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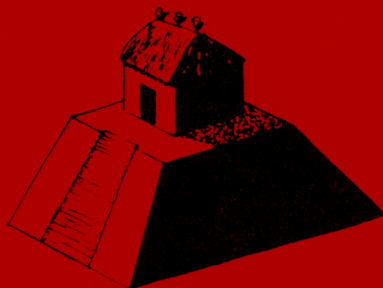
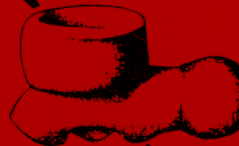
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**GEORGIA**

Franklin College of  
Arts and Sciences

*Department of Anthropology*

*Laboratory of Archaeology*

UNIVERSITY OF GEORGIA  
LABORATORY OF ARCHAEOLOGY SERIES  
REPORT NO. 9



ARTIFACTS FROM THE SITES OF THREE  
NINETEENTH CENTURY HOUSES AND  
DITCHES AT DARIEN BLUFF, GEORGIA

BY

C. MALCOLM WATKINS

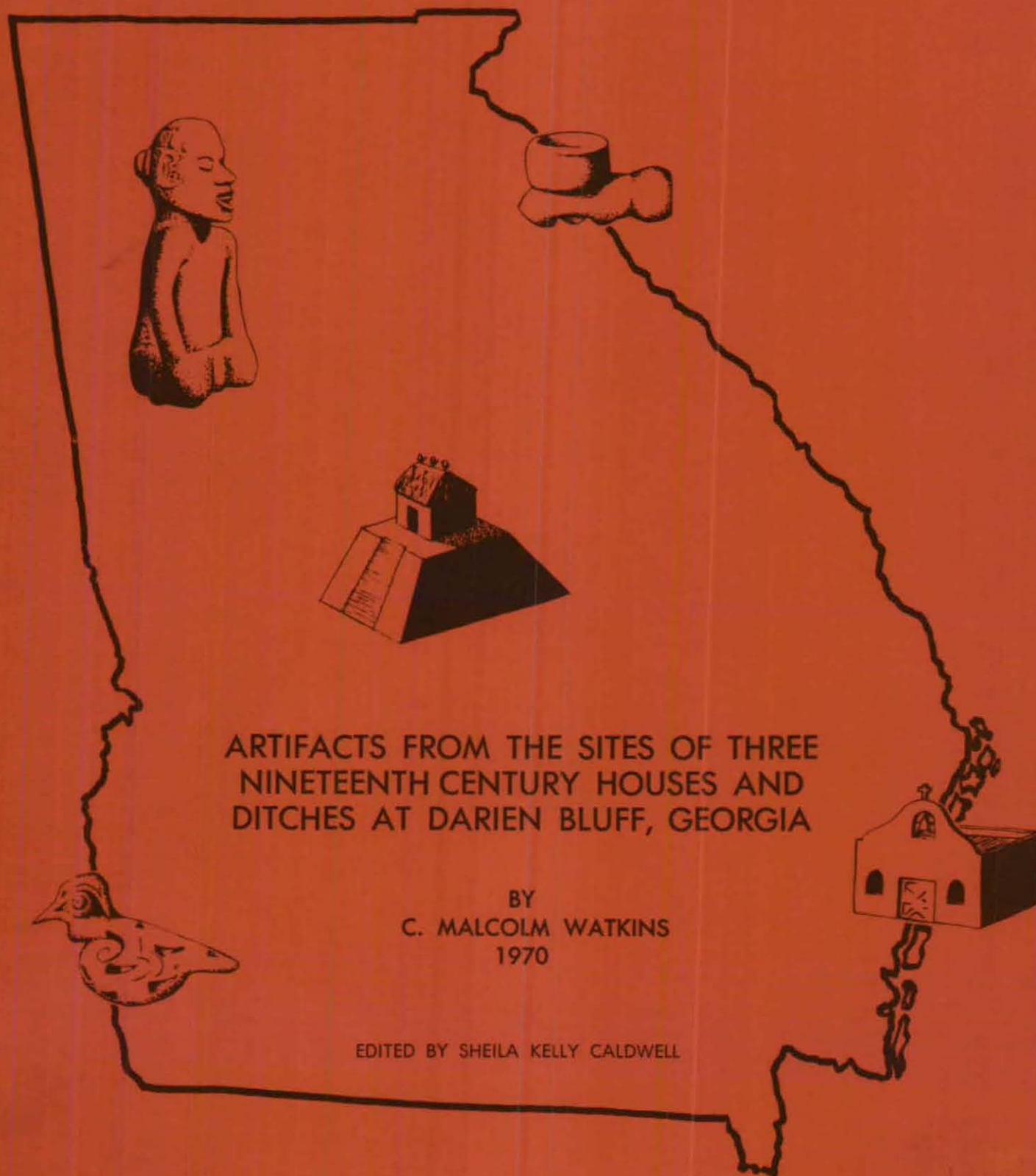
1970

EDITED BY SHEILA KELLY CALDWELL





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# SKETCH MAP OF THE DARIEN BLUFF

SITE 9 Mc I 10

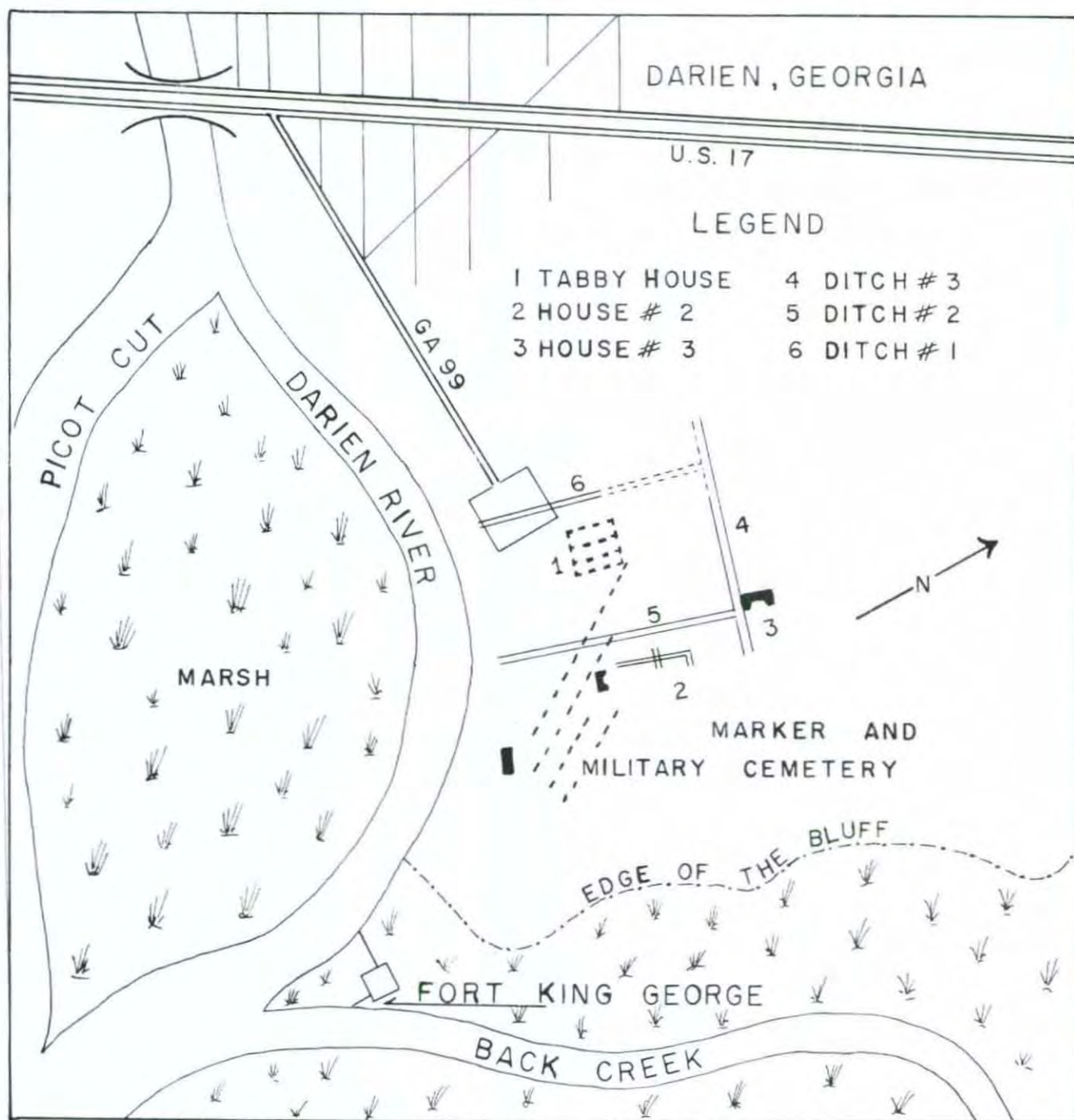


FIGURE 1



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ARTIFACTS FROM THE SITES OF THREE NINETEENTH CENTURY HOUSES AND  
DITCHES AT DARIEN BLUFF, GEORGIA

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November, 1970





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## EDITOR'S NOTE

It has been nearly twenty years since this report on six small samples of 19th century house refuse was written. An apology is due the author, C. Malcolm Watkins, and to those who, in the intervening years, might have found the report useful.

The samples were recovered from intensive and extensive excavations at the Darien Bluff Site, 9 McIntosh 10 in the Georgia Archeological Survey, during 1952 and 1953. The site was excavated under the direction of Sheila K. Caldwell with funds and/or services supplied by the County Commissioners of McIntosh County, the Georgia Historical Commission, the Fort King George Association, the University of Georgia, and many interested individuals. The major portion of the costs incurred in thirteen months work were borne by the Georgia Historical Commission, which agency now has the entire collection.

The policy of the Georgia Historical Commission, then and now, has not ordinarily been to provide financial support for their archeological investigators if long periods are necessary to prepare their subsequent full reports, nor does the Commission underwrite the cost of publication. In contrast, the policy of many institutions that sponsor archeological field work, the Smithsonian Institution for instance, provide two months of study and writing time for each month spent in the field. In addition the services of specialists, artwork, cartography, and photographic illustrations are available to the excavator. Finally, the completed report is published, albeit, sooner or later.

This pioneer study (1953) of a closely dated series of 19th century

material was a gift to the excavator, now editor, as were the excellent photographic illustrations, supplied by the Smithsonian Institution. I wish to thank C. Malcolm Watkins, of the United States National Museum, for the preparation of the report; the University of Georgia Laboratory of Archaeology and Dr. A. R. Kelly (now Emeritus) for the preparation of the samples; and Dr. Joseph R. Caldwell, also of the University of Georgia, for making possible publication in the University of Georgia Laboratory of Archaeology Series.

This report is the first of four which will appear in the Series as rapidly as they can be edited for this type of presentation. The order of their appearance will be from the most recent to the earliest periods of occupation: i.e., the 19th century samples, Fort King George and its cemetery of 1721-1726, a Spanish mission church and associated village of 1600-1675, and lastly, a summary which will also include those bits and pieces not covered in the first three sections. Since it is likely to be some time before the final section is published, it seems advisable to include a brief description of the site and a summary of its excavation history.

9 McIntosh 10 is located on a bluff overlooking the former course of the northernmost branch of the Altamaha River, about two miles east of Darien, Georgia. The river, known as the Darien River, is an expanse of brackish water and marshland, the main current now flowing through the Picot Cut (See Fig. 1). In 1940 a series of test pits were dug along the bluff and in the adjacent marshland, under the direction of Joseph R. Caldwell. Fifteen graves, a portion of the military cemetery



Work on the bluff during the 1952 field season (March through November) was restricted to the parking lot and a small area immediately adjacent to the east where additional military burials were exposed. In the fall of 1952 a small crew, paid by the Fort King George Association, and directed by myself, excavated the palisade of Fort King George. These logs and a few boards were found collapsed in the mud of the marshland lying at the junction of Back Creek and the Darien River (See Fig. 1). This is precisely the location indicated in surviving records of the builder, Colonel John Barnwell of Charlestown, South Carolina.

