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**UNIVERSITY OF
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**Franklin College of
Arts and Sciences**

Department of Anthropology

Laboratory of Archaeology

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THE CALDWELL CERAMIC PAPERS

EDITED BY MARK WILLAMS AND VICTOR THOMPSON

The Caldwell Ceramic Papers

Edited by

Mark Williams
University of Georgia

and

Victor Thompson
University of Georgia

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Joseph R. Caldwell, Late 1930s

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Introduction

Background

Joseph R. Caldwell, Joe, was one of the founders of professional archaeology in Georgia, and his biography has been well documented (Schneider and Crusoe 1976). His first work in Georgia commenced in late September of 1937 as a 21 year old junior archaeologist at the Works Progress Administration's (WPA) sponsored archaeological excavations at the Irene site just northwest of downtown Savannah. He continued in that role under three successive head archaeologists (Preston Holder, Vladimir Fewkes, and Claude Schaeffer) and was eventually appointed director in his own right by February of 1939. He continued in that role through the termination of excavations in December of that year.

Since he was the only archaeologist on the scene the entire time, he was the logical person to write and publish the results of that major excavation. The University of Georgia Press published his report in 1941. He completed his Master's Thesis at the University of Chicago in 1943 on five other sites tested in the Savannah area during the late 1930s (Caldwell 1943).

During his 2 1/4 years at the Irene site, he went from being a young green archaeologist-in-the-making to a seasoned professional. Along with determining the architectural details of the complicated Irene site, he essentially wrote the book on 3500 years of pottery variation on the Georgia Coast. Indeed, much of his Irene report is devoted to the presentation of this ceramic information.

The exact story of Caldwell's work defining the ceramics of the Georgia Coast is somewhat lost to history, however. He certainly divided his time during the Irene project between the site and the Laboratory that was set up in downtown Savannah. It appears from the limited documents we have that Holder, Fewkes, and Schaeffer had relatively little input into the ceramic chronology that Caldwell was developing. This cannot be said of local amateur archaeologist Antonio J. Waring, Jr. (or Tono as he was called), however. Tono Waring was born into an affluent family in Savannah, and spent much of his youth visiting archaeological sites in the Savannah area and collecting artifacts. He was 10 months older than Caldwell, and they probably first met in the fall of 1937. Waring was away for his senior year at Yale University for most of the first part of the Irene excavations, but returned to Savannah in the summer of 1938 and was employed with Caldwell at the Irene site. During the fall of 1938, Waring returned to Yale to commence his Medical School training (Williams 1967:ix). It seems quite likely that most of the ceramic details of the Georgia coast were developed during the summer of 1938 in extended conversations between Caldwell and Waring.

It is well known that the two of them published a series of formal pottery type descriptions in the early *Newsletters of the Southeastern Archaeological Conference*. Their types were presented in 1939 in the August and September issues (Number 5 and 6). All of these were likely sent into the editor of the Newsletter, Bill Haag, in the early summer of 1939, if not before. Thus these published ceramic types were in germination for much of the year between

the summers of 1938 and 1939. Remembering that Waring was in Medical School for much of that time, the primary responsibility for codifying, typing, and presenting the type descriptions fell to Caldwell as the senior author.

Most of these types were represented, in slightly different form in the site report on Irene published two years later (Caldwell 1941). There is little doubt that Caldwell was responsible for this part of that report.

The Current Document

So what are we presenting for the first time in this document? In the spring of 2015 the University of Georgia Laboratory of Archaeology came into the possession of a faded and tattered green 3-ring binder of pottery type sheets and carbon copies with a label on the end labeled “Ceramic Notes.” This binder had been located in the effects of one-time archaeologist Lawrence Meier in a storage unit in Atlanta. Meier had reportedly purchased much of the literary effects of Caldwell after Caldwell’s death in December of 1973. This binder was immediately recognized as containing much of the information created and/or compiled by Caldwell during the period from 1938-1940. There were no actual letters in the binder, and it was also clear that some sheets had been torn from the binder and lost.

The documents were very disorganized and badly mixed in the folder. The most obvious structure was a set of alphabet tabs with included pottery type descriptions. It was immediately apparent and very curious that while the above discussed type descriptions were included, dozens of other unknown, unpublished types were also present.

We began by scanning all the documents, and attempting to convert the scans into text using the Optical Character Read (OCR) function built into Adobe Acrobat. The texts were then copied into Microsoft Word. Even the best scans still required hours of cleanup to get them ready for this publication. Many of the poor carbon copies simply gave garbage after the OCR process and had to be retyped by hand. There were a few pages that were so out of context that we could not make any rational use of them in this document. They were mostly fragments of unknown pottery type descriptions.

Caldwell was quite inconsistent in many minor details of the type descriptions. This likely demonstrates that the binder represented his evolving thoughts over the period from late 1937 until probably late 1940 or early 1941. There are no indications he ever added anything to the binder after the publication of the Irene report in 1941. For this publication we have standardized many minor details of the types. Checkstamped has been standardized as Check Stamped; Cordmarked has been standardized as Cord Marked; Fibre has been standardized as Fiber; Coiling has been standardized as Coiled except in the SEAC Newsletter publications. Punctuation marks, capitalizations, and indentation types have also been standardized. Empty spaces left in the text that “were to be filled in later”, but never were, are presented here in red as **blank**. Comments by us within the text are presented within brackets and in italics.

We have organized the presentation of the information into a somewhat arbitrary series of nine Sections. They are presented in a roughly chronological sequence, although we may be

wrong in some cases. There are very few dating clues available to do an accurate seriation, although we tried! Each section is prefaced with a brief introductory statement about the material in that section. As noted above, some comments are added within the text. Finally, all of the original pages of this document are now permanently curated in the records of the Laboratory of Archaeology of the University of Georgia.

Section 1

Pottery Types of the Georgia Coast

Introduction

This 5-page typed list was eye-opener for us. It includes 92 named pottery types, only a fraction of which were ever published. The sequence is the same as Caldwell presented it. Nineteen of the types were added to the pages in pencil. This likely implies he was using the list primarily as a memory device, and added these after he had actually typed out the list. It is very interesting that, just as he describes in the Irene report (1941:1), he saw the process of pottery classification as a two-level hierarchical process. In the papers and in the report he uses several different terms to represent these two levels. Frequently he calls the lower level types “Local Types” or “subtypes,” and the higher level types are called “Complex Types” or simply “Types”, but this is not always consistent. In effect what Caldwell was apparently suggesting was one of the earliest uses of what later has been labeled the Type-Variety system of pottery classification (Williams 1978). It is important to note that we do not advocate any current professional archaeologists use any of the types on this list that have not already been published elsewhere. We have not added them yet to the Georgia Indian Pottery web page (<https://archaeology.uga.edu/GIP/>), but we may in the future with the appropriate caveats. For now they are best thought of as historical footnotes to the development of the current pottery types of the Georgia Coast.

POTTERY TYPES OF THE GEORGIA COAST

St. Simon's Vermiculated

Subtypes:

- Charlie King Vermiculated
- Meldrim Vermiculated
- Airport Vermiculated
- Valona Vermiculated
- Irene Vermiculated
- Sullivan's Fish Camp Vermiculated

Sea Island Simple Stamped (was Deptford Simple Stamped)

Subtypes:

- Sea Island Simple Stamped
- St. Simon's Simple Stamped
- Deptford Simple Stamped
- Irene Simple Stamped
- Sullivan's Fish Camp Simple Stamped
- Orange Grove Simple Stamped
- Oak Grove Simple Stamped
- Gullagayden Simple Stamped
- Brampton Simple Stamped

Charlie King Fabric Marked

Subtypes:

- Sea Island Fabric Marked
- Charlie King Fabric Marked
- Gascoigne Bluff Fabric Marked
- Cannon's Point Fabric Marked
- Oemler Fabric Marked
- Deptford Fabric Marked
- St. Simon's Fabric Marked
- Sullivan's Fish Camp Fabric Marked
- Orange Grove Fabric Marked
- Diverger Fabric Marked

Meldrim Bold Check Stamped

Subtypes:

- Meldrim Bold Check Stamped
- Deptford Bold Check Stamped
- Irene Bold Check Stamped
- Oak Grove Bold Check Stamped
- Brampton Bold Check Stamped
- New Yamacraw Bold Check Stamped

Irene Filfot Stamped

Subtypes:

- Irene Filfot Stamped
- Creighton Island Filfot Stamped
- Indian Feast Ground Filfot Stamped
- Bull Island Filfot Stamped
- Diverger Filfot Stamped
- Brampton Filfot Stamped
- Barnet Filfot Stamped
- Cedar Point Filfot Stamped
- Belleville Bluff Filfot Stamped
- Cannon's Point Filfot Stamped

Irene Incised

Subtypes:

- Irene Incised
- Creighton Island Incised
- Parachuckle Incised
- Bull Island Incised
- Brampton Incised
- Barnet Incised
- Cedar Point Incised
- Belleville Bluff Incised
- Cannon's Point Incised

Irene Plain

Subtypes:

- Irene Plain
- Creighton Island Plain
- Parachuckle Plain
- Bull Island Plain
- Cannon's Point Plain C

Irene Burnished Plain

Subtypes:

- Irene Burnished Plain
- Cannon's Point Burnished Plain ?

Irene Check Stamped

Subtypes:

- Irene Check Stamped
- Cannon's Point Check Stamped
- Airport Check Stamped A
- Airport Check Stamped B
- Airport Check Stamped C
- Charlie King Check Stamped

Irene Fine Cord Marked

Subtypes:

- Indian King's Tomb Fine Cord Marked
- Irene Fine Cord Marked
- Oemler Fine Cord Marked
- Cannon's Point Fine Cord Marked
- Oak Grove Fine Cord Marked
- Diverger Fine Cord Marked
- Brampton Fine Cord Marked
- Charlie King Fine Cord Marked

Residual Check Stamped:

Subtypes

- Gullagayden Check Stamped
- Diverger Check Stamped
- Brampton Check Stamped
- Parachuckle Scratched

Scratched

- Parachuckle Scratched

Punctated

- Oemler Punctated

Brushed

Deptford Brushed
Sea Island Brushed

Unidentified Plain Wares

Gascoigne Bluff Plain
Cannon's Point Plain A
Cannon's Point Plain B
Sullivan's Fish Camp Plain A
Sullivan's Fish Camp Plain B
Sea Island Plain A
Sea Island Plain B
Orange Grove Plain
Oak Grove Plain
Oak Grove Burnished
Brampton Plain
Gullagayden Plain
Diverger Plain
Charlie King Plain

Section 2

Waring's Notes and Advice to Caldwell

Introduction

This section consists of two parts. The first is a short list of written symbols used by Waring to label sherds he recovered from sites in the Savannah area as a young teenager. These were apparently brought by him to the WPA Laboratory in downtown Savannah in the late 1930s and used by Caldwell and him to begin defining the pottery types for the Savannah area. His identifiers are very similar to the sort of abbreviations used by many amateur archaeologists over the decades to label their artifacts.

The rest of this section consists of what appears to be a typed set of notes apparently written just for Caldwell about the collections and where the sites were located, often including quaint period descriptions of how to get to the sites. These sorts of site location descriptions were the norm in American archaeology before the advent of USGS maps and eventually GPS locations systems.

SYMBOLS FOR WARING SURFACE COLLECTION

BI IF	Bull Island, Indian Fort
MAX	"Maxwellton", Colonel's Island
DEP	Deptford, City Dump
IK TOMB	Indian King's Tomb
Barn CI	Barnet site, Colonel's Island
IFG	Indian Feast Ground, Wilmington Island
TPWP	Dr. T. P. Waring Property, Wilmington, Island
MEL	Sheriff Meldrim's Property, Wilmington Island
OEM S	Oemler site, Wilmington Island

IRENE

Four bags, one collected exclusively from the up-stream beach, one other from the down-stream beach, one from the mound and the last from the complete site, being a sack of accumulated "pretty" sherds.

INDIAN FORT, BULL ISLAND, SOUTH CAROLINA

This site was noticed by Moore who calls it a "Shell Enclosure" and is marked by him on his South Carolina map. It is the most accessible from a place that used to be called "All Joy" near Bluffton, S. C. Go to Bluffton, introduce yourself to Miss Caroline Huger (pronounce it You-Gee), tell her I sent you and she will be most helpful. I'd advise you to borrow an outboard motor and go on the half tide going down though this last is not necessary. The site is pure coastal Lamar and damned interesting. Two bags of pottery are included from this site.

COLONEL ISLAND SITES

There are three, Barnett's, Jones Field, and "Maxwellton". At the first and last, both good coastal Lamar (the last probably stratified), Spanish pottery has been found. Barnett is a countryman who lives on the eastern side of the Island and is interested and accommodating. He can direct you to Jones Field where there are three damaged burial mounds, one of which is fairly large. "Maxwellton" did belong to Miss Julia King but it has been sold to some folk whose names I can't recall. The site lies behind the house and is a sea of small shell mounds clustered about the mouth of a fresh water creek, at the mouth of which a very interesting stratum of burned oyster shell solidified to a tabby-like floor is exposed. The one sack of pottery from there is taken from a small shell midden on the bank of the creek about 100 feet from the river. It all came from a superficial layer of shell imposed upon a low, sterile mound of pure oyster shell. You will notice both sherds of check stamp and cord mark in the collection. These came from the point of contact and, though we were most careful, we could find no more evidence of stratification.

INDIAN FEAST GROUND, WHITMARSH ISLAND, CHATHAM COUNTY

A pure "Lamar" site on Whitmarsh. Right after you come on the island (on the Tybee road) a good road branches to the left leading to the Conductor's Home. Take it, and then the road forks again, keep to the right. Continue down it past the Girl Scout Camp and past the next two or three houses (all on the left) until you come to an indifferent sort of baseball field. The site extends along the bluff south through the baseball field and north, through an old, overgrown field, to some elaborate earthworks which are part of the Eastern Defenses of Savannah. Inez Oliveros could lead you to this site, but I don't know if she will. When it first came to her attention she ran wildly about trying to get a project written to excavate the breastworks. Some of the Macon boys, I don't know who (but I think Hugh Hanna) saw the damned things and reported basket laid mounds over old occupations, the whole riddled with pottery which is about you'd expect if any one built a fort on an old site. I punctured the Oliveros bubble by producing Sherman's army map of the defenses of Savannah showing a plan of the fort, but the lady is stubborn and has continued to agitate under a ridiculous veil of secrecy and intrigue. At any rate, in the overgrown field is a very decent little midden deposit which you may want to pit.

GOETHE SITE

Continue down the same road to the next group of houses on the left. Ask for Mr. Goethe (pronounced Goaty) and get permission to cross the creek to his little island where he does a bit of farming and keeps a lot of parakeets in a chicken coop. I have included a large bag of pottery from this site which includes Lamar rims in a small percentage and lots of check stamp and cord. Probably stratified and will appear to be a fairly good midden. Goethe owns another island just to the north of this one (you can see it) on the back of which (the marsh side) is a sizeable shell mound which you ought to it. Goethe showed both sites to me so he knows what you are looking for. The first site looks stratified to yours truly but I'm afraid it will reveal the overwhelming piece of information that Lamar is later than cord.

The next mess of sites to be discussed is on Wilmington. The Oemler site from which I have a nice collection may be arrived at in the following way.

The penciled arrows mark your way. Turn south and go down the dirt road. On your left is one damned deep ditch. Continue, crossing a bridge one a deep salt creek and a causeway over

the marsh. The dirt from the site was used to fill this causeway. As soon as you strike field you will see the site. The road has been cut through it and you can see the oyster shell. Burials were found when the scraper cut through.

Continuing down this road you come to where it forks. The left hand fork leads to Miss Oemler's house and the Smith house. Mrs. Smith is very obliging and her sons know the island thoroughly and could lead you to any place you'd want to go.

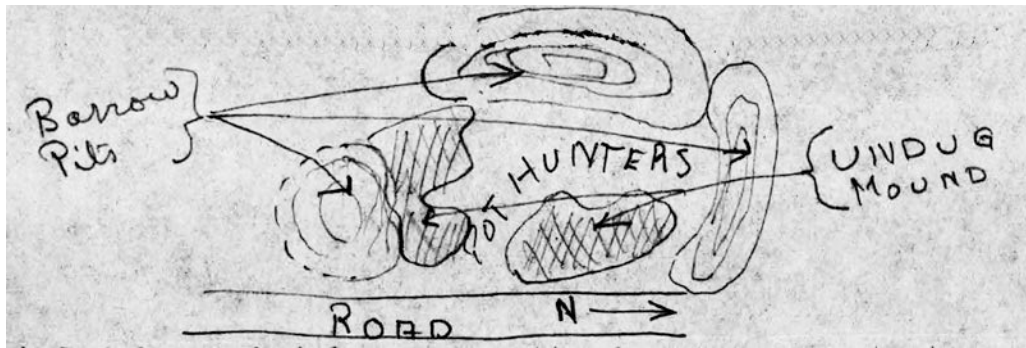
Return to the fork and take the road to the extreme right. This road skirts the shore of Wilmington about 100 yards from the marsh. Continue down to about a mile until you come to a road turning left with a big sign on it marked "Southwind". Park and standing on the bluff you can see to your left that queer shell mound out in the marsh. You must dig it partially because every scrap of pottery we got from it is that lousy fiber tempered stuff with punctate. It may give you a pretty startling side light on Deptford. As you look west from the mound you can see another identically the same poking out into the marsh. Walk along the shore to it and note the ridge of midden that skirts the marsh. You will have to cross a little creek at "Southwind" at the mouth of which I have picked up both cord and punctate. Since the midden here is pretty thick I'd suggest it an excellent place for stratification.

Return to the road there you saw the "Southwind" sign and continue west. In a mile or so you will come to a place here shell shows in the road and to the left of the road is a huge field continuing to the marsh, palmettoes etc. on its margin. This field is called "Shell Field" locally and contains long midden ridges, which extend towards and into the woods on the west. Nearer the road and on the margin of the woods is a distinct mound of shell, and in the woods in a clearing is another. This site continues through the woods until it comes opposite the big mound at Meldrim site. I hope you can get pits dug in these midden ridges because it is a likely place to clarify the cord mark confusion.

Continue the road until you see a chicken farm to your left. This is the Meldrim site. I took you there once and you should be able to find your way around. However, remember that the most Deptford came from near the marsh and that on the right hand side of the Meldrim property between the chicken yard and marsh is a half destroyed shell pile. A pit has been dug behind a little house near it on the adjacent property and the midden is black and fairly deep. From it sides came Deptford, cord mark and that crude fiber temper. The big shell mound you can find easily enough.

Remember that the site continues from Oemler to Meldrim almost unbroken and you should walk the whole damned four miles, a thing I haven't done. Where ever I have gone I have found interesting looking situations. In my opinion, and I hope in yours, this Wilmington complex may prove to be extremely important and I am of course particularly keen to see twenty or thirty stratigraphic pits dug throughout the area.

