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**UNIVERSITY OF  
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*Department of Anthropology*

*Laboratory of Archaeology*

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**EXCAVATION AT THE BARTON-  
SWIFT-NOLAN HOUSE:  
ANTEBELLUM MATERIAL CULTURE  
IN THE GEORGIA PIEDMONT**

CHRISTOPHER A. BROOKS

EXCAVATIONS AT THE BARTON-SWIFT-NOLAN HOUSE:  
ANTEBELLUM MATERIAL CULTURE IN THE GEORGIA PIEDMONT

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A Thesis

Presented to  
The Faculty of the Department of Anthropology  
The College of William and Mary in Virginia

In Partial Fulfillment  
Of the Requirements for the Degree of  
Master of Arts

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by  
Christopher A. Brooks

1995

APPROVAL SHEET

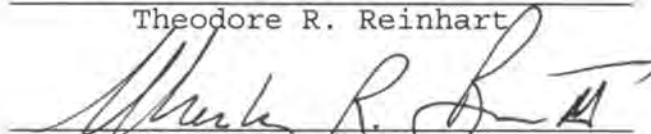
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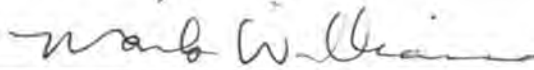
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## DEDICATION

This thesis is dedicated to Charles Andrew Brooks and Cathy Jones Brooks. To my father who instilled in me the love of history, and my wife who has encouraged me to excel in spite of myself.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	vi
LIST OF FIGURES	vii
ABSTRACT	viii
CHAPTER I. INTRODUCTION	2
CHAPTER II. HISTORICAL BACKGROUND	10
CHAPTER III. ARCHITECTURAL DESCRIPTION	22
CHAPTER IV. ARCHAEOLOGICAL EXCAVATION	31
CHAPTER V. ARTIFACT ANALYSIS	51
CHAPTER VI. CONCLUSION	72
APPENDIX I	76
APPENDIX II	81
APPENDIX III	116
BIBLIOGRAPHY	144

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## LIST OF TABLES

Table		Page
1.	CC Index Values for Plates	68
2.	CC Index Values for Cups	68
3.	CC Index Values for Bowls	69



## LIST OF FIGURES

Figure		Page
1.	Historic sites in the Georgia Piedmont	4
2.	Nolan Plantation site map	21
3.	Barton-Swift-Nolan house plan	27
4.	Excavation Unit #1	34
5.	West wall profile	39
6.	Refuse pit excavation plan	45
7.	Refuse pit (feature 1) fully excavated	46
8.	Excavation Unit #9	49
9.	Vessel Use Categories	55
10.	CC index values selected sites 1824	70

## ABSTRACT

The original purpose of this study was to document a Piedmont cotton plantation in Georgia using an interdisciplinary approach. The plantation had been in operation until the 1970s, but little was known about the site from the nineteenth century. Documentary research would be employed to describe the formation of the plantation. The site has a remarkable collection of extant structures, and photographic recording of all the buildings would serve to document the site for the purposes of historic preservation. Finally, archaeology was to be used to date structures and to flesh out the story of the development of the plantation. The fortuitous discovery of a refuse pit near the oldest structure narrowed the focus of this study to the artifacts associated with a family that occupied the plantation during the 1820s.

EXCAVATIONS AT THE BARTON-SWIFT-NOLAN HOUSE:  
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## Chapter 1

### INTRODUCTION

The antebellum Piedmont region of Georgia is almost an archaeological terra incognita. Relatively few historic sites in the Georgia Piedmont have been archaeologically researched, in spite of the fact that this region was a thickly settled cotton producing area prior to the Civil War.

As a native of this section of Georgia, and one who is concerned for the preservation of our agricultural and architectural heritage, I did not hesitate when presented with the opportunity to record and research a large Piedmont cotton plantation. Upon first viewing, the complex known as the Nolan plantation is indeed impressive. It is rare to see a site with so many structures, both major and minor, agricultural and domestic, that survive and give an impression of what was once repeated across the Piedmont wherever cotton was grown.

As originally proposed this project would have been a study of the Nolan plantation from the earliest settlement to the last years of intensive farming in the 1970s. Several academic disciplines, history, archaeology, and historic preservation, would be called upon in order to present the most complete picture of the plantation and to preserve a record of the extant structures.

The historical background of the site was investigated initially. This research took the form of oral interviews with family members, recent land owners, local historians and long-time area residents. At the same time the resources of the county courthouse along with state and university archives were explored.

The site was recorded with black and white photographs to provide future preservationists a record of structures standing in 1989. This information could be used to update the Morgan county historic sites survey at the state historic preservation office.

A small amount of archaeological testing was anticipated for dating or determining the usage of certain structures. The discovery of a large refuse pit while looking for ceramics with which to date the oldest structure on the site led to a narrowing of the focus of the project to the oldest domestic structure, its inhabitants, and their refuse. This narrowing of the focus presented me with an opportunity to study the material culture associated with a family of small planters living on the Georgia Piedmont in the early to middle nineteenth-century. This type of study is quite rare in the historic archaeology of nineteenth-century Georgia.

The remainder of this chapter will highlight the goals and results of historic archaeology at several historic sites in the Georgia Piedmont (see Figure 1). This will

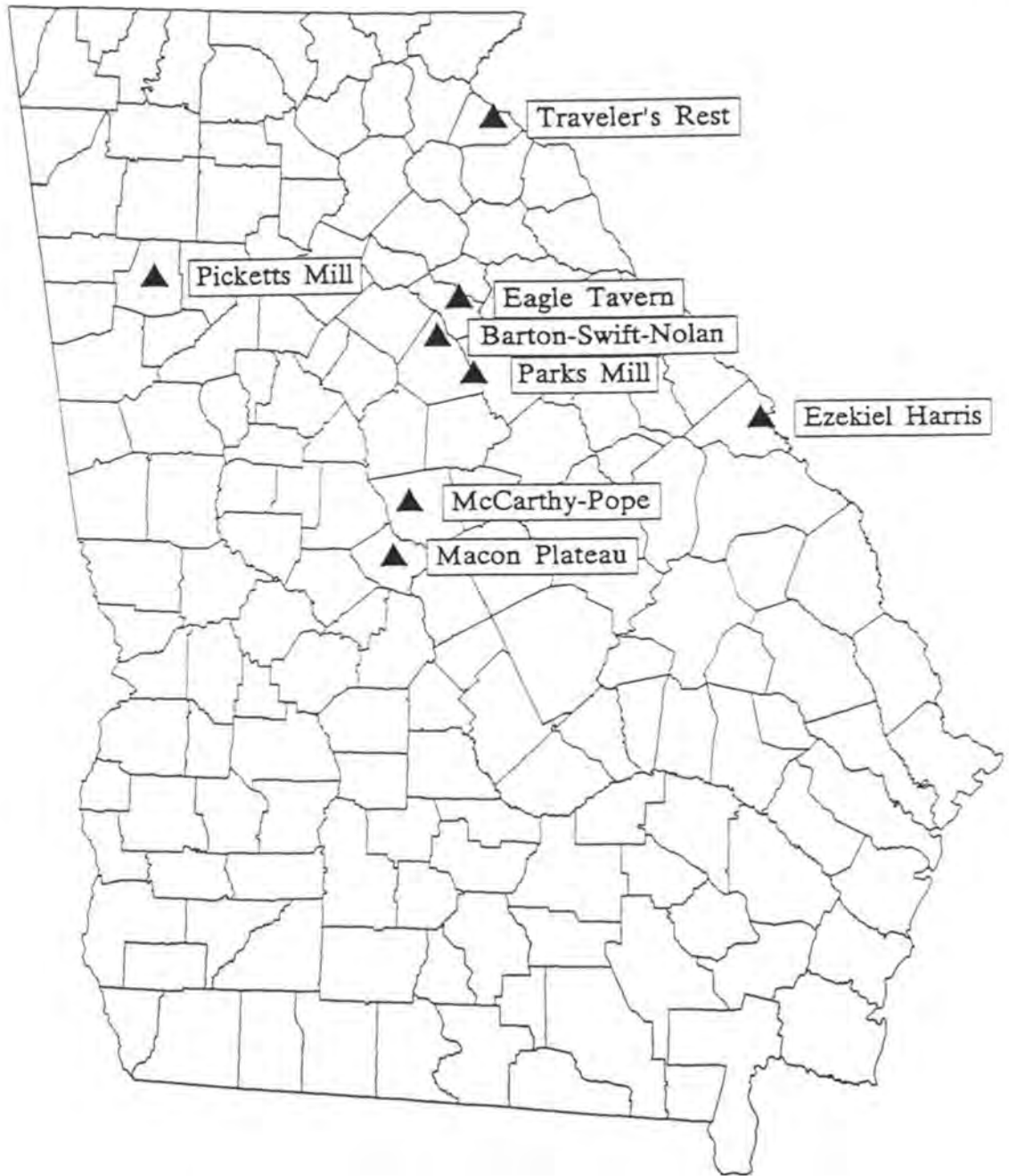


Figure 1. Historic sites in the Georgia Piedmont.

help bring the Nolan plantation study into perspective and facilitate comparisons between it and previous excavations.

It could be said that historical archaeology in the Georgia Piedmont began through a coincidence of history. About 1690 English traders from Carolina established a trading post at Ocmulgee, the site of a large Mississippian period town. In the 1930s Ocmulgee or Macon Plateau was chosen as a site for excavation by the WPA. The focus of the 1930s work at Macon Plateau was the prehistoric mounds and earthlodges; the subsequent excavation of a Creek trading post was of secondary importance.

A 20 year gap in Piedmont archaeological research follows the excavations at Macon Plateau. With the establishment of the Georgia Historical Commission in 1951, the state began to acquire and preserve sites that were significant to Georgia's history. This organization has been responsible for the preservation of many historically significant structures and sites in Georgia. The restoration of some sites required that archaeology be employed to return a structure accurately to a particular period in time. Other sites were investigated several years after their restoration in order to locate outbuildings or to assist in the interpretation of the site. This use of historic archaeology as a tool of historical research and restoration continues to the present in both government and privately contracted research projects.

Two of the Historical Commission's early acquisitions in the Piedmont were the Eagle Tavern in Watkinsville and Travelers Rest near Toccoa. Both of these sites were inns along early nineteenth-century roads. Archaeology was conducted to augment the historic interpretation of these sites.

An investigation of the grounds around the Eagle Tavern was conducted by Roy S. Dickens in 1963. The Eagle Tavern was acquired by the Georgia Historical Commission in 1960. Initial documentary research found that the tavern was operating by 1824, and was known as the Eagle Hotel at least by 1843. Additions had been made to the original structure during 140 years it had stood in Watkinsville and these were removed during the restoration. The areas investigated included a portion of the backyard at one time covered by an early addition to the tavern, a chimney fall thought to be an outdoor kitchen, and a cellar under the main structure. The backyard was found to be greatly disturbed by the removal of the additions, and the cellar was filled early this century. The only area with intact cultural remains was the kitchen (Dickens 1963).

Excavations were conducted around Travelers Rest about 10 years after the structure was restored. The purpose of the project was to explore the dates and the construction phases of the structure, recover artifacts associated with



the inn and tavern, and locate the remains of various outbuildings (Kelso 1968).

In the early 1980s the Georgia Department of Natural Resources contracted for an archaeological study of the Picketts Mill historic site in Paulding County. This Civil War battlefield was the scene of an engagement during the final stages of the Atlanta Campaign in 1864. Archaeologist Roy Dickens surveyed the military features of the site and excavated the Brand house (ca. 1850). The major focus of the report concerns the Brand house, a vernacular cabin occupied by a family of subsistence farmers. The excavation provided clues to the size and construction of the Brand house and revealed the paucity of material goods owned by the family (Dickens and Worthy 1984). This project is one of the few reported excavations of a single family dwelling in the piedmont.

The restoration of the McCarthy-Pope house by the Old Clinton Historical Society led to archaeological research at this piedmont vernacular house. The goal of this project was to answer specific architectural questions posed by the restoration architect concerning the age of a shed room and front porch, placement of a dismantled chimney, and the location and method of access to the shed room. The deteriorated condition of the structure was such that only archaeology could provide the answers (Morgan 1984).

The 1953 testing of the backyard of the White House,

now known as the Ezekiel Harris House, in Augusta was an early attempt at restoration archaeology. The Richmond County Historical Society restored the structure and hired Clemens De Baillou to search for the well, outbuildings, and other important features. The project met with limited success because the backyard had been subdivided as Augusta grew and only a fraction of the original property was available for testing. The well was not located, but the cellar foundation for one outbuilding and a recent greenhouse were discovered (de Baillou 1953). It would seem that the Piedmont of Georgia, settled early in the nineteenth-century by planters and yeoman farmers alike, would be a rich field of research into the households of a westward expanding frontier population. But, this region of the state has not received the amount of archaeological investigation accorded to the coast of Georgia.

The research and excavations at the Barton-Swift-Nolan site will have the potential to further the understanding of the early nineteenth-century Georgia Piedmont when the archaeology reported here can be compared with two as yet unpublished excavations in Morgan County. The Parks Mill site, a plantation and mill on the Oconee River in the southern end of the county, was excavated during the late 1970s prior to the impounding of the Wallace reservoir (Wood and Wood 1976). This large riverine plantation could be compared and contrasted with the Nolan plantation in the

northern apex of the county. A third site, a town house in the county seat of Madison, is the Walker-Richter house. On this town lot stood at various times between 1809 and 1840 a cobbler's shop, a residence, an inn/tavern complex, and finally a large planter's townhouse (Williams 1988). When these three sites are reported and then studied together a cross section of site types and economic levels across the county can be compared. The results of this future study will present a more complete picture of antebellum Morgan county.

## Chapter 2

### HISTORICAL BACKGROUND

The Nolan plantation lies seven miles north of the town of Madison, in Morgan County, Georgia. By the 1950s the structures around the Nolan Store crossroads were the center of a 2000-acre cotton plantation that had been assembled from land purchases after the Civil War. Within this large holding was a house and 600-acre plantation that the Nolan family had acquired just prior to the War. The history of Land Lot 298 and the people who built, farmed, and lived on it will be discussed in this chapter.

The land upon which that house now stands was once occupied by Native American agriculturalists. These people lived in scattered homesteads and subsisted on maize, other cultigens, and the game they hunted in the wooded uplands. Politically these farmers were subjects of large chiefdoms whose capital towns were mound centers near the large streams of the Oconee Valley. They were the ancestors of the people who formed the Creek confederation in the seventeenth century. The Creek nation in turn ceded portions of this rich valley to the state of Georgia in 1802 and 1805.

In their quest to attract yeoman farmers to the expanding frontiers of post-revolutionary Georgia, the state legislature devised a lottery system to distribute the Creek

cessions. Portions of the future Nolan Plantation were included in the first Georgia land lottery, authorized by an act of the legislature on May 11, 1803. The drawing for the lots was held in 1805. Three new counties were established and lots were surveyed according to land values; Baldwin and Wilkinson Counties each contained lots of 202 1/2 acres, while the less valuable land in Wayne County was divided into lots of 490 acres each. The odd size of the standard 202 1/2-acre lot was the result of surveying a square lot measuring 40 chains on each side. The chain was a unit of measurement for nineteenth century surveyors. The fee assessed upon claim of a successful draw was \$8.10 for a 202 1/2-acre lot and \$19.60 for a 490-acre lot. The legislature set the eligibility conditions for lottery participants, and in 1805 those entitled to draw were:

- a) Free white male bachelor, 21 years or over, one year resident of Georgia, U.S. citizen. One Draw.
- b) Free white male married, with wife and/or child, (legitimate child under 21 years old), one year resident of Georgia, U.S. citizen. Two Draws.
- c) Widow with minor child, (legitimate child under 21 years old), one year resident of Georgia. Two Draws.
- d) Minor orphan or family of minor orphans (under 21 years old), with father dead and mother dead or remarried. One Draw (Wood and Wood 1964).

Divisions that lay along borders or large creeks and rivers that did not contain the full acreage of a land lot were called fractions and were not included in the lottery. These fractions were valuable as sites for mills, ferries, and bridges, and as such were sold by the state rather than awarded in the lottery. The large cessions were divided into counties as a unit of government. Initially the counties were large, but further division often followed the awarding of lots.

Baldwin County was one of the first large counties to be named within the 1802 Creek cession. In 1805, another Creek cession led to the addition of 15 districts to Baldwin County and 23 to Wilkinson County. A second lottery was held in 1807 for the distribution of the lots in these newly surveyed districts (Lucas 1968).

The 1807 lottery was authorized by an act of the Georgia legislature on June 26, 1806. The eligibility requirements in 1807 were modified slightly from the first lottery. The Georgia residency requirement was increased to three years prior to the passage of the act for all participants. Widows and spinsters over 21 were entitled to one draw, and a family of minor orphans with both parents deceased was given two draws. The fee assessed for granting the lot increased to \$12.15. All other categories were left as stated in the 1805 lottery. Persons who had drawn lots

in 1805 were excluded from participation in 1807 (Lucas 1968).

In 1807 Morgan County was created from the northern portion of Baldwin County. The boundary line between the 1802 and 1805 cessions divided Baldwin into an eastern and western portion. This line separates the 20th district from the 5th district in present-day Morgan County. Land Lot 298 fell along the western edge of this boundary in the 20th district and was thus a fraction containing only 201 acres. A two-story house, thought to be the oldest structure on the Nolan plantation, was located on Land Lot 298.

According to the Fraction Book (Surveyor Generals office, Georgia State Archives) Land Lot 298 was sold on June 20, 1807 to three persons: F. Flournoy, R. Sims, and O. Echols. The same three purchased several other fractions in Morgan County, and their names appear frequently in the earliest deed books in the county courthouse in Madison. It is possible that Land Lot 298 and other fractions were purchased on speculation with the hope that they could be sold at a profit to future settlers or entrepreneurs. None of the three paid taxes on the property after 1807, and no deed was found showing the sale of Land Lot 298 by any of the initial owners. No reference was found to the land in either the deed books or the tax digests between 1807 and 1821.

The first recorded deed of transfer was from Pleasant Watts to John Barton on June 4, 1821 (Deed Book I: pg. 320). Watts may or may not have owned the property 14 years prior to this sale. According to the 1820 tax digest, Pleasant Watts was living in the 5th district and owned 14 slaves. If he owned Land Lot 298 in 1820, however, he did not pay taxes on it. Pleasant Watts was the legal guardian of Mahala A. and Emily, the orphans of Littleberry Watts (Inferior Court Record 1822-34: pg. 24). Mary Watts is also listed in the Watts household, perhaps his mother or sister-in-law. Pleasant Watts also paid taxes on 16 slaves owned by the orphans and on four owned by Mary (Tax Digest 1820: pg.142). The owner of 34 slaves in the Georgia Piedmont in 1820 could have been considered wealthy. Based on this measure of wealth it is possible that Watts was also a land speculator. It is likely that no house stood on Land Lot 298 while Watts owned it since he resided in another district.

John Barton owned the property from 1821 until 1832. It is interesting that his 1821 deed was not recorded in the courthouse until after he sold the land in 1832. This may indicate a cavalier attitude on the part of some landowners toward the value of recording their deeds. An assesment of John Barton's wealth can be found in the Morgan County tax digests. In 1823 (Tax Digest: pg. 174) he was taxed on 20 slaves and in 1824 (pg. 171) he was taxed on 19. By 1826 he



again owned 20 slaves (pg. 167) and increased that number to 22 in 1829 (pg. 153). He was taxed on 24 slaves in the years 1830 (pg. 145) and 1832 (pg. 137).

John Barton was recorded in the 1830 census of Morgan County as a male between 60 and 70 years old. Two other free or white males are listed, one between 10 and 15, and one between 15 and 20. Only one free or white female is listed and she was also between 10 and 15 years old. The slave count of 24 in the census agrees with the 1830 tax records (U.S. Census 1830 Morgan County: pg. 271). Based on the age of the artifacts recovered from the site, I believe that John Barton built the two-story house on Land Lot 298 during the 11 years he owned the property. He died, without leaving a will, and no inventory of his estate could be found in the courthouse records.

On June 27, 1832, John Barton sold Land Lot 298 to Dr. John D. Swift for 540 dollars. This transaction was recorded, along with the 1821 deed from Pleasant Watts to John Barton, on October 31, 1832 (Deed Book I: pg. 320). Usually a land lot of 202 1/2 acres with no improvements sold for 400 dollars between 1810 and 1840 (Caroline Hunt 1989 pers. comm.). Since Land Lot 298 sold for more than 400 dollars it is probable that the improvements included the present house. Dr. Swift increased his land holdings and by 1838 owned a 560-acre plantation worked by 16 slaves (Tax Digest 1838: pg. 105).

Dr. John D. Swift died in 1841 leaving his property divided equally among his six children. It was his desire that his wife, Mary Ann Swift, "remain on the place of residence where I now reside during her life or widowhood, and in case she marry for her to receive a child's part" (Will Book C: pg.75).

Following his death the personal property of Dr. Swift was inventoried and appraised. This inventory consists of items actually present in the house on Land Lot 298 in 1841. This inventory reveals much about the Swifts and the level of material wealth their household contained. The complete inventory is included as Appendix I.