At the close of the 1952 field season a preliminary report was submitted to the Georgia Historical Commission. Although very brief, this report gives the evidence uncovered in eight months' work and the conclusions drawn from the evidence. Vertical stratigraphy was almost absent throughout the excavated area, but I was able to demonstrate (1) that the Tabby House could be no later than the first part of the 19th century, (2) that the Tabby House was later than the military burials dating from 1721 through 1726, (3) that these burials were in turn later than the series of rectangular post holes and the associated wall trench numbered Structure #13, and (4) that Structure #13, including both Spanish and Indian architectural elements, was probably a 17th century mission church. Additional work was recommended and carried out in the period July through October of 1953. At the close of this season the excavation along the bluff had been extended eastward to the edge of the high land, and westward to encompass the area of the now relocated parking lot. An area of



nearly four acres centering on the Tabby House had been excavated.<sup>1</sup>

Scattered over this area were materials ranging from fiber-tempered pottery, dating perhaps as early as 2,000 B. C., to the remains of a large steam-powered lumber mill and dry kiln abandoned in the 1920's. Conditions of preservation ranged from merely poor to nearly total destruction. The isolation of a pure sample for any period within the nearly 4,000 year history of occupation proved to be extremely difficult. In general, the degree of success in historical archeology especially, but true of pre-historic investigation as well, is proportional to the number and scope of pure samples which the excavator is able to secure.

There are at least three requirements which must be met to achieve success in excavating an historic site. They are (1) a sufficiently wide knowledge of the range of artifacts encountered to recognize an uncontaminated sample, (2) luck in finding an area free of contamination referred to as a good context, and (3) last but not least, strict attention to archeological techniques in removing the artifacts found in good context. The most rudimentary observation of these points of archeological procedure sharply reduces the size of the samples which are used to date a feature, be it a roasting pit or a burned barn. Although literally tons of china and other artifacts were recovered from the excavations only 1,358 pieces were forwarded to C. Malcolm Watkins for study. Even so, the first of the above mentioned requirements was largely inoperative in preparing the six samples. The excavator was just then acquiring the finesse to distinguish between tinaja (the ubiquitous "olive jar" found on Spanish contact sites) and crockery of later American and

---

<sup>1</sup>Caldwell, Sheila K. "A Spanish Mission House Near Darien, Georgia", Early Georgia, Vol. 1, No. 3, 1954, Athens.



English manufacture, and again between 16th and 17th century Spanish majolica and any sort of china.<sup>1</sup> An encyclopedic knowledge of literally hundreds of types of china, porcelain, coarse crockery, and various sorts of majolica and other types of pottery, is needed. Then there is also glassware and bottles, building and furniture hardware, firearms, harness and hand tools, not to mention a staggering array of industrial hardware and machinery parts.

The second of the three requirements was met in the course of the work at Darien Bluff Site by the combination of a great deal of luck, and the sheer size of the excavated area. In most instances there was more than one opportunity to secure a pure sample for any of the various periods of occupation.

In regard to the third and sternest of the three requirements for the successful historical archeologist, I wish to acknowledge a great debt to Dr. Arthur R. Kelly, my undergraduate mentor, and to Dr. Joseph R. Caldwell for a long period of informal "graduate study". These two able teachers and distinguished archeologists are respectively my father and my husband. The perhaps overly scrupulous application of the finer points of archeological technique as taught by them is a reflection of my sense of their surveillance. The close range of dates between the six samples are clearly their triumph. The conclusion then is that a beginner, armed with adequate training and willing to apply it, can produce useful samples, even from a site whose overall conditions of preservation verge on total

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<sup>1</sup>The sample did in fact include one piece of majolica and two of tinaja. These are omitted from the statistical analysis. Since they are earlier the context is not in doubt, but they are not usually found on 19th century sites.



destruction. With all these considerations in mind, I wish to join C. Malcolm Watkins in his hope "that this report will serve as a guide for those encountering similar sites elsewhere."

Sheila K. Caldwell  
Editor  
February, 1972

## INTRODUCTION

Scotch Presbyterians came to Oglethorpe's new colony of Georgia in 1735 and established New Inverness at the mouth of the Altamaha River. This settlement eventually became the city of Darien, which flourished as a small port for the shipment of native products such as turpentine and shingles.

The artifacts discussed in this report represent the refuse from three house sites and three associated ditches located on the outskirts of Darien near the bluffs on the north shore of the Darien River. (Fig. 1) They are significant in showing a background of prosperous, if not luxurious, middle class habitation during the first half of the nineteenth century. They illustrate in abundance the mercantile successes of the English pottery industry and point up the extent to which their wares reached the smaller localities in America. They suggest, too, that Darien, for its size, had a strong commercial position in the pre-Civil War years, and that its inhabitants enjoyed the good things of life, at least as much as prospering householders did in more northerly ports.

The material has a secondary significance in being typical of early nineteenth century artifacts, and it is hoped that this report will serve as a guide for those who encounter similar sites elsewhere.



The writer, from his desk in Washington, relies upon Mrs. Caldwell's sketch and photograph of the sites (Figs. 1 and 2) and upon her descriptions and comments, as follows:

#### The Tabby House

This series of china comes from the ruins of a frame house erected on foundation blocks of tabby. It is a pure sample from the northwest corner of the house area, under six to eight inches of black sand dating from 1812 upwards. We were not able to locate a post Civil War record of a house on this spot, indeed there are few houses in the area as it was in use exclusively as a mill site from the early part of the 19th century. The structure was destroyed by burning, and secondarily disturbed by a road passing through the center of the house floor in recent times. The sample is random, no whole pieces were found.

#### House #2

This was a house built on a three foot foundation of mortar bricks, homemade from a mixture of coarse sand and crushed burned shell. These bricks were fairly common on the Ga. coast in the early part of the 19th century. This structure was probably destroyed during the Sherman episode at Darien, when the entire town was burned. Although we excavated only a small portion of the house we recovered a number of artifacts, including two silver? spoons. There were several bottles and quantities of what appeared to be window glass. The only date for the house suggested by the archeology is that it was built before an adjacent dry kiln for lumber built shortly after the Civil War.

#### House #3

This was a small frame house built with no apparent foundations. The floor deposit was fairly heavy. Judging from the relationship of this structure to the tabby house it is possible that this was an outhouse or a kitchen to this larger house. The only date from the archeology is that this house was built after modern ditch #3 which goes under the corner of the mortar brick chimney.

#### Modern Ditch #1

This ditch runs at right angles to the river bluff for a distance of several hundred feet. There appear to be postholes along the outer edges of the ditch but there is no other indication of its use.



# THE TABBY HOUSE



FIGURE 2





Ditch #2 runs parallel to #1 about 500 yards downstream. Ditch #3 runs at right angles to #'s 1 and 2, and the three may well have been contemporary, although there is no archeological evidence to support this guess. If the china samples from the three bears out this guess I would suggest that the ditches were property lines. They have a decided resemblance to those excavated at Jamestown.

#### Modern Ditch #2

It is possible to give a bottom date for this ditch as the graves of several soldiers from nearby Fort King George were disturbed where it crossed them. The soldiers date from 1721 to 1726. The ditch is probably earlier than a series of disturbances dating from a mill built after 1812 on the same spot.

#### Modern Ditch #3

This ditch is earlier than House #3 and crosses Ditch #1 at right angles. We were unable to check whether it also crossed #2. The china was fairly heavy in places, but most of the portion we excavated was bare of artifacts suggesting that it was refilled shortly after it was dug.

All three ditches were of approximately the same size in width although the depth varied due to the large amount of surface disturbance in the course of 200 years of intensive use by the lumber industry. The area was originally a commons when Darien was laid out by the Highlanders, was confiscated after the Revolution and resurveyed into lots of 50 acres, roughly the area enclosed by Ditches #1, 2, and 3. The houses may be domestic dwellings built before the mills, but only one, the Tabby house is outside the line laid off in 1812 when the tract was reserved for mill purposes. The only house we know of on the tract after the erection of the mills was a large house in use until the early part of this century. The remains of this house are prominent and not related in any way to the structures in question here.<sup>1</sup>

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1. Letter, Sheila Kelly Caldwell to G. W. Watkins, April 8, 1953.



The artifacts represent a single complex, even though the ditches may antedate the houses in their construction. There are no essential distinctions between the patterns shown by the six site yields: more than one broken vessel, indeed, had its parts distributed between a house site and one of the ditches.

Individual classes of ceramics and glass represented in the sites are discussed below in general, with significant examples of each class described in particular. Other miscellaneous objects are taken up separately.

## CERAMICS

"Shell-edge" wares

Body: Varies from fine cream color to fine white, and from porous and light-weight to hard and semi-vitreous.

Decoration: Simple molded borders, resembling the lips of certain shells such as the red-mouthed rock-shell or the wide-mouthed purpura.<sup>2</sup> The borders are colored blue or green. On handles, vegetable dish covers, and other places where a smooth rim is required, the shell edge motif appears elsewhere on the specimen.

Glaze: Transparent glaze, all-over.

Historical and descriptive:

The "shell-edge" pattern was introduced about 1765 by Josiah Wedgwood, the great English industrial potter.<sup>3</sup> Wedgwood was an amateur conchologist who frequently used shells for the basis of his designs. The shell edge appeared first on the cream-colored earthenware that he developed and made famous as "Queen's Ware," although little or none of the creamware version has survived in archeological sites. In 1780 Wedgwood succeeded in bleaching his creamware to make a white body he called "pearl ware." Like its creamware prototype, it is marked by sharpness of outline, lightness of weight, and comparative thinness, and is found often in historic sites. Early productions of shell-edge ware, made by other manufacturers, include Hartley Greens & Company of Leeds, who advertised it in the 1790's.<sup>4</sup>

2. Abbott, R. Tucker. American Seashells, New York, 1954, Plate 25.

3. Wedgwood, Catalogue of bodies, glazes, and shapes current for 1940-1950, Etruria and Barlaston, Staffordshire, n. d., Page M.

4. Kidson, Joseph E, and Frank, Historical Notices of the Leeds Old Pottery, Leeds, 1892.

Shell-Edge Ware

## Figure 3

Blue and green shell-edge fragments, a and h. The vegetable dish cover fragment a, has the original shell-edge design introduced by Josiah Wedgwood in about 1765, and still produced by the Wedgwood Firm. From the Tabby House, The platter fragment j, also blue shell-edge ware, is 12  $\frac{1}{4}$ " in length, 8  $\frac{7}{8}$ " in width, about 1810-1820, from Ditch #2.