"Indian Kings Tomb", behind Haven Home School near the Montgomery Cross Roads.



I include this may just in case you did not get the idea clearly. You ought to know how to get to Deptford. If you've forgotten, the Floyds can show you. It is the road to the garbage dump. Continue out it until things look familiar, and follow your nose.

Section 3

Additional Waring Pottery Studies

Introduction

The authorship of this section is somewhat confusing. It is entitled Waring's Pottery Studies, but the level of detail discussed, particularly about the Irene Mound stratigraphy would imply to us that that it was written by Caldwell. In any event there are several interesting comments about Irene, as well as more early drafts of some of the Irene pottery types.

WARING'S POTTERY STUDIES

The pottery at Irene lends itself to very interesting interpretation both on the basis of design and form and also stratigraphic relationship. Unfortunately, however, the stratigraphic cut through the mound has proceeded only through the flanks of Mound III and consequently Holder's analysis of a year ago, which was made before adequate knowledge of the nature of the deposits had been obtained and cannot be accepted at face value) remains as yet unchecked.

This paper does not give a complete analysis of the Irene pottery by any means. It is intended to serve merely to enumerate and partially describe the various wares occurring on the site, to give their distribution, and to discuss any stratigraphic implications which may be afforded by work completed to date.

We know very little about the pre-mound occupation as yet beyond the fact that in the old sod line is found quite a concentration of St. Simons Fiber-Temper ware which seems to be closely kin to the early ware found by the Claflins at Stallings' Island. After this earliest of coastal occupations the site remains relatively uninhabited for an entire phase represented by the early stamps of Deptford with its linear check (pre-Late Swift Creek at Evelyn Plantation-Holder), and Swift Creek and Vining Simple Stamp. Occupation of the site was resumed following the entrance of cord marked wares and during the periods immediately following the first two mounds within the large mound were built and after that, the small burial mound which as itself followed by the building of the last mantle, the tan sand plug between the two mounds, and last of all, the extremely interesting structures which are purely Lamar, the Mortuary House, the Town House, and the Round House.

When one tries to disentangle the ceramic sequences in such a complex of extensive religious structural activity one is beset with various knotty problems. First, the bulk of the mound is made up of redeposited midden material, be it clean sand, shell or sand from around the village site, and as a result the earliest pottery may be found in the latest levels.

Secondly one is bothered by the question, to what extent may one accept the material in the shell flank as representing midden deposits contemporaneous with the actual building of that feature, or were earlier deposits plundered for building material? The latter seems to be unlikely. The contents of the shell flanks show a great uniformity throughout as although Lamar Stamps make their appearance as a minority ware in the shell of Mound III along with the Savannah Polished, Savannah Cord and Check Stamp, Holder found a very similar situation at Cannon's point on St. Simons Island in good thick undisturbed midden deposits. Also, from these shell flanks (especially Turner's Shell Flank 2) come many sherds of both cord marked and check

stamped bearing typical Savannah Lamar Rims, most of which are the large noded type combined with a double band of punctate identical with the rim treatment on the larger vessel of the urn burial found by the Claflin's intrusion into the Old Stallings' Island midden.

Outstanding wares will be described and with them notes as to their occurrence in the literature and on other sites.

St. Simons Fiber Temper

This ware is, closely related to the early ware described by the Claflins from Stallings Island. As matter of fact they show plates of several sherds which seem to be typically fiber tempered. This ware is usually light buff or red in color, although in many cases the interior is black due to the carbon residue or large quantities of organic material. Such a color was duplicated experimentally by inadequate firing to produce the characteristic unoxidized appearance. When adequately fired the carbon is usually uniformly oxidized through and through possibly as a result of the ventilating effects of the numerous lacunas left by the burning out of the fibers. The fibers have been identified by Horton of Pennsylvania as belonging to the Spanish moss which festoons the trees along the coast and watercourses from North Carolina to Texas. Extra temper is found in some sherds in the form of sharp sand and grit.

The predominance of St. Simons Fiber Temper is plain at its type site but large quantities at the mouth of Savannah River show incised, grooved and punctate patterns, splitting the St. Simons Fiber-Temper into four sub-groups: (a) plain, (b) incised, (c) punctate, and (d) linear punctate. The incising may be executed either with a wide blunt instrument marking broad horizontal grooves which give the sherd corrugated appearance or with sharper instrument varied methods punctation may be triangle, semi-circular or circular, executed with a reed, or a blunt round. Punctation may be applied variously in solid areas or in case of linear punctate in long horizontal lines with a trailing of the instrument between each punctation.

Very little can be said about vessel form beyond that it usually appears to be simple bowl with an incurving rim for the most part. Punctations are usually applied round the rim or upper portion of the vessel. The range of this area and its design types extends down the coast from the mouth of the Savannah River at least as far the St. Johns when Clarence B. Moore shows from Tick Island. The Claflins found an amazing concentration of both it and closely related wares. Stallings Island although here it occurred in a richly elaborated complex in more varied forms (specifically specialized or carinated bowls dissimilar to those of the Lamar Complex). The ware as first recognized as important and old by Preston Holder at St. Simons when he came to the conclusion that it was the earliest thing he had seen on the coast. Several sherds were found by him and the writer at Deptford when they occurred in the lowest level. Kelly finds it very important "rider" on several of his sites, in all cases except on associated with the earlier phases and that one exception is in the very confusing problem of stratification in the dugouts on the Macon Plateau, the stratigraphy from which should not be accepted carelessly since here an interpretation or the deposits is a matter of some debate. In the other cases he found it below mound base at Mound A, associated with Early Swift Creek in Shell Rock Cave, and "rider" along with Deptford at the Swift Creek type site it, in other word, as early ware.

There are a great many sites containing St. Simons Fiber Temper down here on the coast, none of them very extensive however. They seem to be for the greater part small, restricted, neat midden heaps. The large shell mound on the property of Sheriff Meldrim on Wilmington Island is the largest deposit. Two miles down the shore are other shell mounds out in the marsh which seem to be related. A small but very rich midden mound lies in the bottoms east of Savannah

near the course of the Bilbo Canal south of President Street Extension. It lies in what is reclaimed marsh and consists of deep, cheesy black midden sand oyster shell. It is remarkable for the great amount of flint work associated with it. It has not been investigated archaeologically as yet, but will be examined if the project is extended.

Two other wares occur at Irene as "riders" namely Vining Simple Stamped and occasional sherds of one or another of the Deptford checks. Practically nothing can be said about this stratigraphic occurrence although it is known that they were early wares.

Savannah Curviling Stamp (Savannah Stamp).

This are along with cord-marked and check stamped and Irene polished plain forms the body of the Irene complex proper. It is characterized by its paste and especially the treatment of the design units which comprise it. The paste is sandy and rather coarse, the color range from mottled black to light buff. The stamps are of great interest since they seem to be a sadly degraded Late Swift Creek. Only five design elements have been recognized and two of them are represented by about dozen sherds which are important since they are very characteristic Late Swift Creek. One consists of concentric circles with a small cross in the inner circle.

The other is the familiar "Snow Shoe" pattern mentioned by Kelly. The predominance of this design group, however, consist of two types, one a series of curved lines built up around a control "terminal element", the other consisting of two of these curvilinear designs combined into a single figure resembling the figure 8,

The terminal button may be of several types. The treatment is characteristic. The stamps are usually very large and heavy, like the most flamboyant of the Late Swift Creek only deeper and usually rather crudely curved, although despite the heaviness the design is executed with a very definite and attractive style. The ridge averages about 2/16" in thickness. This ware is very interesting. It was recognized first by Holder who noticed its affinities for Swift Creek, and also noticed its occurrence in definite quantities in sherd collections which he and the writer made at Etowah. Miss Ashley in her paper, "A Study of the Ceramic Art of the Etowans" (Etowah Papers) gives some excellent reproductions of identical ware (opposite page 132). Unfortunately the archaeological technique used by Moorhead and Miss Ashley was not sufficiently sensitive to detect stratigraphy so nothing can be said of its stratigraphic relationship to other wares.

The vessel forms found with Savannah Stamp is identical with that found with cord marked and check stamped. It consists of a large vessel with a rounded base, the sides widening slowly to a maximum point on the vessel's shoulder. The neck is constricted and the rim flaring to varying degrees.

Some very interesting sherds show two stamping techniques employed: the vessel is first stamped with a five cord over which Savannah stamp is applied. Enough of this somewhat anomalous hybrid is found to show that it was a general practice. Two sherds very similar to those were found in the upper level at Deptford.

TYPE NAME: IRENE COMPLICATED STAMP

PASTE:

Temper: sand, occasionally with water-worn quartzite pebbles. Probably ordinary sharp river gravel used in quantities.

Texture: coarse and sandy, with some lamination. Interiors are usually crudely polished and show no tooling or scraping.

Hardness:

Color: The interior is usually reduced to a dark grey or black, the exterior oxidized to a buff, brown or orange. Some vessels show a buff or brown core with black exterior and interior, others are buff throughout, others black.

FORM:

Rim: The treatment is simple and severe. The rim always more or less everted and flaring. Stamps are carried flush to the lip. There is no secondary decoration such as reed punctate, nodes, lugs, etc.

Lip: usually squared by patting with the stamp. Occasionally rounded. Rarely tapered.

Body: no complete or even partially complete vessels are known. However since the rim and bottom sherds are identical with cord marked and check stamp sherds from the same levels, they probably had the same forms. The vessels may be described as large (12-16 inches in diameter). With flaring rim and definite shoulders which taper off to a rounded bottom.

Thickness:

Appendages: none.

DESIGN:

On the basis of design and treatment it has been possible to separate Irene Complicated stamp into three sub groups. At present it seems best to separate groups 1 and 2, but this separation will not be maintained if it has no stratigraphic significance.

1. IRENE BOLD STAMP "A" Characteristically a heavy boldly carved and deliberately applied curvilinear stamp. The unit stamp consists of two types "A", a figure eight design, the terminal elements of which undergo some six variations; "B" a type in which the total unit stamp seems to consist of a single terminal element. Measurements were made on sherds of this type, the distance being taken from the crest of one groove to a crest of four grooves away. In twenty-five sherds measured this distance varied between 2.0 cm to 3.9 cm, the average being 2.6 cm. Frequently this stamp is found applied on vessels which have been previously stamped with fine cord. The grooves of the stamp are so deeply curved that the cord markings on the surface of the vessel are completely preserved in the interstice.

2. IRENE BOLD STAMP "B". This stamp is identical with Irene Bold Stamp A, in color, texture and boldness of design, but the unit stamp is simpler, consisting of two concentric circles with a cross in the center one or a very simple figure eight with a cross in the center or the terminal element.

3. IRENE FINE STAMP. This stamp consists of designs identical with Irene Bold Stamp "A" but its execution is quite different. Its execution is fine and neat, the incisions in the paddle carefully grooved. Crest to Crest measurements similar to those taken for Irene Bold Stamp show a variation ranging from 1 cm to 1.7 cm, the average 1.3 are compared with the 2.6 of Irene Bold Stamp. There is also probably a difference in thickness. A series of twenty sherds of Irene Bold and twenty of Irene in were measured: the former averaged .6 cm, the latter .8 cm. It may be that these were smaller vessels and were decorated with a correspondingly finer paddle.

RANGE OF TYPE:

Comparable sherds bearing the specific design outlined are figured as coming from Etowah, Stalling's Island, and by Moore from Mound on the Altamaha. Pure sites of this type do not occur in Chatham County, and this type occurs as a minority element in a complex consisting predominately of fine cord-marked and check stamp, occurring on vessels of identical form. It actually occurs stamped on top of cord and behaves in general like an interloper. It is probable that at Irene it merely represents and reflects the trends of the main stream of stamping which are undergoing elaboration at such centers as Etowah. It may even occur at Etowah and Irene against different ethnic and cultured bases.

Irene Complicated Stamp is regarded as an attenuated and stereotyped form of site Swift Creek, transitional between Swift Creek and the Filfot stamps of the protohistoric horizon.

Chronologically it is found above Fiber-tempered wares and below Irene Filfot Stamp and Irene Bold Incised. Its manufacture was probably abandoned previous to the building of Mound 3 at Irene.

INCISED WARES:

Incised designs are most commonly used as borders, decorating that part of the jar between the shoulder and lip. The body of the vessel is usually smoothed by rubbing and left undecorated, though a few specimens have this part covered with a stamped pattern. The shapes vary, but the bowl with inturning rim predominates. This is also true of pottery from other parts of the Southeast; here the bowl decorated with incised patterns stands as a type, as does the cooking-pot, with stamped design. The sizes of the bowls vary from a small cup to a large well shaped vessel. The designs in this group are made by altering the surface of the jar by either one of two methods: punctating or incising. The latter method predominates. The width and evenness of the lines vary from a fine scratch done with some small sharpened instrument to a broad heavy mark that carries the line left by the unevenness of the tool. These incised borders are with but few exceptions, well done and are fitted with remarkable accuracy into the allotted space. The size of the lines used is in proportion to the size of the vessel. There is a seeming carelessness in many figures which is due in part to the state of dryness of the clay at the time when it is decorated.

If the bowl was too moist the clay was apt to drag with the tool and form ragged incisions. Many of the designs may be broken up into units each composed of two or more elements, usually in the form of some geometric figure. It is impossible that these may have had symbolic significance. The designs repeat themselves by alternating the units or which they are composed. The results when well done are most pleasing and have a distinct fineness and individuality. The edges of these borders in the greater number of specimens are smooth and left plain, while in others a coil of clay has been placed on the lip of the vessel and decorated with impressions which are common in stamped ware, Plate 76, Figure A. Frequently a beading divides the design from the body of the vessel, Figure 74. This may be made by any one of three methods: a series of small gouges, a row of round dots made with a stick, or by pinching the clay with the fingers. Such finishing adds to the appearance of the border and acts as a binder or frame for the

design. Although handles are not common on incised ware a few of the specimens had them. One sherd decorated about the rim with groups of straight lines parallel to one another.

Waring's Surface Collection

SITE: Maxwellton

LOCATION: Colonel's Island, County, Georgia

FORMER OWNER: Miss Julia King

SURFACE MATERIAL BY: Waring

CERTAINTY OF PROVENIENCE: A-1

ANALYSIS OF SHERDS BY: Holder

DATE OF ANALYSIS: January 10, 1938

MAXWELLTON SITE:

WARE NAME: (A)

LAMAR BOLD INCISED

PASTE: See Lamar Stamped, except paste on this ware slightly smoother (more like Macon?) grit temper.

DESCRIPTION

Conforms in general with Macon Lamar Bold Incised but designs less controlled and not so well executed; groove tends to be smaller, more wavering. Grooves averages 2 to 4 mm across; .05 to 1 mm deep, square in cross section lands average about same as grooves. Some evidence of post-incising, smoothing or polishing; seldom smeared, however. Good evidence of modified casual rim....less extreme than Macon. Also belly-top incising with smooth neck, punctate rim occur (N.B. coastal specialization?) See next page for design reproduction. N.B. two sherds show HYBRID (casuela rim with square punctates).

SAMPLE: 20 sherds.

BIBLIOGRAPHY: Holmes pl CXXXI b for incising technique.

Moore (Ga) Pl V

Moore (Ga) Pl X for hybrid

WARE NAME: (B)

LAMAR BOLD INCISED (3 sherds)

DESCRIPTION:

Fairly well consolidated.

Characteristics virtually identical with A, except for design. Lines well executed incised at an angle thus giving serrate cross section.

Section 4

Pottery Types at Waring's Sites

Introduction

This section lists pottery types identified from the sites Waring had located around Savannah. It is not certain, but we believe these were identified by Caldwell. A few of these were found with the sheets defining the next section, labeled Caldwell's Pottery Notes, and we have moved them here to consolidate them.

Pottery Types Occurring at Indian Feast Ground
Filfot Stamped

Pottery Types Occurring at Creighton Island
Filfot Stamped
Incised
Plain

Pottery Types Occurring at Charlie King
St. Simon's Vermiculated
Fabric Marked
Irene Check Stamped
Fine Cord Marked

Pottery Types Occurring at the Sea Island Mound
Simple Stamped
Fabric Marked
Heavy Cord Marked
Plain A
Plain B

Pottery Types Occurring at St. Simon's Airport
St. Simon's Vermiculated
St. Simon's Herringbone Stamped
St. Simon's Simple Stamped
Complicated Stamped A, B, C
Fabric Marked

Pottery Types Occurring at Meldrim
St. Simon's Vermiculated
Meldrim Linear Check Stamped

Pottery types occurring at Indian Kings Tomb
Indian Kings Tomb Fine Cord Marked
Filfot Stamped

Pottery Types occurring at Oemler
Fine Cord Marked

Pottery Types occurring at Irene
St. Simon's Vermiculated
Simple Stamped
Linear Check Stamped
Complicated Stamped
Heavy Cord Marked
Fine Cord Marked
Burnished Plain
Check Stamped
Irene Filfot Stamped
Irene Incised
Irene Plain

Pottery Types Occurring at Deptford
Simple Stamped
Linear Check Stamped
Complicated Stamped
Heavy Cord Marked
Positive Meandered
Brushed
Fabric Marked
Plain Punctated

Pottery types occurring at Contentment Bluff
Filfot Stamped
Incised
Plain

Pottery types occurring at Shellman's Bluff
Filfot Stamped
Simple Stamped
Check Stamped

Pottery Types Occurring At Brampton
Check Stamped
Bold Check Stamped
Fine Cord Marked
Heavy Cord-marked
Irene Complicated Stamped

Filfol Stamped
Simple Stamped
Plain
Incised
Dentate Stamped

Section 5

Caldwell's Pottery Notes

Introduction

These notes were labeled as Caldwell's Pottery Notes, and we assume they were written by him separate from Waring. There a number of separate parts to this section, several of which include instructions for the Irene Laboratory personnel and some photographs of sherds from Irene. He also includes several apparently early drafts of coastal pottery types, many of which make reference to types that were then being defined for the central Georgia types defined at Macon. The third page below labeled Basic Pottery Morphology had a carbon copy included in the Waring Notes presented above. We have not presented the copy above. It is interesting that in the photographs of the sherds from Irene, he labels them as Lamar types, a name he apparently tentatively used before renaming them as Irene types. They are indeed very similar.

CALDWELL'S POTTERY NOTES.

SEA ISLAND CORD MARKED

We have in our possession a large restored rim sherd.

Rim: simple, straight.

Lip: tapered.

Body: elongate, straight

Base: The interior is covered with fine roughly horizontal combings.

Three sherds of St. Simons Herringbone at Irene
10-727

VIE

SP 1 (5)

91

Simple stamped

conoidal base

GULLAGAYDEN MINORITY WARES

Simple stamped

Residual check stamped

Plain

NOTE:

Barnett Cord Marked and Barnett Check Stamped seem to be aberrant types. See Barnett Residual type box.

