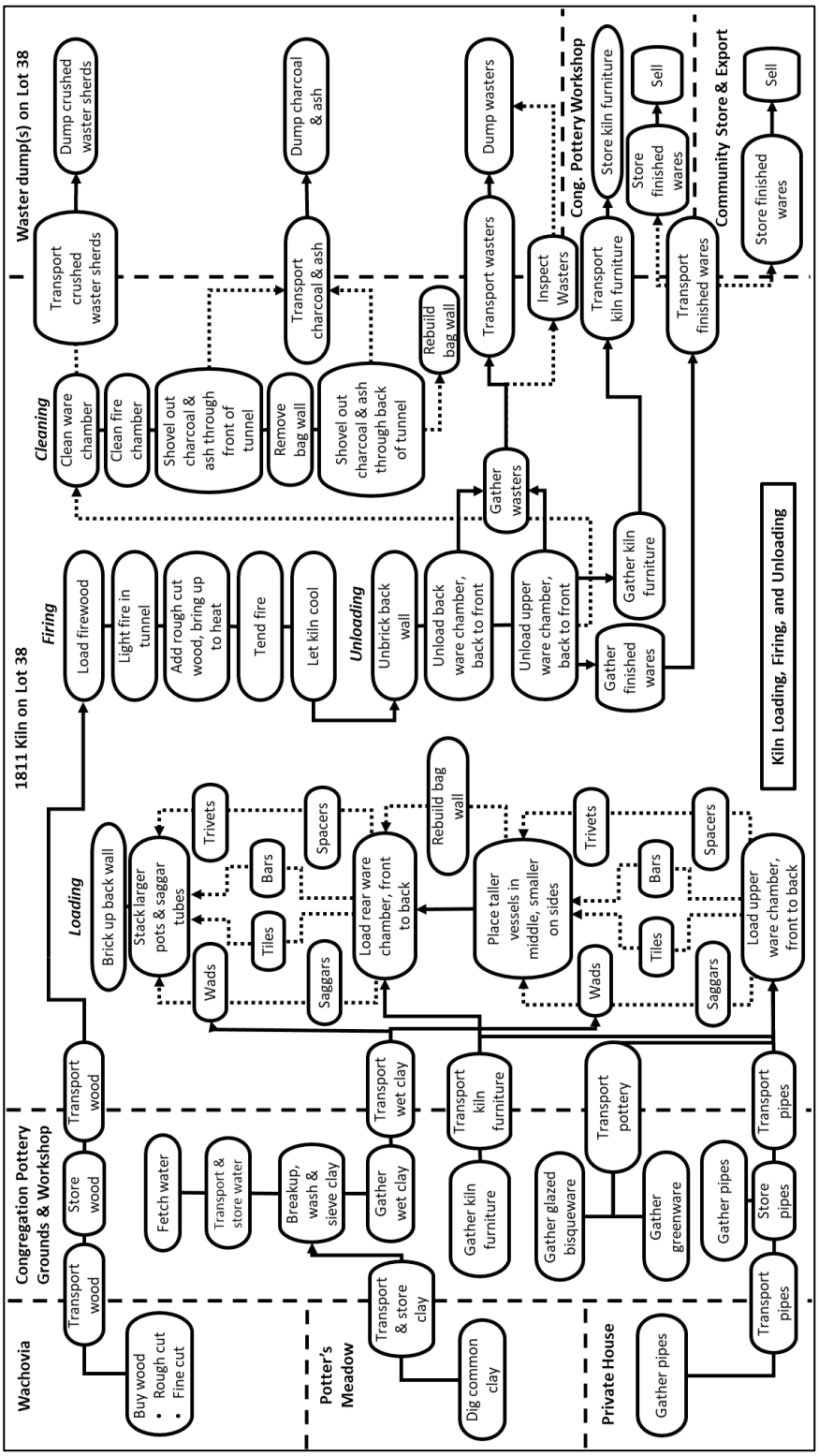
Flow chart F.3. Operational chain for a press-molded turtle bottle. Showing: locations on the landscape where resources were gathered, and tasks were performed. Note: dotted lines indicate optional task sequences.



Flow chart F.4. Operational chain for a trailed slipware plate. Showing: locations on the landscape where resources were gathered, and tasks were performed. Note: dotted lines indicate optional task sequences.



Flow chart F.5. Operational chain for stub-stemmed tobacco pipe heads. Showing: locations on the landscape where resources were gathered, and tasks were performed. Note: dotted lines indicate optional task sequences.



Flow Chart F.6. Operational chain for loading, firing, and unloading the 1811 kiln. Showing: locations on the landscape where resources were gathered, and tasks were performed. Note: dotted lines indicate optional task sequences.

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