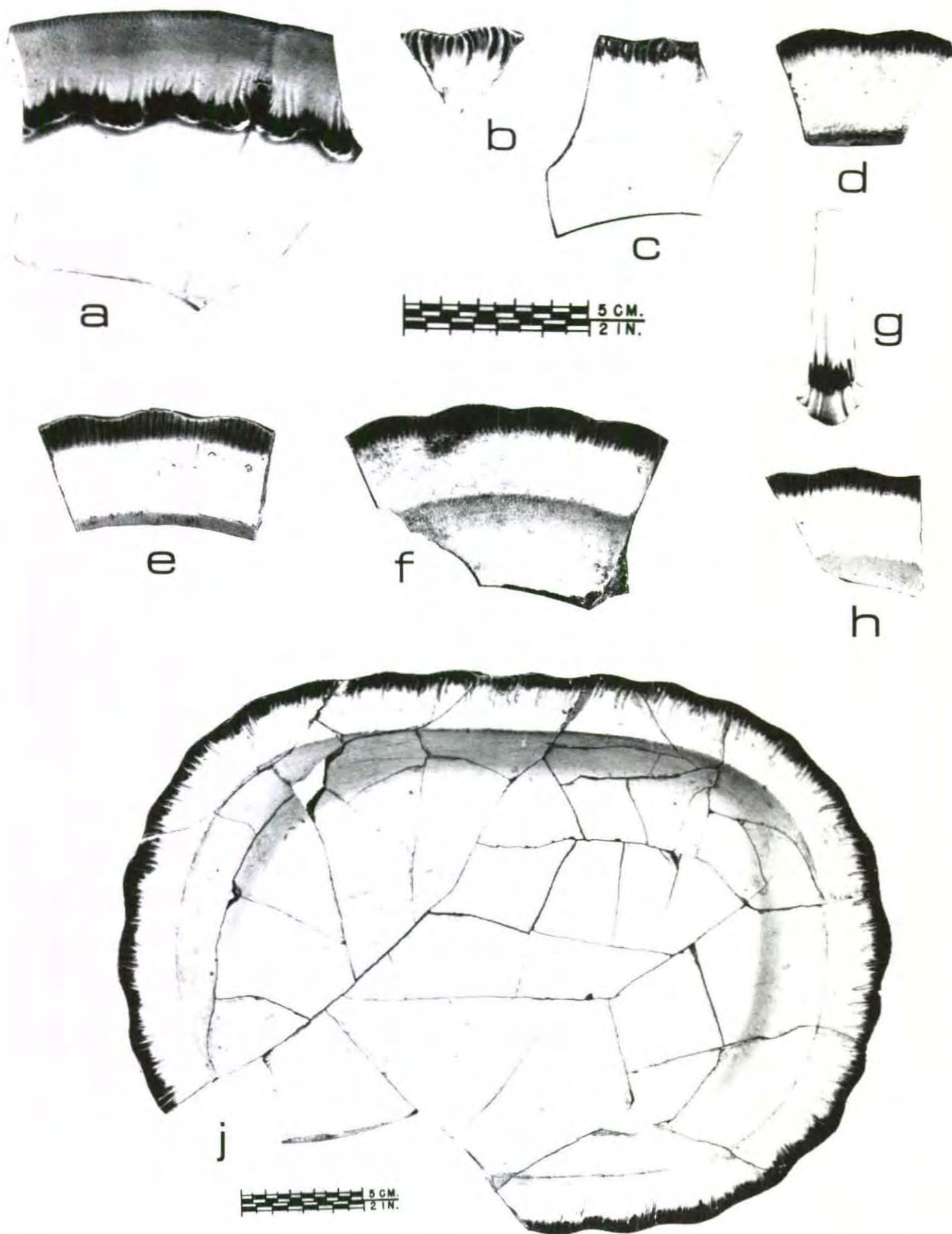


FIGURE 3



In the 19th century, as cheap commercial whitewares were developed, the shell-edged china became chalkier and heavier and thicker, while the molded edge degenerated to a less and less sharp definition. During the first quarter of the century it was made by untold numbers of English commercial potteries including such noted Staffordshire firms as Clews, Davenport, Stevenson, and E. Wood. It apparently was shipped in vast quantities to America, for shell-edge sherds have come from sites extending from the upper Orinoco to the Merrimac Valley, and across the width of the North American continent. Such universality of use is to be explained by an unusual combination of cheapness and attractiveness.

Decoration was sometimes applied to the centers of shell-edge plates. Early examples made for the American market in the 1790's bear hand-painted polychrome eagles, while in about 1815 a whole series was issued with transfer-printed likenesses of American heroes of the War of 1812.<sup>5</sup> The principal period of use of the shell-edge lies between 1790 and 1820, although its manufacture is still continued by the Wedgwood firm.

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5. Larsen, Ellouise Baker, *American historical views on Staffordshire china*, Garden City, New York, rev. ed., 1950, p. 227 ff.



Examples:

## Tabby House:

The shell-edge fragments from the Tabby House site are principally from plates and small platters, about evenly distributed between blue and green tints. (Fig. 3) Fragments of a blue-edged ladle handle and a bowl, a green-edged handle, perhaps from a gravy boat, and a vegetable dish cover all point to the existence originally of whole sets of this ware. (The vegetable dish cover, incidentally, has a matching fragment from the House #3 site).

## House #3:

A few sherds occur here. One matches the vegetable dish cover fragment above.

## Ditch #2:

The sherds of a nearly complete platter of blue shell-edged ware have been reconstructed from this site. (Fig. 3, H) The platter probably dates from about 1810-1815.

Plain Creamware

Body: Fine, light earthenware, cream-colored.

Decoration: Plain molded decoration, usually in the form of wavy borders, although sometimes having more elaborate relief decoration. Frequently unadorned.

Glaze: Transparent.

Historical and descriptive: Josiah Wedgwood developed cream-colored earthenware and thereby revolutionized the status of ceramics in domestic life. Its superiority made it acceptable to the nobility, while its cheapness made it available to the cottage dweller. It had been in production for some time when Wedgwood gave a breakfast set of it to Queen Charlotte in 1762. He subsequently called it "Queen's Ware."<sup>6</sup> Since he did not patent it, his creamware was imitated at dozens of potteries, of which the Leeds pottery in Yorkshire was the most notable. Much creamware was sent to America, particularly in the simpler forms of dinner plates, cups and saucers, and other tableware. It remained in use well into the 19th century, particularly in the form of commode china.

Examples:

Tabby House:

Fragments of plates with plain scrolled edges and chamber pot sherds.

House #3: Chamber pot sherds. (Fig. 4)

Ditch #2: Fragments of a bowl-shaped receptacle, probably for chamber use.

Transfer-printed creamware

Body: Same

Decoration: Transfer-printed copper-plate engravings, usually in black, sometimes in purple or brick red, applied over the glaze in early specimens, under the glaze in specimens made after about 1800.

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6. Rhead, G. W. and Fhead, F. A., *Staffordshire Pots and Potters*, London, 1906, p. 213.



Queens Ware

## Figure 4

Portions of "Queen's Ware," chamber pot. Late 18th or early 19th century. From House #3.



FIGURE 4





### Historical and descriptive:

The firm of Sadler and Green in Liverpool were among the innovators of this process, which was developed after 1760.<sup>7</sup> Wedgwood, who sent his creamware to Liverpool to be decorated before establishing his own printing establishment, was among the first to use it. After 1793 the Herculaneum pottery in Liverpool exported much of this ware to America, while other potteries in Staffordshire adopted the technique also.

### Examples:

#### Tabby House:

Only one sherd of black-transfer-printed creamware occurs in the Darien material. (Fig. 5G) This is from the side of a barrel-shaped mug or small pitcher, probably from the Herculaneum pottery. It bears the lower part of an oval-framed bust of a naval figure, while below are portions of a four-line verse, as follows:

".... a Howard, a Hawk ....

.ke, Russel, Howe ...

..ff Saint Vincen....

..e tars at a di ..."

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7. Honey, W. B., *English pottery and porcelain*, 3rd ed., London, 1947, p. 50.



Creamwares

## Figure 5

Pieces of a hand decorated bowl, about 1810-1820, from Ditch #2; a and d; also e and f. g is a fragment of black over-glaze transfer-printed creamware, probably a mug commemorating the British naval battle of Cape St. Vincent, February 14, 1797. Probably from the Herculanum Pottery, Liverpool, England. Fragments h and j are from cups, hand decorated in blue; Staffordshire, about 1815-1825, from House #2. Fragments k, l, m are from a bowl with cream-colored body, hand painted in brown and yellow. The specimen is English, about 1810, from House #3.







This commemorated the British naval battle of Cape St. Vincent, which occurred February 14, 1798.<sup>8</sup>

Hand-painted English earthenware

Body: Creamware and fine light whiteware.

Decoration: Late 18th century ware was decorated in a restrained manner introduced by Wedgwood -- wheat, small leaf motifs, grapevines, etc. Some was ornamented in the formal manner used on Chinese export porcelain. From 1800 until the 1830's (and occasionally much later in the output of commercial potteries) gay decoration in the folk manner was used in factories from Scotland to Bristol. Floral sprays or vines in subdued tones of orange, green, blue, yellow, and brown were common. So was monotone blue decoration in a similar style used by Josiah Spode, Enoch Wood, and others.

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8. On Jan. 18, Admiral Sir John Jervis left Lisbon with a task force to escort the Brazilian fleet to sea, then continued to a rendezvous with Rear Admiral William Parker off Cape St. Vincent, where, with a total of 15 ships of the line, the combined force awaited any approach of enemy ships. Meanwhile the Grand Fleet of Spain was heading towards Brest to join the French and Dutch in order to clear the way for the invasion of England. Although the Spaniards were supposed to halt at Cadiz, they were blown to sea in an easterly gale, and so made contact with Jervis and Parker. Although numerically superior, they were defeated by the British. The names on the fragment are of Admiral of the Fleet Edward Lord Hawk, Admiral of the Fleet Sir Richard Howe, and Admiral Thomas Russell, all heroes of the occasion. (see Clowes, William Laird, The Royal Navy, A history from the earliest times to the present, 6 v., London, 1899, vol.4, pp. 305 ff.)

Glaze: Transparent.

Examples:

Tabby House:

Fragments of a sugarbowl rim and cover with decoration in style of Oriental export porcelain. These have a delicate wavy dotted line paralleled by a band of dotted red lines interrupted by oblong blocks. They are characteristic of the restrained formal decoration of the Federal period. They are earlier than the predominant material from the site, dating probably from the 1790's.

House #2:

Fragments of a blue floral-decorated cup resemble the early 19th century work of Enoch Wood. The body is fine white. (Fig. 5<sup>u</sup>,J)

House #3:

Several pieces of a handsome yellow and brown bordered hand-painted bowl. Cream-colored body. (Fig. 5<sup>v</sup>,L,"')

Banded Ware

Body: Varies from creamware and pearlware bodies to those of cheap chalky whitewares and buff-colored wares.

Decoration: Engine-turned or painted colored bands in combination with colored slips applied by various techniques.

Glaze: Transparent.

Historical and descriptive:

Banded wares constituted "cottage" pottery of the period between 1800 and 1830. Their pleasing warmth and color explains their popularity. They were made principally in Staffordshire and represent the survival of folk techniques of slip decoration practiced two centuries earlier.





Banded Ware

## Figure 6

Fragments a and f are from a banded ware bowl. The decoration is in multi-colored slip, of English manufacture, early 19th century, from the Tabby House. Fragment g may be a portion of the same bowl. Fragments h and m are from a "mocha ware" pitcher. The bands are in green and black, with mocha stone decoration in black on a brown background. Portions of this vessel are from the Tabby House and from House #3 as well. Of English manufacture, 1800-1815. Fragments n, o, and p, are from a single banded bowl, about 1800-1825, from House #3.

Sherds q and r, are from a cup of hard, buff earthenware with black and brown decoration. They are of English manufacture and date probably after 1815. From the Tabby House.