TYPE NAME: Diverger Minority Wares

Fabric Marked

Plain

Residual Check Stamped

Fine Cord Marked

TYPE NAME: Oak Grove Minority Wares

Irene Complicated Stamped

Plain

Burnished

BASIC POTTERY MORPHOLOGY

URN



JAR



HEMISPHERICAL BOWL



SHALLOW BOWL



BOTTLE



Laboratory to make counts on the following features for OEMLER FINE CORDMARKED:

1. Interior surface finish
 - a. sandy
 - b. smoothed
 - c. burnished
2. Interior surface finish
 - a. fine parallel striations visible
 - b. other tool marks visible
 - c. tool marks not visible
3. Rim shape
 - a. straight
 - b. everted
 - c. incurving
4. Rim decoration
 - a. rim finished by a narrow band of vertical impressions
 - b. polished or smoothed rim
 - c. neither
5. Lip shape
 - a. square
 - b. rounded
 - c. tapered or beveled
6. Base
 - a. round
 - b. conical

Laboratory to make counts on the following features for OEMLER PLAIN: A grit, B sherd, grit and sherd, C muck

1. Temper
 - a. grit
 - b. grit and sherd
 - c. sherd only
2. Surface finish:
 - a. sandy
 - (1) exterior surface only
 - (2) interior surface only
 - (3) both surfaces
 - b. smooth
 - (1) exterior surface only
 - (2) interior surface only
 - (3) both surfaces
3. Surface finish
 - a. Fine striations visible
 - (1) exterior surface only
 - (2) interior surface only
 - (3) both surfaces
 - b. Other tool marks visible

- (1) exterior surface only
- (2) interior surface only
- (3) both surfaces
- c. Tool marks not visible
- 4. Rim
 - a. straight
 - b. everted
 - c. incurving
- 5. Lip
 - a. square
 - b. rounded
 - c. tapered or beveled

Laboratory to make counts on the following features for WILMINGTON HEAVY CORD
 MARKED:

- 1. Temper
 - a. sherd only
 - b. sherd and grit
- 2. Texture
 - a. fine
 - b. medium
- 3. Interior surface finish
 - a. shiny, lumpy and crackled
 - b. sandy and coarsely crackled
 - c. sandy, not crackled
 - d. smooth
- 4. Interior surface finish
 - a. fine parallel striations visible
 - b. other tool marks visible
 - e. tool marks not visible
- 5. Rim shape
 - a. straight
 - b. everted
 - c. incurving
- 6. Lip shape
 - a. square
 - b. rounded
- 7. Lip shape
 - a. same thickness as body
 - b. tapered or beveled
 - c. thickened
- 8. Base
 - a. round
 - b. conical

Preliminary statement regarding the relation and chronological succession of the complicated stamped pottery type:

The distinguishing features of St. Simons Complicated stamped are the following:

1. Simple bowl with slightly bellying equator
2. Rim usually straight
3. Over-hang rim residue
4. Stamped impressions characteristically faint
5. Interiors brushed or combed sometimes occurs
6. St. Simons Herringbone Stamped is associated type
7. Thickened and folded rim ware lacking
8. Incised ware lacking

The distinguishing features of Kolomoki Complicated Stamped are:

1. Precisely applied, clear cut and deep impressions
2. Conoidal Jar shape
3. Rim usually straight sometimes flaring
4. Undecorated folded rim
5. The occurrence of a folded or thickened rim in a single horizontal incised line on the plain ware.
6. The occurrence of incised and punctated pottery

The distinguishing features of Evelyn Complicated Stamped are:

1. Execution not as careful as that at Kolomoki
2. Conoidal Jar
3. Straight rim, lip sometimes slightly everted
4. Undecorated carefully smoothed or burnished folded rim
5. Extruded rim also occurs
7. Incised pottery
8. There are suggestions of interior brushing and combing

The distinguishing features of Irene Complicated Stamped are:

1. Execution not as careful as Kolomoki and usually not as careful as Evelyn
2. Flaring rim
3. Rim thickened and folded
4. Rim plain ware lacking
5. Incised ware lacking

The distinguishing features of Bull Island Complicated Stamped are:

1. Design reminiscent of Irene and Evelyn, poorly executed
2. Globular vessel
3. Flaring rim
4. Applique indented rim bands
5. Thickened and flattened rim plain war lacking
6. Incised ware lacking

The distinguishing features of Deptford Complicated Stamped are:

1. Straight rim
2. Execution about the same as Evelyn
3. Irene and Evelyn design motif
4. Thickened and flattened rim plain ware lacking
5. Incised ware lacking

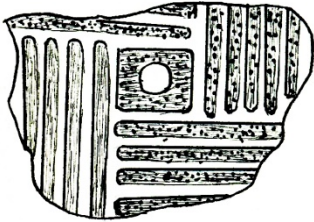
WARE NAME: LAMAR COMPLICATED STAMPED

DESCRIPTION:

211 Body sherds

11 Reed punch Rims

Conforms in general with usual Coastal Lamar (better executed than Macon) but is less well-done than the Lamar at Irene; i.e. , the terminal blobs tend to be obliterated, more cross stamping occurs and the design confined largely to

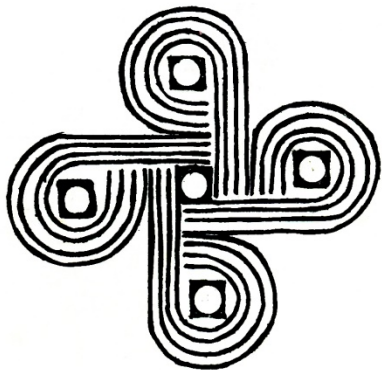


lands 1 to 2 mm

falls (?) 3 to 4 mm

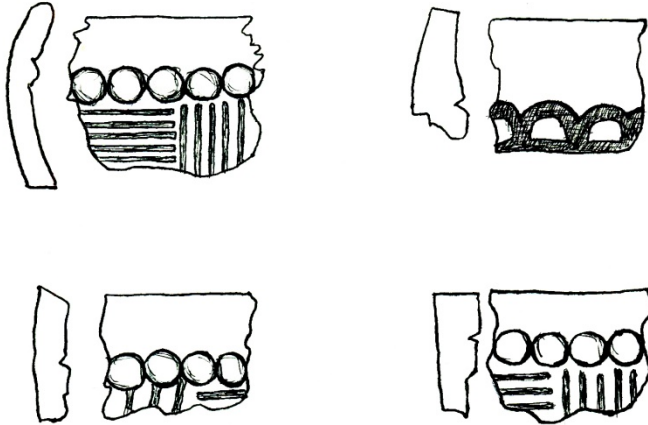
to the square central X without the curving arm-end pieces in which design element this is clear, are rare; usually cross stamping obliterates it.

Probable design was simple straight arm cross. Lacking curving arm ends enclosing blobs i.e., the modified Filfot characteristic or Irene See Holmes Pl CXIV b center section, seems to be modified Filfot cross; lacks curving arm-ends which occur at Irene (Developmental?). None of these blob enclosing curves appear in the collection.



Idealized Irene Lamar Filfot

RIM TYPE-VESSEL SHAPE



Reed punching

VESSEL SHAPE: Unknown

PASTE

Compare with Irene Lamar. Consolidation fair,
G T, very obvious. Interior of surface polished.

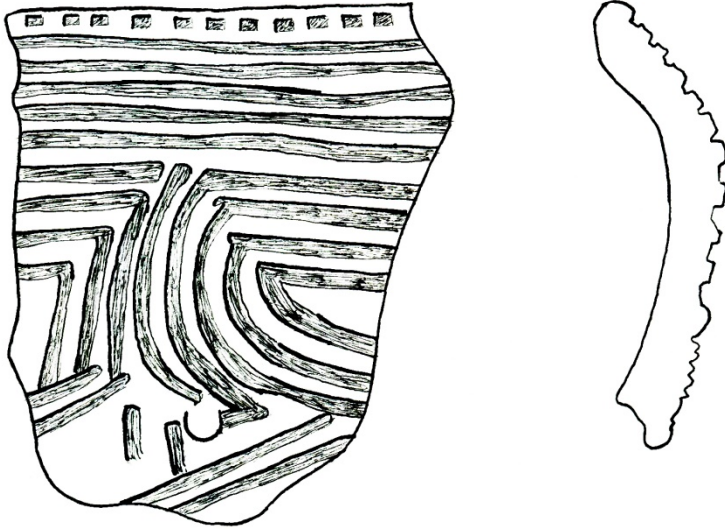
WARE NAME: LAMAR BOLD INCISED A A 20 sherds

DESCRIPTION:

Conforms in general with Macon L B.I., but designs less controlled and not so well executed
Grooves tend to be smaller, more wavering. Groove average 2 to 9 mm across; 0.5 to 1 mm deep,
square in cross section:



lands average about same as grooves. 5 mm evidence of post incising smoothing or polishing
seldom smeared, however. Good evidence of modified casuela rims....less extreme than Macon.
Also belly-top incising with smooth neck, punctate rim occurs (N. B. Coastal specialization?)
N. B. one sherd shows HYBRID (casuela rim with square puncts)



See next page for design reproduction

Ref. Holmes, pl CXXI b

Moore, (Ga) pl V

incising

Moore(Ga) pl I

for Hybrid

RIM TYPE AND VESSEL SHAPE:

PASTE:

See Lamar stamp- except paste in this ware slightly smoother (more like Macon?) Fairly well consolidated - grit temper.

WARE NAME LAMAR BOLD INCISED B 3 sherds

DESCRIPTION:

Characteristics virtually identical with "A", except for design.

Lines: well executed, incised at an angle thus:

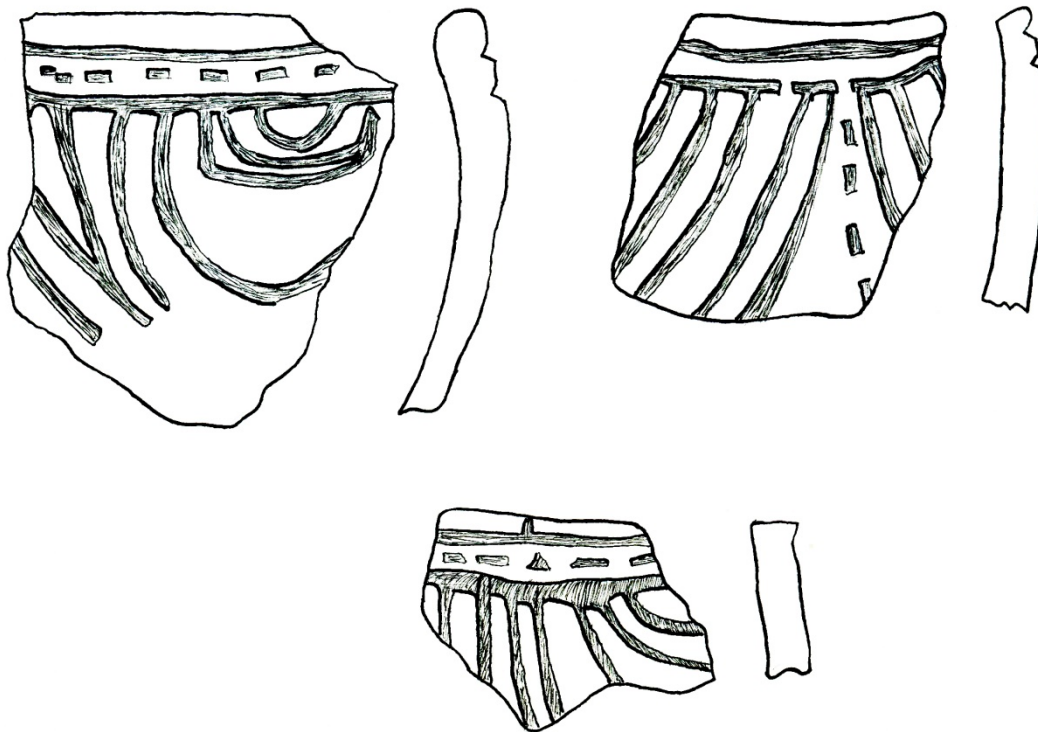


giving a serrate cross section.

Lands: Equal to or smaller than grooves, 3-5 mm.

Grooves: Equal to or larger than lands 4-6 mm.

See next page for design.



WARE NAME: OCMULGEE FIELDS INCISED (coastal variant?) 5 sherds

DESCRIPTION:

Very poorly executed lines: Designs poorly conceived. Some smearing. Lines incised at an angle, rounded in cross section.

Lands much wider than grooves.

Lands= 2-10 mm

Groove ~ 1-2 mm

Punctations small, more or less square. Paste poorly consolidated, very gritty. Heavy grit temper. Interior polish not obvious.

RIM AND VESSEL TYPE:

Vessel unknown

WARE NAME: DEPTFORD LINEAR CHECK 1 sherd

DESCRIPTION:

Typical. Would be at home at Deptford.

Has bit of roulette look.

Depression 4x5

to mm

4x9

1 mm deep

Lands: longitudinal 2-3 mm

transverse 1-2 mm

Paste: Fair consolidation. Grit temper, but fine grit.

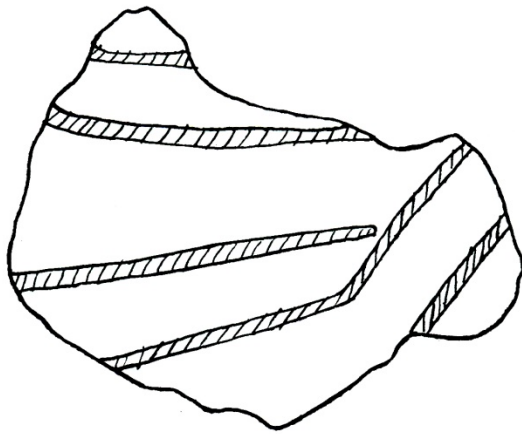
No interior smoothing.
RIM AND VESSEL
??

WARE NAME: IRENE DIAMOND CHECK 3 sherds
DESCRIPTION:
Fairly typical. Depressions shallow.
Lands fine: 1 mm
Dimensions: 4x4 mm, acute angle about 75 to 80°
PASTE: Well consolidated, fine grit to sand temper.
No interior smoothing.
RIM AND VESSEL:
??

WARE NAME: RESIDUAL CHECK 8 sherds
DESCRIPTION:
Depressions shallow. 5x5 to 3x3 mm
Lands: fine, 1 to 2 mm
Angles: 90°
PASTE:
Very well consolidated
 1 - grit temper
 3 - mixed grit and sherd
 4 - sherd temper
RIM AND VESSEL:
to scale

WARE NAME: UNIDENTIFIED FINE STAMP 2 sherds
DESCRIPTION:
Paste well consolidated, fine grit temper.
No design apparent
Lands and grooves equal: 1 to 1 1/2 mm
RIM AND VESSEL
??

WARE NAME: CORDMARKED 1 sherd
DESCRIPTION:
Heavy. Sherd tempered poorly consolidated paste. Cordmarks in single lines, two ply cord 2 mm diameter. Application of cord apparently random.



RIM AND VESSEL:

??

WARE NAME: O.F. Fugitive Red? 1 sherd

DESCRIPTION:

Very well consolidated past. Grit temper.

Red slip inside and out. Not true Fugitive Red,
(consult Kelly)

RIM AND VESSEL



to scale

WARE NAME: UNIDENTIFIED INCISED (O. F?) 1 sherd

DESCRIPTION:

Very crude incising.

Groves: 1 to 2 mm

Lands: 1 cm

PASTE:

Poorly consolidated heavy grit temper.

Looks like very poorly conceived Ocmulgee Fields incised

WARE NAME: OLIVE JAR (?) 1 sherd

DESCRIPTION:

Terra-cotta. Wheel turned. No temper apparent,

Blue glaze outside, buff inside.

May not be Spanish.

WARE NAME: PLAIN WARE 15 sherds

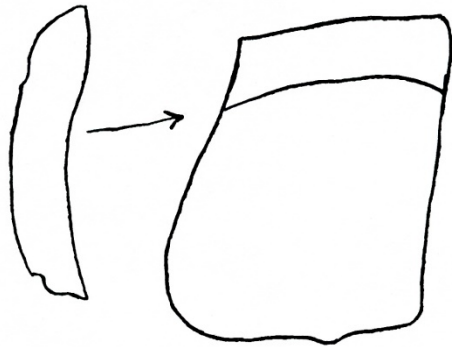
DESCRIPTION:

One sherd may be Lamar Polished (?)

PASTE:

Very well consolidated (compact), probably grit-temper.

Surface: black, burnished, inside and out.



to scale

17 sherds of unidentified decorated ware



Lamar Incised
Southwest slope of the mound- section; dark-grey sand
All catalogued
Ch1-



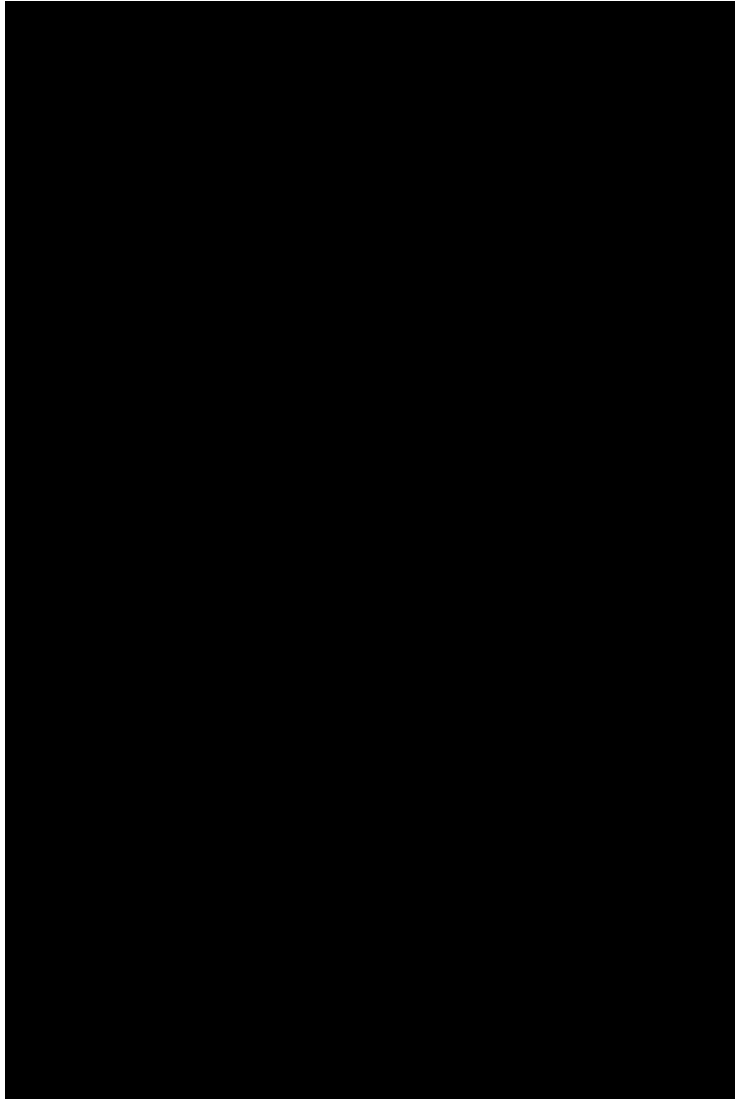
Lamar Complicated Stamped
Southwest slope of the mound - sections 2 and mixed sand and clay (upper layer)
Catalogue numbers of sherds

Ch1

-142-143-144	-129
-136	-127
-133-134-135	-131



Lamar Complicated Stamped
Irene Ossuary
Portion of vessel
#12
#6
#25



Lamar Complicated Stamped
Irene Ossuary; Light tan sand
Catalogue number of sherds



Lamar Complicated Stamped
Southwest slope of the mound - Section 2; light tan sand
Catalogue numbers of sherds

Ch1

-184

-142-162-159-163

-188

-182

-177

-176



Lamar Complicated Stamped
Catalogue numbers of sherds
Ch1
-12 -25
-20 -31
-5 -16



Lamar Complicated Stamped
Southwest slope of the mound - Section 1; grey-brown sand
Catalogue numbers of sherds

Ch1

-42	-58
-62	-44
-53	-50

Section 6

Formal Pottery Type Descriptions Never Published

Introduction

The following section is the longest of this document and represents pottery type descriptions that have not been published before. Caldwell must have thought at some point that they were useful types, or he would not have bothered to even type them out. Clearly he eventually decided that they should not be published. If he had, the Georgia Coast would have had more published types than any other area in the Southeast, even to the present day. It may be that once he saw what other colleagues in the Southeast were publishing in the Newsletter of the Southeastern Archaeological Conference, he decided not to publish his "Local" types, but this does not always match the data we have. Again, we do not recommend the use of these types at the present time by practicing Georgia Coast archaeologists. Many of these types likely were created when Caldwell and Waring were analyzing the collections Waring had made years earlier. Essentially what Caldwell was doing was being a very careful observer, and initially assuming that sherds from every local archaeological site might actually turn out to be different and distinctive. Fortunately, 75 more years of ceramic study has shown that this is not the case. We present these as he did in alphabetical order.