The household furnishings belonging to the Swifts included: two beds with full curtains, three beds with half curtains, one common pine bed, a dressing table, a work stand, one fine sofa, one dozen windsor chairs, eight split bottom chairs, four stools, one large arm chair, a candle stand, a pair of brass andirons, a carpet and hearth rug, a pair of china ornaments, a bureau, a close press, a clock, a trundle bed, and a looking glass (Inventories, Appraisements, Sales, and Returns 1840-1845: pg. 155). It appears that household items were enumerated first followed by those in outbuildings. In the household portion of the Swift inventory it seems likely that the appraisers went from room to room recording the possessions rather than moving all the furnishings out of the house as was sometimes

done. A room by room inventory allows us to visualize how the furnishings were arranged during the occupation of the house. This inventory, shows that the Swifts maintained a well-appointed parlor and seating for a large number of persons. Taking meals in a specifically furnished dining room appears to be of lesser importance to the Swifts based on the absence of a fine dining table, sideboard, etc.

During the 1850s some of the Swift heirs began to sell their shares of the estate. John A. Swift sold his share to Thomas Nolan in January 1856 (Deed book L: pg.146), and his sisters Caroline and Susan sold their shares to Larkin S. Brooks in April of that same year (Deed book L: pg.166-7). This began the tenure of the Nolan family which continues to the present day.

Thomas Nolan arrived in Morgan County sometime between 1820 and 1830, possibly directly from his native South Carolina. An outline of Thomas's rise as a planter in Morgan County can be reconstructed from the U.S. Census and county court records. His first recorded land purchase was December 3, 1835 from John B. Tremble for 200 acres "where Uriah E. Ammonds lived and dyed" (Deed book J: pg.65). This is one of the few recorded deeds that show land purchases by the Nolan family. It appears that the mere possession of a deed was sufficient to determine ownership and actual recording in the courthouse was not required.

However, Thomas Nolan did take time to record many promissory notes owed him during the 1840s and 1850s.

Thomas Nolan is listed in the 1830 census with a household of 15 persons, nine of which are slaves (U.S. Census 1830 Morgan County: pg. 534). In 1840 his total household included 20 persons--eight free and 12 slaves (U.S. Census 1840 Morgan County: pg. 240). By 1850 Thomas is enumerated as a 49-year old farmer with property valued at \$6000. His wife, Martha, was 47 years old, his son Thomas Lovick Nolan was 23, his son Judge Kelsey Nolan was 18, his son G.M. was 16, his daughter M.A.A. was 10, his son A.A. was 5, and his son James E. was 3. (U.S. Census 1850 Morgan County: pg 245). The Nolan slaves were not recorded in the 1850 slave schedules.

Thomas Nolan died in 1859. His wife Martha B. Nolan remained at the homeplace which the 1860 Census placed in the Askins (now Askew) district. She was listed as a farmer with real estate valued at \$10,000 and personal property valued at \$32,000. Her children Martha A., Alonzo, and James E. remained at home (U.S. Census 1860 Morgan County: pg. 933). Martha Nolan owned 41 slaves who were housed in nine slave houses (U.S. Census 1860 Morgan County Slave Schedule: pg. 37). In 1860, the average farm in Morgan County was valued between \$2,500 and \$5,000 and the average number of slaves per slaveholding in the county was between 15 and 20 (Hilliard 1984).

Judge Kelsey Nolan is listed in the Wellington district (north of Bostwick) on the "upper plantation" he inherited from his father. He owned 15 slaves in 1860. His real estate was valued at \$1800 and his personal property at \$11,645 (U.S. Census 1860 Morgan County Free Schedule: pg. 938, Slave Schedule pg. 39). Thomas Lovick Nolan resided in the Harris district and owned 17 slaves housed in 3 slave houses. His real estate was valued at \$11,550 and his personal property was \$12,400 (U.S. Census 1860 Morgan County Free Schedule: pg. 952 Slave Schedule: pg. 45). In the 1858-59 tax schedule of Morgan County, he was taxed on 600 acres of second quality land valued at \$1,550. This property is almost certainly the same 600 acres Mary A. Swift paid taxes on in 1849, and the land John A. Swift sold his share of to Thomas Nolan in 1856. Apparently Thomas Nolan bought the one-seventh share in the Swift place with the intention of establishing a plantation for his eldest son. How the Nolans acquired all of the shares in order for Thomas Lovick Nolan to be residing and paying taxes there by 1859 is not recorded in the deed books. By 1867 Thomas Lovick Nolan had acquired "five sixths legatees plus the widows portion of the Doctor Swift Place," because this he sold for \$800 to his mother-in-law Eliza M. Bostwick in May of 1867 (Deed book M: pg. 150). That same month she sold it all back to her daughter Matilda Nolan for "love and

affection...and ten dollars" (Deed Book O: pg.491). The reasoning behind this transfer and return is unknown.

The property has remained in the Nolan family to the present day. An 1897 map of Morgan County by R. B. Tufts shows a complex containing the house, a store between it and the road, and a gin across the road on the site of the present gin. The map records that the house was occupied by James Alonzo Nolan (a son of Thomas Lovick Nolan). He probably inherited the house and land from his father, but no will was recorded in the Morgan County Courthouse. James Alonzo Nolan was the owner of the property when the center of the plantation was moved an eighth of a mile from the Barton-Swift-Nolan house to the crossroads of Georgia Highway 83 and Nolan Store Road (see Figure 2). Here between 1905 and 1915, James Alonzo Nolan constructed a large, white-columned plantation house, a commissary, barns, and tenant houses (see Appendix III). From this point on the older house ceased to function as the principal plantation dwelling, first housing hired overseers, and eventually tenants (James A. Nolan 1989 pers. comm.). For a short period the house was used to store hay, but today the house provides sleeping quarters for a hunting club renting the land. The club members have helped maintain the integrity of the roof for the last several years.

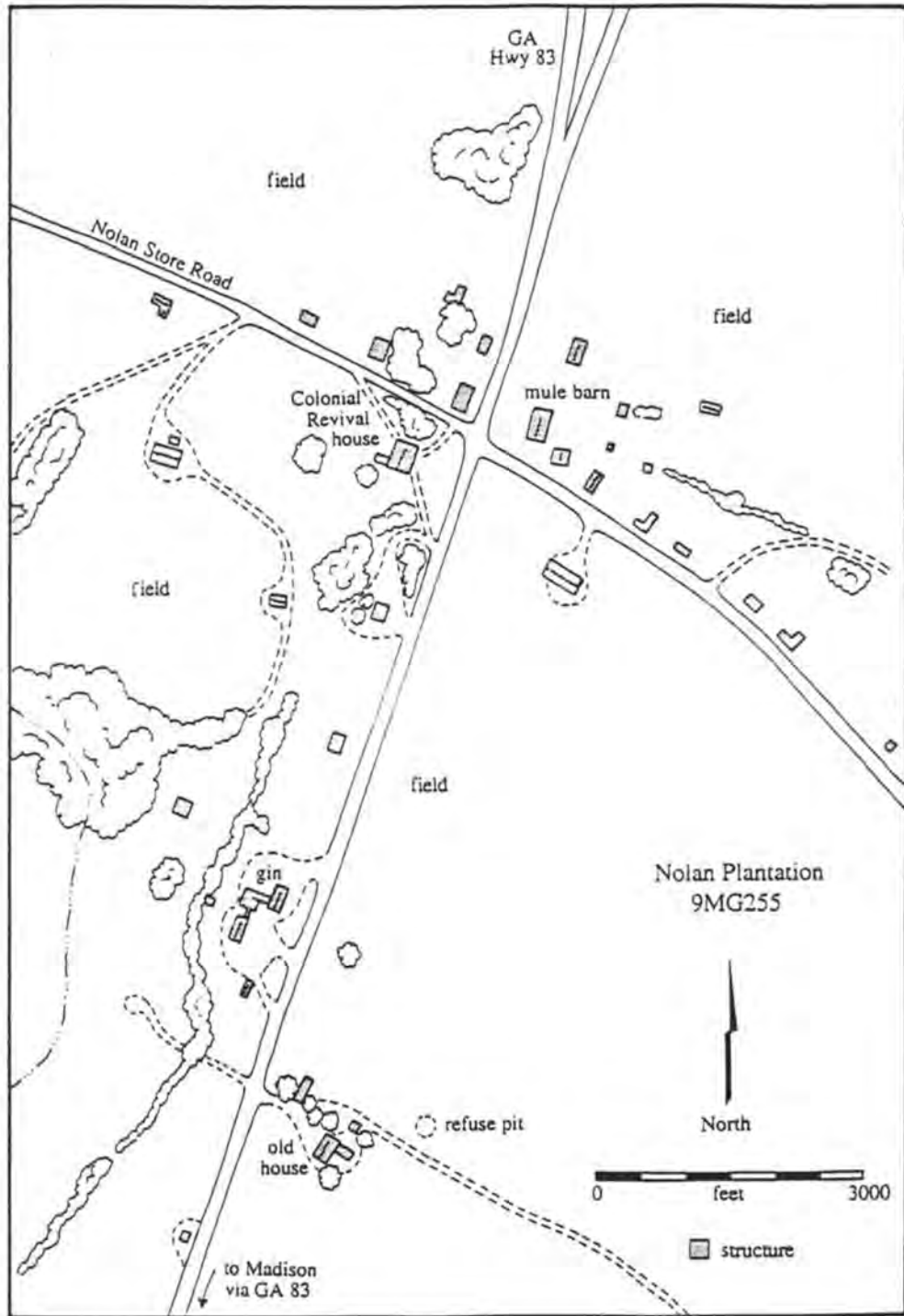


Figure 2. Plan of the Nolan Plantation. Composite of USGS maps and aerial photos.

## Chapter 3

### ARCHITECTURAL DESCRIPTION

The largest and most visible artifact associated with the people that have owned Land Lot 298 is the house that stands on the property today. This is the one artifact, other than the antebellum plantation landscape, that is actually a product of the creative minds of the builders. This artifact was a statement about the lifestyle and aspirations of the people who planned and erected it. Changes in lifestyles following the Civil War are indicated by subsequent owners modifications of the original structure. Therefore, it is appropriate that our attention first be directed to a complete description of this artifact.

The Barton-Swift-Nolan house is located on Land Lot 298 in the 20th district of Morgan County, Georgia. The structure faces west on Georgia Highway 83, approximately two miles south of the town of Bostwick.

Constructed about 1821, the house is a rectangular two-story, frame residence with a frame kitchen ell dating to approximately 1890 extending from the northeastern corner. The house is typical of the I-House as defined by cultural geographer Fred Kniffen (1965) and the plantation plain as defined by architectural historian Frederick D. Nichols (1957, 1976) and is in fair condition.



The house stands near the crest of a ridge that separates Beaverdam Creek from Big Sandy Creek. It is 50 yards east of Highway 83 and is presently surrounded by planted pine seedlings. Across the field to the rear (east) of the house is a spring-fed, wet weather, creek which flows south, but has eroded northward into a former cotton field. The well-head is the only surviving outbuilding, although others are found on aerial photos from 1930-1970.

The house and kitchen wing are supported on brick piers mortared with local clay, but several piers show signs of repair with modern brick and mortar. The distance from the ground surface to the bottom of the sill ranges from two and one half feet to an inch or so, a variation caused by the original site slope and post-construction erosion. The sills are approximately one-foot square hand-hewn pine beams. The first floor joists are round logs mortised into the sills and hewn flat on top to accept floorboards. Repairs were made to the front sill by scabbing 2 by 12-inch planks to the exposed edge. The rear sill apparently decayed beyond repair under the rear door and was cut back to solid wood over a pier. The missing section was then filled in with stacked timber piers.

The frame of the house is constructed of hand-hewn timbers, mortised and pegged together, and then covered with sawn weatherboards. Some of the original boards were preserved by a later shed porch on the front and did not re-

quire replacement when the house was resheathed. These weatherboards appear to be pit sawn and then planed and are thin and free of knots, while the replacement boards are thicker, knotty, and obviously circular sawn. In the old weatherboards clues to the size and design of the original front porch still exist. A triangular weather line is visible over the door indicating a pedimented roof. Two support holes are patched to the right and left of the transom, and two round holes for banisters flank the sidelights. With these details a small Federal-style portico can be reconstructed.

Sometime prior to the resheathing of the house a shed porch replaced the original portico. The shed porch, built of circular sawn pine and supported on brick piers, stretched across four-fifths of the facade. The roof of this porch collapsed during the winter of 1987. The only other existing porch is a large shed on the northern side of the kitchen wing. It is difficult to discern what type of porch may have existed on the rear of the house. Mortise holes in the rear sill provide some indications, but the addition of the kitchen wing and the resheathing have removed others.

Three chimneys, each serving two fireboxes, project from the house. The house is flanked by two external brick chimneys laid up with clay in American bond. The southern chimney has crumbled to the shoulder, presumably from wind

damage, and a hole has been punched through the upper fire-box by vandals. The northern chimney has been recently repaired with new brick on its uppermost courses and covered with concrete stucco from the repair down. A massive, clay-mortared stone chimney nearly fills the interior width of the kitchen. It allows only a narrow passage on the north side and a small built-in cupboard on the south side. Above the tin roof the chimney is brick and its small hearths serve two rooms. Neither of the hearths appear large enough for cooking. A small chimney hangs in the rafters of the east room of the kitchen wing, and could have been attached to a cooking stove.

The remaining doors on and in the house are in poor condition, but enough survive to permit description. The front and rear door openings are centered in their respective facades. The rear opening is plain and served by a six paneled door, while the front is embellished with sidelights and a transom. The door leading from the house to the kitchen is of board and batten construction using hand-planed lumber. The remaining doors on the four exterior openings of the kitchen are of either of the above types, intended for that location or taken from the interior to fill a vacancy. The house presents a symmetrical five bay facade, originally punctuated with nine-over-nine double-hung sash windows. Each of the four rooms contained six windows; two on the front, two on the rear, and two on the

ends flanking the fireplace. The second story hall has one window in the front over the door and one in the rear over that door. All of the windows on the rear or east facade of the house were filled in and covered when the house was resheathed.

The gable roof of the house is supported by hewn rafters and was originally covered with wooden shingles. It is now covered with a tin roof that was repaired in 1990 by hunters renting the land. The gable end has no attic windows or returns from the simple box cornice on the front and rear facades.

The house is single-pile with a central passage, containing four rooms of equal size (see Figure 3). The second story is accessed via a semi-winder stair that begins at the rear of the hall and ascends toward the front of the house. The area under the stair is open. The banister for the stair is missing but the upper hall banister remains. The hand rail is oval in cross-section and supported on plain square balusters. The floors, walls, and ceilings are of pine throughout the interior. Boards on the floor are narrow in comparison to the walls and ceilings. The ceiling boards average 12 inches in width and run the length of the rooms, while the wallboards are over one foot wide and are horizontal. All rooms have a dado of two or three planed boards capped with a chair rail formed from three pieces of molding. The wallboards above the chair rail were left

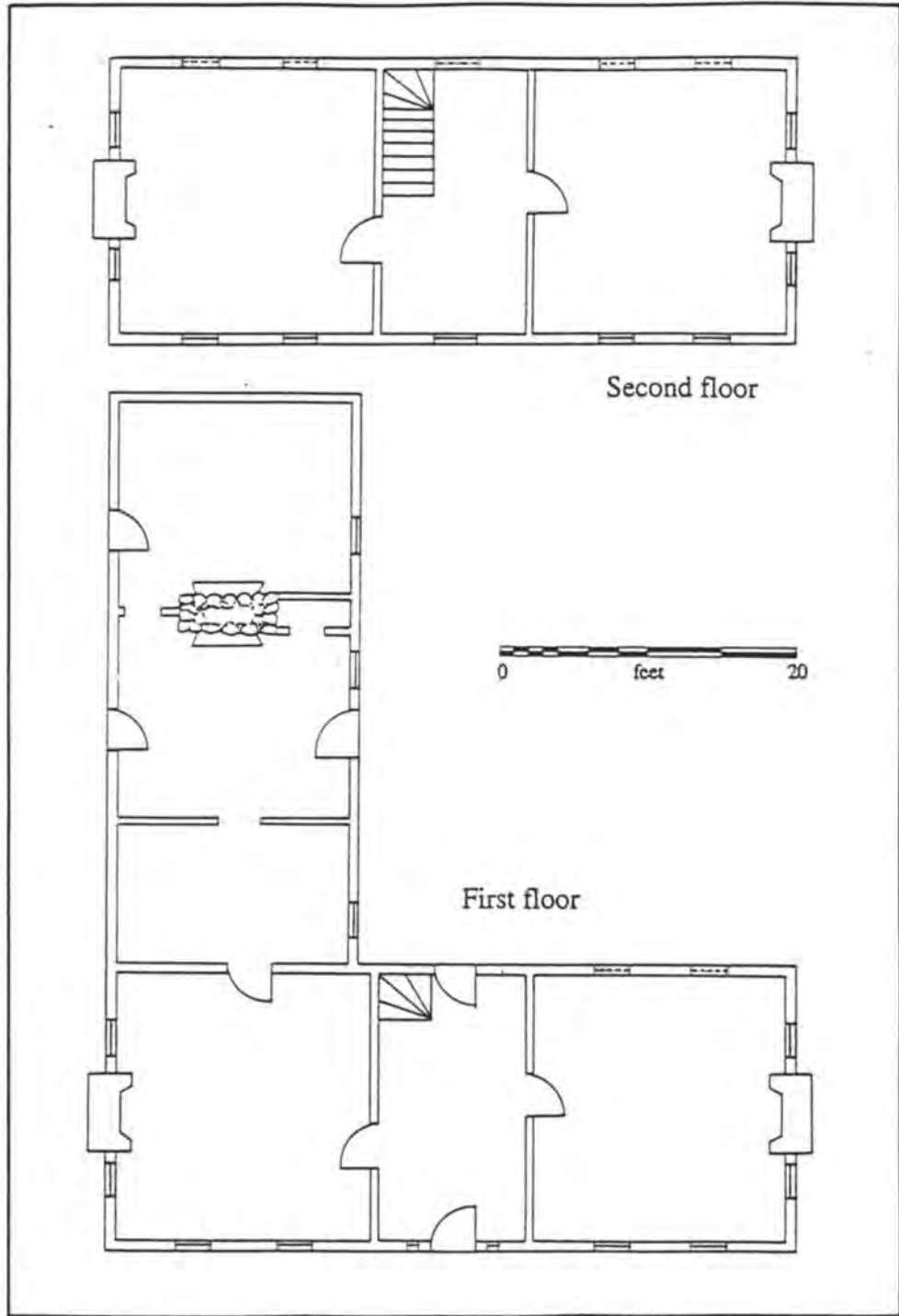


Figure 3. Plan of the Barton-Swift-Nolan House.

rough in all rooms, presumably for papering. The walls in the two first floor rooms are papered, but the upstairs rooms are not. The original paint appears to remain on the upstairs dado, a faded yellow or ocher in the northern room and a faded blue-green in the southern room. All of the first floor trim has been repainted with a maroon color and the papered walls covered with a very thin sheetrock painted a peach color.

All of the interior trim utilizes a molding created with a single plane. The same profile appears, alone or in combination, on the baseboards, mantels, window trim, and chair rails. Photographs of three of the mantels were made in the late 1970s during a county historic sites survey. The mantels were tripartite paneled pieces in a loose interpretation of the Adam or Federal style.

The house was never plumbed, water being obtained from a well north of the kitchen. Heating was provided through wood fuel in the fireplaces and later by a cast iron stove installed in one of the fireplaces. Only rudimentary electric service was provided to the house.

The kitchen wing may have been added circa 1890 based on the use of cut and wire nails, reused lumber, and on artifacts discovered in the fill of the pit dug for clay mortar. Following the construction of the large stone chimney the remaining stones were used to fill the clay pit. Contained in the pit were a few sherds of late nineteenth-century

ironstone. The wing was built using methods similar to those on the main house, i.e., brick piers supporting hewn sills and mortised framing. The sheathing on the exterior is a mixture of original and circular sawn weatherboards. The rafters are hewn beams with missing pegged crossbraces alternated with circular sawn 2x4s. The wing is accessed from the house via an opening cut between the two rear windows of the northern first floor room. The windows were boarded over on the interior and exterior. The wing is divided into three rooms. The first after leaving the main house is an unheated passage with one window on the southern wall. The second room is heated by one hearth of the stone chimney. To the right of the chimney is a built in cupboard or closet, and to the left is the door for access to the third room. The second room has doors in the center of its northern and southern walls. This room is covered with horizontal boards of varying lengths. The ceiling is also of wide pine boards. The third room has doors in the center of its north and south walls but lacks the board walls or ceiling of the previous room. The small rafter-supported stove chimney hangs in the southeast corner of the room.

The architectural description of the Barton-Swift-Nolan house would place the house in what was known in Georgia as the Plantation-Plain Style (Nichols 1957, 1976). The current State Department of Natural Resources guidelines would refer to the house as an I-house type, based on the two-

over-two with a central passage plan. The present Plantation-Plain Type designation is limited to houses two-over-two in plan with attached single story shed rooms and porches.

The Barton-Swift-Nolan house is a commodious frame structure that while, relatively plain on the exterior has some well executed woodwork on the interior with provisions for the papering of the interior walls. This house has no peer within a radius of several miles and, while this may be an accident of survival, it is still significant. A documented historic house near and contemporary with the Barton house was a single story log house. The placement of the Barton-Swift-Nolan house on a prominent rise and the manner of the construction were conscious designs to impress those who passed by and those who approached.