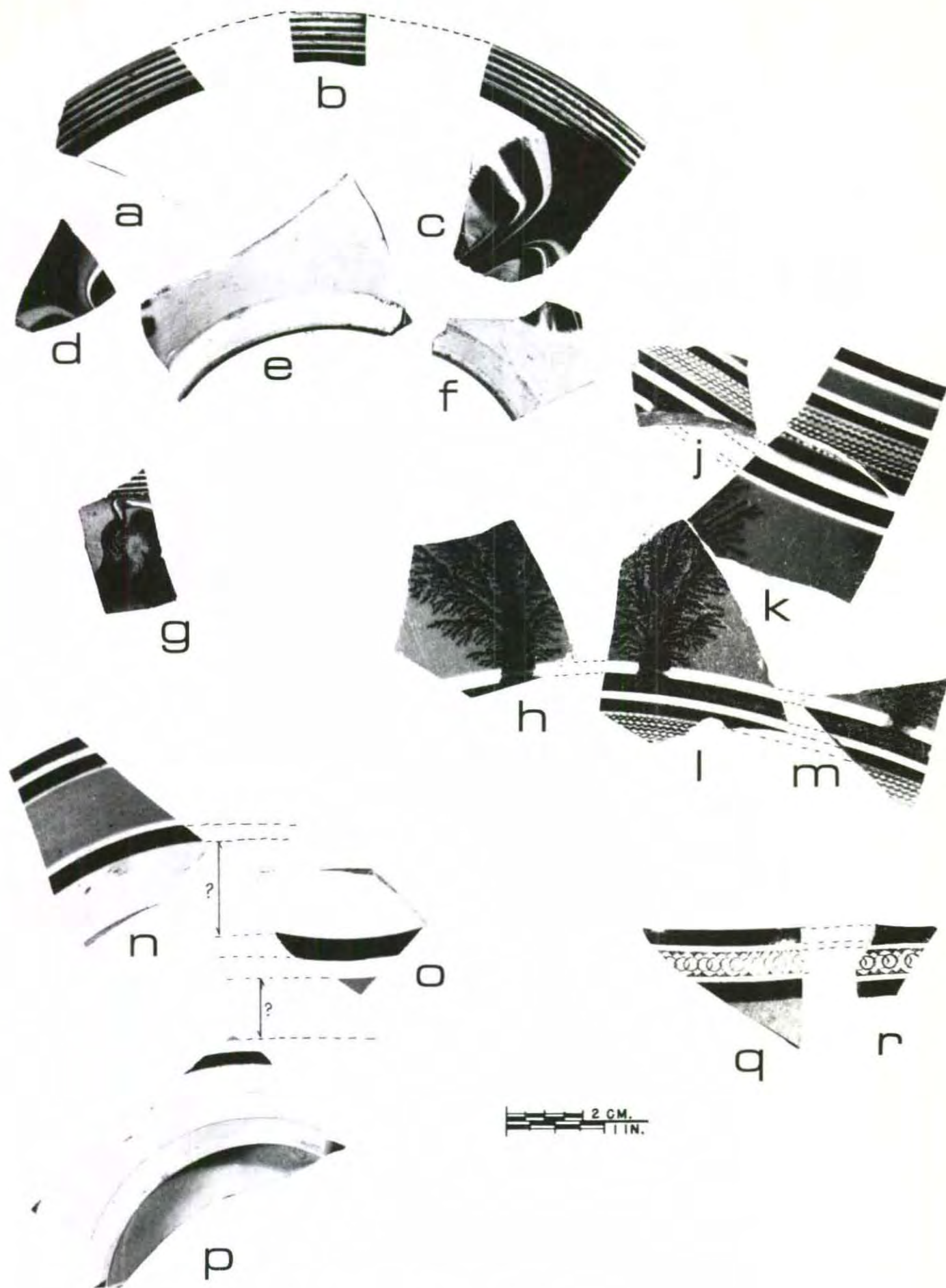


FIGURE 6





There are sherds of banded teacups in blues, orange, and dark brown, of rather heavy body and a shape one finds in the 1815-1830 period. There is a fragment of a banded bowl whose white body is sponged with blue below a canary-yellow band on which have been placed orange swags and trefoil sprigs. There are three pieces of creamware in which the black slip has been scratched away to leave checks, stripes, and bands in relief.

House #2:

Fragments of a bowl with a green impressed design around the edge and solid black below this, relieved by finger trailing in brown and yellow slip. These date from 1800-1815.

19th-century transfer-printed wares.

Body: Varies from a light-weight white body of good quality on early types to hard semi-vitreous earthenware of a cheap sort.

Decoration: Under-glaze transfer-printed designs with elaborate borders and often with pictorial subjects in the center. The earlier wares were usually dark or medium blue. Romantic and floral subjects in black were introduced in the 1830's.

Glaze: Transparent.

Historical and descriptive:

Blue-printed Staffordshire ware was known before 1800, but the period of its widespread use began about 1810<sup>9</sup> and lasted until about 1850. It has never ceased to be made, however, nor has black underglaze decoration.

---

9. Demrose, Geoffrey. 19th Century English Pottery and Porcelain. New York, ca. 1952, p. 25.

Blue Transfer-Printed Ware

Figure 7

Fragments a and e are a blue transfer-printed ware with pastoral scenes. a, c, and e are of one pattern, while d and b represent another pattern. Probably Staffordshire, about 1800-1825, from the Tabby House. The blue transfer-printed ware with cottage scenes, f and l; Staffordshire 1810-1825 possibly represent more than one pattern. These too are from the Tabby House.

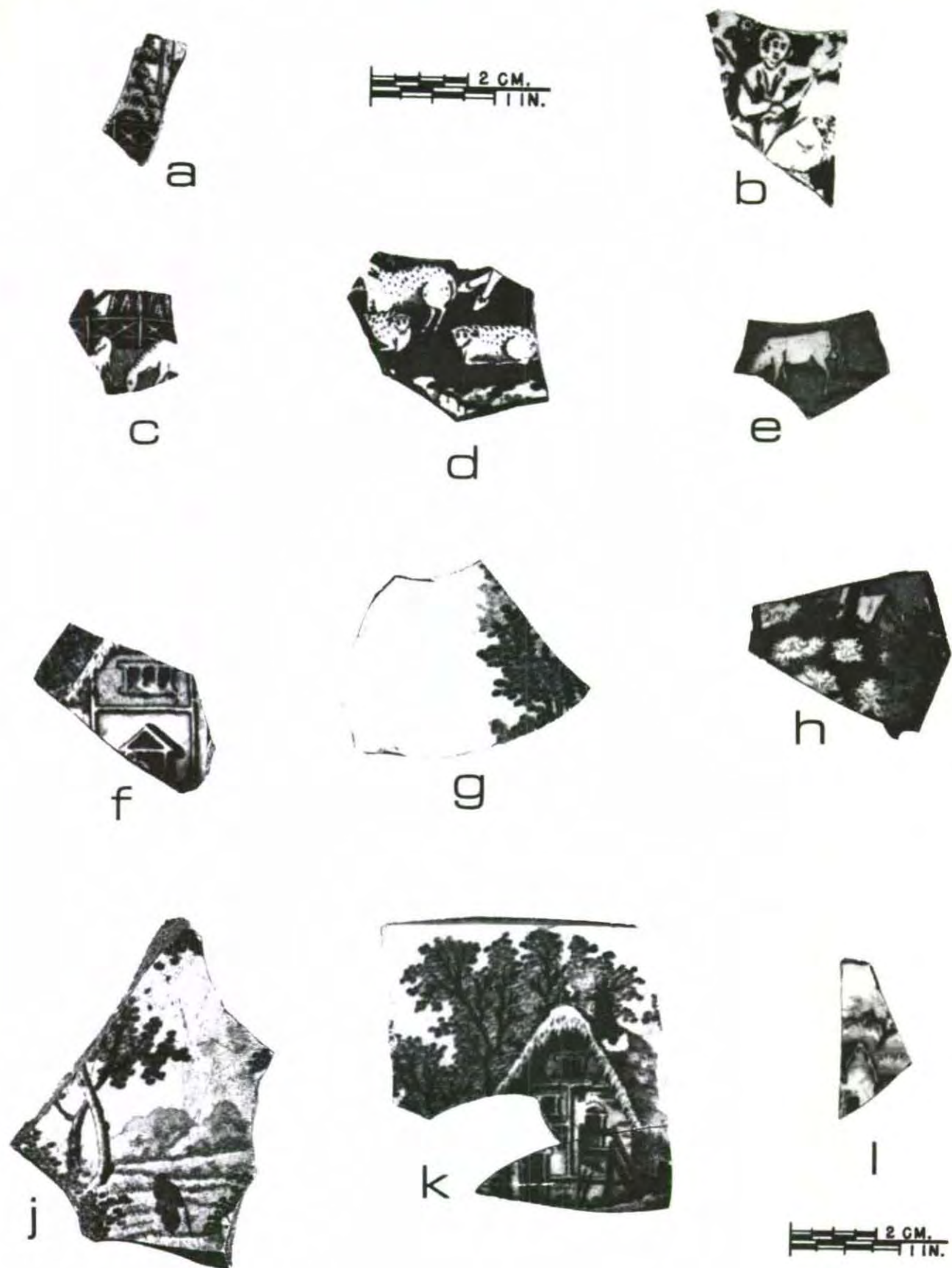


FIGURE 7





Examples:

## Tabby House:

An astonishing variety of blue-printed ware is represented here, the designs showing the whole range of the period of maximum use. Many pictorial subjects are indicated -- Chinese landscapes, farmyard views, and cottage scenes. (Figs. 7 & 8)

## House #2:

Fragments of a black transfer-printed plate with a romanticized Italian scene, dating from the 1830's, show a group of men and women carrying buckets of flowers against a marine background. A saucer fragment of the same period has a fishing scene in dark brown transfer, over-painted by hand in color. (Fig. 9-A, E, L)

## House #3:

Most of the sherds of a blue-printed chamber pot, probably about 1815.

## Ditch #3:

More than a third of a blue-printed platter with a Powlandson cottage scene. (Fig. 9-D) Sherds of a black-transfer printed platter matching those in the House #2 sample also occur.

Canary-colored creamware

Body: Cream-colored, of usual consistency.

Decoration: Basic decoration was the application of canary-colored slip. Further decoration was in lustre, black and red transfer-prints, and hand-painted designs.

Glaze: Transparent.

Blue Transfer-Printed Ware

Figure 8

These fragments of blue transfer-printed willow ware could have been made at any time during the first half of the 19th century. A close examination of the details, architectural and floral, of sherds a and m, indicate that two or more sets of this ware are represented in this sample from the Tabby House. Fragments n, o, and p are the "Greek Key" design, and with one or possibly two sets of "Thistle" design ware comprised the major portion of the transfer-printed wares from the Tabby House. Also present, but not represented in the sample are the pattern known as "Blue Onion," and other conventional designs. Sherds n and w are from the Staffordshire potters and date about 1825-1840.



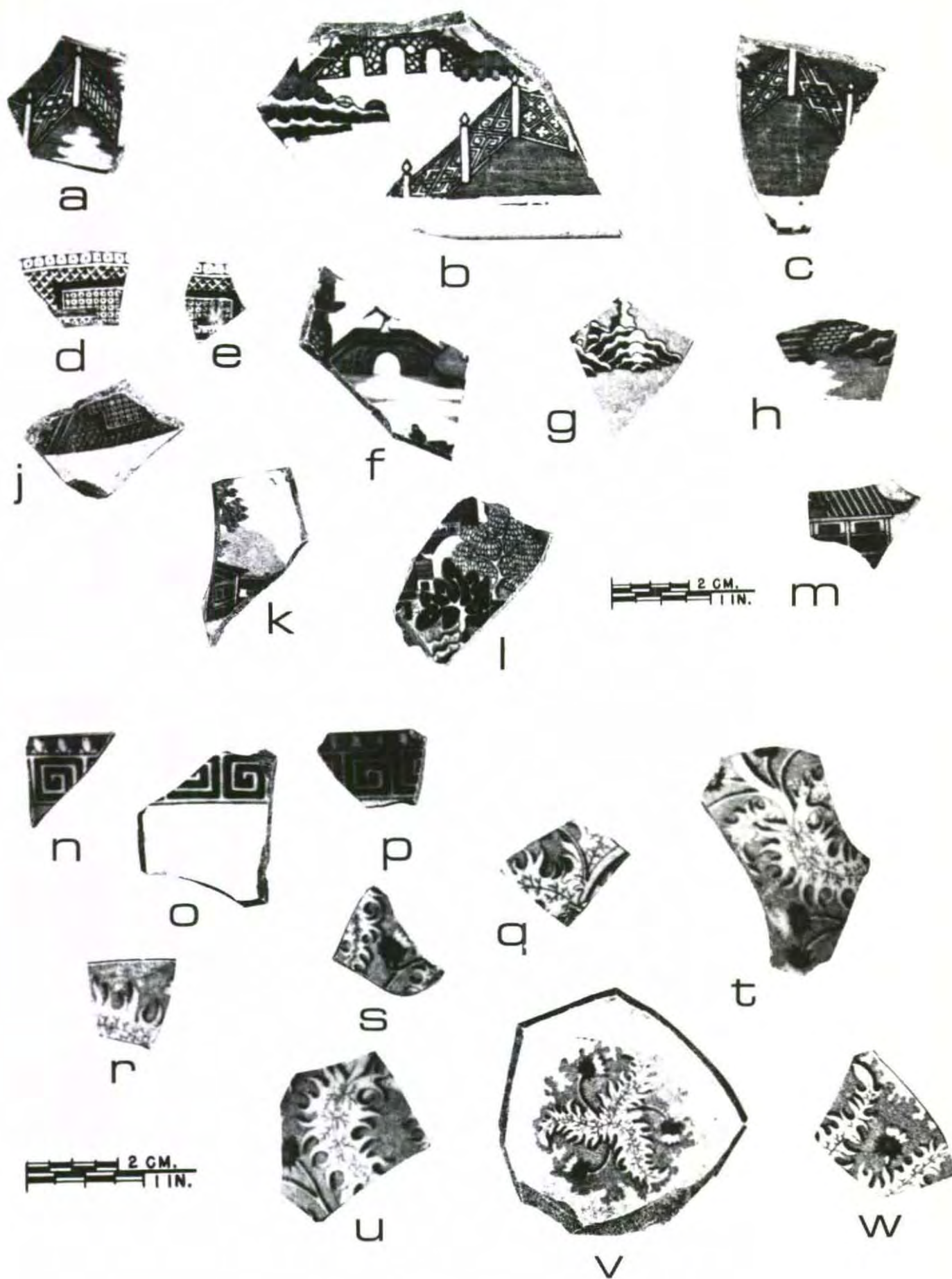


FIGURE 8



#### Historical and descriptive:

This is a rare and elegant type of ware made during the early 19th century. Only a relatively few specimens exist in museums. Marked pieces in the U. S. National Museum show that it was made in Staffordshire by Enoch Wood, as well as in Monterreau, France.