A

LOCAL TYPE: AIRPORT INCISED AND PUNCTATED

PASTE: Same as St. Simons Incised and Punctated.

SURFACE FINISH: Same as St. Simons Incised and Punctated.

DECORATION:

Technique: Simple punctuation, reed punctuation and incising.

Design: Areas of simple punctuation; alternate lines of simple punctates and incised lines; horizontal (?) rows of reed punctated. Horizontal incised lines; areas of parallel incised lines meeting at right or oblique angles.

FORM: Usual range of type, Chronological Position of the Type in Range.

BIBLIOGRAPHY: Same as St. Simons Incised and Punctated.

SAMPLE: 9 sherds.

LOCAL TYPE: AIRPORT PLAIN

In all ceramic features except for its lack of decoration, this type appears to be the same as St. Simon's Incised and Punctated. It is possible that the single sherd noted was actually an undecorated portion of a decorated bowl.

LOCAL TYPE: AIRPORT HERRINGBONE STAMPED

PASTE:

Method of manufacture: Coiled

Temper: sand to variable sized grit.

Texture: medium to coarse; sandy

Hardness: 2.0-4.0

Color: the color of the exterior surfaces ranges from buff through red to dark grey and is rather uniform over a single sherd. The color of the core is generally the same as that of the surfaces but occasionally is sharply differentiated.

SURFACE FINISH: The interior is generally smoothed.

DECORATION:

Technique: Stamped, probably with a carved paddle.

Design: The single design motif is a "herringbone" which consists of two series of short parallel lines, the lines of one series meeting the lines of the other at an angle.

Execution: The impressions are characteristically faint.

Distribution: The decoration covers the entire exterior of the vessel.

FORM:

Rim: straight

Lip: Rounded or squared, sometimes with a slight outward tilt.

Body: The hemispherical bowl and the conoidal jar are probably the most frequent vessel forms.

Base: Round to conoidal.

Thickness: 7 mm average

ADDENDUM:

A characteristic feature of this type is extruded rim residue resulting from finishing of the rim subsequent to stamping.

LOCAL TYPE NAME: AIRPORT HERRINGBONE STAMPED

PASTE: Same as St. Simon's Complicated Stamped.

SURFACE FINISH:

Same as St. Simon's Complicated Stamped.

DECORATION:

Technique: Stamped, probably carved paddle, little over stamping, impressions faint but usually clear.

Design: Distribution: Entire exterior of vessel with total obliteration at the bottom.

FORM: Apparently same as St. Simon's Complicated Stamped.

USUAL RANGE OF TYPE:

CHRONOLOGICAL POSITION OR TYPE IN RANGE:

BIBLIOGRAPHY:

LOCAL TYPE: AIRPORT COMPLICATED STAMPED "A"

PASTE:

Method of manufacture: Coiled.

Temper: sand to variable sized grit.

Texture: medium to coarse; sandy

Hardness: 2.0-4.0

Color: The color of the exterior surfaces ranges from buff through red to dark grey and is rather uniform over a single sherd. The color of the core is generally the same as that of the surface but occasionally is sharply differentiated.

SURFACE FINISH: The interior is generally smoothed and occasionally exhibits fine horizontal striations.

DECORATION:

Technique: Stamped, probably with a carved paddle.

Design: various complicated curvilinear motifs which include the figure eight and teardrop and probably others which have not been identified.

Execution: There is considerable over stamping and the impressions are characteristically faint. The unit design is seldom completely obtained.

Distribution: The decoration covers the entire exterior of the vessel but is often totally obliterated at the bottom.

FORM:

Rim: Straight.

Lip: Rounded or squared, sometimes with a slight outward tilt.

Body: The hemispherical bowl and the conoidal jar are probably the most frequent vessel forms.

Base: Round to conoidal.

Thickness: Average 7 mm

ADDENDUM: A characteristic feature of this type is extruded rim residue resulting from finishing of the rim subsequent to stamping.

LOCAL TYPE: AIRPORT COMPLICATED STAMPED "B"

PASTE:

Method of manufacture: coiled

Temper: Sherd.

Texture: fairly fine but lumpy and contorted.

Color: The exterior surface color ranges from reddish buff through light grey. There is considerable variation over a single sherd. The interior surface and the core are a uniform medium grey.

SURFACE FINISH: The interior is fairly smooth.

DECORATION:

Technique: stamped, probably with a carved paddle

Design: There is considerable over stamping and the decoration is characteristically faint. The unit design is almost never completely obtained. In this regard the type is similar to Airport Complicated Stamped "A". A characteristic feature of this type is extruded rim residue resulting from finishing of the rim subsequent to stamping.

DISTRIBUTION: The decoration covers the entire exterior of the vessel.

FORM: Appears similar to Airport Complicated Stamped "A".

TYPE NAME: AIRPORT SIMPLE STAMPED

PASTE:

Method of manufacture: Coiled; presence of coil fractures.

Temper: Sand to variable sized grit.

Texture: Fine to medium coarse, occasionally somewhat lumpy.

Color: The exterior is Buff through red to black; slightly variable, over a single sherd.

Sometimes two or more colors are apparent in a single cross section with a more or less sharp demarcation. The color of the core is generally the same as that of the surface.

SURFACE FINISH: Interior smoothed but not burnished, lip smoothed subsequent to stamping leaving a residue overhang.

DECORATION:

Technique: Could have been made with a thong wrapped paddle, a simple carved stamped consisting of straight lands and grooves or with the edge of a baton.

Design: Random application so that the grooves cross at varying angles, however, over large area there seems to have been an attempt to keep the impressions parallel. The size of the impression is extremely variable from blank to blank. The depth of the impressions varies from deep sharp grooves to shallow faint ones. There are occasional indications of smoothing over the stamping.

Distribution: Over entire exterior of the vessel with total obliteration at the bottom.

FORM:

Rim: Straight.

Lip: Rounded, tapered or flat, sometimes with slight outward tilt.

Body: Probably elongated or slight bulging at the equator. Shoulder absent.

Base: Round to conoidal (?).

Thickness: 7.1 mm

Appendages: None

AIRPORT CHECK STAMPED MINORITY GROUPS:

Several check stamped sherds have been found at the St. Simons Island Airport. There are not enough of these to warrant their description as a type and indeed it appears that at least three possible types are represented.

A. 2 sherds have a slightly everted almost straight rim. They are decorated with tiny checks at about **blank** mm on the side. They are dark grey, buff and red buff on the surface. The paste is grey. The aplastic material is sherd. The interiors are carelessly smoothed. Airport Check Stamped B

B. 2 sherds bear a "spider web check stamped design". The decoration is very faint. The size of the squares is about **blank** mm. on the side. The surface color is buff grey. The rims are straight and in appearance the sherds resemble St. Simons Complicated Stamped. They are sherd tempered and carelessly smoothed on the interior. Tool marks are visible. Airport Check Stamped B

C. 3 grit tempered sherds resembling somewhat sherds found with Deptford Bold Check Stamped were noted.

B

LOCAL TYPE: BARNET SPECIAL "B"

PASTE:

Method of manufacture: coiled.

Temper: sherd. Some grit probably an unintentional inclusion also occurs.

Texture: fairly fine, lumpy and contorted.

Color: core: grey or dark grey, sometimes approximating that of the exterior and / or interior surfaces. The color of the surfaces is reddish buff to brown. The interior surface is frequently dark grey.

SURFACE FINISH: The exterior and interiors are carelessly smoothed. Both examples have a lumpy, crackly surface.

DECORATION:

Technique: On otherwise typical sherd is decorated by 3 parallel lines of a fine, aberrant linear punctation. Another otherwise typical sherd has two parallel incised lines and faint brushing marks on the exterior.

FORM: No data.

LOCAL TYPE: BARNET PLAIN "B"

PASTE:

Method of manufacture: coiled.

Temper: sherd. Some grit probably an unintentional inclusion, also occurs.

Texture: fairly fine, lumpy and contorted.

Color: Core: grey or dark grey, sometimes approximating that of the exterior and/or interior surfaces. The color of the surface is reddish buff to brown. The interior surface is frequently dark grey.

SURFACE FINISH: the exteriors and interiors are carelessly smoothed. One example has a crackly, lumpy interior.

DECORATION: None.

FORM: no data.

SAMPLE: 3 sherds.

LOCAL TYPE: BARNET COMPLICATED STAMPED "B"

PASTE:

Method of manufacture: coiled.

Temper: sherd. Some grit probably an unintentional inclusion, also occurs.

Texture: fairly fine, lumpy and contorted.

Color: core: grey or dark grey, sometimes approximating that of the exterior and/or interior surfaces. The color of the surfaces is reddish buff to brown. The interior surface is frequently dark grey.

SURFACE FINISH: The exterior surface is decorated. The interior surface is carefully smoothed.

DECORATION: (T) stamped with a carved paddle.

Design: the single specimen shows a herring bone motif.

FORM: No data.

SAMPLE: 1 sherd.

LOCAL TYPE: BARNET CHECK STAMPED "B"

PASTE:

Method of manufacture: coiled.

Temper: sherd. Some grit probably an unintentional inclusion, also occurs.

Texture: fairly fine, lumpy and contorted.

Color: core: grey or dark grey, sometime approximating that of the exterior and / or interior surfaces. The color of the surfaces is reddish buff to brown. The interior surface is frequently dark grey.

SURFACE FINISH: The exterior surface is decorated. The interior surface is carelessly smoothed and is frequently crackly and lumpy as a result of excluder tempering material.

DECORATION: Technique: stamped with a carved paddle.

Design: the design consists of a grill of raised lines which intersect to form squares or rectangles. In the two specimens of the sample the raised lines are faint giving the effect called "spider web".

Distribution: the decoration covers the entire exterior of the vessel.

FORM: No data.

SAMPLE: 2 sherds.

LOCAL TYPE: BARNET CORD MARKED "B"

PASTE:

Method of manufacture: coiled.

Temper: sherd. Some it probably an unintentionally inclusion, also occurs.

Texture: fairly fine, lumpy and contorted.

Color: core: grey or dark grey, sometimes approximating that or the exterior and / or interior surfaces. The color of the surfaces is reddish buff to brown. The interior surface is frequently dark grey.

SURFACE FINISH: The exterior surface is decorated. The interior surface is carelessly smoothed and is frequently crackly and lumpy as a result or excluder tempering material.

Two cord marked sherds show faint interior brushing or combing.

DECORATION:

Technique: stamped with a cord wrapped paddle. The single rim sherd shows a lip which was smoothed subsequent to stamping. Design: the impressions are sometimes fine as in

the case of Savannah Fine Cord Marked and occasionally slightly larger, approaching the coarseness of Wilmington Heavy Cord Marked. Two sherds show over stamping, four sherds do not.

Distribution: The decoration shows the entire exterior of the vessel.

FORM: No data. The single rim sherd is straight with a rounded lip.

SAMPLE: 6 sherds

LOCAL TYPE: BARNET INCISED

PASTE:

Method of manufacture: coiled

Temper: grit and quartz, grit often abundant.

Texture: medium to coarse

Hardness: 2.5-3-5

Color: Core grey buff. Surface, buff red, buff grey.

SURFACE FINISH: The exteriors and interiors are smoothed.

DECORATION: While it appears that the decoration is similar to Irene Incised the sample is too small to be certain. Tiny, simple punctations occur or frequently on this local type than on Irene Incised.

SAMPLE 8 sherds.

LOCAL TYPE: BARNET FILFOT STAMPED

PASTE:

Method of manufacture: coiled.

Temper: grit and quartz, grit often abundant.

Texture: medium to coarse.

Hardness: 2.5-3.5.

Color: Core: grey buff; Surface buff red, buff grey.

SURFACE FINISH: The interiors are smoothed, the exteriors decorated.

DECORATION:

Technique: paddle stamped, punctations with hollow reed, applique band.

Design: the filfot cross appears to be the only stamped motif. Incidental rim decoration consists of a series of hollow reed punctations just below the rim. On case of an applique red punctated band was not noted.

Execution: the execution of the paddle stamping is rather poor.

Distribution: the paddle stamped decoration covers the entire exterior of the vessel. Reed punctation is confined to the rim area.

FORM: Not determined.

SAMPLE: 32 sherds.

LOCAL TYPE: BARNET PLAIN

A few sherds which were possibly of this type were found. The existence of the type is not certain, but is inferred from the fact that it is a component part of the complex at all other sites where Irene Filfot Stamped and Irene Incised general types have been noted.

LOCAL TYPE: BELLEVILLE BLUFF FILFOT STAMPED

PASTE:

Method of manufacture: coiled.
Temper: grit and quartz grit, medium to coarse.
Hardness: 3.0-4.0
Color: core: grey. Surfaces: red.

SURFACE FINISH: The exterior surface is decorated; the interior surface is carefully smoothed, frequently burnished.

DECORATION:

Technique: stamped with a flat, carved paddle. The center of the cross is formed either by the intersection of the four arms or by the projection of these from the sides of a square central element. The arms themselves consist of from four to nine parallel lands. The primary land of each arm turns or angles back on itself to form a square or circular terminal element and the other lands follow the first. The central and terminal elements of the design may themselves contain either a raised square or circle. The execution of the stamping is rather variable. While the grooves are usually shallow, the unit design may be either clearly depicted or else obliterated by over stamping. One apparently typical sherd shows part of the figure eight design. No rim sherds were found but it is likely that they would exhibit the incidental decorative features which are diagnostic, or the filfot stamped types.

FORM: no data.

SAMPLE: 8 sherds.

BARNET, Other Types.

Two typical sherds of St. Simons Plain were found.

A large number or small sherds could not be classified, it was fairly certain, however, to the Deptford and some to the Savannah complexes.

TYPE NAME: BELLEVILLE BLUFF INCISED

PASTE:

Method of manufacture: Coiled.
Temper: Grit and quartz grit
Texture: Medium to coarse
Hardness: 3.0-4.0
Color: Core: grey; Surfaces: red.

SURFACE FINISH: Exteriors and interiors smoothed.

DECORATION: Similar to Irene Incised. The hybrid sherds show tiny simple punctates.

FORM: No data.

•• The sample consists of one typical sherd and one hybrid sherd.

***The hybrid sherd illustrates a thin straight rim just above a thickened shoulder bulge.

C

TYPE NAME: CANNON'S POINT BURNISHED

PASTE:

Method of manufacture: Coiled.

Temper: Almost invariably sherd. Several examples of grit noted, however.

Texture: Medium fine to coarse; lumpy and contorted.

Hardness: 3.0-4.5

Color: Core: shades of buff and grey.

Surfaces: dark grey, buff and red.

SURFACE FINISH: Smoothed to burnished on exterior and interior. Burnishing on interior.

DECORATION:

Technique: None, however, carefully executed vertical tool marks on the body often give a decorative effect. In this respect the type is close to Irene Burnished in which a similar decoration is confined to the shoulder area. On grit tempered sherds the vertical tooling is confined to the rim area. A red slip was sometimes applied to the exterior or to the exterior and interior.

FORM

Rim: Straight.

Lip: Square or tapered.

Body: Hemispherical bowl and shallow bowl with incurving rim. One example of a slightly flaring rim of the sort found on Oemler Fine Cord Marked has been noted. A rim typical, grit tempered sherd shows considerable flare. It is similar to Deptford Plain C. The resemblance between the sherd-tempered burnished and grit tempered burnished at Cannon's Point, and the latter –with Savannah Burnished Plain suggests a relation between the three types. Apparently the sherd and grit tempered types are close in time at Cannon's Point. In Chatham County they are farther apart. The grit is later.

Base:

Thickness: 4.6 mm

Appendages:

TYPE NAME: CANNONS POINT CHECK STAMPED

PASTE:

Method of manufacture: Coiled

Aplastic: No particles

Texture: Very fine and compact. Has ring. Sometimes slightly laminated.

Hardness:

Color: Core: black

Surfaces- dark grey, grey buff, buff white, buff, pink

The interior surfaces are often of a different color from the exterior. On some sherds the exterior and interior coloring extends about 1/16 of an inch into the sherd and is abruptly and evenly terminated by the black core.

SURFACE FINISH: Interiors carefully smoothed

DECORATION:

Technique: Probably carved paddle.

Design: grill of raised lines which intersect at right or at other angles. The size of the checks is rather uniform ranging from blank mm to blank mm. The design contains a carefully executed negative meander wondering thru the squares.

Distribution:

FORM:

Rim: Straight

Lip: Square or rounded, sometimes slightly thickened.

Body: simple hemispherical bowl probably most common form.

Base:

Thickness:

Appendages:

TYPE NAME: CANNON'S POINT FABRIC MARKED

PASTE:

Method of manufacture: coiled.

Temper: sherd.

Texture: fine, but lumpy and contorted.

Hardness: 2.0-4.5.

Color: Core: red through dark grey.

Surfaces: buff red to brown.