## Chapter 4

### ARCHAEOLOGICAL EXCAVATION

In mid-April 1989, I decided to place some small test excavations around the Barton-Swift-Nolan house. One of the first questions to be answered was whether or not the house actually was built during the antebellum period. Did Thomas Lovick Nolan move into an older house in 1858, or did he construct this house in an earlier style common to the Piedmont? Several architectural puzzles could also be addressed by excavations. The kitchen wing, obviously a later addition, obscured any original back porch arrangement. The possibility of an L-shaped porch connecting the rear door of the house and the southern side of the kitchen ell was also considered. I believed that a trench parallel to the house and perpendicular to the kitchen would expose drip lines that would either confirm or deny the presence of the porch and yield a sufficient sample of ceramics to permit dating of the structure.

In preparing to excavate, the soil adjacent to the house was tested for midden presence with a one-inch corer. The corer plugs showed that only 3 inches of dark topsoil remained over the sandy red clay subsoil. Evidently the yard area had eroded and little evidence of occupation beyond the recent past remained. While walking over the

property, however, I had noticed a concentration of ceramic sherds some 60 feet northeast of the kitchen. When this location was tested with the one-inch corer, a layer of dark soil approximately five inches thick was found over a red clay subsoil and a test unit was laid out in the area.

A three-foot square size was chosen for initial and subsequent test units; it was large enough to yield a good sample, but small enough so that several squares could be completed in a day. The excavation units were oriented to the cardinal directions. Each of the units was excavated with a flat shovel and all soil was screened through 1/4-inch mesh hardware cloth. Upon reaching culturally sterile subsoil, the floor of each unit was mapped and photographed. All features noted were recorded and excavated with trowels.

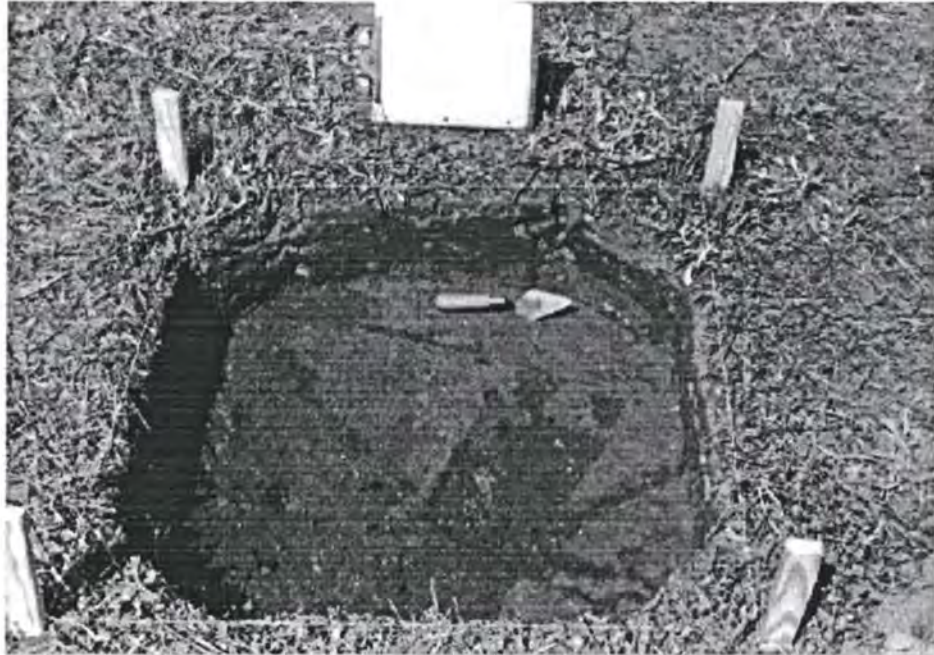
Data recording was accomplished with journals, drawings, photographs, and information on artifact bags. Depth measurements were made from adjacent intact ground surfaces and were recorded in tenths of feet. Photographs were taken of each test unit floor in black-and-white and color. Two photographs of each type were made. A trowel served as a north arrow and scale, and a clipboard with provenience information was used for identification in each photograph.

All artifacts found in the test units were collected in paper bags labeled to indicate the site and excavation unit, feature number, level designation, date, and excavator's initials. Artifacts of all periods--prehistoric, historic,

and modern--were retained. All faunal materials were collected for later analysis. The prehistoric artifacts and faunal materials were not analyzed for this thesis and are stored permanently at the University of Georgia in Athens.

Excavation Unit 1 was placed near the core test and between two rows of planted pine trees. The artifacts recovered included glass, cut nails, and sherds of ironstone and alkaline-glazed stoneware. Also present were significant amounts of plastic bleach bottle fragments. No stratification was detected during the removal of the dark topsoil. At .6 foot depth sterile subsoil was reached, and the floor of the unit was troweled and photographed. Based on the scars in the subsoil it was apparent that this area of the yard, although only 60 feet from the house, had been plowed. In all subsequent units the first .6 foot of soil was assumed to be a plowzone.

Two features appear in the subsoil in Excavation Unit 1 (see Figure 4). Feature 2 was excavated first since it was found to cut into Feature 1 and therefore postdated the former. Feature 2 was a rectangular stain that crossed the unit diagonally and continued beyond the eastern wall. It may have been a plank or beam once placed in the clay, although this is uncertain. Feature 1 was a dark semi-circular stain that contained charcoal and brick chips. The feature continued beyond the southern wall of the excavation



Barton-Swift-Nolan House-Excavation Unit #1 following the removal of plowzone, feature 1 and 2 visible.

Figure 4. Excavation Unit #1.

unit. This feature was cored and found to be 20 inches deep.

The artifacts recovered from Feature 1 consisted of early nineteenth-century printed pearlware and whiteware, shell-edged pearlware, and undecorated creamware. The excavation of Feature 1 yielded the earliest ceramics from Excavation Unit 1 and led to the decision to expand the excavation to the south. Discovering this refuse pit in the first test unit was a tremendous stroke of luck, especially when considering the acres of open land that surround the house. The original plan of testing several areas around the house was discarded in favor of fully excavating what remained of this rich refuse pit.

A second three foot square (Unit 2) was laid out to the south of Excavation Unit 1, forming a three foot by six foot trench. When the plowzone was removed to a depth of .65 feet and no sterile clay appeared, it became obvious that Excavation Unit 2 was all feature--continuous with Feature 1 in Excavation Unit 1. At this point Feature 1 became the designation for the entire refuse pit. As other features were discovered they were numbered sequentially while the large refuse pit was called Feature 1 in all units.

Excavation Unit 2 was excavated in arbitrary levels of .4 foot in order to provide stratigraphic control over artifact recovery. At this point, natural stratigraphy within the feature was not visible. Each level was labeled

beginning with A and continuing as necessary. In Excavation Unit 2 the levels were excavated as follows:

Level A	.65' - 1.0'
Level B	1.0' - 1.4'
Level C	1.4' - 1.8'
Level D	1.8' - 2.5'

Level D extended beyond the .4 foot limit because of the slope of the pit bottom. In all subsequent units Level E and Level F were added as needed.

The artifacts recovered from Excavation Unit 2 showed that the refuse in the pit contained several ware types. The excavation had proceeded through whitewares in the plowzone to pearlwares and creamwares in the deepest levels of the unit. Many large sherds were recovered from the lowest levels, giving the impression that several restorable vessels were contained in the deposit. The refuse contained in the pit appeared to be a representative cross-section of the material culture owned by the early residents of the house. Beyond ceramic tea and tableware, Excavation Unit 2 contained pins, buttons, marbles, scissors, a thimble, faunal remains, percussion caps, and bone handled utensils. The completion of Excavation Unit 2 ended the first day of excavation on the site. Because of the exposure of the site to passing traffic on Georgia Highway 83, the possibility of

looting was a real concern. Therefore, the decision was made to excavate quickly and completely until the pit was finished.

No damage was detected the next day so work began on a third three foot square south of the previous two. Excavation Unit 3 created a three foot by nine foot trench through Feature 1. I hoped that this unit would expose the southern edge of the refuse pit. The plowzone was removed and the unit was photographed. After the removal of Level A, 1.0 foot below the surface, a second plank-like feature appeared. Labeled Feature 3, this stain differed from the first plank-like feature (Feature 2), in that there were darker stains paralleling and extending beyond the feature. These were assumed to be former rodent burrows tunneled along the rotting plank sometime in the past. Feature 3 was superimposed on Feature 1 just as Feature 2 had been in Excavation Unit 1. Feature 3 extended .3 foot into Level B and the sterile clay on the southern edge of Excavation Unit 3.

After removing Feature 3 and the rodent burrows a mottled area on the eastern edge of the unit was removed. This area contained a concentration of fist-sized rocks that may have been associated with the plank-like Feature 3. Below this mottled area the east-west edge of Feature 1 appeared. Excavation unit 3 was excavated in arbitrary levels as follows:

Level A	0.6' - 1.0'
Level B	1.0' - 1.4'
Level C	1.4' - 1.8'
Level D	1.8' - 2.2'
Level E	2.2' - 2.6'
Level F	2.6' - 3.0'

Upon completion of Excavation Unit 3, the nine-foot trench exposed the northern and southern edges of the refuse pit, but the eastern and western walls showed that the feature continued for an unknown distance in those directions. Prior to leaving the excavation site, five more three foot units were laid out, three on the eastern and two on the western side of the trench. It was hoped that the rest of the refuse pit would be contained within this nearly nine-foot square.

For the next two days on the site, a larger volunteer crew was fielded. One of the first tasks to be accomplished was the photographing and drawing of the western wall of Excavation Units 1, 2, and 3 (see Figure 5). This profile provided evidence of natural stratigraphy, and I decided that one of the 3 foot units should be excavated by natural levels to compare with those recovered in arbitrary levels.

While this profile was being recorded the crew removed the plowzone from Excavation Units 4 and 5. A thin balk of plowzone was left intact along the east for the protection



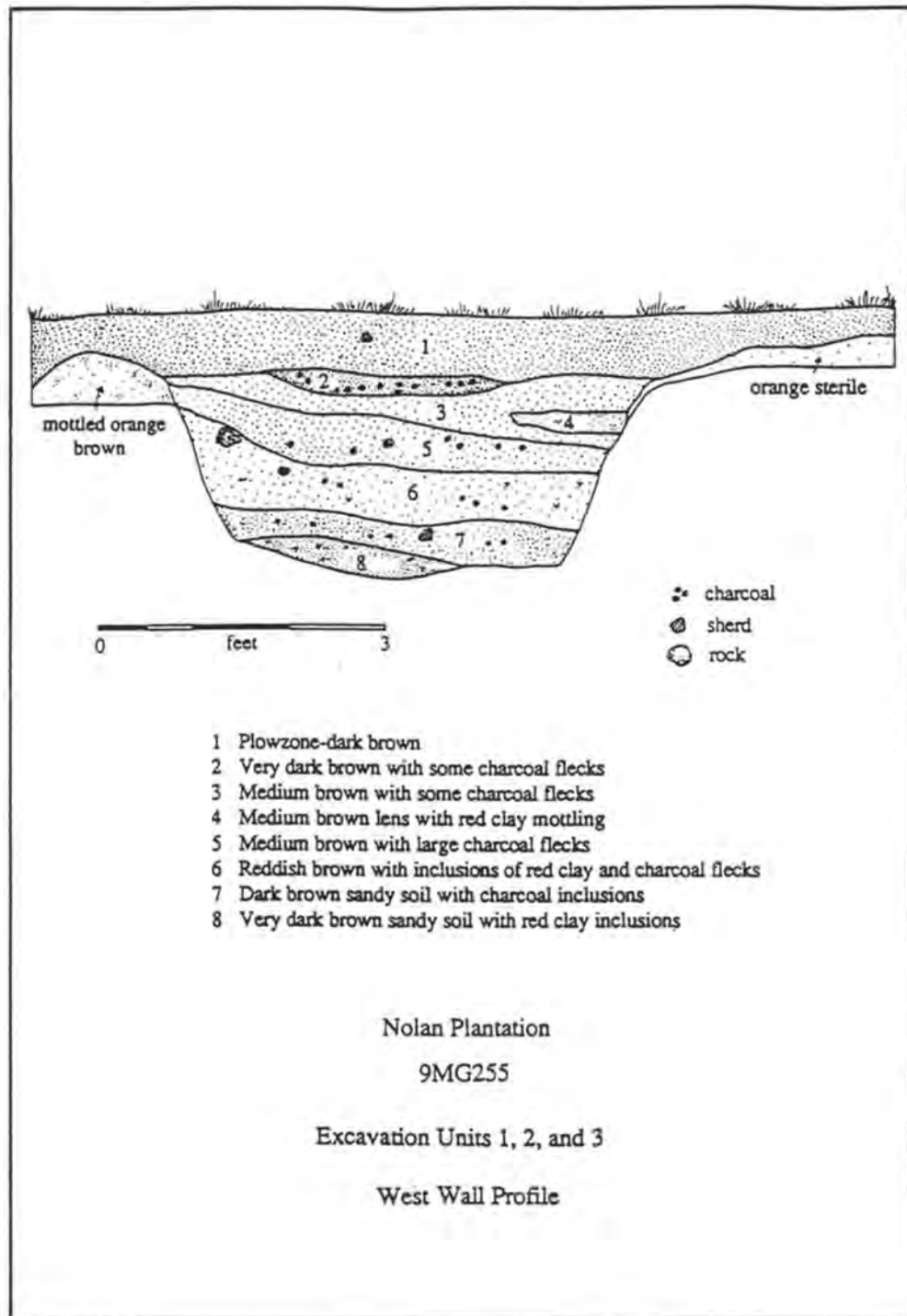


Figure 5. West wall profile.

of the profile. After the units were excavated to a depth of .6 foot the floors were mapped and photographed.

Excavation Unit 7, located in the center of the eastern line of 3 foot units, was the only unit to be fully excavated on Friday, April 21. After removing the plowzone and Level A, a feature appeared at a depth of 1.0 foot. It was the remaining edge of a wooden plank that matched with Feature 3 from Excavation Unit 3. The thin strip of wood was highlighted with a length of string for photos and the floor of the entire unit was mapped at this depth. Level D of Excavation Unit 7 contained a deposit of grey ash. The unit was excavated in levels as follows:

Level A	0.6' - 1.0'
Level B	1.0' - 1.4'
Level C	1.4' - 1.8'
Level D	1.8' - 2.2'
Level E	2.2' - 2.6'
Level F	2.6' - 3.0'

At the bottom of Excavation Unit 7 a large rock that had first appeared in the lowest levels of Excavation Unit 2 was fully exposed.

Excavation Unit 5 proved to be one of the more puzzling of the units. At a depth of 1.0 foot a separate feature, labeled Feature 5, was discovered. This feature cut into

the edge of Feature 1 and was therefore assumed to be later in date. A distinct edge could be traced in the sterile clay, but Feature 5 did not clearly stand out from Feature 1 in the upper levels. Because a distinct separation could not be seen, Feature 5 was assumed to be round and an arc was connected from the visible edges of Feature 5 in the sterile subsoil to provide a guide for excavation. A generous amount of soil was taken with Feature 5 to prevent contamination of Feature 1. The separation arc was used until a definite separation could be seen in the soil. The excavation of Feature 5 was also by arbitrary levels labeled as follows:

Level A <sub>1</sub>	1.0' - 1.4'
Level B <sub>1</sub>	1.4' - 1.8'
Level C <sub>1</sub>	1.8' - 2.0'

The edges of Feature 5 became quite distinct at 1.4 foot and a clear separation from Feature 1 was established. Feature 5 ended at 2.0 foot and appeared to have been a hole dug for an unknown reason that just happened to cut the edge of Feature 1. Few artifacts came from Feature 5, and these could have been on the surface when the hole was filled. The remainder of Excavation Unit 5 was excavated in .4-foot levels. The unit ended at Level D because of the slope of the sterile edge of the refuse pit.

Excavation Unit 4 was excavated in natural levels to serve as a comparison to the other units. The levels of Excavation Unit 4 were called zones and numbered to coincide with the numbered layers on the drawing of the western profile of the three-foot by nine-foot trench. The western profile was also the eastern wall of Excavation Unit 4. This excavation unit was excavated in natural zones recorded in depth below surface as follows:

Zone 1	0.00' - 0.60'
Zone 2	0.60' - 0.65'
Zone 3	0.65' - 0.85'
Zone 4	0.85' - 1.00'
Zone 5	1.00' - 1.15'
Zone 6	1.15' - 1.65'
Zone 7	1.65' - 2.05'
Zone 8	2.05' - 2.45'

The sterile sides of the refuse pit sloped rather steeply on the western edge of Excavation Unit 4, so the midden decreased substantially as depth increased. Therefore, the value of Excavation Unit 4 as a comparison to the arbitrarily excavated units was lessened.

Finally, on Saturday evening the topsoil and plowzone from Excavation Unit 6 was removed, so that upon arrival the next morning the floor could be troweled, mapped, and

photographed. A feature was noted in the southeastern corner of the unit and was initially thought to be part of the plank from Excavation Units 3 and 7. As Feature 6 was being removed it became apparent that it was the trench from the sub-soiler bar that had been used to plant the pine trees. The sub-soiler is a thin steel bar that plows a trench about two to three feet deep behind which pine seedlings are placed and then planted by a wheel on either side of the trench (Robert Brawner 1989, pers. comm.). Archaeologically, the sub-soiler trench only becomes visible where the bar has placed topsoil linearly into the sterile clay. Feature 6 was excavated to sterile soil and artifacts associated with it were bagged separately. The remainder of Excavation Unit 6 was excavated in arbitrary levels as follows:

Level A	0.6' - 1.0'
Level B	1.0' - 1.4'
Level C	1.4' - 1.8'
Level D	1.8' - 2.2'
Level E	2.2' - 2.6'

A large area of former rodent burrows and dens was concentrated in the upper levels (A, B, and C) of Excavation Unit 6. This was the only evidence, other than the burrows along Feature 3, of rodent disturbance in the refuse pit.

The excavation of Unit 8 proceeded rapidly since Feature 1 was limited to its northwestern corner. Fortunately, a few inches of undisturbed clay remained between the subsoiler trench and Feature 1. Following the removal of the plowzone, Excavation Unit 8 was excavated in six levels:

Level A	0.6' - 1.0'
Level B	1.0' - 1.4'
Level C	1.4' - 1.8'
Level D	1.8' - 2.2'
Level E	2.2' - 2.6'
Level F	2.6' - 3.0'

With the completion of Excavation Unit 8 the entire feature fill had been excavated (see Figure 6). The sterile red clay surface was given a final troweling prior to photographing. An overall photograph was taken with and without the large rock that had been discovered in the lowest levels of Units 2 and 7 (see Figure 7). Other photographs were made to record the sides of the pit and to illustrate rodent damage, etc.

Because the site had not been mapped, the location of the entire excavation unit could not be tied into a single

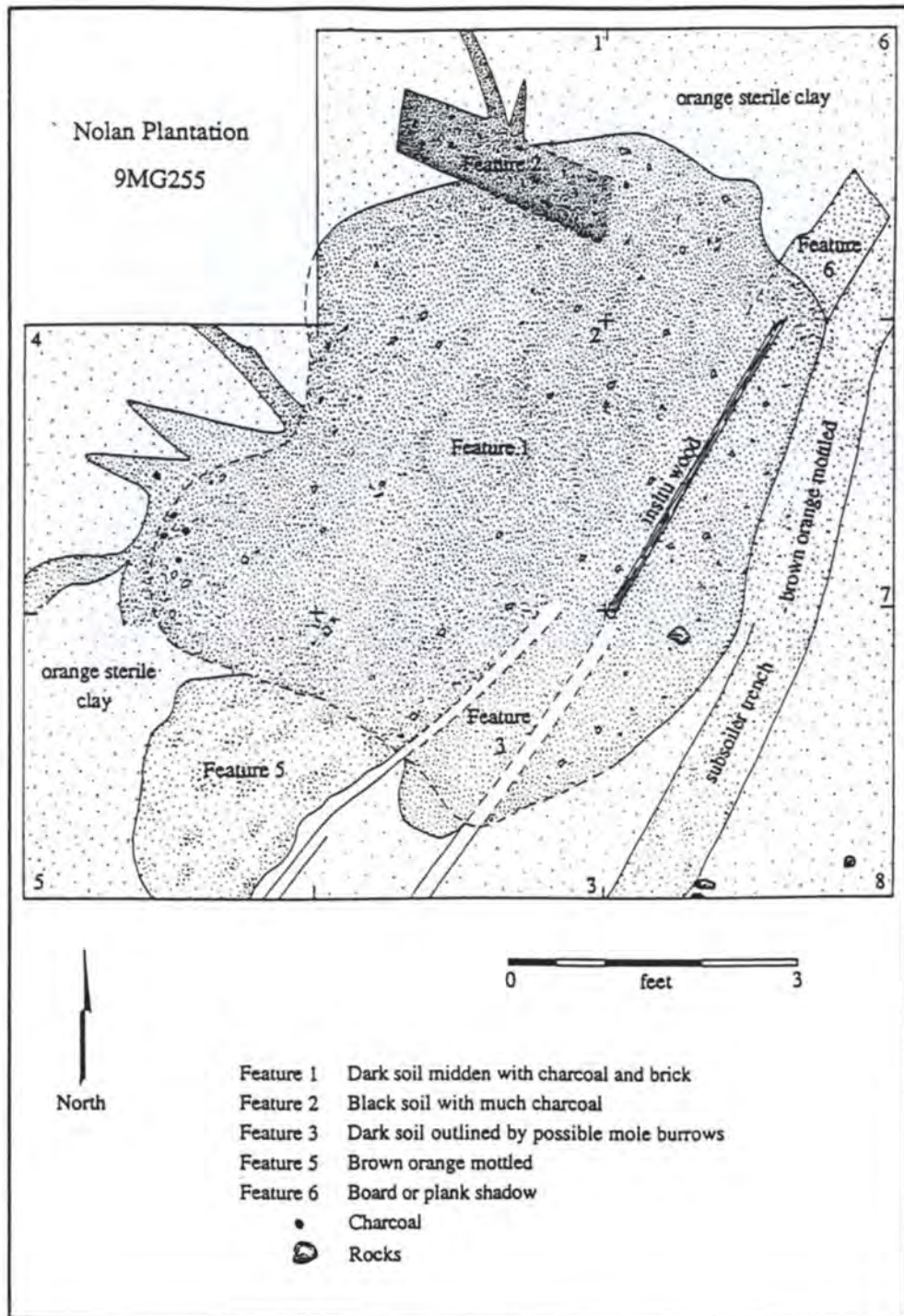


Figure 6. Refuse pit excavation plan.