#### Examples:

##### Tabby House:

Fragment of teacup. About 1820.

#### Lustre ware

Body: Fine dull white.

Decoration: Gold, applied in suspension over the glazed white body.

The resulting minute metallic layer is a lustrous pink-lavendar coating.

Glaze: Transparent.

#### Historical and descriptive:

Lustre ware is supposed to have been invented by Josiah Wedgwood in the 1790's, but few examples known are of earlier date than 1800, and most are after 1820. Sunderland and Newcastle were centers for lustreware, although it was made elsewhere.

#### Examples:

##### Ditch #3:

The only occurrence of lustreware was here, in fragments of three different specimens.



Other Transfer-Printed Ware

## Figure 9

Fragment a is from a saucer of brown transfer-printed ware, over-painted in color by hand. It is of English manufacture and dates from 1830-1840, from the Tabby House. Fragments b and c are a black transfer-printed ware, (plates) from House #2 and the Tabby House. These too are English in origin and of the same date as the saucer fragment. Sherd d is a large part of a blue transfer-printed platter with a Rowlandson cottage scene, from the Staffordshire potters, dating about 1825. This find is from Ditch #3.



a



b



c



d



FIGURE 9





Part of base of large pitcher with border of leaf designs molded in relief. The waist of this was probably embellished by a pictorial subject, such as a hunting scene. A tint of green was irregularly applied, but the principal color comes from the pink tone of the gold lustre. Other sherds are the rosette knob of a teapot cover and the base of a pale yellow container with a pink lustre band. All the lustre dates from about 1815-1825. (Fig. 9 G,K)

#### Raised-figure wares

Body: Various, (as described).

Decoration: Pictorial designs, usually of classical subjects, in relief against colored grounds.

Glaze: Sometimes without glaze, sometimes transparent (as described).

Historical and descriptive:

Like so many ceramic innovations, raised-figure wares were inspired by Josiah Wedgwood, who by 1775 had introduced his jasperware, a hard, fine blue or green stoneware on which white molded classical subjects were applied in relief. This was imitated outright by many potters, while porcelain and other types of hard earthenware were adaptations from jasperware.

Examples:

## Tabby House:

An adaptation in porcelain is seen in the upper portions of a small bulbous pitcher with vertical rim. It is glazed over a soft blue slip-coated porcelain with part of a molded white classical figure in relief. (Fig. 10C) There are also two fragments of a cane-colored earthenware with white lining and a bit of applied white on the outside. Such ware was made by Turner and Elijah Mayer of Staffordshire.

Chinese export porcelain

Body: Hard, vitreous, dull white, translucent.

Decorations: Fine hand-painted over the glaze.

Glaze: Transparent.

## Historical and descriptive:

Chinese export porcelain, sometimes inaccurately called "Lowestoft," due to a 19th century misconception, was brought to America in fair abundance in the period of 1785-1810, when our East India trade was at its height. It was made in the vicinity of Canton.

Examples:

## Tabby House:

A small sherd shows sprays of leaves in green and gold and the word INJUSTITIA (Fig. 10D) the latter is probably part of a crest. There are also sherds of blue Canton ware, probably imported in the early 1800's.



## House #2:

Among the older ceramic evidence from Darien are two sherds of a fluted porcelain cup with scalloped rim, decorated with a delicate wavy border line and a floral spray in black. (Fig. 10A, B) This type has often occurred in New England coastal towns. It dates from the Federal period.

## Common red earthenwares:

There is a surprisingly small quantity of common redware, the usual kitchen pottery in more northerly centers of this and preceding periods. The Tabby House yielded one group of unglazed sherds, probably from flowerpots. One rim sherd has tooled decoration. Two fired clay marbles occur in the Tabby House and another comes from Ditch #3. Ditch #1 contained a piece of gravel-tempered red pottery coated with a dull slip. This is characteristic of Spanish olive jars of a much earlier period, sometimes dating back to the 17th century. The shape, which changes according to period, is not indicated by this small fragment.

## Stoneware:

Body: Gray, hard, impervious, vitreous body.

Decoration: Depending upon individual potter, provenience, and period. On American wares, simple designs are applied in blue cobalt. Outlines are incised on early specimens.



Porcelain and Lustre-Wares

Figure 10

Fragments a and b, are black-decorated export porcelain, late 18th to early 19th century from House #2. Sherd c, is a fragment of a creamer or small pitcher. The white body is glazed starch blue, with white decoration in relief, inspired by Wedgwood's jasperware. It is English, about 1815, from the Tabby House. Sherd d, is a tiny fragment of Chinese export porcelain, hand decorated in green and gold. It is late 18th or early 19th century in date and is from the Tabby House. Sherds e and k, are probably from a single pitcher of white earthenware decorated in pink lustre. The vessel is of English manufacture and dates about 1815-1825, from Ditch #3.



a



b



c



d



e



f



g



h



j



k



FIGURE 10





Glaze: Usual glaze is transparent, with granular texture. This is formed by throwing common salt into the kiln during the firing. The salt vaporizes and combines chemically with elements in the clay to form a hard glaze. Sometimes stoneware was dipped in a red ochre wash, to which the salt-glaze imparted a brown mottled appearance. This mottling varies from a fine sandy graining to a pronounced brown and gray figuration. The latter is found most often in 17th century stoneware, and is sometimes called "tiger" ware. In the 19th century, after 1800, a chocolate brown slip was often used to line stoneware crocks and jars, and sometimes the entire vessel. This was called "Albany slip," since the clay from which it was made originated in Albany, New York.<sup>10</sup>

Historical and descriptive:

Salt-glazed stoneware techniques were developed in the lower Rhine Valley in the vicinity of Cologne, and in Flanders. German stoneware was immensely popular in England and America until about 1740, while potters trained in the Low Country stoneware manufacture came to America and established themselves in New York, New England, Philadelphia, and Baltimore before 1800.

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10. Watkins, L. W., Early New England Potters and Their Wares, Cambridge, Mass., 1950, p. 11.

Stoneware

Figure 11

Part of stoneware jar. Incised blue cobalt decoration. Possibly by  
Warne & Letts, Cheesequake, New Jersey, 1800-1822. Height is  $9\frac{1}{2}$ ".

From the Tabby House.



FIGURE 11





Examples:

## Tabby House:

A group of sherds, apparently of a large crock or crock cover, bears Albany slip. The surface is speckled with brown, probably caused by iron oxides in the clay. The junction of the slightly flaring collar or rim to the curving wall of the jar is marked by a tooled band. On the shoulder a simple five-petaled flower with stem and two leaves is outlined by incised lines, the design within being colored by dark blue cobalt. This piece may safely be considered American, of a date not later than about 1810.

Since early American-stoneware potters were few, and since each of those whose work is known displayed personal characteristics of style, it is easy at least to eliminate several possibilities. In this case there is a striking similarity to the work of Warne and Letts, a stoneware firm which operated in Cheesequake, New Jersey, around the turn of the century. The rim treatment, tooling, base molding, and technique, style, and color of the decoration is analogous to illustrated examples. A decorated sherd from this pottery in the U. S. National Museum, is also comparable.<sup>11</sup> On the other hand, there is nothing comparable in fragments and specimens from other areas with which we are familiar. Minimum dating given for the Warne and Letts pottery is 1800-1822 and the maximum is 1785-1830.

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11. Sim, R. J., and Clement, A. W., The Cheesequake Potteries In Antiques, Vol. 45, #3, New York, 1944

It should be pointed out that the presence of New Jersey stoneware at Darien would be no more extraordinary than that of English Staffordshire, as northern stoneware potters shipped their wares to many points.

Another large stoneware sherd of the same period has a rather thick, granular saltglaze, with the stump of an outstanding handle surrounded by blue cobalt.

#### Ditch #3:

Various small stoneware sherds represent types made from about 1800 to the Civil War period.

#### Plain white "crookery."

By 1850 the types of whiteware on the market, made both in England and America, were far too numerous to mention. Much of it was a cheap durable semi-vitreous ware called "ironstone," and is notable principally for its heaviness and ugly proportions. A few fragments occur in the Tabby House and elsewhere.

#### Sherds bearing maker's marks.

There is an unusual dearth of maker's marks among the ceramic artifacts, a few incomplete ones having occurred in the Tabby House only. None is identifiable.



## GLASS

Tableware

The Darien householders used far less glassware than ceramics. The greater hazards of shipping glass, the long distances from sources of manufacture, and the high cost of glass before pressing techniques and mass-production were introduced in 1827 are probable reasons. Most of the tableware fragments are of lead glass and are therefore either English or American.

Four glassmaking techniques are represented:

- (a) Plain blowing, in which the hot glass is blown with a bubble and then manipulated by hand tools into the desired shape
- (b) Expansion, or dip molding, where the glass is blown into a small mold, and then withdrawn and blown out to full scale, leaving the pattern of the mold intact;
- (c) Contact molding, in which the glass is blown into a hinged mold of the same dimensions as the object shaped by it;
- (d) Cutting, a decorative technique achieved when the glass is cold, by cutting away surfaces or deeply incising designs with a large abrasive wheel.
- (e) engraving, when fine or shallow designs are cut by small revolving copper wheels.

Examples:

- Tabby House: (a) Fragments of taper-stem type wine, late 18th or early 19th century. (Fig. 12E)
- (b) Crudely cut, seven-sided stem or shaft, from unknown kind of object. (Fig. 12C)

Figure 12

- (a) Blown-molded lead-glass bottle. Early 19th century.
- (b) Base of blown bottle.
- (c) Cut stem of unidentified glass vessel.
- (d) Panel-cut base of lead-glass whiskey tumbler. Early 19th century.
- (e) Stem of "taper" wine glass. Late 18th century.

a through e are from the Tabby House.

- (f) Rim of engraved goblet, English or Irish, late 18th or early 19th century. From House #2.
- (g,h,j,l,m) Lead-glass tumbler fragments blown in dip-mold, about 1800-1815. From the Tabby House.
- (f) Dip-molded hyacinth glass, early 19th century, from the Tabby House.
- (n) Molded bottle or decanter, about 1840-1850, from House #2.

Note

Sherds a,d,e,f,j,l,m, and n are clear glass, blueish to greenish, some with well developed iridescence. The apparent dark color is from the dark background used by the photographer.