SURFACE FINISH: More or less carelessly smoothed on interior. Interiors often show horizontal combing or brush marks.

DECORATION: Same as Charlie King Fabric Marked. The lip is sometimes smoothed, sometimes fabric impressed.

Distribution: In most cases the impressions completely cover the exterior of the vessel.

On one sherd, however, a large burnished area was noted.

FORM:

Rim: Straight.

Lip: Rounded.

Body: Hemispherical bowl seems to be most common form.

Base: Probably round.

Thickness: 10.76 mm.

Appendages: None.

TYPE NAME: CANNON'S POINT FINE CORD MARKED

PASTE:

Method of manufacture: coiled.

Temper: variable sized grit and sherd.

Texture: Usually fine but lumpy and contorted on sherd tempered sherds. Medium fine and sandy in grit tempered sherds.

Hardness: 2.5-4.5.

Color: Core: dark grey through light grey to buff.

Surfaces: buff through dark grey, sometimes red buff, color variable over a single sherd.

SURFACE FINISH: Interiors smoothed, combing marks usually visible.

DECORATION: Same as Indian King's Tomb Fine Cord Marked. The rim was usually completed after stamping, sometimes smoothed and sometimes paddle beveled.

FORM:

Rim: Usually straight, sometimes slightly flaring.

Lip: Squared, rounded or tapered.

Body: Hemispherical or elongated bowl probably most common form.

Base: Round.

Thickness: 8.25 mm.

Appendages: None.

TYPE NAME: CANNON'S POINT INCISED

PASTE:

Method of manufacture: coiled.

Temper: medium sized grit and gravel.

Texture: coarse.

Hardness: 2.5-4.0

Color: Core: buff.

Surfaces: buff.

SURFACE FINISH: Interiors carefully smoothed.

DECORATION: Same as Irene Incised.

FORM:

Rim:

Lip:

Body:

Base:

Thickness: 8.83 mm

Appendages:

TYPE NAME: CANNON'S POINT PLAIN

PASTE:

Method of manufacture: Coiled.

Temper: None visible.

Texture: Very fine; sherds have low specific gravity.

Hardness: 3.0-4.0.

Color: Core: black,

Surfaces: grey and buff, color varies considerably over a single sherd.

SURFACE FINISH: Smoothing on exteriors and interiors of sherds, often approaching burnishing. Usually has chalky feel.

DECORATION: None.

FORM:

Rim: straight.
Lip: rounded, or squared sometimes thickened.
Body: hemispherical bowl.
Base:
Thickness: 6.4 mm.
Appendages: none.

NOTE: In paste, texture of paste and form this type is close to Cannon's Point Check Stamped. Was called muck ware.

TYPE NAME: CANNON'S POINT PLAIN (C)

PASTE:

Method of manufacture: coiled.
Temper: medium sized grit and gravel.
Texture: coarse.
Hardness: 2.0-3.5.
Color: Core: shades of grey and buff.
Surfaces: brown, grey and buff.

SURFACE FINISH: Exteriors and interiors carefully smoothed, interiors sometimes burnished.

DECORATION: None. Rims sometimes bear applique reed punctated band. One sherd shows two applique reed punctate bands on a portion of the vessel other than the rim.

FORM:

Rim: flaring.
Lip: square.
Body: elongate globular.
Base:
Thickness: 8.33 mm.
Appendages:

TYPE NAME: CEDAR POINT INCISED

PASTE:

Method of manufacture: Coiled.
Temper: Fine grit to gravel.
Texture: Medium.
Hardness: 2.0-3.5
Color: Core: grey, red buff.
Surfaces: dark grey, grey buff.

SURFACE FINISH: Interiors and exteriors carefully smoothed; almost burnished.

DECORATION: The design motifs seem to be similar to those occurring at Irene. One example shows lower border of reed punctation.

FORM:

Rim: Incurving and outcurving.
Lip: Squared, rounded or tapered.
Body: Carinated bowl, elongate globular.
Base:

Thickness: 8.5 mm

Appendages:

TYPE: CHARLIE KING CHECK STAMPED

PASTE:

Method of manufacture: coiled

Aplastic: grit

Texture: Medium to coarse; sandy

Color: core: generally dark grey; brown and buff.

surfaces: brown, buff and dark grey

Hardness:

SURFACE FINISH: Interiors smoothed but usually gritty feel due to aplastic material and the sandy paste. One interior shows combing or brushing.

DECORATION: Same as Irene check stamped. Usually the checks are smaller and not so well executed. The lip is sometimes smoothed and sometimes stamped.

FORM:

Rim: Straight to moderately flaring.

Lip: Rounded or tapered or squared

Body: Elongated globular an simple hemispherical bowl

Base:

Thickness:

Appendages:

MINORITY WARES: Two other sub-types or types of check stamped sherds are represented.

A. (4 sherds) This group resembles Cannon's Point Check Stamped but contains several variations. No aplastic materials are visible in the paste. There is a sharp demarcation between the surface color and the uniformly dark grey paste. One sherd, however, is buff on the surface and clear thru. A chalky feel seems to be a distinguishing characteristic of this group.

B. (3 sherds) This group has a carelessly applied check stamped decoration of which the size of the squares is variable ranging from **blank** to **blank** mm. The surface coloring is grey buff and the interiors are light grey and buff. The interiors are smoothed. These sherds have a lumpy contorted texture and are sherd tempered.

TYPE NAME: CHARLIE KING FABRIC MARKED

PASTE:

Method of manufacture: coiled.

Temper: sherd.

Texture: fine but lumpy and contorted.

Hardness: 3.0-4. 0.

Color: core: buff, dark grey. One sherd is red halfway from outside, black halfway from inside. Surfaces: red through buff through dark grey. Exteriors often buff, interiors grey.

SURFACE FINISH: Interiors carefully or carelessly smoothed, occasionally combed.

DECORATION: Same as Sea Island Fabric Marked.

FORM:

Rim: Straight.

Lip: Rounded or tapered.

Body: Elongated straight.

Base: Round to conoidal.

Thickness: 8.88 mm.

Appendages: None.

TYPE NAME: CHARLIE KING FINE CORD MARKED

PASTE:

Method of manufacture: coiled.

Aplastic: medium grit to gravel.

Texture: medium fine to coarse.

Hardness:

Color: Core: dark grey thru red buff, sometimes the interior dark grey surface color extends a considerable distance into the core where it is abruptly terminated by red buff color where it extends all the way to the outer surface.

Surfaces: buff, grey buff.

SURFACE FINISH:

Interiors carefully smoothed or carelessly smoothed.

DECORATION: Same as Irene Fine Cord Marked. One smoothed rim was noted. There seem to be no indication of paddle beveling of the rim or of striking the base with the edge of the paddle.

FORM:

Rim: straight

Lip: rounded or tapered, usually tilted slightly outward.

Body:

Base:

Thickness:

Appendages:

ADDENDUM:

TYPE NAME: CHARLIE KING PLAIN

PASTE:

Method of manufacture: coiled.

Temper: None visible.

Texture: Very fine, the sherds are of a very light weight and have a chalky feel, sometimes holes and fiber impressions appear in cross section.

Hardness: 2.0-4.0.

Color: Core: generally dark grey - sometimes buff.

Surfaces: white, grey, and buff. The interiors of buff sherds are often grey.

SURFACE FINISH: Interiors and exteriors carefully smoothed, sometimes combing or burnishing striations are visible on the interiors.

DECORATION: None.

FORM:

Rim: straight.

Lip: rounded, sometimes distinctly tapered and sometimes square.

Body: hemispherical bowl.

Base:

Thickness: 7.12 mm.

Appendages:

TYPE NAME: CREIGHTON ISLAND PLAIN

PASTE:

Method of manufacture: coiled.

Temper: variable sized grit.

Texture: medium fine to coarse, sometimes sandy and lumpy.

Hardness: 3.0-3.5.

Color: Surface: buff.

Core: grey.

SURFACE FINISH:

Exterior and interior: medium smoothed to rough.

DECORATION: Generally none. Sometimes row of horizontal reed punctations in the lip area.

FORM:

Rim: Generally flaring, can be straight.

Lip: Squared, rounded or tapered

Body:

Base:

Thickness: 8.33 mm.

Appendages: Probably none.

TYPE NAME: CREIGHTON ISLAND INCISED

PASTE:

Method of manufacture: coiled.

Temper: variable sized quartz grit.

Texture: medium fine, sometimes lumpy.

Hardness: 3.0-3.5

Color: Surface: grey thru red buff to buff.

SURFACE FINISH:

Exterior:

Interior: Smoothed to medium rough.

DECORATION:

Technique: incising and grooving in rim area.

Design: one stamped sherd from a carinated bowl has a folded incised rim.

Distribution: incising in rim area.

FORM:

Rim: incurving.
Lip: squared, rounded or tapered.
Body: carinated shallow bowl, probably most common form.
Base:
Thickness: 7.09 mm.
Appendages: probably none.

NOTE: Type described on the basis of six sherds. Appears to resemble Lamar Incised more closely than Irene.

E

TYPE NAME: EVELYN COMPLICATED STAMPED

PASTE:

Method of manufacture: Coiled.
Temper: Fine to medium grit.
Texture: Medium to fine.
Hardness:
Color: Core: buff, red buff and grey buff.
Surfaces: buff, red buff, grey buff and dark grey.

SURFACE FINISH: Interiors smoothed, tool marks often visible.

DECORATION:

Technique: Carefully cut, precisely applied stamp, some overlapping, partially obliterated.
Design: See Figure 1. (*Editors: No Drawing Present.*)
Distribution: Over entire exterior of vessel on most sherds. Occasionally the area just below the lip is left undecorated and smoothed or burnished. This seems to be always the case when a folded rim is used.

FORM:

Rim: Straight, occasionally slightly flaring, occasionally incurving, sometimes the diameter of the rim is less than the diameter of the equator.
Lip: Straight, everted, sometimes overhanging, tapered, rounded or squared.
Body: Conoidal.
Thickness:
Appendages:

G

TYPE NAME: GASCOIGNE BLUFF FABRIC MARKED (Minority)
SAMPLE: one sherd.

TYPE NAME: GULLAHGYDEN HEAVY CORD MARKED
NOTE: Resembles Irene Heavy Cord Marked.

I

TYPE NAME: IRENE BOLD CHECK STAMPED
PASTE:

Method of manufacture: coiled.
Temper: variable sized grit to gravel.
Texture: medium to coarse, usually sandy.
Hardness: 2.5-4.0.
Color: Core: grey, buff, red buff, and red.
Surfaces: buff, grey and red buff.

SURFACE FINISH:

Interiors smoothed but sometimes sandiness of paste gives gritty feel.

DECORATION: Apparently same as Deptford Bold Check Stamped.

FORM:

Rim: Slight to considerable rim flare.
Lip:
Body:
Base:
Thickness: 8.67 mm.
Appendages:

TYPE NAME: IRENE SIMPLE STAMPED
PASTE:

Method of manufacture: Coiled.
Temper: grit and sherd.
Texture: Sandy, medium coarse texture in grit tempered sherds, fine texture in sherd tempered sherds.
Hardness:
Color: Core: grey, buff and red buff. Sometimes two colors in cross-section.
Surfaces: grey, buff and red buff.

SURFACE FINISH: Interiors smoothed, sometimes burnished. Occasionally there is a sandy feel resulting from the nature of the paste.

DECORATION:

FORM:

Rim: Straight or slightly flaring.

Lip:

Body:

Base:

Thickness: 7.5 mm.

Appendages:

TYPE NAME: IRENE FIBER TEMPERED.

PASTE: Same as Charlie King Fiber Tempered.

SURFACE FINISH: Same as Charlie King.

DECORATION: The majority of sherds are undecorated.

Techniques: Trailing, incising and punctation. Horizontal (?) grooves containing closely spaced punctations. Horizontal lines of punctation. Areas of punctation. Punctations may be round and equally sided or round and having one vertical and one sloping side or triangular and having one vertical and one sloping side.

Distribution:

FORM: Same as Charlie King Fiber Tempered.

USUAL RANGE OF TYPE: Same as Charlie King Fiber Tempered.

CHRONOLOGICAL POSITION OF TYPE IN RANGE: Same as Charlie King Fiber Tempered.

BIBLIOGRAPHY: Same as Charlie King Fiber Tempered.

M

TYPE NAME: MELDRIM LINEAR CHECK STAMPED

PASTE:

Method of manufacture: coiled.

Temper: medium to fine particles of sand and grit, chiefly quartz.

Texture: medium to coarse; the coarseness is due to the large quantities of sand in the pottery, probably made with a very sandy clay.

Hardness:

Color: buff to red to dark grey.

SURFACE FINISH: Same as Deptford Linear Check Stamped.

DECORATION:

Technique: Carved paddle.

Design: Same as Deptford Linear Check Stamped with the addition of several types of

decoration which have not yet been noted at the Deptford site. These consist of a linear check stamped decoration in which only certain of the longitudinal bars contain cross bars, several being left blank. A diamond-shaped check has also been noted in which there is no accentuation of longitudinal bars and in which the grid bars intersect at other angles than 90°. A sherd has been noted showing the use of two different paddles, one with wide linear bars and the other with narrow.

Distribution: Over entire exterior of vessel.

FORM:

Rim: Flaring.

Lip: Same as Deptford Linear Check Stamped.

Body: Same as Deptford Linear Check Stamped except that in some cases a straighter rim and a less accentuated shoulder have been noted.

Base: Round to conoidal.

Thickness:

Appendages: None.

USUAL RANGE OF TYPE:

CHRONOLOGICAL POSITION OF TYPE IN RANGE:

BIBLIOGRAPHY:

N

TYPE NAME: NACOOCHEE COMPLICATED STAMPED

PASTE:

Temper:

Method or manufacture: coiled

Texture:

Color:

Exterior surface:

Core:

Hardness:

SURFACE FINISH:

DECORATION: "as might be expected, most or the impressed ornamentation is in straight-line patterns; but there are also numerous examples of curved figures, and some sherds exhibit a combination of the straight and the curved. As a rule the attempt was evidently made to stamp the pattern into the plastic clay without overlapping, but often the impression was so carelessly made as to confuse the repeated sign, and there are instances in which the paddle had been applied so promiscuously as to destroy the pattern almost completely" (quote pp 67 from Heye, Hodge, Pepper. See also pp 68).

Note: There are probably other design elements than those figured above. I have combined the sherds of these decorative elements into a single category because:

(1) the majority have the same shape

- (2) the majority have dentate rims
- (3) stamped decoration of these motifs appears on incised bowls

Editors: In the following section separate paper of the papers Caldwell can be seen analyzing the ceramics from the Nacoochee Report (Heye, Hodge, and Pepper 1918). We place it here for convenience. It is noteworthy that he mentions Etowah Stamped several years before it was formally defined (by Wauchope?).

NACOOCHEE VALLEY HARDMAN MOUND
Pottery types figured in 1918 report.

- (1) painted effigy vase.
- (2) stamped (concentric circle) short throats; (Figure 8's); Pl. XVIII a, c
- (3) stamped - angular lines - long throats; Pl XVIII
- (4) stamped - incised (concentric circles); bowl, (Pl XXC), Figure 8's
- (5) stamped - incised angular lines bowl; Pl XIX a
- (6) stamped - angular lines - straight sided vessel; Pl XX
- (7) punctate narrow mouthed bowl; Pl XXI; Pl XXIII b-l, except "c" are type 3.
G is a bowl, probably j and k are also. Pl XXIV d, g, i are type 3. e, j, and n are type 3 with screwy rim decoration. h is Etowah stamp.
- (8) a, k, m, and o are plain with incised rim. (not Lamar) decoration
- (9) angular lines (narrow throats) handles. Pl XXVa
- (10) angular lines short throats. Pl XXVb
- (11) angular lines - boat shaped
Pl XXVI are type 3 with long or short throats.
Pl XXVII are type 3 with long or short throats.
Pl XXVIII shows same, also Etowah stamp, has no rim decoration.
Pl XXIX type 3 without rim decoration.
Can't understand title of plate XXXVI. One sherd is check stamped with **blank** type rim.
Figure 19 is Mississippi influence with notched rim plain vessel.
Figs 20, 21, 22 are probably Lamar.
Figs 24, 25, 26, 27, 28 are shouldered, incised and notched rims on type 2 and 3.
Pl XXXVII a and b are check stamped bottoms. d is type 2.
Figs 29 and 32 are Mississippian loop handles.
Fig 30 is reed punctate as well.
Fig 35-38 Mississippian form with rim and handle incising.
Pl XXX is type 3.
Pl XXXI is type 2.
Pl XXXII is type 2.
Pl XXXIII is type 2 and Etowah.
Figs 5 and 6 is type 3.
Pl XXXV shows 2 Etowah. 1 Swift Creek, the rest type 2.
Figs 7, a, 10 and 12 are type 3.
- (12) Figs 9 and 13 plain with notched rim.
Figs 11, 13 and 14 are Swift Creek with **blank** type rim.

Figs 15, 16, 18 with effigy heads suggest Mississippi influences with plain notched rim pottery. Fig 17 suggests Mississippi influence with type 3 pottery.
Pl XXXVIII incising on type 3 bowls - d not recognizable, e and g may be Lamar.
Pl XXXIX incising on type 2 bowl.
Figs 39, 40, 41 and 42 Mississippian flanges. 40 is with **blank** type decoration.
Pl XL rims of incised bowls - uppermost is typical Lamar incising with type 2 decoration.
Pl XLI rims of incised bowls, some is good Lamar.
Fig 48 rims of incised bowls.
Pl XLII rims or incised bowls. a and b are type 3

TYPE NAME: NEW YAMACRAW BOLD CHECK STAMPED

PASTE:

Method of manufacture: coiled.
Temper: grit.
Texture: medium to coarse; sandy.
Hardness: 3.0-4.0
Color: core: light grey through dark grey through red buff.
surface: buff through grey buff.

SURFACE FINISH: Interiors smoothed; very sandy feel.

DECORATION: Same as Irene Bold Check Stamped.

FORM:

Rim: Straight.
Lip: Squared.
Body:
Base:
Thickness: 7.4 mm.
Appendages:

TYPE NAME: NEW YAMACRAW HEAVY CORD MARKED

PASTE:

Method of manufacture: coiled.
Temper: gravel, grit and sherd.
Texture: medium to coarse.
Hardness:
Color: core: light grey thru dark grey through buff.
surfaces: buff, red buff, grey buff.

SURFACE FINISH: Interiors carefully and carelessly smoothed, tool marks sometimes visible; sandy feel.

DECORATION: Same as Irene Heavy Cord Marked. Lip carelessly finished.

FORM:

Rim: straight.
Lip: between square and rounded.
Body:
Base:
Thickness:

Appendages

O

WARE NAME: OCMULGEE FIELDS INCISED? (Coastal Variant?)