Barton-Swift-Nolan House-Refuse pit (feature 1) fully excavated.

Figure 7. Refuse pit (feature 1) fully excavated.



datum point. Because of the proximity of the excavation to the house, a triangulation of distances was made to allow future researchers to locate the unit. The southwestern corner stake of Excavation Unit 5 (and, therefore, the southwestern corner of the entire excavation) was chosen as the point of triangulation. All distances are in feet and tenths. The southwestern corner stake lies:

108.1' from the southeastern corner of the main house structure.

60.7' from the southeastern corner of the kitchen wing.

55.5' from the northeastern corner of the kitchen wing.

75.9' from the southeastern corner of the well.

93.4' from the northeastern corner of the main house structure.

An examination of the chimneys and piers showed that they had been laid with local red clay rather than mortar, a common practice in the Georgia Piedmont in the early nineteenth century. Perhaps the refuse pit Feature 1 had originally been dug to obtain clay for construction of the house. In order to test this theory, a crawl under the house was required. Many early houses in Morgan County were built over their clay pits and these were gradually filled with refuse (Marshall Williams 1989, pers. comm.). The under-house examination yielded no such pit and also

answered the question why. The soil under the house was not the expected erosional mound of red clay associated with pier supported houses in the Piedmont. It was a very loose sandy clay. This soil would have been unsuitable for mortar. Further testing in the vicinity of the house showed that good clay could not be found within the area between the house and the excavation. Today no reason can be found to explain why the Barton-Swift-Nolan house was not constructed over the clay pit as were so many other houses. Perhaps the house was placed near several trees that have since disappeared.

While the need for clay could have accounted for the original digging of the pit, it seemed to be a long distance to carry refuse from the present kitchen. Convinced that the present kitchen was later than the main house, we planned to core and shovel-test around the excavation unit in hopes of locating pier bases of an earlier kitchen. Ten feet due north of the refuse pit excavation a concentration of rock was detected in a shovel test.

A test pit designated Excavation Unit 9 was opened up around the limits of the concentration of rock (see Figure 8). The plowzone was shoveled off and artifacts were bagged. After sterile soil was reached around the perimeter, the rock concentration measured 4.3 feet East-West, and 3.0 feet North-South.

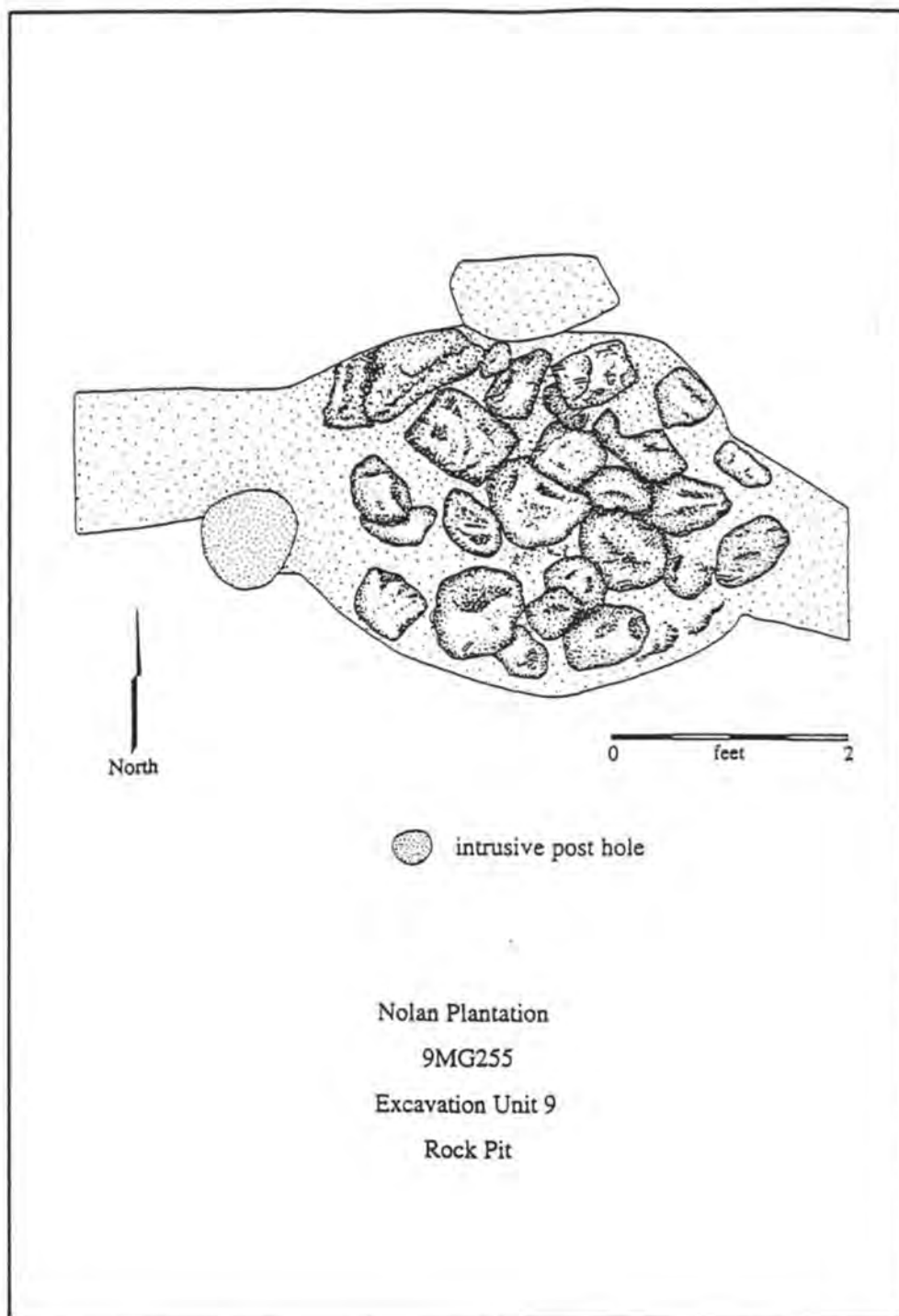


Figure 8. Excavation Unit #9.

It was not initially clear why these rocks were buried, but it was obviously not a natural occurrence. A few artifacts were interspersed with the rocks and these were retained. It was impossible to designate layers in a pit filled with rock of differing sizes so the entire pit was labeled Level A. When all of the rocks were removed, an irregular pit two feet deep remained. The type of rock exactly matched those used in the construction of the clay mortared chimney in the present kitchen wing. I believe that this was the clay pit dug for the kitchen chimney mortar and, rather than being left open and gradually filled with refuse as was apparently done in the 1820s, the unused stones were discarded into the pit and covered with soil.

The backfilling of the two excavations completed the archaeological work at the Barton-Swift-Nolan house. The excavation had answered some questions and raised others, but based on the recovered artifacts the construction date of the house could now be placed in the 1820s.

## Chapter 5

### ARTIFACT ANALYSIS

Following the complete excavation of the refuse pit, the task of quantifying and analyzing the artifacts began. As the artifacts arrived from the field each day the contexts were given sequential lot numbers and these were recorded on the paper bags and logged into an artifact catalog. The preliminary washing and initial sorting was accomplished at the University of Georgia Laboratory of Archaeology. The artifacts were washed and allowed to air dry. Bone-handled utensils and other fragile items were wrapped in damp paper towels to prevent damage from rapid drying. When the individual lots were dry, initial sorting was done to speed later analysis. Bone, glass, nails, ceramics, and aboriginal materials were each bagged separately in plastic bags. Fragile small items were left in vials for protection. The faunal and aboriginal materials were curated at the University of Georgia for future analysis by specialists there. The separate bags were packed back into the original artifact bags and placed into archive boxes for transportation back to the archaeological laboratory of the Colonial Williamsburg Foundation.

Upon returning to Williamsburg the artifacts were unpacked and the ceramics were numbered with the lot number of their respective context. After numbering, the ceramics

were kept out for analysis and the other artifacts were returned to the archive boxes. Each bag of ceramics was examined and quantified by ware type and decoration. This information was recorded on an analysis sheet developed for this project. Quantification of the ceramics permitted comparison with other historic sites using ware type percentages. The data in the overall artifact catalog (Appendix II) permit other researchers to compare the artifacts of the site with those from other historic sites using South's pattern recognition formula (South 1977: 106). As the artifacts were recorded on the analysis sheets, similar wares and decorative types were combined to facilitate the vessel count that was later performed.

In order to make useful statements about the lifestyle of the historic household the ceramics from the refuse pit were recorded as individual vessels. Recording the ceramics as vessels permits the researcher to describe the possessions that people once used, such as tea sets or dinner plates, rather than discussing abstract terms like sherd counts and percentages of ware types. Sherd count data can be skewed by differential breakage rates, thus making vessel counts a more accurate indicator of the possessions of a particular household.

Some vessels were more than 50 percent complete while others were represented by only single sherds. This difference in the completeness of the vessels indicated that not

all of the sherds from broken vessels were discarded into the refuse pit. It is possible that large fragments were carried out to the trash pit while the smaller pieces were swept up and scattered in the yard.

Information concerning each identified vessel was recorded on a three by five inch card. The data included vessel number, a description (ware type and decoration), form, crossmends, and non-contiguous sherds (sherds that are from the same vessel but do not mend to the other sherds). The crossmends and non-contiguous sherds were identified by provenience, quantity, and whether they were a body, rim, base, or handle sherd.

Upon completion of the crossmending a total of 325 vessels had been identified. I decided not to include the entire plowzone context in the crossmending, because of contamination from postbellum and recent occupations. Sherds from the plowzone that were obviously related to the ceramics in the refuse pit were included because a sheet refuse/refuse pit disposal pattern was believed to have been used on the site (see above).

The information from the crossmend cards was input into a dBase III-plus program (Ashton Tate Corporation 1985-1988) used by the Colonial Williamsburg Department of Archaeological Research. This program allows ware type, decoration, and form to be entered in a coded format. From this coded information eight statistical and crossmend location reports

are created. Included in the reports are ceramic classification breakdown, vessel type organized by form, form-type percentages, vessel-type percentages, holloware/flatware percentages, and teaware percentages.

According to the ceramic classification report, 308 vessels (95%) consisted of refined earthenware, 13 vessels (4%) were American stoneware, and 3 vessels (1%) were porcelain. Tin-enameled ware was represented by a single piece of English delft, the knob from the lid of a chamber pot. No coarse earthenware were present in the vessel assemblage. In a further breakdown of the vessels, the type percentage report showed that 227 or 70% of the vessels were pearlware, 61 or 19% were whiteware, 19 or 6% were creamware, and 1 vessel (<1%) was refined lead-glazed red earthenware. All of the porcelain was identified as Chinese export. The 13 stoneware vessels included 1 marked salt-glazed crock from New York and 5 Southern alkaline-glazed vessels.

The holloware/flatware percentage report showed that 79.4% of the vessel assemblage consisted of flatware (plates, saucers, and platters), while 20.6% was holloware (teacups, mugs, and bowls). A total of 34.2% of the vessels were items associated with the tea ceremony: cups, saucers, teapots, and creamers. Tablewares accounted for 50.5% of the vessel assemblage. Storage vessels represented 6.8% of the total, while toilet/pharmaceutical items yielded only 0.3% of the total vessels (see Figure 9).



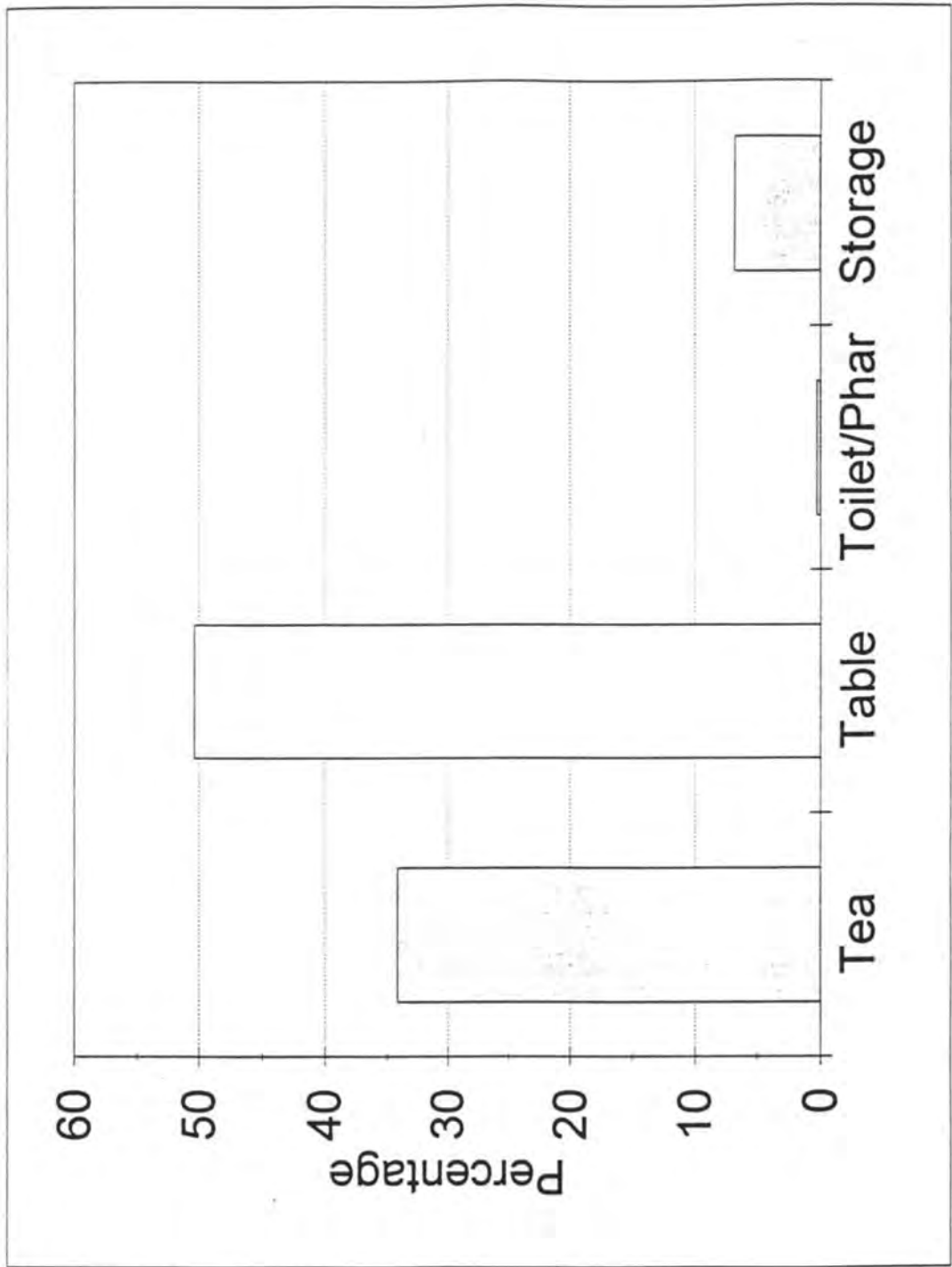


Figure 9. Vessel Use Categories.

The form type percentage report shows that plates (111 vessels) were the most numerous form in the assemblage. The plates were followed by saucers (65 vessels), cups (42 vessels), and bowls (25 vessels). No other form exceeded 20 vessels.

#### CERAMIC VESSEL DESCRIPTION

This section is a description of the 325 ceramic vessels identified from the total ceramic assemblage recovered from the Barton house refuse pit. Ware types recovered will be discussed in chronological order of introduction.

The earliest earthenware type is represented by a single vessel: a chamber pot lid knob with a tin-enamel glaze. This ceramic type, commonly called delft, dates back to the seventeenth century in England and even earlier in the Netherlands. At the peak of its production this ware was decorated in a variety of colors, with blue being the most popular. This was apparently because of the similarity to Chinese porcelain. Late in the eighteenth century the popularity of English delft waned in comparison to the refined creamware and pearlware, but utilitarian forms continued to be produced through the mid-nineteenth century (Noel Hume 1969). The single sherd recovered at this site was not decorated, nor was it from a form likely to have been displayed. These factors indicate a late production

date, probably from the first quarter of the nineteenth century.

Another early ware type recovered from the refuse pit excavation was English creamware. This thin, hard-fired, cream-colored earthenware was the most important ceramic development in the eighteenth century (Noel Hume 1969). When developed by potters in the 1750s, it was first colored under the glaze in combinations of purple, blue, brown, yellow, green, and gray to produce a mottled effect called "clouded" wares. In the late 1750s teawares were slipcast with the cream-colored clay in naturalistic forms and glazed with a green glaze developed by partners Josiah Wedgwood and Thomas Whieldon (Noel Hume 1969). In 1759 Wedgwood left the partnership and through creative marketing and royal commissions made the plain, cream-colored tableware later known as "Queens ware," an international favorite (Noel Hume 1969).

By the 1790s the popularity of creamware had waned and it was replaced with other wares for table and tea equipage. Creamware continued to be produced into the nineteenth century but in forms not likely to have been displayed. These included large kitchen bowls, ewers, and chamber pots (Miller 1980). These utilitarian forms are precisely the types recovered at the Barton house.

Nineteen creamware vessels were identified from the refuse pit assemblage. All had a very light and clear glaze characteristic of later creamware production. One of the

vessels, a mug or tankard, had a black band around its base. None of the other creamware vessels were decorated in any way. The vessels identified from the fragments included nine plates, three large bowls, two small oval dishes, two pitchers or ewers, one punch bowl, one mug, and one chamber pot. All of the plates had either plain flat rims or were flat with a raised lip at the edge of the rim. These two types may represent two sets. The bowls were deep as if for mixing and had diameters of over 10 inches.

The prices for ceramics were determined by the potters depending on the type of decoration. Therefore, these undecorated creamware vessels were the cheapest refined wares available to the consumer in the early nineteenth century (Miller 1980).

In the late 1780s English potters began experimenting with a whiter ware than creamware. The body of this ware contained more calcinated flint than creamware, and the glaze contained a small amount of cobalt to negate the yellow tint of the lead base (Noel Hume 1969). This ware has been referred to as pearlware by archaeologists, although the name was not used by the potters or the merchants who sold the wares. Pearlware is the most common ware found on early nineteenth-century sites and is distinguished from creamware by the blue puddling of the glaze in footrings and around handles. Pearlware was particularly suited to transfer printing in cobalt blue in imitation of Chinese porce-

lain. Consequently, the earliest "willow pattern" and other Asiatic motifs occur on pearlware. The more common forms of pearlware are teawares in transfer print, shell-edged tableware in blue and green, and holloware in banded, annular, or dendritic mocha decoration. By the 1820s pearlware was falling out of favor and was being replaced by hard white wares such as ironstone and white granites (Noel Hume 1969).

Pearlware was the most common ware type recovered at the Barton house, making up a full 70 percent of the identified vessel assemblage. The pearlware vessels were crossmended on the basis of decoration and will be discussed in the order of their analysis.

The first decorative group to be crossmended was the polychrome painted pearlware. The colors used in this category are pastel green, blue, yellow, brown, and orange. The motifs are all floral or vegetative in design. Within this group of vessels were 7 cups, 5 tankards, 2 small plates, 10 saucers, 10 bowls, 1 large jug, 1 small jug, and 1 pot lid. At least eight different sets of teaware are present in the polychrome pearlware.

The blue painted pearlwares were the next decorative type examined. These wares consisted of floral and geometric designs rendered in cobalt blue on the white background of the pearlware. Included in this group of vessels were 4 bowls, 5 cups, 1 mug, 10 saucers, 1 pot lid, and 3 small plates. It is more difficult to determine the number of tea

sets represented in the blue painted wares because of the smaller size and number of sherds involved. Twenty of the 24 vessels are identified by a single sherd. All of the five cups have different designs, but at least one of the saucers has a design similar to one of the cups. This may indicate that the blue painted wares were purchased as individual cups and saucers rather than in sets.

The next category consists of dipped, annular, dendritic mocha, and lustre decorated pearlware. The dipped vessels were decorated with various swirled colors applied under the glaze. Three vessels were identified: one bowl, one tankard, and one unidentified hollow ware form. Two annular or banded vessels were identified: one bowl and one tankard. The dendritic mocha vessels were decorated with a brown fernlike ornament created from a mixture of urine and tobacco juice (Noel Hume 1969). The forms identified were: one pitcher, one bowl, and two pieces of hollow ware. The term hollow ware is used to describe a hollow form such as a bowl or pitcher when the sherds from the vessel do not permit a complete description. The lustre decorated vessels included one teapot and one hollow ware form.