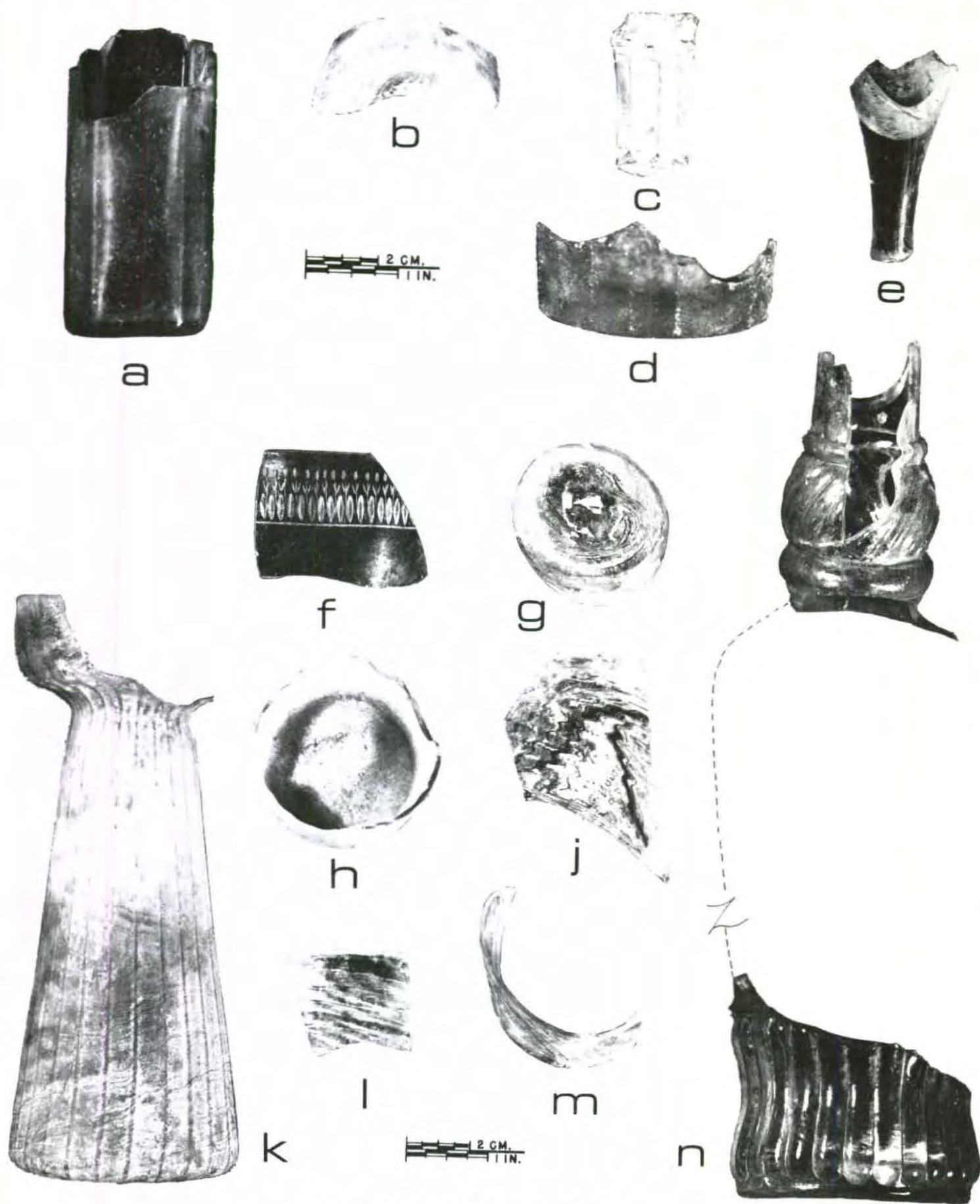


FIGURE 12





- (c) Base of lead-glass tumbler with cut paneling, early 19th century (Fig. 12D)

House #2:

- (a) Hyacinth vase of clear glass, blown into vertically-ribbed dip mold, then expanded. The glass was twisted as it was blown after withdrawal from the mold, so that the ribs spiral near the rim. (Fig. 12K)
- (b) Rim fragment of large goblet with engraved design (Fig. 12F). This decoration is characteristic of glass made in England and Ireland around the turn of the century. 13,324 drinking glasses were shipped to Georgia from Belfast in 1802.<sup>12</sup>

House #3:

Two types of tumblers blown in ribbed dip mold. The ribs on one are vertical, on the other twisted. Of lead glass, these are probably English of about 1800-1815. (Fig. 12H,J,L,M)

Ditch #3:

(a) Button-stem wine with bucket bowl having fluted base. Lead glass, American or English, about 1815. (Fig. 13G) (b) Sherds of whiskey-glass with ground glass pontil mark. Possibly earlier than those mentioned above, but probably English. (Fig. 13F)

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12. Westropp, M. S. Dudley, Irish Glass, London, n. d., p. 152

Glass Bottles and Tableware

## Figure 13

Figure: Miscellaneous medicine bottle and vial fragments. 1800-1850.

From the Tabby House. (a, b, c, d)

Figure: (e) Pressed cruet cover. Probably 1830, or later. From Ditch #3

(f) Base of blown whiskey glass with ground-off pontil mark.

Probably English, early 19th century. 1800-1825. From Ditch #3

(g) Button-stem wine glass with bucket bowl, ribbed at base.

American or English, about 1815. From Ditch #3



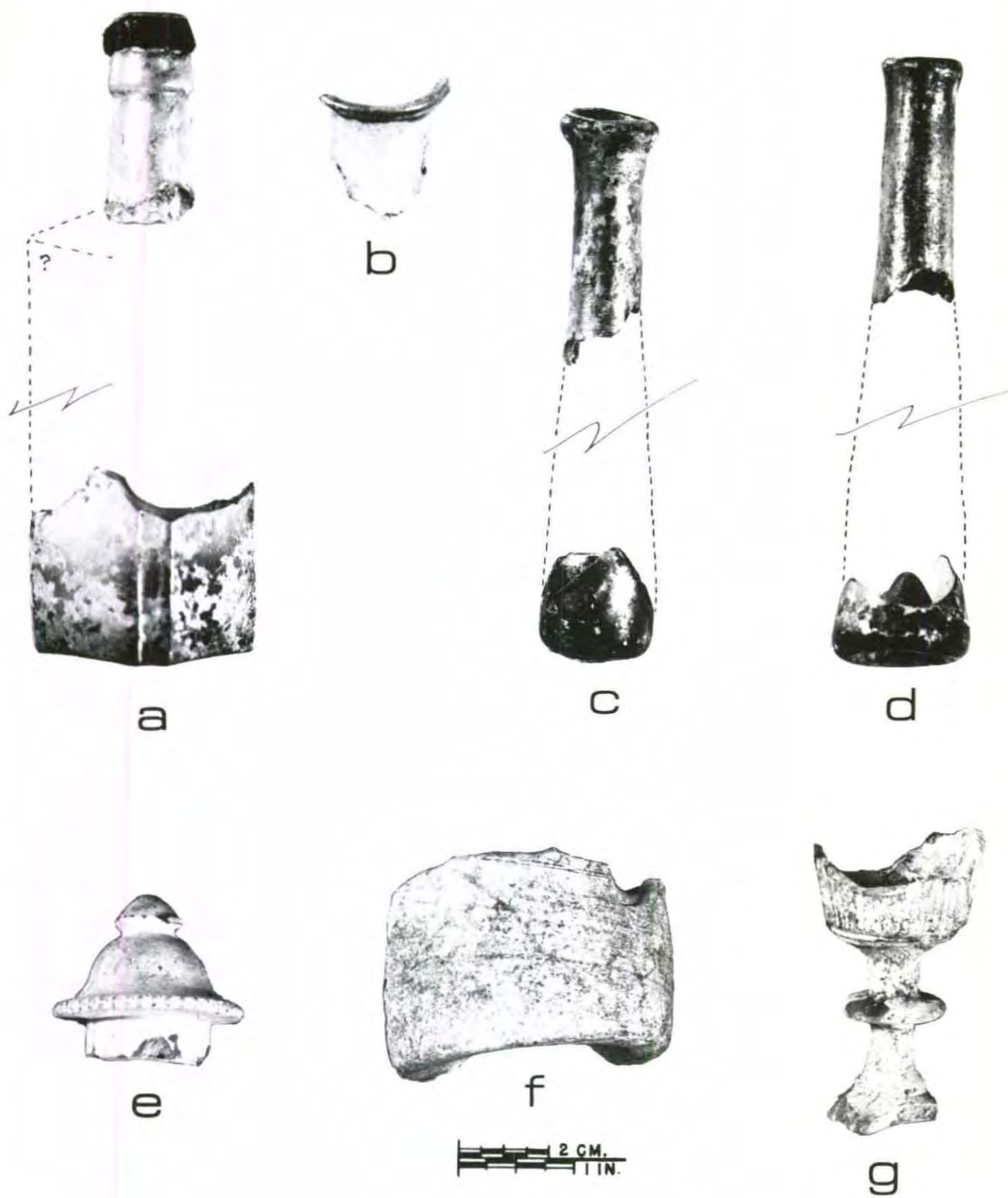


FIGURE 13



- (c) Pressed cruet cover. Probably 1830 or later. (d) Piece of square base of a milk glass candlestick or lamp of the mid-19th century. (Fig. 13E)

### Bottles

The sites yielded numerous bottle sherds in a variety of forms. Commonest are "black-glass" (in reality olive green and olive amber) wine-bottle components. There are also several types of vials and medicine bottles.

#### Tabby House:

- (a) Numerous "black-glass" wine bottle sherds, some complete enough to show that they are cylinder-shaped bottles (blown into cylindrical molds) of post-Revolutionary form. One (Fig. 14) neck and matching base are from a bottle similar to a whole specimen in the U. S. National Museum bearing a label dated 1845.<sup>13</sup>
- (b) Fragment of molded base with lettering in relief on edge of base. The only decipherable characters are "...s&..." This is probably part of a widely dispersed type of wine bottle made in England after 1814 and marked, "H. Rickets & Co. Glass Works Bristol."<sup>14</sup> A whole specimen is in the U. S. National Museum.<sup>15</sup>

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13. U. S. National Museum Cat. #392,938

14. McKearin, George S. and Helen, *American Glass*, New York, 1941 page 428

15. U. S. National Museum Cat. #389,313



Glass Bottles

## Figure 14

Figure: (a, b) Wine bottles. Left: About 1830-1840. From Ditch #2

Figure: (c) Wine bottle. 1790-1810. From the Tabby House



a



b



c

FIGURE 14





- (c) Clear lead glass rectangular bottle with concave indented corners, blown in mold, showing pontil mark (hand-blown glass bears a fracture mark on the base, where the pontil rod, used to support the hot glass, has been removed.) About 1800-1825.
- (d) Aquamarine bottle of similar shape, but without pontil mark. Techniques for handling glass without the use of a pontil were known before 1800, but probably did not come into general use before 1830. (Fig. 13A)
- (e) Set of fragments of three long-necked vials. Originally nine or ten inches long, these were used for medicines. (Fig. 13C-D)
- (f) Small clear-glass pill bottle, probably from a medicine kit of about 1800. (Fig. 13E)

House #2:

- (a) Medicine vials, one complete, of aquamarine glass. Cylindrical, with flaring lip. This shape is found in 18th and 19th century vials. (Fig. 15 A,B)
- (b) Fragment of olive-amber pint molded flask, with spread eagle in high relief. This was made at the Coventry (Connecticut) Glass Works, probably in the 1820's. The Coventry Factory operated between 1813 and 1848.<sup>16</sup> (Fig. 15 C-F)

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16. McKearin, op. cit., p. 207

Glass Bottles

## Figure 15

Figure: (a, b) Two medicine bottles. Probably early 19th century

From House #2.

(c - f) Fragments of molded amber "eagle" whiskey flask. Coventry, Connecticut, Glassworks. About 1820-1830.