DESCRIPTION: Very poorly executed lines. Designs poorly conceived. Some smearing. Lines incised at an angle, rounded in cross-section, lands much wider than grooves. Lands: 2 to 10 mm, grooves: 1 to 2 mm. Punctations small, more or less square. Paste poorly consolidated, very gritty- heavy grit temper. Interior polish not obvious.

SAMPLE: 5 sherds

WARE NAME: DEPTFORD LINEAR CHECK STAMPED

DESCRIPTION: Typical. Would be at home at Deptford. Has bit of roulette look.

Depressions: 4 mm x 5 mm, 1 mm deep to 4 x 9 mm.

Lands: Longitudinal 2 to 3 mm, Transverse 1 to 2 mm.

PASTE: Fair consolidation, grit temper but fine grit, no interior smoothing.

SAMPLE: 1 sherd.

WARE NAME: IRENE DIAMOND CHECK STAMPED

DESCRIPTION: Fairly typical. Depressions shallow, lands fine 1 mm, Dimensions 4 x 4 mm, acute angle about 75 to 80°.

PASTE: very well consolidated, fine grit to sand temper, no interior smoothing.

SAMPLE: 3 Sherds

WARE NAME: RESIDUAL CHECK STAMPED

DESCRIPTION: Depressions shallow: 5 x 5 mm to 3 x 3 mm. Lands fine: 1 to 2 mm, angles: 90°.

PASTE: very well consolidated.

1 with grit temper.

3 with mixed grit and sherd.

4 with sherd temper.

SAMPLE: 8 sherds

WARE NAME: UNIDENTIFIED FINE STAMPED

PASTE: well consolidated fine-grit temper.

DECORATION: No design pattern apparent; Lands and grooves equal 1 mm to 1.5 mm.

SAMPLE: 2 sherds.

WARE NAME: CORD MARKED

DESCRIPTION:

Heavy, sherd tempered poorly consolidated paste. Cord marks in single lines, two ply cord. 2 mm diameter application of cord apparently random.

SAMPLE: 1 sherd

WARE NAME: Ocmulgee Fields Fugitive Red?

DESCRIPTION: Very well consolidated paste. Grit temper. Red slip inside and out. Not true fugitive red (Consult Kelly)

SAMPLE: 1 sherd

WARE NAME: UNIDENTIFIED INCISED (Ocmulgee Fields?)

DESCRIPTION: Very crude incising. Grooves 1 to 2 mm; Lands 10 mm.

PASTE: poorly consolidated heavy grit temper. Looks like very poorly conceived Ocmulgee Fields Incised.

SAMPLE: 1 sherd

WARE NAME: PLAIN WARE

DESCRIPTION: One sherd maybe Lamar Polished?

PASTE: very well consolidated (compact) probably grit temper. Surface: black, burnished inside and out.

SAMPLE: 15 sherds.

WARE NAME: OLIVE-JAR (?)

DESCRIPTION: Terra-cotta. Wheel turned. No temper apparent. Blue glass outside, buff inside. May not be Spanish. *Editors: Sounds more like Majolica.*

SAMPLE: 1 sherd.

WARE NAME: UNIDENTIFIED DECORATED

SAMPLE: 17 sherds.

WARE NAME: PLAIN

DESCRIPTION: Same as Indian Fort I

SAMPLE: 43 sherds.

WARE NAME: INDETERMINATE DECORATED

SAMPLE: 50 sherds

TYPE NAME: OAK GROVE LINEAR CHECK STAMPED

PASTE:

Method of manufacture: coiled.

Temper: medium to coarse grit.

Texture: medium fine to coarse, sandy.

Hardness:

Color: Core: dark grey, light grey, buff.

Surfaces: buff, red buff, and dark grey.

SURFACE FINISH: Interiors smoothed, sometimes rough due to nature of paste.

DECORATION: Same as Deptford Linear Check Stamped

FORM:

Lip: round.

SAMPLE: 6 sherds.

TYPE NAME: OAK GROVE FINE CORD MARKED (Minority)

PASTE:

Method of manufacture: coiled

Aplastic: grit

Texture: medium

Hardness:

Color: Core: red buff

Surfaces: grey buff

SURFACE FINISH: Interiors smoothed shows horizontal tool marks

DECORATION: Same as Irene fine cord marked. Cord decorated lip occurs. One case of incised line beneath the lip.

FORM:

Rim: flaring

Lip: tapered

Body: globular

Base:

Thickness:

Appendages:

Editors: Note at bottom of page: How about Charlie King Weeden Island Check Stamped?

TYPE NAME: OAK GROVE HEAVY CORD MARKED

PASTE:

Method of manufacture: coiled.

Temper: Grit, gravel and sherd.

Texture: Fine to medium fine in sherd tempered sherds, medium coarse to coarse in grit tempered sherds.

Hardness: 2.5-3.0.

Color: Core: dark grey through dark red, sometimes both colors are visible in a single cross section. It can also be light grey or buff.

Surfaces: light buff through red buff through grey, sometimes brown.

SURFACE FINISH: Interiors sometimes smoothed, rarely burnished. In most cases, however, the interiors are carelessly smoothed and tool marks are sometimes visible. Combing of the interior has been noted on some sherds. Occasionally smoothed sherds have a sandy feel due to sand in the paste.

DECORATION:

Technique: Probably cord-wrapped paddle with the strands arranged parallel.

Design: The cord impressions are distinctly large and, except in the case of overstamping, are arranged vertically. The base is sometimes decorated with the edge of the paddle or occasionally shows comb or brush marks. The lip appears to have been finished subsequent to stamping. It can be smoothed or may show vertical cord impressions applied after the body decoration.

Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Straight.

Lip: Round, tapered or squared, sometimes beveled on the outer edge. Occasionally it is slightly everted.

Body: No whole vessels are known but the shape was probably that of an elongate conoidal jar lacking a shoulder and having relatively straight sides.

Base: Round or conoidal.

Thickness: 9.27 mm.

Appendages:

TYPE NAME: OAK GROVE HEAVY CORD MARKED

PASTE:

Method of manufacture: coiled.

Temper: gravel, sometimes sherd.

Texture: medium to coarse.

Hardness: 3.0.

Color: core: black through light buff.
surfaces: buff and brown.

SURFACE FINISH: Interiors carelessly smoothed. One case of horizontal combing noted.

DECORATION: Same as Irene Heavy Cord Marked.

FORM:

Rim: straight.

Appendages:

TYPE NAME: OAK GROVE SIMPLE STAMPED

PASTE:

Method of manufacture: coiled.

Temper: grit, gravel and sherd.

Texture: fine in sherd tempered sherds, coarse to medium in grit, sandy.

Hardness: 3.0-3.5

Color: core: buff, red buff and dark grey.

Surfaces: buff and red buff. Interiors sometimes black.

Thickness: 8.25 mm.
SURFACE FINISH: Interiors smoothed: often rough due to nature of aplastic and paste.
DECORATION: Same as Irene Simple Stamped.

TYPE NAME: ORANGE GROVE FABRIC MARKED (Minority)
SAMPLE: 1 sherd.

S

TYPE NAME: SEA ISLAND BRUSHED
PASTE:

Method of manufacture: coiled.
Temper: fine grit or sherd.
Texture: medium fine.
Hardness:
Minority
Color: Core: brown or dark grey.
Surfaces: brown or dark grey.

SURFACE FINISH: Interiors carefully smoothed, sometimes bears combed or brushed marks.
DECORATION:

Technique: Brushed or fine combing.
Design: The exteriors are characterized by an arrangement of very fine parallel lines. The two rim sherds of the sample indicate that the combing was parallel to the rim and sometimes was not carried all the way to the lip.
Distribution:

FORM:

Rim:
Lip:
Body:
Base:
Thickness:
Appendages:

TYPE NAME: SEA ISLAND FABRIC MARKED
PASTE:

Method of manufacture: coiled.
Temper: chiefly sherd.
Texture: Fine, but has a distinctive lumpiness. Contorted.
Hardness: 2.0-4.5
Color: Exterior and interior grey through buff to buff red. There is less red coloring and more buff and grey than on Sea Island Cord Marked.

Core: Grey. In one case, the red- buff surface color extends 4/5 of the way through the paste where it abruptly jams block. In another, it extends 1/5 of the way.

SURFACE FINISH: The interior is generally smoother than St. Simons Cord Marked. Many sherds show horizontal striations perhaps indicative of combing.

DECORATION:

Technique: Probably fabric-wrapped paddle.

Design: Knotted net impressions. On clear examples the knots seem to have been about 1/2" apart. The decoration is chiefly distinguishable by the indentation of the knots. On most examples the rim has been smoothed subsequent to stamping and on several there is additional stamping of the rim subsequent to rim smoothing.

Distribution: Over entire exterior of vessel.

FORM:

Rim: Straight, may occasionally be tilted slightly inward or outward. Examples of a carelessly folded rim have been noted.

Lip: Round or tapered.

Body: Elongated straight, occasionally there is a very slight indication of a shoulder.

Base: Probably round to conoidal.

Thickness: 10.76 mm.

Appendages: None.

USUAL RANGE OF TYPE:

CHRONOLOGICAL RANGE OF TYPE:

BIBLIOGRAPHY:

TYPE NAME: SEA ISLAND PLAIN (B)

PASTE:

Method: coiled.

Temper: sherd.

Texture: fine to medium.

Hardness: 2.0-3.5.

Color : Core: red, grey, and buff.

Surfaces: buff, brown and grey.

SURFACE FINISH: Smoothed or carelessly smoothed on exterior and interior, occasionally interiors horizontally brushed or combed.

DECORATION: None. One example of a horizontal incised line just below the lip.

FORM :

Rim: straight or incurving.

Lip: round, square or tapered.

Body: shallow bowl, carinated bowl and hemispherical bowl.

Base:

Thickness: 7.18 mm.

Appendages: none.

TYPE NAME: SEA ISLAND SIMPLE STAMPED

PASTE:

Method of manufacture: coiled.

Aplastic: sand, quartz grit, gravel, or sherd

Texture: Grit tempered sherds have a sandy, medium coarse texture. In sherd tempered sherds the texture is fine but lumpy and contorted.

Hardness:

Color: Core: buff, red buff, light grey and dark grey. Occasionally two sharply differentiated colors appear in the cross section.

Surfaces: the surface color is sometimes variable over a single sherd. It ranges from buff to red buff to grey to black.

SURFACE FINISH: The surface finish of the interior is subject to considerable variation from site to site.

Sea Island: from rough to burnished.

St. Simons Airport: smoothed but not burnished.

Sullivan's Fish Camp: carefully smoothed, tool marks sometime visible.

Orange Grove: smoothed or carelessly smoothed, tool marks often visible

Deptford: generally smoothed but with a gritty surface due to the amount of sand in paste

Irene: smoothed thru burnished. The surfaces are sometimes gritty due to the sandiness of the paste.

Oak Grove: smoothed but often gritty due to the sandiness of the paste.

DECORATION:

Technique: probably impressed or malleated with a carved wooden paddle. However, a thong wrapped paddle or the edge of a baton could have been used.

Design: The decoration consists of straight longitudinal grooves separated by straight longitudinal lines. The grooves and lands often cross at varying angles indicating a random application of the decorating instrument. In many cases there seems to have been an attempt to keep the impressions more or less parallel over the vessel. The width of the grooves from crest to crest is variable from site to site. At Irene, Orange Grove, and Deptford, it ranges from 2.8 mm to 3.2 mm. At the Sea Island Mound, Sullivan's Fish Camp, and St. Simons Airport, it ranges from 3.6 mm to 4.2 mm. The rim is sometimes smoothed and sometimes carelessly smoothed subsequent to stamping. Often there is a light residue overhang resulting from the finishing of the rim.

Distribution: Over the entire exterior of the vessel. It is sometimes obliterated at the base. When tetrapodal or tripodal supports occur they too are decorated.

FORM:

Rim: straight, occasionally flaring at Deptford sometimes slightly flaring at Irene.

Lip: Round, tapered or squared. Sometimes has slight outward tilt

Body: Conoidal jar or hemispherical bowl. On jars the equator is often slightly wider than the rim.

Base: Conoidal or round

Thickness: The thickness varies within narrow limits from site to site, ranging from 7.1 mm at St. Simons Airport to 8.6 mm at the Sea Island Mound.

Appendages: Tripodal or tetrapodal supports are common at Deptford and are reported from Stallings Island. No appendages have been noted in the samples from other sites.

USUAL RANGE OF TYPE: See Map (*Editors: No Map Present*).

CHRONOLOGICAL POSITION OF TYPE IN RANGE: In the pre-mound level at Irene, later than St. Simons Vermiculated at Stallings Island. It probably directly follows the latter type.

BIBLIOGRAPHY:

Claflin, William H., Jr., "The Stalling's Island Mound, Columbia County, Georgia", pp 20, Plates 32 and 33.

TYPE NAME: SEA ISLAND SIMPLE STAMPED

PASTE:

Method of manufacture: Coiled.

Temper: Can be sand, quartz grit, sherd or combinations of the same.

Texture: Medium fine, some sherds show the lumpy texture of Sea Island Cord-marked and Sea Island Fabric Marked.

Hardness: 2.5-3.5

Color:

SURFACE FINISH: The interior surface finish is extremely variable ranging from rough through burnished. It can be rougher or smoother than the extreme variations of St. Simons Simple Stamped. The lip is smoothed subsequent to stamping often leaving the residue overhang which occurs on St. Simon's Simple Stamped.

DECORATION: The decoration shows the same variations as occur on St. Simons Simple Stamped and the interior is often striated, appearing to have been combed horizontally.

FORM:

Rim: Rounded, tapered or slightly

Lip: Straight.

Body: Probably elongated straight, flattened on top. Only the barest traces of a shoulder on some sherds.

Base: Probably round or conoidal.

Thickness: 8.6 mm

Appendages: None.

ADDENDUM: Sea Island Simple Stamped At Sea Island and at Oak Grove, the decoration is lightly impressed and the grooves are shallow and faint. At Irene, Deptford and Sullivan's Fish Camp, deep clear impressions of the decorating instrument had been noted on most sherds. Both the shallow and the deep impressions occur on sherds from St. Simons Airport.

TYPE NAME: SEA ISLAND HEAVY CORD MARKED

PASTE:

Method of manufacture: coiled.

Temper: sherd.

Texture: medium to fine but has a distinctive lumpiness.

Hardness: 2.5-4.0.

Color: (core) dark grey to black, exterior and interior red, occasionally reddish buff or dark grey. There is a slight color variation on large sherds.

SURFACE FINISH: Interior poorly smoothed.

DECORATION:

Technique: Probably cord-wrapped paddle with the strands arranged parallel.

Design: Cord impressions are distinctively large from blank to blank wide and from blank to blank deep. Except in numerous occasions of over stamping, the cord

impressions are arranged in parallel lines. No examples of interior striations have been noted.

Distribution: Over the entire exterior of the vessel. The single example of a bottom sherd shows fine combing at the base.

FORM:

Rim: Simple straight rim.

Lip: The lip may or may not be smoothed subsequent to stamping or the cord impressions may occur on the lip without any indication of the lip having been smoothed.

Body: Elongate straight, lacking shoulder.

Base: Round or conoidal.

Thickness: 10.63 mm.

Appendages: None.

USUAL RANGE OF TYPE:

CHRONOLOGICAL POSITION OF TYPE IN RANGE:

BIBLIOGRAPHY:

TYPE NAME: SULLIVAN'S FISH CAMP PLAIN A

PASTE:

Method of manufacture: coiled.

Temper: sand to medium grit.

Texture: medium fine.

Hardness: 2.5-3.5.

Color: Core: shades of buff brown and grey.

Surfaces: red, buff, brown and dark grey.

SURFACE FINISH: Carelessly smoothed on exteriors and interiors. In some cases the interiors are combed or brushed.

DECORATION: None. Rim smoothed subsequent to stamping often leaving residue overhang.

FORM:

Rim: Straight.

Lip: Round, sometimes slightly everted.

Body: Hemispherical bowl.

Base: Round.

Thickness: 6.7 mm.

Appendages: None.

TYPE NAME: SULLIVAN'S FISH CAMP PLAIN B

PASTE:

Method of manufacture: coiled.

Temper: sherd.

Texture: very fine but lumpy and contorted.

Hardness: 2.0-3.5.

Color: Core: red to black.

Surfaces: red and dark grey, the color is extremely variable over a single sherd.

SURFACE FINISH: Exteriors and interiors carelessly smoothed, do not show combing.

DECORATION: None.

FORM:

Rim: Straight.
Lip: Tapered.
Body: Simple bowl.
Base:
Thickness: 7.5 mm.
Appendages:

TYPE NAME: SULLIVAN'S FISH CAMP SIMPLE STAMPED (Mainland)

PASTE:

Method of manufacture: coiled.
Temper: Mostly grit, some sherd.
Texture: Medium fine and sandy.
Hardness: 2.5 to 3.0
Color: Core: dark grey through red buff.
Surfaces: grey through brown through red buff.

SURFACE FINISH: Interiors carelessly smoothed, tool marks sometimes visible.

DECORATION: Resembles Irene Simple Stamped. Rim is both smoothed and carelessly smoothed subsequent to stamping.

FORM:

Rim: Straight.
Lip: Tapered or squared, one instance of a lip beveled on the exterior has been noted.
Body: Elongated straight and simple hemispherical bowl.
Base:
Thickness: 6.7 mm.
Appendages:

TYPE NAME: SULLIVAN'S FISH CAMP VERMICULATED (Marsh)

DECORATION: These sherds resemble the other vermiculated types in paste, surface, finish, form, etc. The majority of the sherds are undecorated. Of the three decorated sherds one shows two indentations which may or may not be punctates. One sherd is decorated with a series of semi-lunar punctates crossing an incised line. The other sherd bears the grooved punctate style of decoration.

V

TYPE NAME: VALONA VERMICULATED

PASTE: Same as Charlie King Vermiculated.

SURFACE FINISH: Same as Charlie King Vermiculated.

DECORATION: None of the 27 sherds which present this type are decorated.

FORM: Same as Charlie King Vermiculated.

USUAL RANGE OF TYPE: Same as Charlie King Vermiculated.

CHRONOLOGICAL POSITION OF TYPE IN RANGE: Same as Charlie King Vermiculated.

BIBLIOGRAPHY: Same as Charlie King Vermiculated.

Section 7

Pottery Types Published in SEAC Newsletters

Introduction

The following type descriptions were associated with the unpublished types list in Section 6 in the large alphabetical section of the binder. All of these are apparently the originals of the Caldwell and Waring types published in the Newsletter of the Southeastern Archaeological Conference in Numbers 5 and 6 in the summer of 1939. We are including them here merely for reference and completeness. Note they use their concept of Complex Type here, although this was not included in the published versions.

COMPLEX TYPE: BREWTON HILL COMPLICATED STAMPED [*Editors: As in SEAC Newsletter 5:5*]

PASTE:

Method of manufacture: Coiling.

Temper: Fine grit and sand in considerable quantities.

Texture: Medium to fine.

Hardness: 2.0-3.0

Color: Core: ranging from buff through dark grey to black.