One of the largest categories of vessels from the site were blue transfer-printed pearlwares. This decorative group was heavily weighted toward teawares. Twenty cups, 27 saucers, 2 teapots, and 1 creamer were identified. Some of the transfer-printed vessels were up to 50 percent complete,

permitting research into the names and date ranges of the patterns. However, most of the patterns were not found because the books written and used by collectors concentrate on rare patterns and unusual vessel forms more than the common patterns used on mass market teawares. One pattern on two saucers was found to resemble John Davenport's "Chinoiserie High Bridge Pattern" of 1810-1815 (Coysch 1971). This cannot be proved absolutely since patterns were copied widely in the 19th century (William Pittman 1989, pers. comm.).

Several sets can be identified in the blue printed teawares. These teas were given descriptive pattern names during analysis in order to facilitate set identification, but these names should not be taken as actual published pattern names. A willow-like pattern was represented by three cups and five saucers. A classical cityscape pattern contained two cups and six saucers. A rustic shepherd and sheep scene was represented by four cups and four saucers. Three cups and three saucers included a flowered pattern. Finally, four cups from a possible Clews pottery floral pattern were identified (George Miller 1989, pers. comm.). From this information it is clear that the owners of these ceramics purchased at least six sets of blue transfer printed teawares.

Out of a total of 62 blue transfer printed vessels, only 12 vessels (representing only four forms) other than

teawares were found. Among these were two mugs, four bowls, two jugs, and four small plates, one of which had the shepherd pattern. This illustrates the preference for printed teawares versus tablewares in the Barton household.

The only other color in transfer printed pearlware recovered at the site was brown. Brown transfer printing was introduced in the late 1820s and is "common in potter's invoices to America from 1829 through the 1840s" (Miller et al. 1989: 7). One cup and two saucers in brown transfer print were identified. All had a yellow-painted rim edge and were likely from the same set.

In the tableware category the overwhelming choice was for shell edge pearlware in blue and green. Ninety tableware vessels in the assemblage were shell edge pearlware. Of the vessels with green rim decoration, 28 were plates, 6 were dishes, 2 were platters, and one was a baker. Thirty-two of the green shell edge vessels had scalloped rims and impressed straight lines. Based on George Miller's "A Chronology Of English Shell Edged Pearl And White Wares" (1989), these would date from 1795-1840 with a mean date of 1820. On the earlier side of this large group were three plates with scalloped rims and impressed curved lines having a mean date of 1800. Two vessels, a platter and a baker, had later scalloped rims with impressed bud designs dating to 1823. No post-1829 examples of green shell edge were discovered.



A total of 53 shell edge vessels were decorated with blue rims. Forty-three were plates, three were platters, two were soup plates, two were dessert plates, and one was a vegetable dish cover. A greater date range was represented by the blue shell edge than in the green. Six vessels dated between 1798 and 1817. Thirty-three vessels had a mean date of 1820. One vessel with an embossed pattern dated to 1829. Ten vessels with unscalloped impressed rims had a mean date of 1849. Two vessels were of indeterminate date.

The next category of vessels to be analyzed were of whiteware. Whiteware was not a new technological ware type, but was instead a development from pearlware. The majority of the whiteware vessels were represented by a single sherd and only one crossmend was found among those with two or more sherds. Twenty-seven vessels of blue transfer printed whiteware were identified. Included were six cups, one mug, nine saucers, seven plates, three pitchers, and one baker.

As the public began to grow tired of blue transfer printed whitewares, new colors were developed for the market. Several vessels printed in green, purple, red, and brown were identified. It is possible that these could represent a "Carnival" set in the Canova pattern (George Miller 1989, pers. comm.). One saucer, one plate, and one soup plate were purple. Five plates and a saucer were in green. A single brown plate was identified. The five red vessels included two cups, one saucer, a plate, and a baker.

A number of handpainted whiteware vessels in red and polychrome were identified. The red painted vessels included two plates and a gravy boat. The polychrome painted vessels consisted of one tankard, one saucer, seven plates, one pitcher, and three holloware forms. Two black banded vessels a bowl and a saucer complete the range of whiteware vessels.

A final vessel of refined earthenware was identified from as a glazed redware teapot. The sherd appears to be a spout or handle fragment molded to resemble a twig. Such naturalistic motifs were not uncommon on teawares of the late eighteenth and early nineteenth-centuries.

Three vessels of Chinese export porcelain were identified from eight sherds. These were the only porcelain fragments recovered from the refuse pit. The vessels, two saucers and a cup, are decorated with an overglaze red paint and gilding. This porcelain tea set represents the most expensive ceramic items owned by the household.

The final category of vessels to be discussed are the stonewares. Two types were recovered from the refuse pit. In the lower levels were salt-glazed sherds from storage crocks, tankards, and churns, while in the upper levels alkaline-glazed sherds from similar forms predominated. The salt-glazed pieces were of northern manufacture imported into Georgia, whereas the alkaline vessels were locally produced.

A total of eight salt-glazed vessels was identified: five storage crocks, two churns, and one tankard. One of the crocks was pink with a brushed-on cobalt slip stamped with "CROLIUS...UFACTURER...TTAN-WEL...YORK. The stamp on a complete vessel would read C. CROLIUS MANUFACTURER MANHATTAN-WELLS NEW YORK. This mark belonged to Clarkson Crolius Sr., a New York potter circa. 1797-1815 (Webster 1971: 182). In her book American Stonewares Georgeanna Greer illustrates a storage crock similar to the recovered vessel, which she dates circa. 1820-1835 (Greer 1981: 167). This vessel was approximately 50 percent complete while the other stoneware vessels were only represented by one to three sherds handles or rims. This probably indicates that the vessels remained serviceable with missing handles or broken rims, and were not discarded in the trash pit.

After the analysis of the ceramic artifacts from the trash pit had been completed it was possible to draw several conclusions about the collection and the people who once used these vessels.

First, a date for the ceramics excavated from the refuse pit was established. Using sherd counts, the median dates for the recovered ceramic types, and the mean ceramic date formula developed by Stanley South (1977) a date of 1817.0 was obtained for the refuse pit collection. This date is prior to the occupation of the site based on the documentary evidence, but may be explained by the fact that

Morgan county was opened for settlement toward the very end of South's date range for many of the excavated ware types. The mean dates of the blue and green shell edge ceramics support the date obtained with South's formula since most fall in the 1820s.

With the date of the collection being closer to the earliest documented occupation, it is therefore likely that the ceramics belonged to the Barton family. It is also likely that the first residents would be using their domestic refuse to fill an open clay pit near their house. The date of the ceramics combined with the Barton deed of 1821 places the construction of the house around 1821.

Secondly, because vessels were recorded during the analysis the Miller index can be applied to the collection. In 1980 George Miller published an expenditure index which allows decorative ware types to be scaled in relation to other ware types and thus yielding information on the expenditure patterns of the former owners of an archaeological assemblage. Sites can then be compared to reveal expenditure patterns between social classes. Miller began by researching the classification system used by the Staffordshire potters for their wares. He discovered that they used the decoration on the wares as the primary classification method. The body of the ware (pearlware, whiteware, etc., as used by archaeologists) was of no concern in the classification and therefore pricing of the ceramics.

Through research he discovered several price fixing lists used by potters and from these lists were developed four groups of decoration ordered by increasing expense (Miller 1980).

Creamware (cream color or "CC") was the only ware type on the lists and refers to undecorated wares. Miller assigned a value of 1.00 to cream colored wares and then based on decoration and on the price fixing list for each available year other decorative types are indexed above cream colored. Three other levels of decoration above cream colored were designated, these in ascending order were edged, sponged, banded, and mocha wares, followed by handpainted wares, and then transfer printed wares (Miller 1980).

When the ceramics recovered from the Barton-Swift-Nolan House were indexed (see Tables 1, 2, and 3) it was found that the bowls in the collection had an average value of 1.65 over the 1.00 value of undecorated cream colored ware. The average value of the plates recovered from the excavation was 1.68. These figures represent expenditures only slightly over the price of the cheapest ware available. When the average value of the cups was calculated the figure jumps to 3.23 due to the large number of printed patterns in the recovered ceramics. This illustrates the preference for printed decoration in teaware rather than in tableware.

Table 1

## CC Index Values For Plates

## From the Barton-Swift-Nolan Site

Type	CC Index Value	times (x)	Number Recorded		Value
CC	1.00	x	9	=	9.00
Edged	1.33	x	71	=	94.43
Transfer Printed	3.33	x	19	=	63.27
Totals			99		166.70
Average Value = $166.70 \div 99 = 1.68$					

Table 2

## CC Index Values for Cups From the Barton-Swift-Nolan Site

Type	CC Index Value	Times (x)	Number Recorded		Value
Painted	2.17	x	12	=	26.04
Printed	3.67	x	29	=	106.43
Totals			41		132.47
Average Value = $132.47 \div 41 = 3.23$					

Table 3

CC Index Values For Bowls From the Barton-Swift-Nolan Site					
Type	CC Index	Times	Number		Value
	Value	(x)	Recorded		
CC	1.00	x	3	=	3.00
Painted	1.60	x	14	=	22.40
Dipt	1.20	x	4	=	4.80
Printed	2.80	x	4	=	11.20
Totals			25		41.40
Average Value = $41.40 \div 25 = 1.65$					

Teaware would be the most often displayed ceramic vessels belonging to a family and possibly the one ware that they would spend more on in order to give the appearance of greater wealth.

In George Miller's 1991 revision of his CC index values he mentions a 1989 article by William H. Adams and Sarah Jane Boling in which 44 archaeological sites were compared using the Miller index. When the Barton-Swift-Nolan average values are compared to the six sites indexed at 1824 (see Figure 10) the teaware values place the Barton expenditures over those computed for a big planter's kitchen refuse on St. Simons Island, Georgia. The value of the plates and bowls do fall in the same range as the other sites indexed

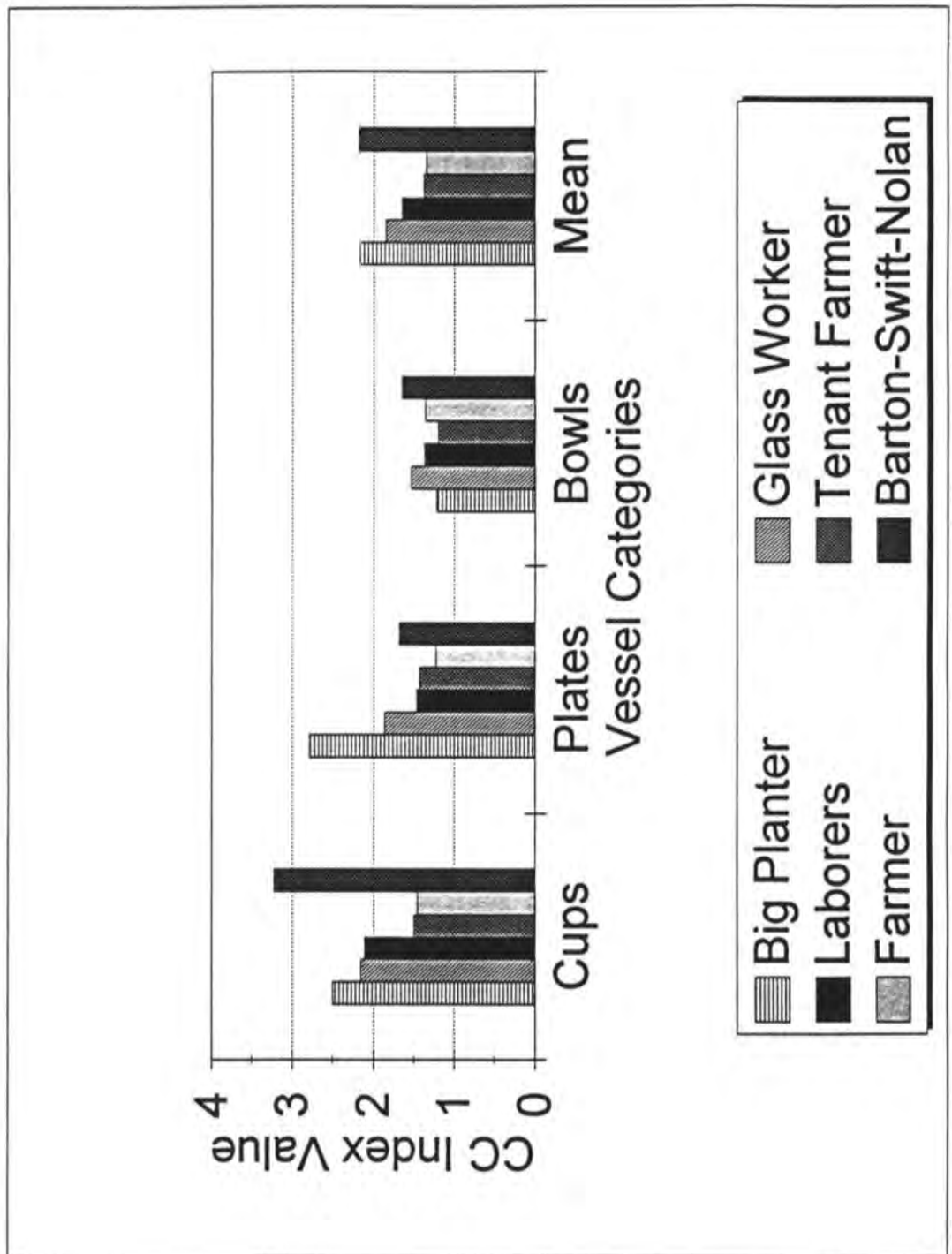


Figure 10. CC Index Values Selected Sites 1824.



to 1824. The plates fall between those of a factory laborer in Ohio and a glass worker's house also in Ohio. The average value of the bowls falls between those of the glass worker and those of the big planter.

In light of the comparisons of the CC index values, especially the cups, the wealth or status of the Barton family should not be based solely on the ceramics they owned and happened to break and discard. Fortunately, the tax and deed records and the census coupled with the survival of the house help to balance the interpretation of the economic status of the Barton household.

## Chapter 6

### CONCLUSION

The scope of this thesis has been necessarily particularistic, concentrating as it has on the antebellum period of occupation on Land Lot 298. Archaeology must rely on the particulars of individual sites in order to construct general statements and comparisons. The work contained here when compared to other sites in Morgan county will contribute to a more accurate history of the county in the early nineteenth century.

After several months of documentary research a history of the three families that owned Land Lot 298 from 1820-1860 was assembled. The documents and other research show a gradual development of the land into a plantation during two short tenures prior to the purchase of the Nolan family. The Nolans were able to hold on to the land following the war and adjust to the change from slave based labor to tenancy. The Nolan family was eventually able to develop a large cash crop operation that lasted well into the twentieth century and weathered the effects of the Depression and two world wars.

The focus of the report was narrowed because of the amount of material recovered in the archaeological phase of

the research. The artifacts recovered from the refuse pit described above did allow the dating of the earliest structure on the land to 1821, something that was not possible to do conclusively through the documentary research alone. The combination of the documents and the archaeology yielded a date of construction, an owners name, and information concerning the economic status of the owner. The artifacts were used to make further statements about the purchasing priorities of the Barton household.

The overall impression of the Barton household, based on the artifact assemblage, is of a middle class family purchasing imported British earthenware. Creamware, the cheapest ware type recovered from the refuse pit, was found in forms that would not be displayed, while Chinese export porcelain, the most expensive ware type was found only in teaware forms, the most likely vessels to be displayed to guests.

The bulk of the collection consists of shell edge pearlware tableware and blue transfer-printed pearlware tea services, indicating a preference for the more plain edged tablewares for dining and the decorated teawares for public display and use. This mirrors the creamware and porcelain choice noted above, the more costly printed wares were purchased in tea sets that would be seen in a social setting, while sets of blue and green edged tablewares served the more private dinner table.

The range of ware types and the vessel choices made within those wares show that the Barton's had the means to purchase sets in most of their kitchen wares, tablewares, and teawares, but they nevertheless chose to spend more on the ceremonial teawares, the purchases that would give the appearance of high status due to the greater chance of public display.

The standing structure on Land Lot 298 was examined as closely as the other artifacts. This artifact, as stated earlier, was a product of the builders mind and can reveal more information about the Barton household than any other. The Barton-Swift-Nolan house is an impressive sight when approached from the town of Madison. Certainly it was so in 1821. To construct so fine a house in Morgan County only 10 years after the land was opened for settlement was quite a statement. A house that is timber-framed, and sealed with planed boards in the manner of the Barton house would have required the labor of skilled workers. Finer woodworking skills were required in the finish carpentry of the house. The access to the labor for a house of this quality was a statement about the wealth of the owners. This was not the rude log cabin of a poor farmer or the temporary shelter of the planter who was staying only as long as the topsoil lasted. The appearance of this weatherboarded, two story edifice, braced by brick chimneys and punctuated with glass

windows symbolized permanence and commitment to the land and hospitality to the traveler.

APPENDIX I

Return of the Inventory and Appraisment of  
John D. Swift deceased

1-2 Horse Waggon . . . . .	\$110.00
1 Buggy . . . . .	100.00
1 Ox Cart . . . . .	15.00
2 Oxens . . . . .	45.00
18 Head Cattle . . . . .	90.00
1 Cow . . . . .	5.00
73 Hogs . . . . .	180.00
1 Bay Buggy Horse . . . . .	50.00
1 Young Sorrel Horse . . . . .	80.00
1 " Bay Mare (Star forehead) . . . . .	75.00
1 " " " " " . . . . .	65.00
1 Old Bay " . . . . .	60.00
1 Yellow Mare Mule . . . . .	80.00
1 dark Bay horse Mule . . . . .	60.00
1 " " " " . . . . .	60.00
1 " " " " . . . . .	60.00
1 Negro Man named Bob . . . . .	650.00
1 " " " Jack . . . . .	600.00
1 " Boy " Ruben . . . . .	600.00
1 " " " William . . . . .	800.00
1 " " " Armsted . . . . .	350.00

1	"	Woman	"	Becky and boy Child Pleasant	. . .	600.00
1	"	Girl	"	Emily child of Becky	. . . . .	200.00
1	"		"	Mitchell do do	. . . . .	150.00
1	"	Woman	"	Mariah & Child Eliza Ann	. . . . .	600.00
1	"	Girl child		Frances Child of Mariah	. . . . .	300.00
1	"	Boy	"	Milton " " "	. . . . .	200.00
1	"	Girl	"	Betsey	. . . . .	500.00
1	"	"	"	Harreit	. . . . .	450.00
1	"	Maria	"	(Cook)	. . . . .	350.00
1	"	Woman	"	Ellen (not seen by appraisor)	. . .	500.00
1	"	Girl	"	Susan and child of Ellen	. . . . .	200.00
1	"	Boy	"	Hamilton do do	. . . . .	150.00
2		Bedsteads		Beds & furniture 1/2 Curtain @ 30\$	. . .	60.00
1	"	"	"	Full do " "	. . . . .	30.00
1	"	"	"	1/2 do	. . . . .	25.00
1	"	"	"	Common Sted Pin	. . . . .	20.00
1	"	"	"	Full Curtain Pin	. . . . .	18.00
1		Dressing Table		and Small Glass and trimmings	. . .	3.00
1		Small Work Stand			. . . . .	1.50
1		fine Sofa			. . . . .	50.00
1		Dozen Windsors			. . . . .	24.00
8		Split bottom Chairs			. . . . .	4.00
4		Stool do do			. . . . .	2.00
1		Large Arm Chair			. . . . .	1.00
1		Candle Stand			. . . . .	6.00
1		Pair Brass And Irons			. . . . .	4.00

1 Shovel & tongs and Poker . . . . .	5.00
1 Carpet & hearth Rug . . . . .	50.00
1 Pair China Ornaments . . . . .	3.00
1 Bureau . . . . .	5.00
1 Close Press . . . . .	6.00
1 Clock . . . . .	5.00
1 Trunnel Bedsted and bedding . . . . .	5.00
1 Looking Glass with drawers . . . . .	1.25
1 Lot Crockery & Glass Ware . . . . .	21.50
1 Sett Silver Table Spoons . . . . .	17.00
1 do " Tea " . . . . .	5.00
1 Lot Knives & forks . . . . .	1.50
2 pr. Brass Candle Sticks and 3 pr. Snuffers . . . . .	2.00
1 Lot Tin ware . . . . .	1.75
2 Pair Sad Irons . . . . .	1.50
1 Dish and glass Butter Stand . . . . .	.75
1 Large Brass Kettle . . . . .	5.00
1 Tea Kettle . . . . .	1.00
1 Stew Pan . . . . .	.50
1 Pair And Irons (Iron) . . . . .	6.00
2 " Tongs . . . . .	1.00
1 Safe . . . . .	5.00
1 Pine Table . . . . .	3.50
Loom Stays and Harness . . . . .	5.00
1 Lot Stone Jars . . . . .	7.50
1 " Pot Ware . . . . .	10.50