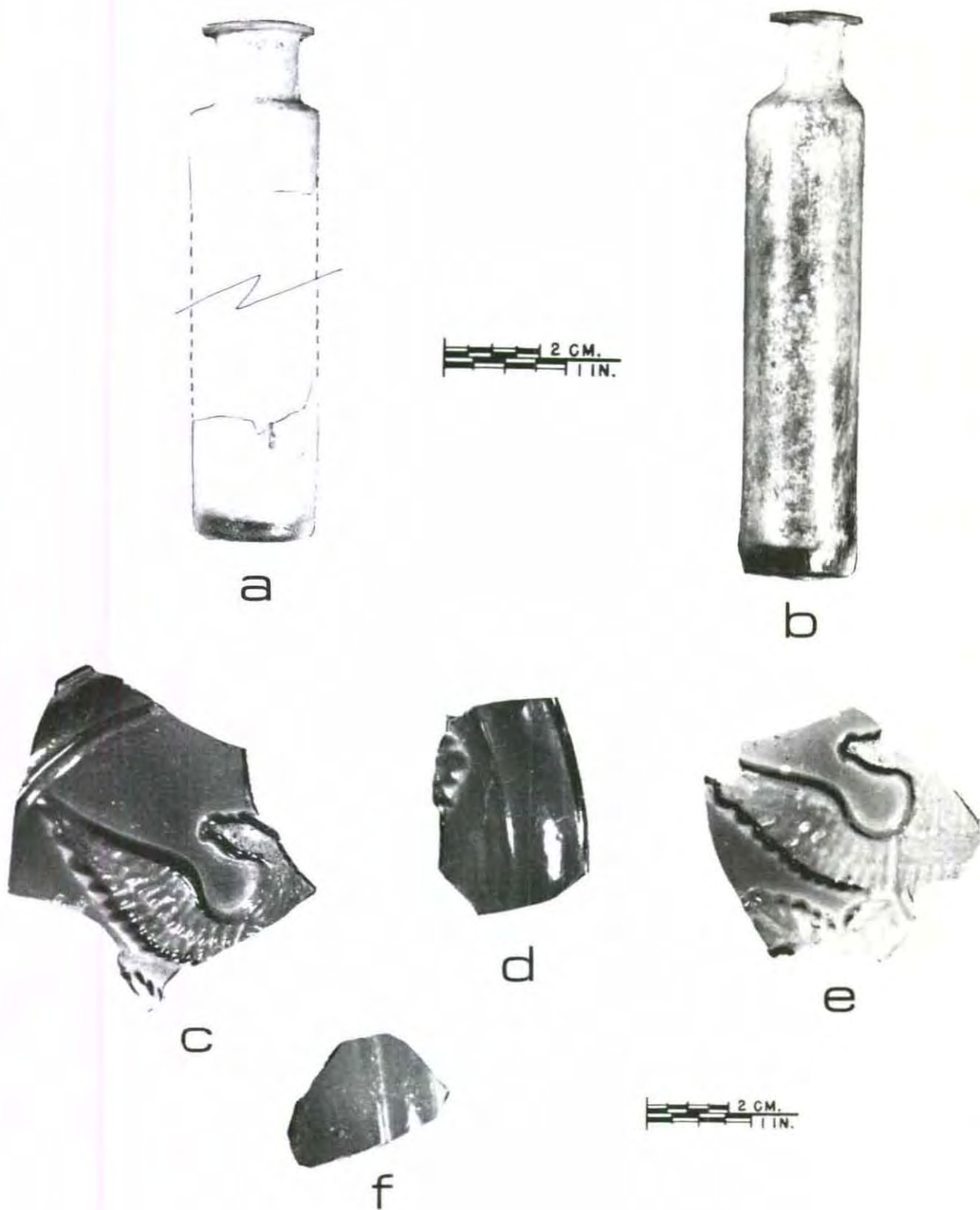


FIGURE 15





- (c) Whole wine bottle of later 19th century date, probably post-Civil War.

House #3:

Shoulder and neck of a blown clear-glass flask with faint vertical ribbing. Flasks of this type are associated with the 18th and early 19th century. This is lead glass and may be English.

Ditch #1:

Early 19th century wine-bottle neck with wire retainer still in place to hold cork.

Ditch #3:

- (a) Base of molded pickle jar, about 1850.
- (b) Rim of wide-mouthed medicine bottle, about 1850.
- (c) Base of blown vial, early 19th century.
- (d) Base of green-glass wine bottle, early 19th century.

PIPES

Kaolin pipes from the Darien sites exemplify the developed form as it occurred after 1800. Not to be confused with pipes found in early colonial contact sites, these are larger and are sometimes elaborately decorated with molded designs in relief.

Examples:

Tabby House:

- (a) Bowl with molded relief design of liberty head surrounded by thirteen stars on one side and eagle and shield on the other. These designs are found on the United States copper cent of 1807-1837, of which they are obviously a copy. It is probable that the pipe was made soon after the first appearance of the copper cent, when it was still a novelty. (Fig. 16C-D)

Kaolin Pipe Fragments

Figure 16

- (a, b) Kaolin pipe with a molded vine design, early 19th century from Ditch #1 (a); and the Tabby House (b).
- (c, d) Two views of a Kaolin pipe with liberty head and eagle design, copied from the copper cent of 1807-1837, from the Tabby House.
- (e-n) Miscellaneous pipe fragments from the early 19th century, from the Tabby House.



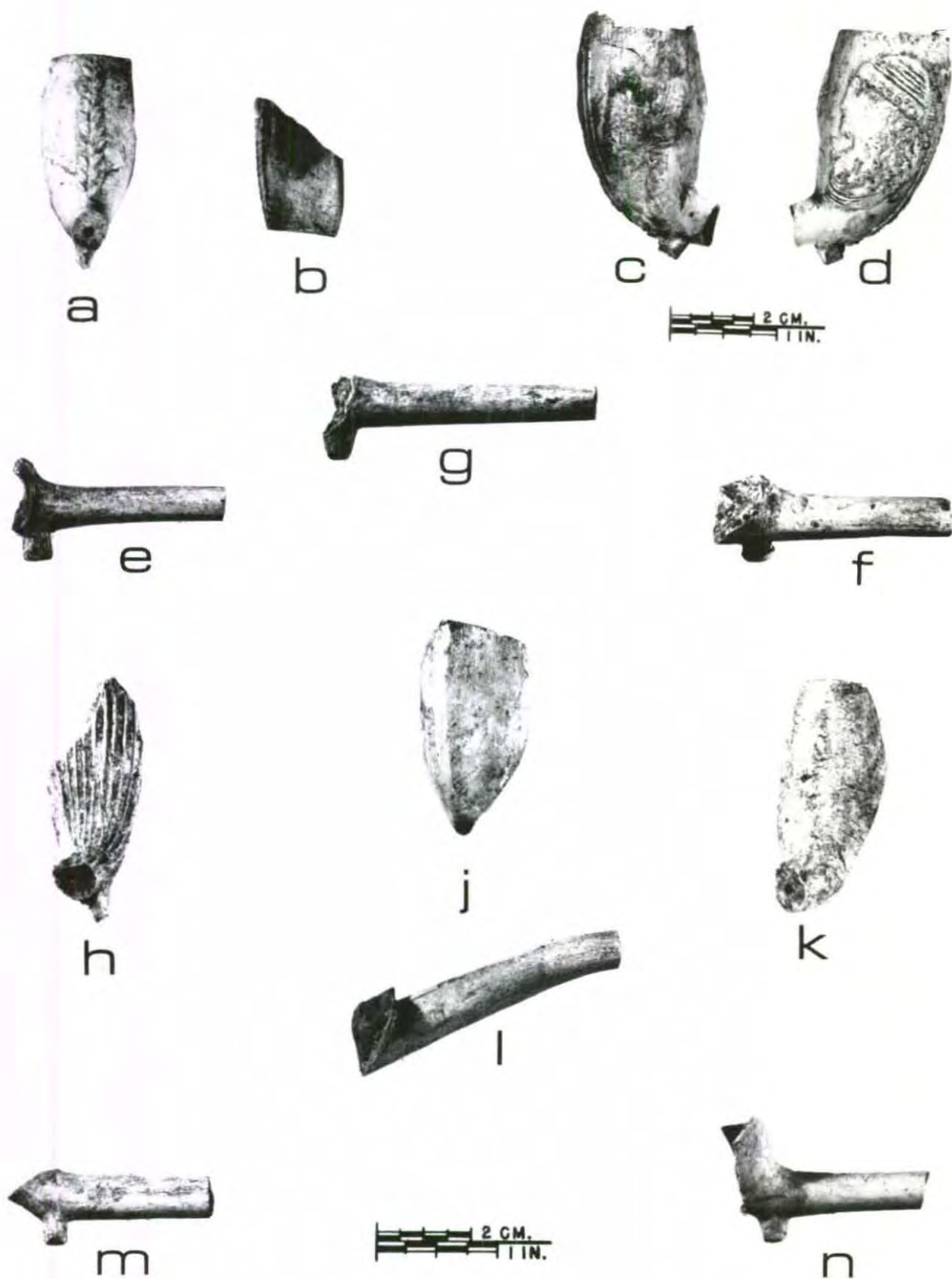


FIGURE 16



- (b) Several pipe-bowl fragments of form similar to the foregoing, through lacking pictorial treatment. Two smaller fragments are reeded, while the remainder are plain. All have vestigial protuberant rests under the bowls. These vary in diameter and one is button-shaped. (Fig. 16 F-N)

#### Ditch #1:

A molded pipe fragment occurring here bears a vine design. It is of the same period as the above. (Fig. 16 A)

#### METAL WORK

Buttons: The Tabby House yielded three solid, flat coat buttons. One, marked "Scovill," was made by the Waterbury, Connecticut, firm which still manufactures uniform buttons. It was made between 1827, when the firm was established, and 1840, the last year in which solid buttons were produced.<sup>17</sup> (Fig. 17 A) A larger button, bearing traces of gold wash, and marked "Gilt" on the back, is of the same period. (Fig. 17 B) The smallest, possibly silver, also falls into the same class, although this may be earlier than the other. (Fig. 17 C) From House #2 comes a hollow round brass button, common in the early 19th century.

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17. Johnson, David I. Uniform Buttons, American Armed Forces, 1784-1948. Watkins Glag, N. Y., 1948.



Hardware: Brass furniture hardware is represented by a drop handle of the type used on Chippendale-type furniture (1760-1780), a bed-bolt cover of the same period, and a rococo escutcheon plate which probably dates from 1835-1850, all from the Tabby House.

From House #3 there are a solid brass oval keyhole escutcheon of the early 19th century and a stamped brass knob escutcheon. A machine-cut brass wood screw is not earlier than 1860. (Fig. 17 G-H)

Tableware: This is represented in House #2 by two "fiddleback" teaspoons. One of these is silver, bearing the owner's initial "T" engraved on the handle, and maker's name, "A. Wilcox," stamped underneath in italicized block letters. The spoon is small, with a flat, thin handle. Its style is characteristic of work done about 1810 or 1815. The maker's mark is not listed, although an Alanson D. Wilcox is known to have made silver in Troy, New York, in the 1840's.<sup>18</sup> It is without question American. (Fig. 17 J)

The other spoon is "Sheffield" plated; that is, the base metal is copper, while the silver plate was applied mechanically by rolling and fusing thin sheets of silver under pressure and heat to the copper. This method was developed in Sheffield, England, during the 18th century and was used until electro-plating was introduced in 1844.<sup>19</sup>

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18. Ensko, Stephen C. C., American Silversmiths and Their Marks, III, New York, 1948, p. 140.

19. Wyler, Seymour B., The Book of Sheffield Plate, New York, 1949, p. 81.

The occurrence of "bleeding lines" along the edges of the spoon, where the lamination of copper and silver can be seen, indicates the Sheffield plating method. This spoon is larger than the preceding and is decorated with a raised shell design on the fiddle-back handle. It may be dated about 1825. (Fig. 17 K)

In Ditch #1 an iron teaspoon of the same shape was found. It was probably plated with tin. In Ditch #3 part of a bone-handled carving fork occurred, while a bone handled fork came from House #2. These are perhaps early 19th century. The back of the bone fork handle shows circular saw marks, which are not to be expected earlier than about 1800.

Of general hardware there are only a few examples. A large iron key occurs in House #2 while half of a curious iron scissors-type tong, probably for lifting hot embers from the fire to light one's pipe, was found in House #3. Handwrought nails are scattered through most of the sites, a 5½" spike from Ditch #1 being the most notable example. This same ditch yielded part of a clasp or jack knife, while Ditch #3 produced a padlock of early 19th century form.

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19. Wyler, Seymour B., The Book of Sheffield Plate, New York, 1949, p. 81.