Exterior surface: ranges from yellow through orange to black.

Interior surface: buff to black.

SURFACE FINISH: Interiors roughly smoothed, occasionally burnished. Tool marks are sometimes visible.

DECORATION:

Technique: Stamped with a large and elaborately carved paddle.

Design: The design is characteristically fine; the lands low and quite distinct. The design elements consist of spiral interlocking scrolls and concentric circles. The 'figure eight' which is common on Savannah Complicated Stamped, is more elaborate in Brewton Hill Complicated Stamped. Generally Brewton Hill Complicated Stamped is more finely executed and shows a greater variety of elements than Savannah Complicated Stamped.

Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Straight; not tapered.

Lip: Squared.

Body: Cylindrical, elongated with straight, slightly flaring sides which taper down to the base.

Base: Round or Conical.

Thickness: Average 7 mm.

Appendages: None.

ASSOCIATIONS: Provisionally, this type is component of the Deptford Complex which also contains Deptford Linear Check Stamped, Deptford Bold Check Stamped, and Deptford Simple Stamped.

USUAL RANGE OF TYPE: As in the case of Savannah Complicated Stamped, very little can be said concerning the range of this type until a closer comparison can be made between it and the Whole series of complicated stamped types. There are apparently close affiliations between Brewton Hill Complicated Stamped and Swift Creek Complicated Stamped.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: This type is a late part of the Deptford Complex, which lies above the St. Simons Complex and below the Wilmington, the Savannah and Irene Complexes.

BIBLIOGRAPHY:

TYPE NAME: DEPTFORD LINEAR CHECK STAMPED [*Editors: As in SEAC Newsletter 5:8*]

PASTE:

Method of manufacture: Coiling.

Temper: Fine to medium quartz grit.

Texture: Medium to coarse, very sandy.

Hardness: 2.0-3.5

Color: Core, continuous with color of both surfaces, meeting at a point of differentiation at the middle of the sherd cross section. Occasionally the whole core is dark grey to black with a peculiar yellow or buff film on the exterior surface. This does not represent true filming but a color change incidental to firing.

Exterior surface: usually orange or buff. Frequently dark grey to black.

Interior surface: ranges from buff thru dark grey to black.

SURFACE FINISH: The interiors of the vessels were smoothed while the clay was damp leaving a gritty carelessly finished surface. The marks of the smoothing implement are frequently visible.

DECORATION:

Technique: The design was probably rouletted or rolled on the vessel wall with a carved wooden rocker or cylinder, indicated by the great length of individual motifs and by warping of the design and over stamping on bottom sherds.

Design: The design consists of a repeated parallel arrangement of two longitudinal lands, which contain a series of finer transverse lands. The number of design elements on a single stamp ranges from 1 to 8. The design motifs are placed so carefully that the entire series of longitudinal lands has the superficial appearance of having been executed with a single stamp. The longitudinal lands are invariably heavier and usually higher than the transverse lands. There is a considerable variation in the width of the longitudinal lands themselves, ranging from 2 mm to 6 mm. They may be either rounded, sloped, or flat. A variation of this general design is one in which the transverse lands appear only in the alternating inter-spaces. The design is invariably applied in such a manner that the longitudinal lands intersect the rim obliquely. Several rim sherds show decoration of the interior in which bands of triangular or reed punctates proceed vertically down from the

lip for a distance of ten cm. (*Editors: Note in text to omit the last sentence by Caldwell. It was, however, included in the SEAC published version.*)

Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Straight to slightly flaring.

Lip: Usually squared or stamped beveled, sometimes rounded. Occasionally an oval folded rim occurs.

Body: Cylindrical with a slight shoulder tapering to the base.

Base: Conoidal.

Thickness: Average 9.7 mm.

Appendages: None.

ASSOCIATIONS: Part of the Deptford complex which also includes Deptford Bold Check Stamped and Deptford Simple Stamped. Brewton Hill Complicated Stamped probably belongs to this complex in a later period. At the Swift Creek site in Bibb County, a type comparable to Deptford Linear Check Stamped is reported to have been associated with the "latest" development of Swift Creek Complicated Stamped.

USUAL RANGE OF TYPE: Along the South Atlantic coast from the St. John's River in Florida for an unknown distance in South Carolina. It occurred as a minority ware at the Swift Creek site in Bibb County. Sherds have been observed in surface collections from sites North of Atlanta, Georgia. It has been found at the following sites near the mouth of the Savannah River, Deptford, Meldrim, Irene, New Yamacraw, Dotson I, Potato Island, Oak Grove and Gullahgyaden. It also occurs at Evelyn Plantation near Brunswick, Georgia.

CHRONOLOGICAL POSITION OF TYPE IN RANGE: Above the St. Simons complex, below the Wilmington complex, the Savannah complex and the Irene complex.

BIBLIOGRAPHY:

Kelly, A. R., "A Preliminary Report on Archaeological Explorations at Macon, Ga." Bureau of American Ethnology, Chapter from Bulletin 119, pp. 30. 1938.

Holmes, W. H., "Aboriginal Pottery of the Eastern United States," Twentieth Annual Report of the Bureau of American Ethnology, 1898-99, Plates LXXXV and CIX.

Holder, Preston, "Evelyn site," (Unpublished).

TYPE NAME: DEPTFORD BOLD CHECK STAMPED [*Editors: As in SEAC Newsletter 6:1*]

PASTE:

Method of manufacture: Coiling.

Temper: Fine to medium quartz grit.

Texture: Medium to coarse; very sandy.

Hardness: 2.0-3.5

Color: Core. Continuous with the color of both surfaces, meeting at a point of differentiation at the middle of the sherd cross section. Occasionally the whole core is dark grey to black with a peculiar yellow or buff film on the exterior surface. This does not represent true filming but a color change incidental to firing.

Exterior surface: usually orange or buff. Frequently dark grey to black.

Interior surface: ranges from buff through dark grey to black.

SURFACE FINISH: The interiors of the vessels were smoothed while the clay was damp, leaving a gritty, carelessly finished surface. The marks of the smoothing implement are frequently visible.

DECORATION:

Technique: Stamping with a flat rectangular paddle.

Design: The design consists of a grill of raised lands which intersect to form squares or rectangles, occasionally diamonds. There is a characteristic variability in the size of the checks which ranges from 5 mm to 10 mm on the side. In many cases the lands may be as wide as the depressed areas are square, producing a very coarse, massive effect. The depressed areas are deep, sometimes attaining 3 mm, and usually square cut.

Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Straight to slightly flaring.

Lip: Usually squared or stamped beveled; sometimes rounded. Occasionally an oval folded rim is noted.

Body: Cylindrical with a slight shoulder tapering to the base.

Base: Round or conoidal.

Thickness: 6.9 mm.

Appendages: None.

ASSOCIATIONS: Part of the Deptford complex with Deptford Linear Check Stamped and Deptford Simple Stamped.

USUAL RANGE OF TYPE: Same as Deptford Linear Check Stamped.

CHRONOLOGICAL POSITION OF TYPE IN RANGE: Same as Deptford Linear Check Stamped.

BIBLIOGRAPHY:

Kelly, A. R., "A Preliminary- Report on Archaeological Explorations at Macon, Ga." Bureau of American Ethnology, Chapter from Bulletin 119, Plate 10. 1938.

Holmes, W. H., "Aboriginal Pottery of the Eastern United States." Twentieth Annual Report of the Bureau of American Ethnology, 1898-99, Plate LXXXV and Plate LXXXVI (2).

TYPE NAME: DEPTFORD SIMPLE STAMPED [*Editors: As in SEAC Newsletter 5:4*]

PASTE:

Method of manufacture: Coiling.

Temper: Grit and sand in considerable quantities.

Texture: Grit tempered sherds have a sandy, medium coarse texture. In sherd tempered sherds the texture is finer but lumpy and contorted.

Hardness: 2.0-3.0

Color: Core, buff, red buff, light grey and dark grey. Occasionally two sharply differentiated colors appear in the same cross section.

Surface, the surface color ranges from buff through red buff through grey to black.

SURFACE FINISH: The surface finish of the interior is subject to considerable variation from site to site.

Sullivan's Fish Camp: carefully smoothed tool marks sometimes visible.

Orange Grove: smoothed or carelessly smoothed, tool marks often visible.

Deptford: generally smoothed but with a gritty surface due to the amount of sand in paste.

Irene: smoothed through burnished. The surfaces are sometimes gritty due to the sandiness of the paste.

Oak Grove: smoothed but often gritty due to the sandiness of the paste.

DECORATION:

Technique: Stamped and malleated. The decoration could have been made with a carved wooden cylinder or rocker stamp. The same effect could also have been produced with a thong wrapped paddle. The technique may be similar to that used in the decoration of the Deptford Linear Check Stamped type.

Design: The design consists of arrangements of shallow longitudinal grooves which may have a parallel arrangement, or may be applied in a cross stamped pattern.

Distribution: Over the entire exterior of vessel. Sometimes the decoration is obliterated at the base. When tetrapodal supports occur they too are decorated.

FORM:

Rim: Straight, occasionally slightly flaring at Irene and at Deptford.

Lip: Squared or rounded and often tilted outward, giving the effect of beveling of the outer edge.

Body: Conoidal jar and hemispherical bowl. On jars the equator is often slightly wider than the rim.

Base: Conoidal. When tetrapodal supports occur the base is roughly squared.

Thickness: Average 7.7 mm.

Appendages: Tetrapodal supports.

ASSOCIATIONS: Part of the Deptford Complex with Deptford Linear Check Stamped and Deptford Bold Check Stamped.

USUAL RANGE OF TYPE: Along the South Atlantic Coast as far south as St. Simons Island and north to an unknown distance in South Carolina. It closely resembles Mossy Oak Simple Stamped. This type appears to have a considerable distribution in north and central Georgia.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: Above the St. Simons' complex. Below the Wilmington, Savannah and Irene complexes.

BIBLIOGRAPHY:

COMPLEX TYPE NAME: Irene Filfot Stamped [*Editors: As in SEAC Newsletter 6:6*]

PASTE:

Method of manufacture: Coiling.

Temper: Grit, occasionally gravel.

Texture: Medium grained, sometimes coarse.

Hardness: 2.0-3.0.

Color: Core: usually grey or buff, but sometimes identical with that of the surfaces.

Surfaces: dark grey through red to light buff.

SURFACE FINISH:

Exterior variable, it may or may not be smoothed prior to stamping. Interior smoothed or burnished.

DECORATION:

Technique: Carved paddle.

Design: The filfot cross is the only design motif employed on this type in Chatham County. The center of the cross is formed by either the intersection of the four arms or by the projection of these from the sides of a square central element. The arms themselves consist of from four to nine parallel lands. The primary land of each arm turns or angles back on itself to form a square or circular terminal element and the other lands follow the first. The central and terminal elements of the design may themselves contain either a raised square or circle. The execution of the stamping is rather variable. While the grooves are usually shallow, the unit design may be either clearly depicted or else obliterated by over stamping. Incidental decorative features frequently occur and are always confined to the area above the shoulder and immediately below the lip. These may consist of one or two horizontal lines of hollow reed punctuation, applique collars or nodes, also pinched applique bands. The applique collars appear to be a development of the folded rim and may themselves contain reed punctations, a series of vertical grooves, or a series of nodes or rosettes. The rosette decoration consists of regularly placed pellets of clay which were pressed with the end of a hollow reed. The large nodes were riveted to the side of the vessel and were often decorated with the end of a hollow reed.

Distribution: Paddle stamping is found over the entire exterior of the vessel. The incidental decorative features occur in the rim area.

FORM:

Rim: Generally flaring, usually straight or incurving on hemispherical bowls.

Lip: Rounded or squared.

Body: Generally elongated globular with a slight shoulder. Wide-mouthed hemispherical. bowls also occur.

Base: Round.

Thickness: Average 6.4 mm.

Appendages: None except the incidental decorative nodes.

ASSOCIATIONS: Part of the Irene Complex which also comprises Irene Incised and Irene Plain.

USUAL RANGE OF TYPE: On the Georgia Coast from St. Simons Island northward into South Carolina and up the Savannah River Drainage as far as Augusta, Georgia Clarence B.

Moore found comparable pottery at the following sites: The north-end of Creighton Island, the Walker Mound, St. Catherine's Island, Ossabaw Island and Little Island. C. C. Jones illustrates large vessels of this type from Colonel's Island, Liberty County, Georgia Vessels of this type were also recovered from Stallings Island (intrusive) and from Hollywood Mound on the Savannah River. The type occurs also at the following sites in Georgia: Cannon's Point on St. Simons Island, Maxwellton and Barnett sites on Colonel's Island, Whitmarsh Island, Wilmington Island, Irene and it also occurs at Bull Island and Potato Island in South Carolina.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE:

The Irene Complex appears to be the latest in Chatham County.

BIBLIOGRAPHY:

Moore, Clarence B., "Certain Aboriginal Mounds of the Georgia Coast." Reprint from the Journal of the Academy of Natural Sciences of Philadelphia, Vol. XI, Philadelphia, 1897. Frontispiece, Figures 3, 4, Plates 6, 9, and 12.

Moore, Clarence B., "Certain Aboriginal Mounds of the Coast of South Carolina."

Clarence B. Moore, Philadelphia, 1898. Figure 7.

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Thomas, Cyrus, "Mound Explorations," Twelfth Annual Report, BAE.
Holmes, W. H., "Pottery of the Eastern United States," Twentieth Annual Report, BAE,
1897-1898, Plates CXV a and b, CXVI, CXIV a 7 b.

COMPLEX TYPE NAME: IRENE INCISED [*Editors: As in SEAC Newsletter 6:3*]

PASTE:

Method of manufacture: Coiling.

Temper: Grit.

Texture: Medium grained, sometimes coarse and lumpy.

Hardness: 2.0-3.0

Color: core: buff to grey. The color is usually the same as that of both surfaces without an inner differentiation.

Surface: various shades of dark grey, occasionally buff.

SURFACE FINISH: The exteriors and interiors are smoothed or burnished.

DECORATION:

Technique: Incising and punctation.

Design: The design consists of a horizontal band of repeated or alternating design elements. There is little embellishment of the design motifs and apparently no attempt toward solid areas of decoration such as occur on Lamar Bold Incised. The design elements which have so far been determined at Irene are shown in the accompanying plates. It should be noted that the scroll element does not occur. There is considerable variety in the execution of the incising on most of the examples of incised sherds from Irene. The lines are generally narrow and weak and appear hastily drawn. The plate shows the upper portion of a bowl which is decorated with one of the best executed designs so far found at the site. In the sample of incised sherds from Irene the width of the incising varies from less than 1 mm to 3.5mm with an average of about 1.5 mm. Incidental punctate decoration is rare at Irene, but appears to be common at the Barnett site on Colonel's Island in Liberty County, Georgia, and at the Cedar Point and Belleville Bluff sites in McIntosh County, Georgia. Incidental decorative nodes or flanges are infrequent at Irene. Sherds showing both incising and paddle stamping are rare at Irene, although this form of decoration is common on Lamar Bold Incised and seems to have a considerable occurrence at the Barnett site, Colonel's Island, Liberty County, Georgia, at Creighton Island, McIntosh County, Georgia, and at Ossabaw Island, Bryan County, Georgia.

Distribution: The incised decoration is in the rim and shoulder area.

FORM:

Rim: Incurving. At the Barnett site and at Belleville Bluff examples of a straight rim above a thickened shoulder occur. A folded incised rim is found at Creighton Island.

Lip: The lip is rounded or squared.

Body: The wide-mouthed bowl is the most common vessel form of this type at Irene. The shoulder is rounded and lacks the angularity of the Lamar Bold Incised type. Globular vessels with elongated, straight throats are rare at Irene, but occur at the Cedar Point site in McIntosh County, Creighton Island, McIntosh County, and Ossabaw Island, Bryan County, and at the Barnett site on Colonel's Island in Liberty County. One example of a boat-shaped vessel has been found at Irene.

Base: Rounded or fiat.

Appendages: Decorative nodes and rim flanges are very rare at Irene.

ASSOCIATIONS: Part of the Irene Complex which also contains Irene Filfot Stamped, and Irene Plain.

USUAL RANGE OF TYPE: Occurs along the South Atlantic Coast at least as far north as Charleston, S.C., southward. This been reported from the East Coast of Florida. The concentration occurs along the Georgia Coast between the mouths of the Altamaha and Savannah Rivers. Inland it shows close relation with the Lamar Complex which appears at Lamar, Etowah, Indian Island, Southern Tennessee, Peachtree, N. C., Mossy Oak near Macon. Moore found it at Creighton Island, Walker Mound, Dumoussays Field, Shell Mound Deposits on St. Catherine's Island, Mound 8, Middle Settlement Ossabaw, Mound D, Middle Settlement, Ossabaw Island.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: The Irene Complex appears to be latest in Chatham County. There may be evidence of historical contact between attenuated types of this complex and Spanish pottery farther south on the coast, notably at Creighton Island, the Barnett and Maxwellton sites on Colonel's Island. A number of sites where this complex occurs bear sherds which resemble Spanish Olive Jars, possible evidence of European influence is seen in some of the vessel forms.

BIBLIOGRAPHY:

Holmes, W. H., "Aboriginal Pottery of the Eastern United States," Twentieth Annual Report, Bureau of American Ethnology, Washington, D. c. 1903. Plate CXII a.

Heye, George G., Hodge, F. W., & Pepper, George H., "The Nacoochee Mound in Georgia," Museum of the American Indian Heye Foundation, 1918, pp.69-71. Plate 19, 38, 39, 40, 41, 42.

Kelly, A. R., "A Preliminary Report on Archaeological Explorations at Macon, Ga." Bureau of American Ethnology, Chapter from Bulletin 119, pp. 46-51, Plate 12 a.

Ashley, Margaret E., "A Study of the Ceramic Art of the Etowans, Etowah Papers, Phillips Academy by the Yale University Press, 1932. pp 115,122. Figures 76, 77, 78, 79, 80, 81.

TYPE NAME: IRENE PLAIN [*Editors: As in SEAC Newsletter 6:2*]

PASTE:

Method of manufacture: Coiling.

Temper: Grit, occasionally gravel.

Texture: Medium grained; sandy.

Hardness: 2.0-3.0.

Color: Core, buff thru red through dark grey.

Surfaces, buff through red buff through red brown through grey.

SURFACE FINISH: Exteriors and interiors smoothed and burnished, sometimes sandy.

DECORATION: Generally none. Applique reed punctate bands have been noted just below the rim on elongate globular vessels. The occurrence of regularly spaced ovoid pellets is a very common and distinctive feature of this type. These are generally smaller than the incidental decorative nodes occurring on Irene Filfot Stamped and are not riveted to the side of the vessel.

Distribution: On wide-mouthed bowls with incurving rims the ovoid pellets are in the shoulder region. On hemispherical bowls which lack a shoulder they are in a comparable area.

FORM:

Rim: Incurving, straight or flared.