1 Sifter . . . . .	.25
1 Bail Bucket and Tin Pan . . . . .	.75
1 Cross Cut Saw . . . . .	5.00
2 Hand Saws 3 Augurs 2 Chisles . . . . .	2.00
3 Sythes and Cradles . . . . .	7.00
1 Lot Plow hoes & Fro . . . . .	4.00
7 Lots Weeding hoes & 2 Mattox . . . . .	2.50
1 Brier Sythe . . . . .	1.00
1 Ladies Saddle \$8.00 1 Mans Saddle 8\$ . . . . .	16.00
1 Grind Stone \$1.00 1 Crow Barrow 1.50 . . . . .	2.50
5 Plow Stock and Gear @ 3\$ 4 Chop Axes @ 1.50 . . . . .	21.00
1 Lot Books \$70 Medicine & Shop Furniture \$50 . . . . .	120.00
1 " Bacon \$36. 2 Spinning Wheels 1\$ each . . . . .	2.00
2 Pair Waffle Irons and 2 Iron Wedges @ .50 . . . . .	2.00
1 Lot of Corn 140 Bbls. @ \$2. 9 Stacks of Fodder 7800lbs \$39 . . . . .	319.00
(?) Oats \$30 45 Bushels Wheat @ \$1. pr. Busl . . . . .	75.00
1 Wheat Fan \$12. 1 Wheat Thrasher \$10 . . . . .	22.00
1 Running Gear an Gin \$80 . . . . .	80.00
9000lb Seed Cotton @ 1.75 pr hund. \$157.50	
2 Pr. Steelyards @ \$2. \$4 . . . . .	161.50
1 Spade and Shovel @ 1\$. \$2. 1 Water bucket ea. 50. & 75. 1.25 . . . . .	3.25
1 Log Chain \$2. 1 Bellows, Anville Vice & Screw Plate Tongs @ 50\$ . . . . .	52.00
7 Ploughs 2 Augurs 1 pair Steelyards & one Axe . . . . .	4.50

1 Lot Stone Jars \$19. 1 Lot of Castings \$9 . . . . .	28.00
Stock & Trade . . . . .	751.35
Georgia Rail Stock 50 Shares 100\$ . . . . .	5000.00

APPENDIX II

Artifact Catalog From The Barton-Swift-Nolan Site

LOT #1

Brass

Grommet . . . . .	2
Snap . . . . .	1
UD frag . . . . .	2

Brick fragment . . . . .	9
--------------------------	---

Ceramic

Creamware undecorated . . . . .	1
Pearlware painted . . . . .	2
Pearlware shelledged blue . . . . .	2
Pearlware shelledged green . . . . .	1
Whiteware undecorated . . . . .	41
Whiteware banded . . . . .	1
Whiteware polychrome underglaze . . . . .	2
Whiteware transfer printed . . . . .	2
Stoneware alkaline glazed . . . . .	6
Stoneware albany slip . . . . .	2
Burned UR . . . . .	9
Earthenware flowerpot fragment . . . . .	1

Glass

Bottle brown . . . . .	34
Bottle clear . . . . .	103
Bottle dark green . . . . .	1
Bottle light green . . . . .	12
Button opaque white 4 hole . . . . .	1
Melted . . . . .	10
Molded decorated clear . . . . .	1
White opaque . . . . .	1
Window clear . . . . .	18

Iron

Nail cut . . . . .	89
Nail wire . . . . .	9
Nut . . . . .	1
Spike . . . . .	1
Sprayer nozzle . . . . .	1
UD fragment . . . . .	21

Plastic fragment . . . . .	4
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Slate pencil fragment . . . . .	1
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LOT # 2

## Bone

Button blank 1 hole . . . . .	1
Button 4 hole . . . . .	1

## Brass

Lid . . . . .	1
Nut . . . . .	1
Straight pin headless . . . . .	1
Straight pin old style . . . . .	1

## Ceramic

Delft . . . . .	1
Creamware undecorated . . . . .	5
Pearlware undecorated . . . . .	5
Pearlware painted . . . . .	2
Pearlware transfer printed blue . . . . .	12
Pearlware polychrome painted . . . . .	1
Pearlware shell edged blue . . . . .	2
Whiteware undecorated . . . . .	9
Whiteware polychrome underglaze . . . . .	3
Whiteware transfer printed . . . . .	1
Stoneware salt glazed . . . . .	1
Burned UR . . . . .	4
Doll leg . . . . .	1
Marble . . . . .	1

## Glass

Bottle brown . . . . .	3
Bottle clear . . . . .	6
Bottle dark green . . . . .	3
Bottle light green . . . . .	23
Bottle stopper clear . . . . .	1
Button black loop shank . . . . .	1
Button opaque white 4 hole . . . . .	1
Molded decorated clear . . . . .	1
Tubular bead amber . . . . .	1
Window clear . . . . .	8

## Iron

Button 4 hole . . . . .	1
Knife blade fragment . . . . .	3
Nail cut . . . . .	49
Nail wire . . . . .	1

LOT #3

## Ceramic

Creamware undecorated . . . . .	1
Whiteware undecorated . . . . .	2
Whiteware banded . . . . .	1
Whiteware polychrome underglazed . . . . .	2

Glass	
Bottle clear . . . . .	4
Window clear . . . . .	2

Iron	
Electrical terminal eye . . . . .	1
Nail cut . . . . .	14
Tack fragment . . . . .	1
UD fragment . . . . .	2

Shell button 2 hole . . . . .	1
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LOT #4

Aluminum fragment . . . . .	1
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Brass

Grommet . . . . .	1
Snap . . . . .	1
UD fragment . . . . .	3
Watch gear . . . . .	1

Brick fragment . . . . .	2
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Ceramic

Pearlware undecorated . . . . .	4
Pearlware shell edged blue . . . . .	2
Pearlware shell edged green . . . . .	3
Whiteware undecorated . . . . .	52
Whiteware banded . . . . .	1
Whiteware blue painted . . . . .	1
Whiteware polychrome underglazed . . . . .	4
Whiteware transfer printed . . . . .	10
Porcelain . . . . .	3
Stoneware alkaline glazed . . . . .	6
Stoneware albany slip . . . . .	8
Burned UR . . . . .	14
Marble . . . . .	1
Insulator fragment . . . . .	1

Glass

Bottle brown . . . . .	34
Bottle clear . . . . .	106
Bottle dark green . . . . .	5
Bottle light green . . . . .	12
Melted . . . . .	6
Opaque white . . . . .	3
Window clear . . . . .	13

Iron

Buckle . . . . .	1
Nail cut . . . . .	103

Nail wire . . . . .	15
UD fragment . . . . .	16
Plastic shot gun shell wad . . . . .	1

LOT #5

## Brass

Cartridge . . . . .	1
Clock part . . . . .	1
Grommet . . . . .	1
Percussion cap . . . . .	2
UD fragment . . . . .	1
Brick fragment . . . . .	2

## Ceramic

Pearlware undecorated . . . . .	1
Pearlware painted . . . . .	2
Pearlware transfer printed blue . . . . .	4
Whiteware undecorated . . . . .	16
Whiteware polycchrome underglazed . . . . .	2
Whiteware transfer printed . . . . .	1
Whiteware blue edged . . . . .	1
Stoneware alkaline glazed . . . . .	10
Burned UR . . . . .	27

## Glass

Bottle blue . . . . .	1
Bottle brown . . . . .	13
Bottle clear . . . . .	22
Bottle dark green . . . . .	5
Bottle light green . . . . .	10
Button opaque white 4 hole . . . . .	3
Melted . . . . .	14
Molded decorated . . . . .	3
Stemware or lamp chimney . . . . .	5
White opaque . . . . .	2
Window clear . . . . .	152

## Iron

Button . . . . .	3
Lid . . . . .	1
Nail cut . . . . .	147
Nail wire . . . . .	4
Nail wrought . . . . .	2
Saw blade fragment . . . . .	1
Screw . . . . .	1
UD fragment . . . . .	10

Lead bullet . . . . .	1
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Peach pit carbonized . . . . .	1
Shell button fragment . . . . .	2

LOT #6

## Brass

Dress eyelet . . . . .	1
Ferrule . . . . .	1
Grommet . . . . .	2
Straight pin modern . . . . .	2
Straight pin old style . . . . .	1
UD fragment . . . . .	1

## Ceramic

Creamware undecorated . . . . .	2
Pearlware undecorated . . . . .	3
Pearlware painted . . . . .	1
Pearlware transfer printed blue . . . . .	2
Pearlware transfer printed green . . . . .	1
Pearlware polychrome painted . . . . .	2
Whiteware undecorated . . . . .	10
Whiteware banded . . . . .	1
Whiteware blue painted . . . . .	4
Whiteware polychrome underglazed . . . . .	4
Whiteware transfer printed . . . . .	10
Stoneware salt glazed . . . . .	1
Stoneware alkaline glazed . . . . .	4
Burned UR . . . . .	1

## Glass

Bottle brown . . . . .	1
Bottle clear . . . . .	37
Bottle dark green . . . . .	3
Button opaque white 4 hole . . . . .	1
Molded clear . . . . .	1
Window clear . . . . .	3

## Iron

Button . . . . .	1
Chain link . . . . .	1
Knife blade . . . . .	1
Nail cut . . . . .	65
Nail wrought . . . . .	1
Screw . . . . .	1
Tack . . . . .	1
UD fragment . . . . .	15

Shell button fragment . . . . .	1
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LOT #7

Bone utensil handle . . . . . 1

## Brass

Straight pin headless . . . . . 1

Straight pin old style . . . . . 1

Thimble . . . . . 1

## Ceramic

Creamware undecorated . . . . . 14

Pearlware undecorated . . . . . 14

Pearlware painted . . . . . 1

Pearlware transfer printed blue . . . . . 27

Pearlware transfer printed green . . . . . 2

Pearlware polychrome painted . . . . . 20

Pearlware shell edged blue . . . . . 12

Pearlware shell edged green . . . . . 5

Whiteware banded . . . . . 4

Whiteware blue painted . . . . . 1

Whiteware polychrome underglazed . . . . . 3

Whiteware transfer printed . . . . . 11

Stoneware salt glazed . . . . . 2

Stoneware alkaline glazed . . . . . 1

Burned UR . . . . . 5

Bone china . . . . . 1

Fired clay dirt dobber's nest with wood impressions . 1

## Glass

Bottle clear . . . . . 17

Bottle dark green . . . . . 8

Bottle light green . . . . . 2

Button opaque white 4 hole . . . . . 1

Melted . . . . . 1

Window clear . . . . . 2

## Iron

Knife blade fragment . . . . . 1

Nail cut . . . . . 41

Pin . . . . . 1

Trunk lock . . . . . 1

UD fragment . . . . . 3

Pewter spoon bowl . . . . . 1

LOT #8

## Bone

Button blank 1 hole . . . . . 1

Utensil handle . . . . . 3

## Brass

Button coin type loop shank . . . . . 2



Button coin type decorated . . . . .	1
Button coin type "standard gilt" . . . . .	1
Button coin type "gold gilt" . . . . .	1
Furniture tack . . . . .	1
Plated drawer pull . . . . .	1
Plated label or tag . . . . .	1
Straight pin headless . . . . .	1
Straight pin old style . . . . .	8
Ceramic	
Creamware undecorated . . . . .	25
Pearlware undecorated . . . . .	70
Pearlware painted . . . . .	5
Pearlware transfe printed blue . . . . .	97
Pearlware transfer printed green . . . . .	4
Pearlware painted and printed . . . . .	1
Pearlware shell edged blue . . . . .	19
Pearlware shell edged green . . . . .	24
Whiteware undecorated . . . . .	4
Whiteware banded . . . . .	1
Whiteware polychrome underglazed . . . . .	1
Whiteware polychrome overglaze . . . . .	1
Porcelain . . . . .	2
Stoneware salt glaze . . . . .	6
Burned UR . . . . .	4
Glass	
Bottle clear . . . . .	2
Bottle dark green . . . . .	5
Bottle light green . . . . .	4
Tumbler clear . . . . .	4
Window clear . . . . .	1
Iron	
Fork two tine . . . . .	1
Lock catch . . . . .	1
Nail cut . . . . .	21
UD fragment . . . . .	7
Kaolin pipe stem fragment . . . . .	1
Pewter spoon handle with impressed eagle . . . . .	1
Slate writing tablet fragment . . . . .	2
<u>LOT #9</u>	
Bone button blank 1 hole . . . . .	1
Brass straight pin old style . . . . .	4
Ceramic	

Creamware undecorated . . . . .	12
Pearlware undecorated . . . . .	22
Pearlware painted . . . . .	7
Pearlware transfer print blue . . . . .	31
Pearlware polychrome painted . . . . .	6
Pearlware shell edge blue . . . . .	4
Pearlware shell edge green . . . . .	6
Pearlware banded . . . . .	2
Porcelain . . . . .	2
Stoneware salt glaze . . . . .	2
Marble . . . . .	1
Marble fragment . . . . .	2
Flint gun flint . . . . .	1
Glass	
Bottle clear . . . . .	2
Bottle dark green . . . . .	3
Tumbler or stemware fragment clear . . . . .	2
Window clear . . . . .	3
Iron	
Chain link . . . . .	1
Nail cut . . . . .	2
Roller hasp . . . . .	1
Scissors . . . . .	1
Mother of pearl cuff links . . . . .	1
Slate writing tablet . . . . .	2
<u>LOT #10</u>	
Brass	
Cartridge center fire . . . . .	1
Cartridge rim fire . . . . .	1
UD fragment . . . . .	2
Brick fragment . . . . .	7
Carbon battery pole . . . . .	1
Ceramic	
Pearlware undecorated . . . . .	7
Whiteware undecorated . . . . .	51
Whiteware banded . . . . .	2
Whiteware blue painted . . . . .	4
Whiteware polychrome underglaze . . . . .	2
Whiteware transfer print . . . . .	5
Stoneware salt glaze . . . . .	4
Stoneware alkaline glaze . . . . .	18
Stoneware albany slip . . . . .	4

Burned UR . . . . .	17
Yellowware . . . . .	1
White doll fragment . . . . .	1
Black glaze redware doll head . . . . .	3

## Glass

Bottle brown . . . . .	36
Bottle clear . . . . .	144
Bottle dark green . . . . .	7
Bottle light green . . . . .	24
Lamp chimney . . . . .	5
Melted . . . . .	13
Mirrored . . . . .	1
Window clear . . . . .	20

## Iron

Horseshoe fragment . . . . .	1
Nail cut . . . . .	102
Nail wire . . . . .	13
Spike . . . . .	1
Spring . . . . .	1
UD fragment . . . . .	19

Plastic fragment . . . . .	9
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LOT #11

Brass shotgun shell .12 guage . . . . .	1
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## Ceramic

Pearlware undecorated . . . . .	2
Pearlware transfer print blue . . . . .	1
Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	15
Whiteware banded . . . . .	2
Whiteware transfer print . . . . .	8
Stoneware alkaline glaze . . . . .	11
Stoneware albanyslip . . . . .	1
Burned UR . . . . .	14

## Glass

Bottle brown . . . . .	10
Bottle clear . . . . .	12
Bottle dark green . . . . .	4
Bottle light green . . . . .	4
Melted . . . . .	7
Stemware or lamp chimney clear . . . . .	7
Window clear . . . . .	100

## Iron

Button . . . . .	1
Horseshoe . . . . .	1

Nail cut . . . . .	118
Nail wrought . . . . .	2
UD fragment . . . . .	24
Lead fragment . . . . .	1

LOT #12

## Bone

Fine tooth comb . . . . .	1
Utensil handle fragment . . . . .	1

## Brass

Eyelet . . . . .	2
Grommet . . . . .	1
Straight pin modern . . . . .	1

Brick fragment . . . . .	1
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## Ceramic

Pearlware undecorated . . . . .	3
Pearlware transfer print blue . . . . .	6
Pearlware shell edge blue . . . . .	1
Whiteware undecorated . . . . .	5
Whiteware banded . . . . .	1
Whiteware transfer print . . . . .	3
Stoneware alkaline glaze . . . . .	1

## Glass

Bottle brown . . . . .	5
Bottle clear . . . . .	6
Bottle dark green . . . . .	1
Bottle light green . . . . .	2
Molded decorated . . . . .	1
Window clear . . . . .	30

## Iron

Nail cut . . . . .	41
Pin . . . . .	1
UD fragment . . . . .	4

Peach pit carbonized . . . . .	1
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River cobble . . . . .	1
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LOT #13

## Brass

Eyelet . . . . .	2
Ferrule . . . . .	1
Straight pin headless . . . . .	1
Straight pin modern . . . . .	1

Straight pin old style . . . . .	1
UD fragment . . . . .	1
Ceramic	
Creamware undecorated . . . . .	3
Pearlware undecorated . . . . .	6
Pearlware transfer print blue . . . . .	17
Pearlware polychrome painted . . . . .	6
Pearlware shell edge blue . . . . .	5
Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	5
Whiteware banded . . . . .	1
Whiteware polychrome underglaze . . . . .	1
Whiteware polychrome overglaze . . . . .	1
Whiteware transfer print . . . . .	2
Burned UR . . . . .	4
Clay pipe bowl fragment . . . . .	1
Glass	
Bottle dark green . . . . .	1
Bottle light green . . . . .	6
Bottle neck and shoulder light green . . . . .	1
Tumbler clear . . . . .	1
Iron	
Button blank . . . . .	1
Handle fragment . . . . .	1
Nail cut . . . . .	15
UD fragment . . . . .	1
Pewter button loop shank . . . . .	2
Rubber hard comb fragment . . . . .	1
<u>LOT #14</u>	
Bone handled fork two tine . . . . .	1
Brass	
Straight pin headless . . . . .	1
Straight pin old style . . . . .	3
Ceramic	
Creamware undecorated . . . . .	7
Creamware mocha . . . . .	1
Pearlware undecorated . . . . .	19
Pearlware painted . . . . .	2
Pearlware transfer print blue . . . . .	24
Pearlware polychrome painted . . . . .	12
Pearlware shell edge blue . . . . .	3
Pearlware shell edge green . . . . .	5
Pearlware banded . . . . .	2

Whiteware undecorated . . . . .	2
Whiteware polychrome underglaze . . . . .	1
Porcelain . . . . .	1
Marble . . . . .	1
Glass	
Bottle clear . . . . .	2
Bottle dark green . . . . .	2
Tumbler clear . . . . .	3
Window clear . . . . .	2
Iron	
Horseshoe fragment . . . . .	1
Knife blade . . . . .	1
Nail cut . . . . .	6
Serving spoon . . . . .	1
Strap fragment . . . . .	1
Lead round shot . . . . .	1
Pewter	
Button coin type decorated . . . . .	3
Button coin type undecorated . . . . .	1
Pewter handled knife . . . . .	1
Slate writing tablet fragment . . . . .	4
<u>LOT #15</u>	
Bone button blank 1 hole . . . . .	2
Brass	
Button coin type . . . . .	1
Ferrule . . . . .	1
Straight pin headless . . . . .	3
Straight pin old style . . . . .	10
UD fragment . . . . .	1
Ceramic	
Creamware undecorated . . . . .	10
Creamware mocha . . . . .	3
Pearlware undecorated . . . . .	36
Pearlware painted . . . . .	8
Pearlware transfer print blue . . . . .	31
Pearlware polychrome painted . . . . .	16
Pearlware shell edge blue . . . . .	5
Pearlware shell edge green . . . . .	3
Whiteware transfer print . . . . .	1
Porcelain . . . . .	3
Glass	
Bottle clear . . . . .	1

Bottle dark green . . . . .	4
Melted . . . . .	1
Stemware base clear . . . . .	1
Stemware stem clear . . . . .	1
Tumbler clear . . . . .	12
Window clear . . . . .	4
Iron	
Bit fragment . . . . .	1
Horseshoe fragment . . . . .	1
Nail cut . . . . .	1
UD fragment . . . . .	2
Lead round shot . . . . .	1
<u>LOT #16</u>	
Bone fine tooth comb fragment . . . . .	2
Brass	
Straight pin headless . . . . .	3
Straight pin old style . . . . .	8
Ceramic	
Creamware undecorated . . . . .	6
Pearlware undecorated . . . . .	15
Pearlware painted . . . . .	6
Pearlware transfer print blue . . . . .	11
Pearlware painted and printed . . . . .	3
Pearlware polychrome painted . . . . .	6
Pearlware shell edge blue . . . . .	5
Pearlware shell edge green . . . . .	5
Pearlware lustre . . . . .	2
Porcelain . . . . .	1
Stoneware salt glaze . . . . .	4
Clay pipe stem fragment . . . . .	1
Glass	
Bottle clear . . . . .	2
Bottle dark green . . . . .	2
Tumbler clear . . . . .	2
Window clear . . . . .	2
Iron	
Buckle . . . . .	1
Nail cut . . . . .	2
<u>LOT #17</u>	
Ceramic	
Burned UR . . . . .	1
Burned dirt dobber's nest with wood impressions . . . . .	1

Glass	
Bottle brown . . . . .	2
Bottle clear . . . . .	2
Melted . . . . .	1
Window clear . . . . .	2

Iron	
Bar stock fragment . . . . .	1
Nail cut . . . . .	6

<u>LOT #18</u>	
Aluminum fragment . . . . .	3

Brick fragment . . . . .	1
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Ceramic	
Creamware undecorated . . . . .	2
Pearlware undecorated . . . . .	1
Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	36
Whiteware banded . . . . .	2
Whiteware transfer print . . . . .	10
Whiteware yellow/brown . . . . .	3
Porcelain . . . . .	1
Stoneware salt glaze . . . . .	1
Stoneware alkaline glaze . . . . .	9
Stoneware albany slip . . . . .	6
Burned UR . . . . .	17
Insulator fragment . . . . .	1

Glass	
Bottle brown . . . . .	34
Bottle clear . . . . .	81
Bottle dark green . . . . .	3
Bottle light green . . . . .	34
Bottle medium green . . . . .	2
Drinking glass . . . . .	2
Lamp chimney . . . . .	1
Melted . . . . .	17
Molded decorated . . . . .	3
White opaque . . . . .	2
Window clear . . . . .	79