Buttons, Spoons and Miscellany

Figure 17

- Figure: (a) Solid flat brass button marked "Scovill." Made at Waterbury, Connecticut, between 1827 and 1840.
- (b) Solid flat brass button, originally gilded, marked "Gilt." Early 19th century.
- (c) Silver button. Early 19th century. From the Tabby House.
- (f) Bone underwear button. From the Tabby House.
- (g) Stamped brass knob escutcheon. About 1830. From House #3
- (h) Oval keyhole escutcheon. First quarter, 17th century. From the Tabby House.
- (i) Half of bone curtain ring. Turned bone handle or decorative spindle. From the Tabby House.
- (j) Silver spoon, maker's mark, "A. Wilcox." American. From House #2
- (k) Sheffield-plated spoon. Probably English, about 1825. From House #2
- (l) Hollow brass button. Early 19th century. From House #2
- (m) Bone toothbrush. From the Tabby House.



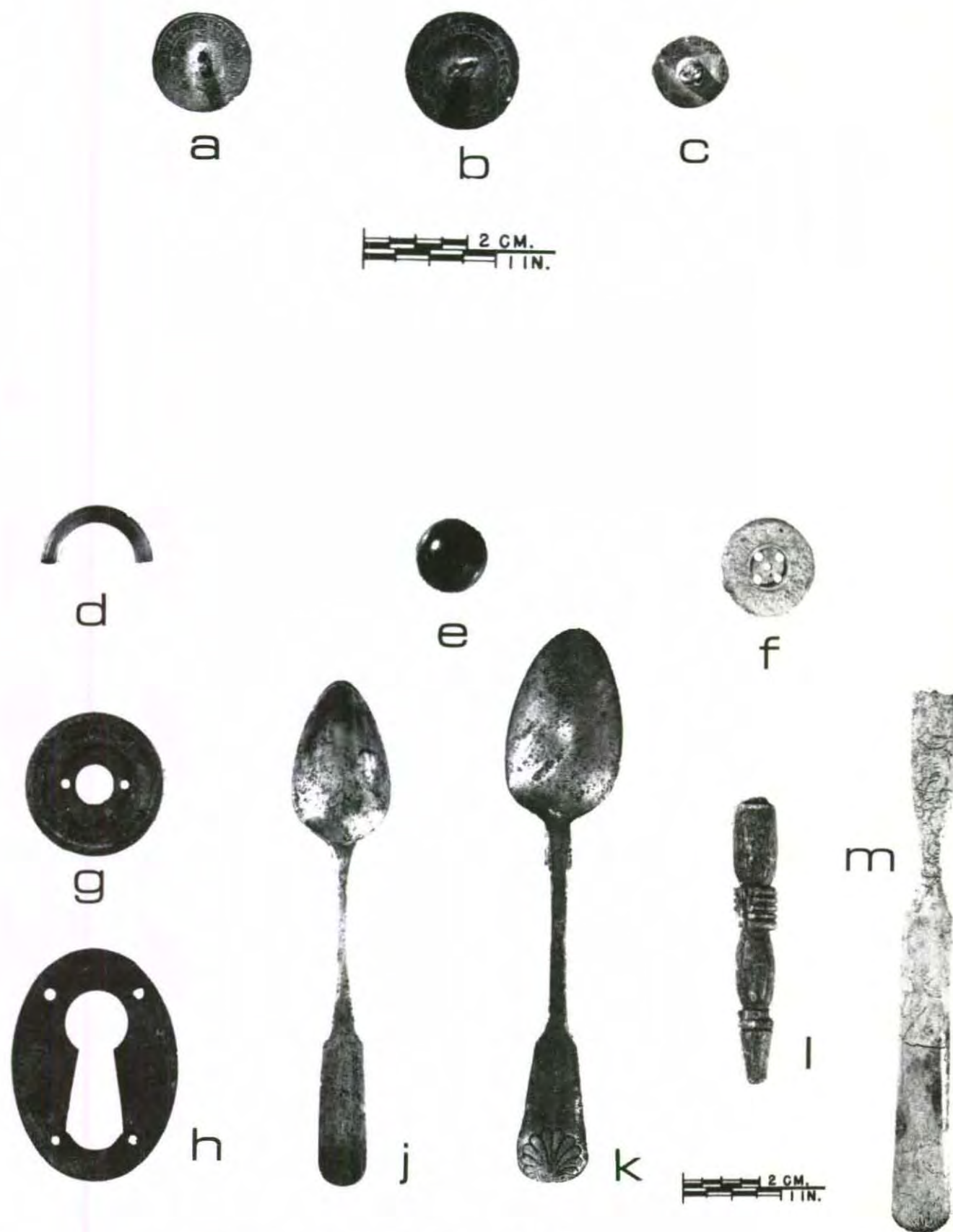


FIGURE 17



Also from Ditch #3 there came an iron hoop from a wagon or carriage yoke, a portion of a stamped brass clamp for holding papers, and a piece of an unidentified steel mechanism. From House #2, a badly-rusted piece of solid iron appears to be the end of a "loggering" iron for warming toddy.

#### MISCELLANEOUS

Besides metal work, there are numerous other kinds of domestic objects. In the Tabby House there was half of a bone window-curtain ring, a bone button, and part of a toothbrush. (Fig. 17E-F) Bone curtain rings, which were used as early as the 17th century, were made until the latter part of the 19th century. Bone buttons, like the one here, are compatible with the early 19th century origin of most of the material. Toothbrushes of modern form were introduced by the Chinese in 1498 and were advertised in America as early as 1779.<sup>20</sup> A turned bone spindle or handle from the same site may have belonged to a small hand-mirror or reading lens, or have been part of an hour glass (among several other possibilities). Whatever its use, it probably dates from the early 19th century or before. (Fig. 17 L)

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20. Weinberger, E. U., An Introduction to the History of Dentistry in America, 2 vol., St. Louis, 1948, p. 90.



There are a few indications of children's life. Pottery marbles, already alluded to, were found in the Tabby House and in Ditch #3, (Fig. 17 E) and a glass marble, with colored enamel twists encased in clear glass, occurs among the Tabby House finds. The latter could have been made at any time during the 19th century. A ridged piece of biscuit porcelain from Ditch #2 may be a leg of a china doll.

## SUMMARY

### The Tabby House

Only three specimens occur here which antedate 1900: the commemorative Battle of St. Vincent mug fragment and the Chippendale-period drawer handle and bed-bolt cover. The Chinese export porcelain sherd inscribed "Injustitia," the Staffordshire teapot fragments with "Lowestoft"-type decoration, and a few Canton porcelain sherds probably date from the following decade. Virtually everything else ranges in a later period, with the greatest concentration apparently from 1810-1820.

49.75% of the ceramic and glass sherds consist of blue transfer-printed wares (roughly 1810-1840), 9.09% plain creamware (before 1820), 9.0% shell-edge ware (mostly before 1820), and 7.84% hand-painted and banded Staffordshire wares (mostly before 1825 but after 1800). Wine-bottle sherds, dating from prior to about 1830 constitute 14.28%.

Only .54% are comprised of post-1830 transfer-printed wares (other than blue) and .64% are made up of common white crockery of the 1850 period. If we discount the two specimens of furniture hardware as having come from heirloom pieces of date earlier than the site, and if we regard the Cape St. Vincent fragment also as part of a family keepsake, we may consider that the site was active from the first decade of the 1800's to about 1840. Whether the Tabby House actually was standing there during all this time is open to question on the basis of historical record and archeology, but this is the period in which the artifacts accumulated, even though they may have originated in a neighboring house, perhaps House #2.

The black sand deposit, covering the artifacts must be later than 1812, the bottom date suggested by Mrs. Caldwell.

#### House #2

The earliest sherds from this site are probably those from a Chinese export porcelain teacup, dating from about 1800, although they may be matched in age by the engraved goblet fragment, in spite of a quantitative variation in creamware and blue printed ware. Late wares are in higher abundance, 1830-1860 printed ware and post-1850 crockery each representing 9.09%. Over-all dates of roughly 1800 to the Civil War are indicated.

#### House #3

Like the Tabby House, this site yielded more blue-printed ware than anything else, totaling 46.51%. Its predominance is undoubtedly attributable to the greater popularity of this gay and colorful pottery, whose folk appeal, low cost, and cleanliness made it acceptable everywhere. There was a minimum 2.11% of shell-edge ware, the only considerable variation from the norm. Late crockery amounted only to 1.40%, while post-1830 printed wares (other than blue) were non-existent. Here the range seems principally to be from 1810 to perhaps 1840.



Ditch #1

Only a sparse number of artifacts came from this ditch, presumably because less area was excavated. With a total of only 29 sherds of glass and ceramics, the percentages are perhaps misleading, although there are only quantitative differences from the other sites. The time range of the artifacts are about the same as the Tabby house, excepting the two sherds of a Spanish olive jar, which possibly antedate the site.

Ditch #2

Although this ditch is demonstrated to have been dug after 1726. The refuse that was thrown into it is, again, associated with the house occupation and does not vary in kind or period from the rest of the sites.

Ditch #3

The archeology shows this ditch to have been dug before the building of House #3, whose earliest artifacts go back to about 1810. Yet the ditch was used to receive trash until after 1850, judging from the late crockery types amounting to 3.0% of the sherds. Exactly half of the sherds are of blue transfer-printed ware, while black-printed plate sherds match fragments from House #2.

### CONCLUSIONS

The three house sites and the three ditches (regardless of how early the latter may have been dug) contained artifacts from a common source of habitation, dating roughly from 1800 to the Civil War, with a peak of occupation (or, at least, of dish breakage!) between about 1810 and about 1830.

The artifacts reveal a reasonably prosperous, middle class society, probably of British-American stock, in which the housewife had sufficient means at her command to buy the latest products of the Staffordshire potters. Luxuries were not many, although there are a few choice pieces of Oriental export porcelain. Pieces of stoneware and fragments of a Connecticut whiskey flask suggest that coastal traders from New England and New Jersey may have exchanged their goods at Darien.

In general, this material shows in as much detail as has yet been found the accoutrements of domestic life on the eastern seaboard during the first third of the nineteenth century. More particularly, it demonstrates that the material aspects of life in a Georgia seaport town of the period probably differed little from those of seaport towns elsewhere.



# DISTRIBUTION OF CERAMICS AND GLASS TYPES FROM DAPIEN BLUFF HOUSE SITES AND DITCHES

	American stone ware: 1800-60	Creamware: 1780-1820	Glazed & Painted: 1800-25	Shell-edge 1790-1830	Blue-printed 1810-1840	Late printed 1830-1860	Lustreware Ca. 1835	Wisc. crockery 1850-1870	Chinese porcelain	Wine bottles 1790-1830	Medicine bottles 1800-1850	Table glass 1800-1830	Folded glass Ca. 1840	TOTALS
TABBY HSE.	11	76	55	74	382	4		5	20	110	24	10		771
HOUSE #2	1	17	11	9	18	16		9	2	4	4	4	4	99
HOUSE #3		18	17	3	66			2				36		142
DITCH #1		9	5	3	10									29
DITCH #2		12	50	56	10			2						130
DITCH #3	14	17	9	10	97	10	9	7		6	2	3		184
TOTAL	26	149	147	155	583	30	9	25	22	120	30	53	4	1355
PERCENTAGES														
TABBY HSE.	1.42	9.09	7.84	9.07	49.75	.51		.64	2.61	14.28	2.11	1.28		
HOUSE #2	1.01	17.18	11.11	9.09	18.01	14.21		9.09	2.02	4.04	4.04	4.04	4.04	
HOUSE #3		12.67	11.85	2.11	46.51			1.40				25.37		
DITCH #1		31.03	17.24	10.36	31.03									
DITCH #2		9.23	38.46	43.06	7.68			15.38						
DITCH #3	7.61	9.25	4.89	5.44	50.00	5.44	4.89	3.07	1.62	4.00	1.02	1.63		
% of														
TOTAL	1.93	11.61	10.85	11.45	43.10	2.21	.66	1.82	1.62	8.84	2.21	3.92	.02	