Iron	
Nail cut . . . . .	109
Nail wire . . . . .	13
Overall button "Big Mack" . . . . .	1
Screw . . . . .	2
Spike . . . . .	2
UD fragment . . . . .	22



Plastic fragment . . . . . 8

LOT #19

Brass straight pin modern . . . . . 1

Ceramic

Whiteware undecorated . . . . . 5

Whiteware transfer print . . . . . 2

Stoneware alkaline glaze . . . . . 3

Burned UR . . . . . 2

Insulator fragment . . . . . 1

Burned dirt dobber's nest with wood impressions . . . 1

Glass

Bead clear . . . . . 1

Bead white opaque . . . . . 1

Bottle brown . . . . . 5

Bottle clear . . . . . 9

Bottle light green . . . . . 6

Melted . . . . . 1

Molded decorated clear . . . . . 2

White opaque . . . . . 1

Window clear . . . . . 28

Iron

Nail cut . . . . . 52

UD fragment . . . . . 17

Peach pit carbonized . . . . . 1

Slate pencil fragment . . . . . 1

LOT #20

Brass

Buckle fragment . . . . . 1

Eyelet . . . . . 1

Ring . . . . . 1

Straight pin modern . . . . . 2

Ceramic

Pearlware undecorated . . . . . 4

Pearlware shell edge blue . . . . . 3

Pearlware shell edge green . . . . . 1

Pearlware mocha/banded . . . . . 2

Whiteware undecorated . . . . . 5

Whiteware blue painted . . . . . 1

Whiteware transfer print . . . . . 1

Glass

Bead green . . . . . 1

Bottle brown . . . . .	9
Bottle clear . . . . .	6
Bottle dark green . . . . .	2
Bottle light green . . . . .	5
Button white opaque 4 hole . . . . .	1
Melted . . . . .	1
White opaque . . . . .	4
Window clear . . . . .	69

## Iron

Fish hook . . . . .	1
Nail cut . . . . .	29
UD fragment . . . . .	3

Rubber hard button 2 hole . . . . .	1
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LOT #21

Glass window clear . . . . .	2
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Iron nail cut . . . . .	1
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LOT #22

Brass eyelet . . . . .	1
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## Ceramic

Creamware undecorated . . . . .	1
Pearlware undecorated . . . . .	4
Pearlware painted . . . . .	2
Pearlware transfer print blue . . . . .	5
Pearlware polychrome painted . . . . .	6
Pearlware shell edge blue . . . . .	1
Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	6
Whiteware banded . . . . .	1
Whiteware polychrome underglaze . . . . .	1
Whiteware transfer print . . . . .	7
Porcelain . . . . .	1
Stoneware alkaline glaze . . . . .	1
Stoneware albany slip . . . . .	1

## Glass

Bottle brown . . . . .	1
Bottle clear . . . . .	5
Bottle dark green . . . . .	1
Bottle light green . . . . .	2
Melted . . . . .	1
White opaque . . . . .	2
Window clear . . . . .	9

Iron  
 Barrel band fragment . . . . . 1  
 Nail cut . . . . . 19  
 UD fragment . . . . . 4

Slate pencil . . . . . 1

LOT #23

Brass

Button coin type "double gilt best quality" . . . . . 1  
 Button coin type "double gilt" . . . . . 1  
 Button coin type . . . . . 1  
 Straight pin old style . . . . . 3  
 Thimble . . . . . 1

Ceramic

Creamware undecorated . . . . . 4  
 Pearlware transfer print blue . . . . . 34  
 Pearlware polychrome painted . . . . . 16  
 Pearlware shell edge blue . . . . . 8  
 Pearlware shell edge green . . . . . 5  
 Pearlware banded . . . . . 2  
 Whiteware yellow . . . . . 1  
 Stoneware salt glaze . . . . . 2  
 Burned UR . . . . . 4

Glass

Bottle clear . . . . . 2  
 Bottle clear base with pontil mark . . . . . 1  
 Bottle dark green . . . . . 1  
 Window clear . . . . . 2

Iron

Chain link . . . . . 1  
 Knife blade . . . . . 1  
 Nail cut . . . . . 7

Pewter

Button coin type decorated . . . . . 1  
 UD fragment . . . . . 3

River cobble . . . . . 1

LOT #24

Brass

Button coin type . . . . . 1  
 Button coin type "plated" . . . . . 1  
 Straight pin old style . . . . . 4

Ceramic

Creamware undecorated . . . . .	5
Pearlware undecorated . . . . .	11
Pearlware painted . . . . .	5
Pearlware transfer print blue . . . . .	7
Pearlware polychrome painted . . . . .	5
Pearlware shell edge blue . . . . .	1
Pearlware shell edge green . . . . .	1
Pearlware banded . . . . .	1
Stoneware salt glaze . . . . .	3
Burned UR . . . . .	2
Glass	
Bottle clear . . . . .	6
Bottle dark green . . . . .	2
Lamp chimney clear . . . . .	5
Tumbler/stemware clear . . . . .	3
Iron	
Horse bit fragment . . . . .	1
Nail cut . . . . .	7
Lead shot . . . . .	2
Pewter button coin type decorated with eagle . . . . .	1
<u>LOT #25</u>	
Bone utensil handle fragment . . . . .	3
Brass	
Button coin type . . . . .	1
Straight pin old style . . . . .	2
Ceramic	
Creamware undecorated . . . . .	7
Pearlware undecorated . . . . .	8
Pearlware painted . . . . .	2
Pearlware transfer print blue . . . . .	12
Pearlware shell edge green . . . . .	4
Pearlware banded . . . . .	2
Stoneware salt glaze . . . . .	2
Burned UR . . . . .	2
Marble . . . . .	1
Glass	
Bottle clear . . . . .	1
Bottle dark green . . . . .	4
Tumbler/stemware clear . . . . .	1
Iron nail cut . . . . .	3
Pewter button coin type . . . . .	1

LOT #26

## Aluminum

Button 2 hole stamped . . . . .	1
Saltbox spout . . . . .	1
UD fragment . . . . .	1

## Brass

Button "Scoville's Best Double Gilt" . . . . .	1
Straight pin modern . . . . .	1

Brick fragment . . . . .	3
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Carbon battery pole . . . . .	1
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## Ceramic

Pearlware undecorated . . . . .	2
Pearlware transfer print blue . . . . .	3
Pearlware shell edge blue . . . . .	4
Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	40
Whiteware banded . . . . .	1
Whiteware transfer print . . . . .	2
Porcelain . . . . .	5
Stoneware salt glaze . . . . .	1
Stoneware alkaline glaze . . . . .	11
Stoneware alban slip . . . . .	2
Burned UR . . . . .	17
Clay pipe bowl fragment . . . . .	1

## Glass

Bottle brown . . . . .	35
Bottle clear . . . . .	63
Bottle dark green . . . . .	3
Bottle light green . . . . .	31
Bottle purple . . . . .	5
Lamp chimney/tumbler clear . . . . .	5
Melted . . . . .	6
Opaque white . . . . .	3
Window clear . . . . .	58

## Iron

Bottle cap . . . . .	1
Buckle fragment . . . . .	1
Clothes pin spring . . . . .	1
Grommet . . . . .	1
Nail cut . . . . .	81
Nail wire . . . . .	10
Screw . . . . .	1
Square headed spike . . . . .	1
UD fragment . . . . .	18

Plastic fragment . . . . .	2
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LOT #27

## Ceramic

Pearlware transfer print blue . . . . .	1
Whiteware undecorated . . . . .	10
Whiteware banded . . . . .	1
Whiteware polychrome underglaze . . . . .	2
Whiteware transfer print . . . . .	1
Stoneware alkaline glaze . . . . .	5
Burned UR . . . . .	10

## Glass

Bottle brown . . . . .	3
Bottle clear . . . . .	14
Bottle dark green . . . . .	2
Bottle light green . . . . .	2
Button white opaque 4 hole . . . . .	1
Lamp chimney clear . . . . .	2
Melted . . . . .	6
Window clear . . . . .	16

## Iron

Flat spike . . . . .	1
Nail cut . . . . .	58
Nail wire . . . . .	6
Plated button . . . . .	1
UD fragment . . . . .	4

LOT #28

Brick fragment . . . . .	1
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## Ceramic

Whiteware transfer print . . . . .	1
Stoneware albany slip . . . . .	1

Glass window clear . . . . .	1
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Iron nail cut . . . . .	3
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Lead round shot . . . . .	1
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LOT #29

Brass thimble . . . . .	1
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## Ceramic

Creamware undecorated . . . . .	1
Pearlware undecorated . . . . .	6
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	1
Pearlware polychrome painted . . . . .	5
Pearlware shell edge blue . . . . .	1

Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	2
Whiteware banded . . . . .	1
Whiteware polychrome overglaze . . . . .	1
Stoneware alkaline glaze . . . . .	1

Glass

Bottle clear . . . . .	1
Bottle dark green . . . . .	1
Eyeglass lens . . . . .	1
Tumbler clear . . . . .	1
Window clear . . . . .	2

Iron

Nail cut . . . . .	3
UD fragment . . . . .	2

LOT #30

Lead deformed bullet .22 caliber? . . . . .	1
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LOT #31

Ceramic

Pearlware undecorated . . . . .	1
Whiteware undecorated . . . . .	2
Whiteware transfer print . . . . .	1
Burned UR . . . . .	2

Glass

Bottle clear . . . . .	4
Bottle light green . . . . .	1
Melted . . . . .	2
Opaque white . . . . .	1
Window clear . . . . .	2

Iron

Nail cut . . . . .	22
Nail wire . . . . .	4
Screw . . . . .	1
UD fragment . . . . .	7

LOT #32

Ceramic

Pearlware transfer print blue . . . . .	1
Whiteware undecorated . . . . .	4
Whiteware banded . . . . .	1
Burned UR . . . . .	2

Glass	
Bottle clear . . . . .	2
Bottle dark green . . . . .	1
Melted . . . . .	2
Window clear . . . . .	3

Iron	
Nail cut . . . . .	7
Nail wire . . . . .	4
UD fragment . . . . .	7

LOT #33

Iron	
Nail cut . . . . .	1
Nail wire . . . . .	1

LOT #34

Brass	
Cigarette lighter case "Dixie Cap super quality" . . .	1
Shotgun shell .16 guage . . . . .	1
Snap Scoville . . . . .	1

Ceramic	
Pearlware shell edge blue . . . . .	1
Pearlware mocha . . . . .	1
Whiteware undecorated . . . . .	43
Whiteware banded . . . . .	3
Whiteware blue painted . . . . .	1
Whiteware polychrome underglaze . . . . .	2
Whiteware transfer print . . . . .	8
Porcelain . . . . .	2
Stoneware salt glaze . . . . .	1
Stoneware alkaline glaze . . . . .	9
Stoneware albany slip . . . . .	2
Burned UR . . . . .	10
Agate door knob fragment . . . . .	1
Marble . . . . .	1

Glass	
Bottle brown . . . . .	26
Bottle clear . . . . .	74
Bottle light green . . . . .	21
Bottle purple . . . . .	3
Button opaque white with green decoration 4 hole . . .	1
Melted . . . . .	10
Window clear . . . . .	29

Iron	
Chain link . . . . .	3



Nail cut . . . . .	58
Nail wire . . . . .	9
Screw . . . . .	1
Spike . . . . .	1
Staple . . . . .	1
UD fragment . . . . .	5
Plastic	
Button 4 hole . . . . .	1
Fragment . . . . .	1
Mixer control knob . . . . .	1
Rooster charm . . . . .	1
<u>LOT #35</u>	
Brass	
Button hollow disc . . . . .	1
Eyelet . . . . .	1
Grommet . . . . .	1
Rim fire cartridge .32 caliber . . . . .	1
Straight pin modern . . . . .	2
Ceramic	
Creamware undecorated . . . . .	1
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	1
Pearlware polychrome painted . . . . .	1
Pearlware shell edge green . . . . .	1
Whiteware undecorated . . . . .	4
Whiteware polychrome underglaze . . . . .	2
Bruned UR . . . . .	7
Glass	
Bottle brown . . . . .	4
Bottle clear . . . . .	7
Bottle dark green . . . . .	1
Bottle light green . . . . .	6
Melted . . . . .	2
Window clear . . . . .	38
Iron	
Buckle . . . . .	1
Button stamped . . . . .	1
Hook . . . . .	1
Nail cut . . . . .	46
Nail wire . . . . .	2
UD fragment . . . . .	10
Mother of pearl button 4 hole . . . . .	1
Slate writing tablet fragment . . . . .	1

LOT #36

Bone button blank 4 hole . . . . .	1
Ceramic	
Creamware undecorated . . . . .	4
Pearlware undecorated . . . . .	2
Pearlware transfer print blue . . . . .	6
Pearlware polychrome painted . . . . .	1
Pearlware shell edge green . . . . .	2
Whiteware transfer print-flow . . . . .	1
Glass	
Bottle dark green . . . . .	1
Bottle light green . . . . .	1
Melted . . . . .	2
Tumbler clear . . . . .	3
Window clear . . . . .	9
Iron	
Bit fragment . . . . .	1
Nail cut . . . . .	21
UD fragment . . . . .	4

LOT #37

Bone	
Bone handled fork . . . . .	1
Button blank 1 hole . . . . .	1
Brass button ball type . . . . .	1
Ceramic	
Creamware undecorated . . . . .	3
Pearlware undecorated . . . . .	8
Pearlware transfer print blue . . . . .	18
Pearlware polychrome painted . . . . .	5
Pearlware shell edge blue . . . . .	5
Pearlware shell edge green . . . . .	1
Stoneware salt glaze . . . . .	1
Glass	
Bottle brown . . . . .	1
Bottle light green . . . . .	2
Bottle base with pontil mark green . . . . .	1
Melted . . . . .	1
Stemware stem fragment . . . . .	1
Tumbler clear . . . . .	7
Window clear . . . . .	1

Iron	
Nail cut . . . . .	5
Tool fragment . . . . .	1
Shell coral . . . . .	1

LOT #38

Brass straight pin old style . . . . .	1
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## Ceramic

Creamware undecorated . . . . .	1
Pearlware transfer print blue . . . . .	7
Pearlware polychrome painted . . . . .	2
Pearlware shell edge blue . . . . .	2
Pearlware shell edge green . . . . .	4
Pearlware mocha banded . . . . .	1
Whiteware undecorated . . . . .	8
Whiteware blue painted . . . . .	1
Whiteware transfer print . . . . .	3
Burned UR . . . . .	2

## Glass

Bottle green . . . . .	1
Bottle base green London mustard 2 piece mold pontil	2
Tumbler clear . . . . .	7

## Iron

Chain link . . . . .	1
Knife blade fragment . . . . .	1
Nail cut . . . . .	3

LOT #39

## Ceramic

Creamware undecorated . . . . .	2
Pearlware undecorated . . . . .	4
Pearlware transfer print blue . . . . .	4
Pearlware polychrome painted . . . . .	3
Pearlware shell edge blue . . . . .	1
Pearlware shell edge green . . . . .	1
Stoneware salt glaze . . . . .	1
Burned UR . . . . .	1

## Glass

Bottle clear . . . . .	1
Faceted jewel purple . . . . .	1
Lamp chimney clear . . . . .	2
Melted . . . . .	1

Iron horseshoe fragment . . . . .	1
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Pewter UD fragment . . . . . 1

LOT #40

Ceramic

Pearlware polychrome painted . . . . . 1  
 Whiteware undecorated . . . . . 5  
 Whiteware banded . . . . . 1  
 Whiteware polychrome underglaze . . . . . 1  
 Whiteware transfer print . . . . . 2  
 Stoneware alkaline glaze . . . . . 1  
 Burned UR . . . . . 6

Glass

Bottle brown "ROP...ST. LOU" . . . . . 1  
 Bottle clear . . . . . 2  
 Melted . . . . . 1  
 Window clear . . . . . 7

Iron

Button . . . . . 1  
 Nail cut . . . . . 32  
 UD fragment . . . . . 3

Kaolin pipe stem . . . . . 1

LOT #41

Aluminum

Bottle cap . . . . . 2  
 Can top tab . . . . . 1

Brass grommet . . . . . 1

Brick fragment . . . . . 3

Carbon battery pole . . . . . 1

Ceramic

Pearlware polychrome painted . . . . . 1  
 Whiteware undecorated . . . . . 39  
 Whiteware banded . . . . . 5  
 Whiteware polychrome underglaze . . . . . 1  
 Whiteware transfer print . . . . . 13  
 Stoneware salt glaze . . . . . 1  
 Stoneware alkaline glaze . . . . . 12  
 Burned UR . . . . . 14  
 Aboriginal plain . . . . . 1  
 Redware . . . . . 1  
 UD fitting . . . . . 1  
 Glazed doll head fragment . . . . . 1

Glass

Bottle brown . . . . .	19
Bottle clear . . . . .	92
Bottle dark green . . . . .	6
Bottle light green . . . . .	13
Melted . . . . .	8
Molded decoration . . . . .	2
Opaque white . . . . .	1
Window clear . . . . .	14

Iron

Nail cut . . . . .	58
Nail wire . . . . .	8
UD fragment . . . . .	3

Plastic fragment . . . . . 16

LOT #42

Brass

Button . . . . .	1
Cartridge .22 caliber . . . . .	1
Cuff button . . . . .	1
Grommet . . . . .	1
Shot gun shell base . . . . .	1
Spoon fragment . . . . .	1
Straight pin modern . . . . .	1

Ceramic

Whiteware undecorated . . . . .	10
Whiteware banded . . . . .	2
Whiteware transfer print . . . . .	3
Stoneware alkaline glaze . . . . .	6
Burned UR . . . . .	12
Red earthenware fragment . . . . .	1

Glass

Bottle brown . . . . .	12
Bottle clear . . . . .	10
Bottle green . . . . .	5
Button opaque white 4 hole . . . . .	1
Lamp chimney clear . . . . .	6
Window clear . . . . .	77

Iron

Bottle cap . . . . .	1
Nail cut . . . . .	87
Nail wire . . . . .	4
Tool fragment . . . . .	2
UD fragment . . . . .	13

Slate writing tablet fragment . . . . . 2

LOT #43

## Brass

Straight pin headless . . . . .	1
Straight pin modern . . . . .	3

## Ceramic

Pearlware undecorated . . . . .	4
Pearlware transfer print blue . . . . .	5
Pearlware polychrome painted . . . . .	2
Pearlware mocha . . . . .	1
Whiteware polychrome underglaze . . . . .	2
Whiteware transfer print . . . . .	2
Stoneware alkaline glaze . . . . .	2
Burned UR . . . . .	7

## Glass

Bottle brown . . . . .	5
Bottle clear . . . . .	12
Bottle green . . . . .	4
Button opaque white 4 hole . . . . .	1
Lamp chimney clear . . . . .	9
Melted . . . . .	2
Molded clear . . . . .	1
Window clear . . . . .	50

## Iron

Nail cut . . . . .	63
Nail wire . . . . .	5
UD fragment . . . . .	7

Kaolin pipe fragment . . . . .	1
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Lead seal . . . . .	1
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Shell fragment . . . . .	1
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LOT #44

Bone utensil handle . . . . .	1
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## Brass

Straight pin modern . . . . .	1
Straight pin old style . . . . .	2
UD fragment . . . . .	1

## Ceramic

Creamware undecorated . . . . .	7
Pearlware undecorated . . . . .	9
Pearlware painted . . . . .	3
Pearlware transfer print blue . . . . .	11

Pearlware painted and printed . . . . .	1
Pearlware polychrome painted . . . . .	7
Pearlware shell edge green . . . . .	2
Pearlware lustre . . . . .	1
Whiteware undecorated . . . . .	9
Whiteware polychrome overglaze . . . . .	1
Stoneware salt glaze . . . . .	1
Burned UR . . . . .	4
Glazed redware . . . . .	1
 Glass	
Bottle clear . . . . .	8
Bottle clear "SSENCE" . . . . .	1
Bottle green . . . . .	2
Melted . . . . .	1
Tumbler clear . . . . .	1
Window clear . . . . .	5
 Iron	
Nail cut . . . . .	32
Nail wrought . . . . .	1
 Pewter	
Button decorated . . . . .	1
UD fragment . . . . .	1
 Slate writing tablet fragment . . . . .	
 <u>LOT #45</u>	
Bone utensil handle fragment . . . . .	1
 Brass	
Button coin type . . . . .	1
Furniture tack . . . . .	1
 Ceramic	
Creamware undecorated . . . . .	3
Pearlware undecorated . . . . .	12
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	21
Pearlware transfer print brown . . . . .	1
Pearlware painted and printed . . . . .	2
Pearlware polychrome painted . . . . .	7
Pearlware shell edge blue . . . . .	3
Pearlware shell edge green . . . . .	2
Pearlware mocha . . . . .	2
Whiteware polychrome overglaze . . . . .	1
Stoneware salt glaze . . . . .	1
Burned UR . . . . .	2

Glass	
Bottle clear . . . . .	1
Bottle dark green . . . . .	3
Bottle light green . . . . .	1
Stemware clear . . . . .	1
Tumbler clear . . . . .	1
Window clear . . . . .	5

Iron	
Nail cut . . . . .	13
UD fragment . . . . .	2

Shell fragment . . . . .	1
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Slate writing tablet fragment . . . . .	2
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LOT #46

Brass	
Ring . . . . .	1
Straight pin headless . . . . .	1
Straight pin old style . . . . .	4
Thimble . . . . .	1

Ceramic	
Creamware undecorated . . . . .	12
Pearlware undecorated . . . . .	35
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	26
Pearlware transfer print brown . . . . .	1
Pearlware polychrome painted . . . . .	17
Pearlware shell edge blue . . . . .	5
Pearlware shell edge green . . . . .	6
Whiteware transfer print . . . . .	1
Porcelain . . . . .	2
Stoneware salt glaze . . . . .	1
Burned UR . . . . .	4

Glass	
Bottle clear . . . . .	2
Bottle green . . . . .	2
Lamp chimney clear . . . . .	5
Stemware clear . . . . .	1
Tumbler clear . . . . .	15
Window clear . . . . .	3

Iron	
Knife blade fragment . . . . .	2
Nail cut . . . . .	8
UD fragment . . . . .	1



Pewter	
Button . . . . .	1
Lid . . . . .	1
Slate writing tablet fragment . . . . .	3

LOT #47

Bone utensil handle fragment . . . . .	2
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## Brass

Button coin type . . . . .	1
Straight pin old style . . . . .	1

## Ceramic

Creamware undecorated . . . . .	6
Pearlware undecorated . . . . .	7
Pearlware transfer print blue . . . . .	9
Pearlware polychrome painted . . . . .	3
Pearlware shell edge blue . . . . .	1
Pearlware shell edge green . . . . .	4
Stoneware salt glaze . . . . .	17

## Glass

Bottle clear . . . . .	3
Bottle green . . . . .	1
Melted . . . . .	1
Tumbler clear . . . . .	1

## Iron

Nail cut . . . . .	4
UD fragment . . . . .	22

LOT #48

## Aluminum

Fitting . . . . .	1
Pull tab . . . . .	1
UD fragment . . . . .	1

## Brass

Gear . . . . .	1
Grommet . . . . .	1

## Ceramic

Delft . . . . .	1
Pearlware transfer print blue . . . . .	1
Whiteware undecorated . . . . .	40
Whiteware banded . . . . .	3
Whiteware transfer print . . . . .	1

Porcelain . . . . .	1
Stoneware salt glaze . . . . .	1
Stoneware alkaline glaze . . . . .	10
Stoneware albanly slip . . . . .	2
Burned UR . . . . .	6
Red clay pipe bowl fragment . . . . .	1
Glass	
Bottle brown . . . . .	19
Bottle clear . . . . .	56
Bottle dark green . . . . .	3
Bottle light green . . . . .	19
Melted . . . . .	7
Molded decorated . . . . .	2
Opaque white . . . . .	1
Window clear . . . . .	8
Iron	
Fitting . . . . .	1
Nail cut . . . . .	50
Nail wire . . . . .	6
UD fragment . . . . .	4
Plastic . . . . .	14

LOT #49

## Ceramic

Pearlware undecorated . . . . .	2
Whiteware undecorated . . . . .	4
Whiteware banded . . . . .	1
Whiteware polychrome underglaze . . . . .	1
Whiteware transfer print . . . . .	2
Stoneware alkaline glaze . . . . .	2
Burned UR . . . . .	4

## Glass

Bottle brown . . . . .	1
Bottle clear . . . . .	8
Bottle green . . . . .	2
Melted . . . . .	3
Window clear . . . . .	9

Iron nail cut . . . . .	22
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LOT #50

Brass lid . . . . .	1
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Ceramic	
Stoneware alkaline glaze . . . . .	1
Burned UR . . . . .	2
Glass	
Bottle brown . . . . .	1
Bottle dark green . . . . .	1
Bottle light green . . . . .	1
Melted . . . . .	2
Window clear . . . . .	3
Iron	
Nail cut . . . . .	10
UD fragment . . . . .	1

LOT #51

Brass	
Button coin type "gilt" . . . . .	1
Button coin type "plated" . . . . .	1
Ceramic	
Creamware undecorated . . . . .	3
Pearlware undecorated . . . . .	4
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	8
Pearlware polychrome painted . . . . .	2
Glass	
Bottle green . . . . .	1
Window clear . . . . .	1
Iron	
Tool fragment . . . . .	1
UD fragment . . . . .	1

LOT #52

Brass	
Button ball type . . . . .	1
Straight pin old style . . . . .	3
UD fragment . . . . .	1
Ceramic	
Creamware undecorated . . . . .	3
Pearlware undecorated . . . . .	3
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	2
Pearlware polychrome painted . . . . .	1
Pearlware shell edge green . . . . .	1
Pearlware mocha . . . . .	1
Stoneware salt glaze . . . . .	1

Glass	
Bottle clear . . . . .	2
Tumbler clear . . . . .	5
Window clear . . . . .	1

Iron	
Nail cut . . . . .	3
UD fragment . . . . .	5

Pewter button decorated . . . . .	1
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LOT #53

Brass button coin type . . . . .	1
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## Ceramic

Creamware undecorated . . . . .	1
Pearlware undecorated . . . . .	8
Pearlware painted . . . . .	1
Pearlware transfer print blue . . . . .	5
Pearlware polychrome painted . . . . .	1
Porcelain . . . . .	4

## Glass

Bottle clear . . . . .	3
Lamp chimney clear . . . . .	1
Melted . . . . .	1
Tumbler clear . . . . .	1
Window clear . . . . .	1

## Iron

Knife blade fragment . . . . .	1
Nail cut . . . . .	3
UD fragment . . . . .	8

LOT #54

## Ceramic

Creamware undecorated . . . . .	2
Pearlware undecorated . . . . .	4
Pearlware painted . . . . .	1

## Glass

Bottle dark green . . . . .	1
Stemware clear . . . . .	1

Iron UD fragment . . . . .	1
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LOT #55

Brick fragment . . . . .	1
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Ceramic	
Whiteware undecorated . . . . .	3
Whiteware banded . . . . .	1
Whiteware printed . . . . .	1
Stoneware alkaline glaze . . . . .	2
Glass bottle clear . . . . .	2
Plastic bottle fragment white . . . . .	1

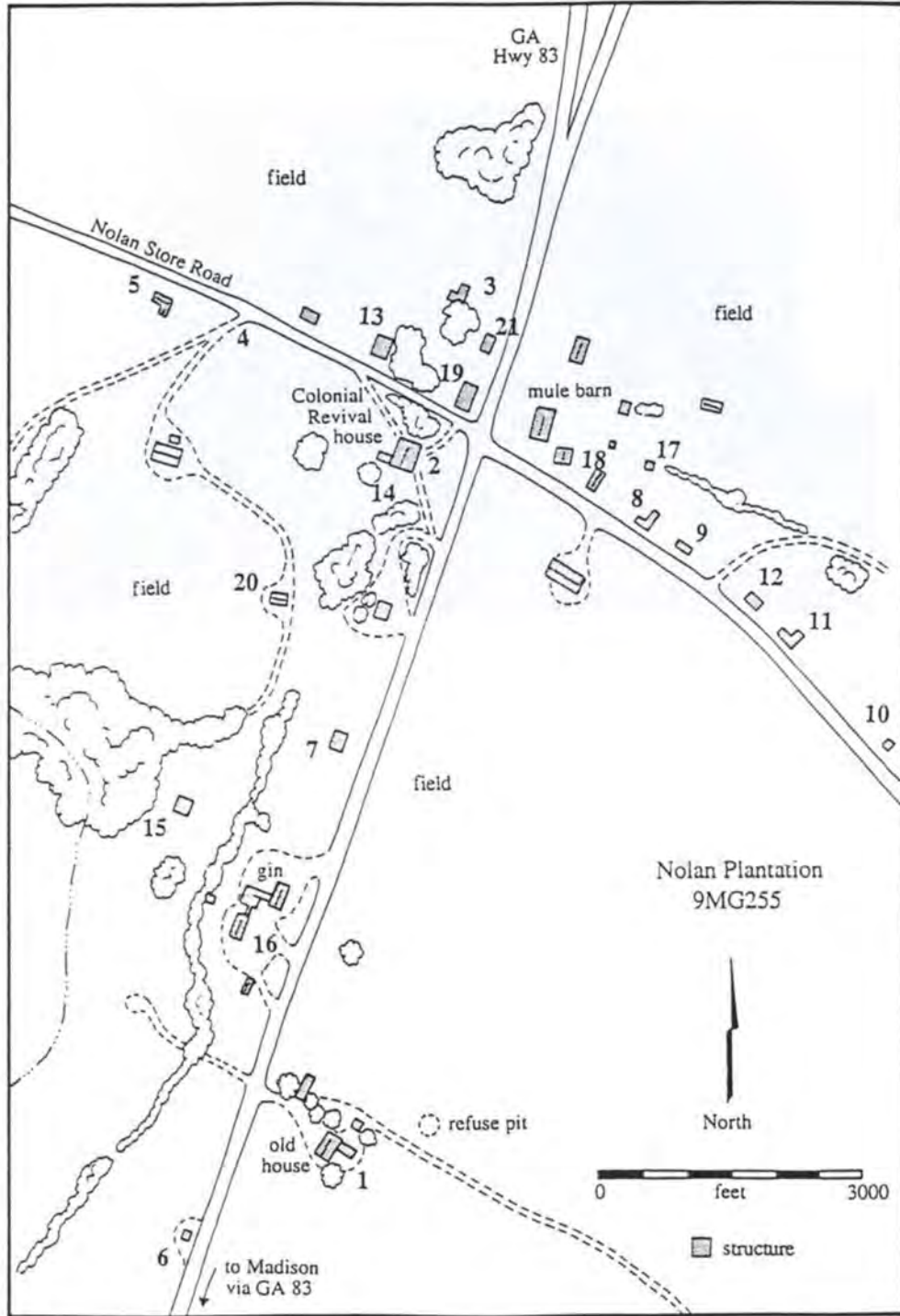
LOT #56

Ceramic	
Whiteware undecorated . . . . .	8
Whiteware banded . . . . .	1
Stoneware alkaline glaze . . . . .	2
Stoneware albanyslip . . . . .	1
Glass	
Bottle clear . . . . .	4
Bottle dark green . . . . .	1
Iron	
Can bottom . . . . .	1
Nail cut . . . . .	5

Appendix III

Photographs of Structures

Refer photographs to numbered map.





Barton-Swift-Nolan House - Structure 1-front facade looking east.



Barton-Swift-Nolan House-Structure 1-North end wall showing chimney with stucco.





Barton-Swift-Nolan House-Structure 1-South end wall.



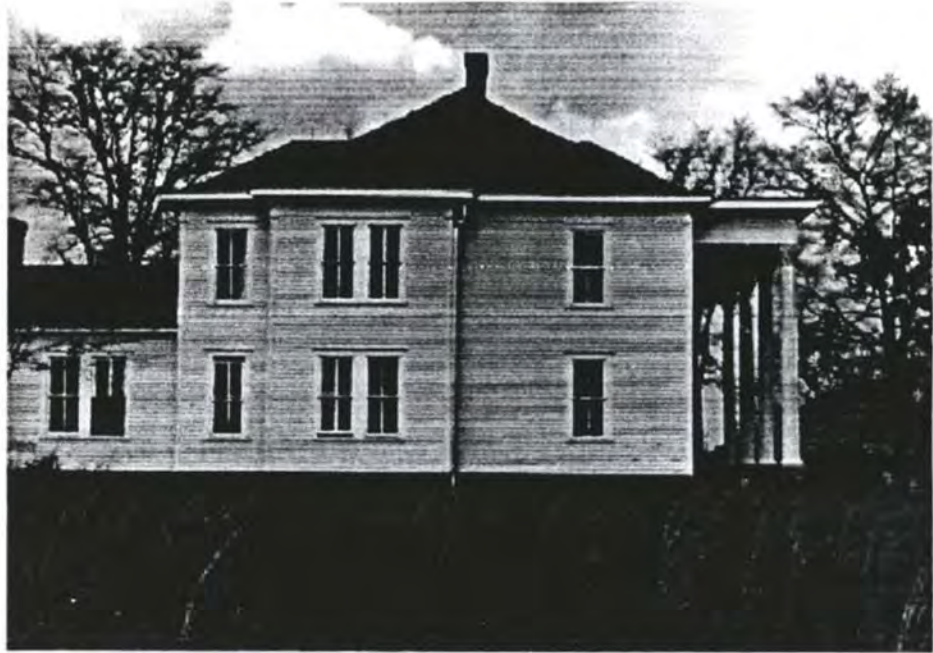
Barton-Swift-Nolan House-Structure 1-Kitchen wing looking southwest.



Barton-Swift-Nolan House - Structure 1-rear wall and kitchen wing looking west.



Barton-Swift-Nolan House-Structure 1-Kitchen wing looking south.



Nolan Plantation-Structure 2-Nolan house, south wall.



Nolan House-Playhouse, behind Structure 2.



Nolan Plantation-Structure 3-log tenant house, south wall.



Nolan Plantation-Structure 4-tenant house. Moved ca. 1980 from a location facing Ga. highway 83 to a site facing Nolan Store Road west of Ga. 83.





Nolan Plantation-Structure 5-tenant house, 3 rooms. Faces Nolan Store Road.



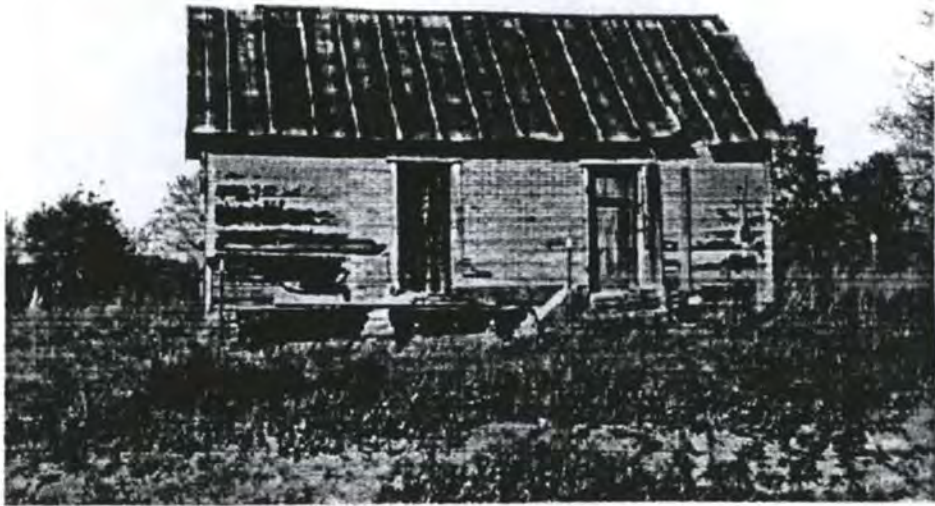
Nolan Plantation-Structure 6-tenant house, looking northeast. This house faces Georgia highway 83.



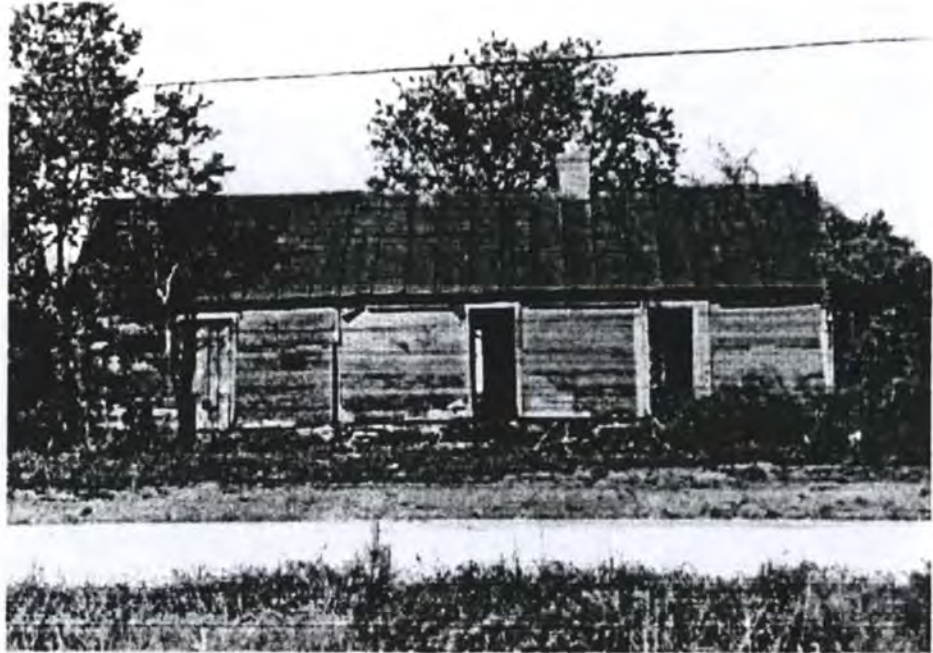
Nolan Plantation-Structure 7-tenant house, looking southeast. This house faces Georgia highway 83.



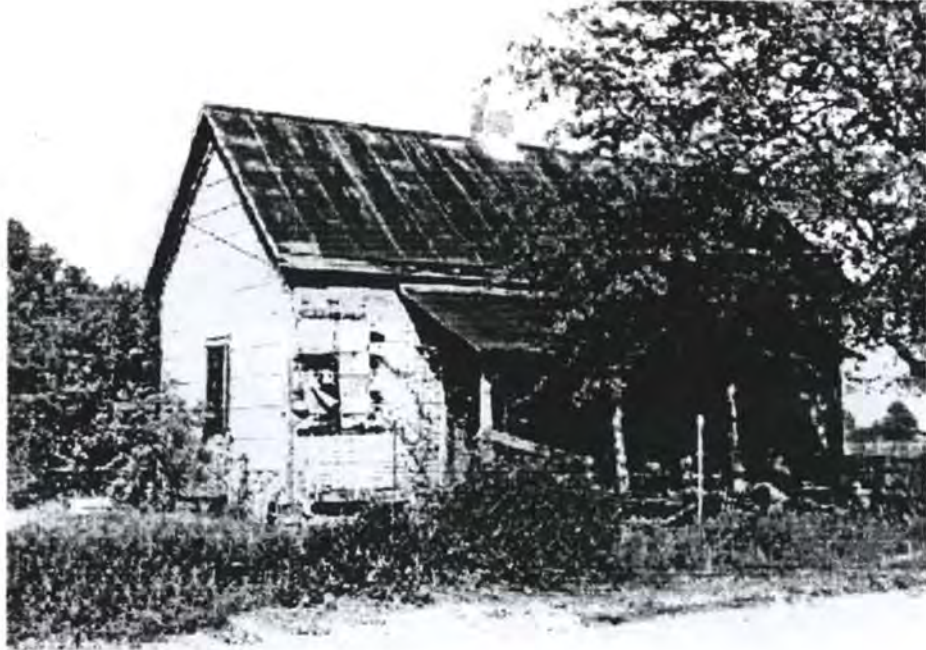
Nolan Plantation-Structure 8-tenant house. One of five similar tenant houses on Nolan Store Road, east of Georgia highway 83.



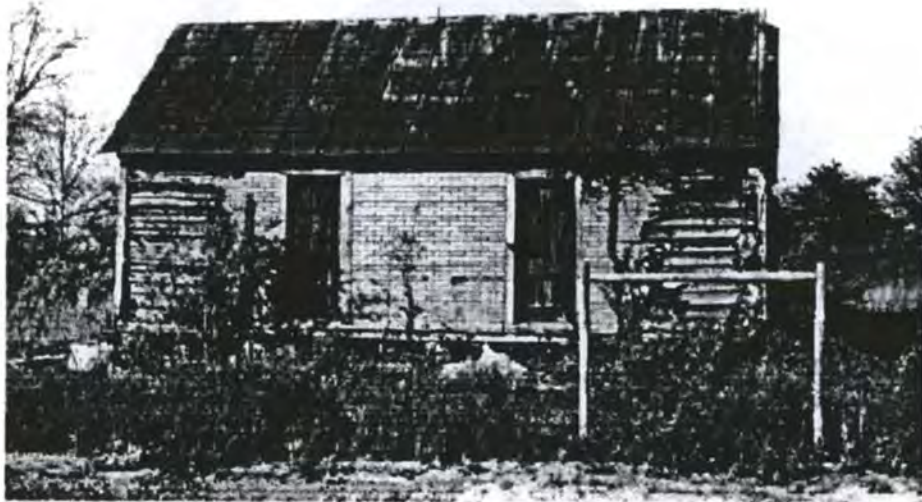
Nolan Plantation-Structure 9-tenant house. One of five similar tenant houses on Nolan Store Road, east of Georgia highway 83.



Nolan Plantation-Structure 10-tenant house. One of five similar tenant houses on Nolan Store Road, east of Georgia highway 83. Note addition.



Nolan Plantation-Structure 11-tenant house. One of five similar tenant houses on Nolan Store Road, east of Georgia highway 83.



Nolan Plantation-Structure 12-tenant house. One of five similar tenant houses on Nolan Store Road, east of Georgia highway 83.





Nolan Plantation-Structure 13-Hay barn.



Nolan Plantation-Structure 14-Work shed and ruin, south of main house.



Nolan Plantation-Structure 15-Barn behind cotton gin. View from the southeast.



Nolan Plantation-Structure 16-Cotton gin. View from the northwest.



Nolan Plantation-Structure 17-Small shed behind tenant house.



Nolan Plantation-Structure 18-Blacksmith shop. View from southwest.



Nolan Plantation-Structure 19-Commissary facade. Looking north.



Nolan Plantation-Structure 20-Cotton seed house with tenant house in background.





Nolan Plantation-Structure 21-Fertilizer barn, front and west sides. Looking northeast.

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