Lip: Rounded or squared.

Body: The wide-mouth bowl is the most common form, but hemispherical bowls and elongate globular vessels with decided rim flare frequently occur.

Base: Round or flat.

Thickness: Average 5.9 mm.

Appendages: None except the decorative pellets already mentioned.

ASSOCIATIONS: Same as Irene Filfot Stamped.

USUAL RANGE OF TYPE: Same as Irene Filfot Stamped.

CHRONOLOGICAL POSITION OF TYPE IN RANGE: Same as Irene Filfot Stamped.

BIBLIOGRAPHY:

Moore, Clarence B., "Certain Aboriginal Mounds of the Georgia Coast," *Journal Academy of Natural Sciences, Philadelphia, Second Series, Vol. XI, Philadelphia, 1897.*

TYPE NAME: SAVANNAH CHECK STAMPED [*Editors: As in SEAC Newsletter 5:10*]

PASTE:

Method of manufacture: Coiling.

Temper: Variable sized quartz grit and gravel.

Texture: Ranges from fine to coarse; usually sandy.

Hardness: 2.0-3.0

Color: Core: buff through dark grey often the color of the paste does not vary from that of the surfaces.

Surface: variable from buff to red through light brown through dark grey.

SURFACE FINISH: The interior is smoothed, often burnished.

DECORATION:

Technique: Stamped with a flat, probably oblong carved paddle.

Design: The design consists of a grill of raised lines which intersect to form squares or diamond. The distance between the intersections of the lines varies from 3 mm to 6 mm.

The raised lines of the grill are uniform in width over a single vessel and the range in variability in the sample is from 1 mm to 2 mm. The execution is generally good but sometimes rather faint. Examples of over stamping occur but are rare usually limited to bottom sherds. Incidental decorative features are very rare and were perhaps applied only during the last period of the utilization of this type. They may take the form of a double row of horizontal reed punctations in the rim area relieved by large nodes riveted to the vessel wall. The punctations circle above and / or below the nodes. Several examples of a polished or smoothed folded rim have been noted, probably also late. This form of rim was invariably finished subsequent to stamping.

Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Usually flaring, can be everted, occasionally straight. Infrequently incurving. Rim folding has been noted. The rims are frequently tapered.

Lip: Usually squared or stamped beveled, sometimes rounded.

Body: The body is globular, generally with a flaring rim, short throat and well-defined shoulder.

Base: Round.

Thickness: Average 6.1 mm.

Appendages: None.

ASSOCIATIONS: Part of the Savannah complex which also contains savannah Fine Cord Marked, and Savannah Burnished Plain. At a group of mounds on the Altamaha River near Cox, Georgia, a comparable check stamped type is associated with pottery closely resembling Savannah Burnished Plain. A complicated stamped type (undescribed) is found at these sites, but cord marked pottery is lacking. Check stamped pottery which closely resembled this type was noted at a recent examination of Hollywood Mound material in the United States National Museum. It was not described by Thomas in the 12th Annual Report (BAE). It is possible that there was a period of association between this type and pottery comparable to the Irene complex at Hollywood.

USUAL RANGE OF TYPE: Inasmuch as check stamped pottery has a wide distribution in the Southeast it is difficult to give the range of this particular pottery type. It probably occurs at the following sites: at Irene, Haven Home, Oemler, Cannon's Point, the Cox Mound, and Hollywood Mounds.

BIBLIOGRAPHY:

TYPE NAME: SAVANNAH BURNISHED PLAIN [*Editors: As in SEAC Newsletter 6:7*]

PASTE:

Method of manufacture: Coiling.

Temper- Fine sand and grit in small quantities at Irene, Grit at Cox, grit and sherd at Haven Home, sherd at Cannon's Point.

Texture: Fine and compact at Irene, medium fine, lumpy and contorted at Cannon's Point.

Hardness: 2.0-3.0

Color: Core: uniformly grey at Irene, shades of buff and grey at Cannon's Point.

Surface: there is a considerable variation in surface color at Irene, Cannon's Point and Haven Home ranging from bright yellow through red and buff to dark grey.

The color often changes sharply on the surface of a single sherd giving a characteristic mottled appearance.

SURFACE FINISH: Exteriors and interiors may be smoothed, polished or burnished. Horizontal smoothing marks are often visible. Burnishing and polishing usually occur on the exterior and smoothing on the interior. A vessel from Eulonia shows careful scraping of the interior.

DECORATION: Carefully made vertical or slanting tooling is found in the rim area of carinated bowls. This was undoubtedly done with the purpose of obtaining a definite decorative effect. This feature is found at Haven Home, Eulonia, Cox and Cannon's Point and Dotson. No other decoration occurs on this type. One example of notched rim has been noted at Irene.

FORM:

Body: There is a considerable variation in a form assumed by vessels of this type. The most common forms are carinated, shallow and hemispherical bowls. Bowls which belly at the bottom and which rise evenly to a constricted mouth occur, as well as

hemispherical bowls with flaring rims, boat-shaped vessels and dishes. Occasionally typical vessel shapes are relieved by oval depressed areas modeled inward.

Rim: Incurving or straight. Occasionally flaring, usually tapered.

Lip: Rounded or squared. Sometimes the edge of the lip is squared and the inner edge rounded.

Base: The base may be round, conical, or flat. A bowl from Eulonia has a concave base.

Thickness: At Irene the thickness of sherds varies within narrow limits ranging from 5 mm to 7 mm and averaging 6 mm. At Cannon's Point the variability is greater, ranging from 11 mm to 4 mm with an average of 6 mm.

Appendages: None.

ASSOCIATIONS: Part of the Savannah Complex with Savannah Fine Cord Marked and Savannah Check Stamped.

USUAL RANGE OF TYPE: The type has been found along the Georgia coast from the Cox mounds on the Altamaha (near Darien) as far north as Irene in Chatham County. It occurs at Eulonia, Shell Bluff and the Haven Home site.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: Same as Savannah Fine Cord Marked.

BIBLIOGRAPHY:

Moore, Clarence B. "Certain Aboriginal Mounds of the Georgia Coast," Journal Academy of Natural Sciences, Philadelphia. Second Series, Vol. XI, Philadelphia, 1897. pp.26:28, Plate II and III.

TYPE NAME: SAVANNAH COMPLICATED STAMPED [*Editors: As in SEAC Newsletter 5:11*]

PASTE:

Method of manufacture: Coiling.

Temper: Grit, occasionally gravel.

Texture: Medium grained, sometimes coarse.

Hardness: 2.0-3.0

Color: Core: buff through black. The color of the paste varies with that of the surfaces and is characteristically darker.

Surface: dark grey through buff to orange. There is considerable color variation on a single sherd.

SURFACE FINISH: The interiors are almost invariably burnished.

DECORATION:

Technique: Stamped with a flat carved paddle. Sometimes the paddle was used to bevel the outer edge of the rim.

Design: Five distinct motifs have been identified in the unit stamps used in the decoration of this type. They consist of the "figure eight" concentric circles, a single terminal element of the "figure eight," concentric circles with a cross in the center, and a simple "figure eight" with a cross in the center of each terminal circle. These variations are all illustrated in the accompanying plate. There are some variations in the execution of the terminal element. These variations are also shown in the accompanying plate. The execution of these stamps is sometimes massive, bold and square cut. The lands and incised lines may vary both in width and depth. The application is very deliberate and the

stamping clear. Overstamping often occurs. The lands may vary from 2 mm to 6 mm in width. Many of the stamps are not so bold, but are more finely and delicately executed. The cutting of these stamps is not square but the lines are more like fine, shallow grooves. Motifs are identical with the bolder type.
Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Straight to flaring, sometimes everted.

Lip: Squared, rounded or stamped beveled.

Body: The typical shape is that of a globular or cylindrical vessel with flaring rim and a short throat, a well-defined shoulder which tapers down to the base. The vessels are usually large with a diameter sometimes greater than 30 mm.

Base: Round.

Thickness: 5 mm to 11 mm with an average of 8 mm.

Appendages: None.

ASSOCIATIONS: At one period this type was associated with the Savannah Complicated Stamped, Savannah Fine Cord Marked, and the Savannah Burnished Plain Complex. At a later period the Savannah Complicated type was omitted from the complex.

USUAL RANGE OF TYPE: Very little can be said concerning the range of this type until a closer comparison can be made between it and the whole series of closely related complicated stamped types. A vessel of this type was recovered by C. B. Moore from a mound near Lake Bluff on the Altamaha River. Sherds from Etowah show identical motifs but the execution is so different that one hesitates to call them the same type. Moreover, Etowah pottery is shell tempered (be its significance what it may). There appears to be close resemblances between this type and Brewton Hill Complicated Stamped as well as affiliations with Swift Creek Complicated Stamped.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: The Savannah Complex lies above the Wilmington Complex, the Deptford Complex and the St. Simons Complex. It lies below the Irene Complex.

BIBLIOGRAPHY:

Moore, Clarence B., "Certain Aboriginal Mounds of the Altamaha River," Vol. 11, The Journal Academy of Natural Sciences, Philadelphia, 1898. Plates 15 and 16.

TYPE NAME: SAVANNAH FINE CORD MARKED [*Editors: As in SEAC Newsletter 6:8*]

PASTE:

Method of manufacture: Coiling.

Temper: Almost invariably grit at Irene. Sherd temper occurs however. Tempering chiefly sherd at Haven Home. Mostly grit at the Oemler site; some sherd. Grit temper at Charlie King and at Oak Grove.

Texture: Medium to coarse at all sites. Grit tempered sherds are generally sandy, sherd tempered sherds have a slightly finer texture and paste is often lumpy.

Hardness: 2.5-3.5

Color: Core: dark grey through red buff. Occasionally the exterior surface color meets the interior surface color at a point about halfway through the paste. Sometimes the paste color and the exterior and interior colors are the same.

Surfaces: Varies from light buff through light grey. The exterior coloring is often of a lighter shade than that of the interior.

SURFACE FINISH: The interior surface finish shows considerable variability ranging from careless smoothing through burnishing. Burnishing is prevalent at Irene. Interior shell finishing occurs at Oemler and at Haven Home.

DECORATION:

Technique: Stamped with a flat cord-wrapped paddle. The paddle was also used to bevel the rim. The rounded side of the paddle was almost invariably applied in finishing the bottom, giving the appearance of a basket impression.

Design: The impressions are characteristically fine and clear. Cross stamping is the rule. The majority of rims are finished with a series of vertical cord impressions. As noted above. The bottoms are finished with narrow impressions of the side of the paddle. It appears that this last trait is diagnostic of the type.

Distribution: Over the entire exterior of the vessel.

FORM:

Rim: Straight to flaring, sometimes everted. Usually slightly tapered. Excess clay from the finishing of the rim is often flattened by the application of the paddle.

Lip: Squared, rounded or stamped beveled.

Body: At Irene the most typical shape is that of a globular vessel with a flaring rim, Short throat, well defined shoulder and a rounded base. At Haven Home the characteristic vessel form has a straight rim, lacking a shoulder and the body is elongated straight tapering to the base. Intergradations of the two forms occur at both sites.

Base: Round or conical.

Thickness: At Irene, average 9.6 mm. At Haven Home average 7.3 mm. At Oemler average 8.2 mm. At Cannon's Point average 9.25 mm.

Appendages: None.

ASSOCIATIONS: Part of the Savannah Complex with Savannah Burnished Plain and Savannah Check Stamped. Several presumably late Irene Fine Cord Marked sherds show reed punctate decoration and a pinched applique band around the rim. These were in strata which were redeposited during the interval between the utilization of the Savannah and Irene complexes. The reed punctation and pinched applique band around the rim are attributes of the Irene complex.

USUAL RANGE OF TYPE: On the South Atlantic Coast from St. Simon's Island, Georgia, for an unknown distance into South Carolina. sites: Charlie King, and Cannon's Point on St. Simon's Island, the Haven Home and Oemler sites near Savannah, Georgia, Oak Grove.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: The Savannah complex lies below the Irene complex and above the Wilmington, Deptford and St. Simon's complexes.

BIBLIOGRAPHY:

COMPLEX TYPE NAME: WILMINGTON HEAVY CORD MARKED [*Editors: As in SEAC Newsletter 5:6*]

PASTE:

Method of manufacture: Coiling.

Temper: Gravel and sherd.

Texture: Medium to coarse. In sherd tempered sherds the texture is somewhat finer and more lumpy than in grit tempered sherds.

Hardness: 2.0-3.0

Color: Core: dark grey to black occasionally deep red.

Exterior surface: red to buff to dark grey.

Interior surface: red to black.

SURFACE FINISH: The interiors of the vessels were smoothed, frequently they show fine striations which were probably made with a serrated edge of a shell. Burnished interiors are rare.

DECORATION:

Technique: The decoration could have been made with a cord wrapped paddle or a cord-wrapped cylinder. In the latter case the decoration would have been rolled on the vessel wall.

Design: The cord impressions are characteristically heavy and have a vertical parallel arrangement which is quite different from the purposeful cross stamping of Savannah Fine Cord Marked. The cord impressions sometimes intersect the rim obliquely. The base is occasionally malleated with the round edge of the paddle.

* **Distribution:** Over the entire exterior of the vessel.

FORM:

Rim: Usually straight, occasionally everted and more rarely incurving.

Lip: Usually rounded. May also be squared or stamped beveled.

Body: The typical vessel form is cylindrical, lacking a shoulder and tapering down to the base.

Base: Round to slightly conoidal.

Thickness: Average 9 mm.

Appendages: None.

ASSOCIATIONS: Usually unassociated, probably comprising an entire pottery complex. It occurs as a minority ware at the Haven Home site where it may be associated with an early period of the Savannah Complex.

USUAL RANGE OF TYPE: The type occurs on the South Atlantic Coast at least as far south as St. Simons Island and extends for an unknown distance into the Carolinas. Its occurrence has been noted at the following sites: Sea Island, Oak Grove, Haven Home, Deptford, Brampton, New Yamacraw, Gullahgyaden, Goethe Island, Waring, Bradley's Point, Potato Island, and Irene. Sherds which appear almost identical were found by Collins at Deasonville in Louisiana. Ford described comparable sherds as an adjunct to the Deasonville complex.

CHRONOLOGICAL POSITION OF THE TYPE IN RANGE: Overlies the St. Simons complex and the Deptford complex, underlies the Savannah and Irene complexes.

BIBLIOGRAPHY:

Collins, Henry B. Jr., "Exploration of the Prehistoric Indian Village Sites in Mississippi," Proceedings of the United States National Museum, Vol. 79, Article 32, Washington, 1932. pp 15, Plate 2.

Ford, James A., "Analysis of Indian Village Site Collections from Louisiana and Mississippi," Anthropological Study No. 2, Department of Conservation Louisiana Geological Survey, New Orleans, La. Nov. 1, 1936. pp.145, Figure 29, a, b, c, e, h, i, k, n, o., Figure 30, a, b, i, j., Figure 31, a, b, h, i, n, o.

Section 8

Partial Draft of Early Part of Irene Report

Introduction

This section is sadly incomplete and simply starts in mid-sentence. Clearly some earlier pages were torn from the binder, likely accidentally over the years, and lost. It is interesting that the draft sections presented here and in the following Section 9 are both drafts of the portions of the Irene report relating to ceramics. No other draft portions of the rest of the Irene report are currently known to exist. Since these were segregated in this binder, Caldwell likely placed the other drafts in some other lost binder. There are some sentences that are identical to those published on pages 1-3 of the Irene report, but the differences outweigh the similarities. All persons interested in Caldwell's thinking on the Indian ceramics of the Georgia Coast should carefully read and compare the two versions.

... intensive occupation. Consequently it was felt that the excavation of this site would greatly add to the fund of knowledge concerning the Indians of Georgia.

At the time excavations began possibly a disproportionate amount of attention was being devoted by investigators to southeastern pottery with the intention of developing a ceramic chronology. This was perhaps inspired by the success of this type of study in southwestern North America, but was also due in part to the striking variety of ornamentation of southeastern pottery itself. This situation may also have been due to the particular training and enthusiasm of certain investigators¹³ and also to a natural reaction to the current ascendancy of McKern-Deuel¹⁴ school of archaeological analysis.

In justice to the reader the authors admit that the present work is colored by a very great emphasis on pottery. Naturally this cannot be continued indefinitely into the future, but it is felt that this bias has been most valuable in solving some of the basic problems of the immediate past.

CERAMIC CHRONOLOGY

The formulation of a ceramic chronology and its application as a tool for the preliminary understanding of cultural relationships between aboriginal sites was regarded as the immediate problem in the Southeast at the beginning of excavations at Irene Mound. It was suspected that a ceramic stratigraphy might be present at Irene Mound even before excavation was begun. The great variety of decoration of the pottery was one of the chief reasons, as well as the fact that much of it closely resembled the pottery occurring at other sites in Chatham County and the Southeast.

Accordingly considerable attention was devoted to ceramics as excavation progressed. The result of investigation was expected to be a sequence of pottery complexes defined on the basis of typology. It was hoped that the series might be made to serve as a ceramic yardstick to determine rough chronological associations of depositional features and artifacts other than pottery, and also provide a means to determine chronological relations with other sites in the area.

When an adequate sample of pottery had been secured it was divided into a number of typological groups. These were determined principally according to the features of body finish and decoration, selected as most likely to be culturally sensitive and easily determinable in the field.¹⁵ It was found that these typological groups were not confined to the Irene site alone, for surface collections and excavations at other sites showed pottery which appeared to have a nearly identical decoration and surface finish. However it appeared at a number of sites that additional ceramic features often were constantly associated with particular forms of surface finish and decoration. It was felt that such groups of pottery had a relationship which should be indicated by designation. Each group was called a "type" and named in conformity with a method proposed by other investigators in the Southeast.¹⁶ It will be noted that the system of naming types differs in one particular from that followed by most other investigators: a single site name is given to all the types of a complex. A pottery complex is conceived as a group of separate types comprising the total attributes of pottery manufacture at a site at a given time and also at a group of closely related sites within a span of time which was without major changes in pottery manufacture.¹⁷

The following pottery types were recognized at Irene Mound:

1. Irene Filfot Stamped
2. Irene Incised
3. Irene Plain
4. Savannah Fine Cordmarked
5. Savannah Check Stamped
6. Savannah Burnished Plain
7. Savannah. Complicated Stamped
8. Wilmington Heavy Cordmarked
9. Deptford Linear Check Stamped
10. Deptford Bold Check Stamped
11. Deptford Simple Stamped
12. St. Simons Incised and Punctated
13. St. Simons Plain

In addition three minority groups were identified but their occurrence has not been noted at any other site.¹⁸

1. Transitional Filfot Stamped
2. Transitional Fine Cordmarked
3. Transitional Check Stamped

The description of these types is to be found in the section on ceramics.

Following the establishment of the types at Irene Mound, it became necessary to determine whether they were grouped into complexes. Naturally the test of a complex was to ascertain that a given group of types was nearly always associated, in undisturbed deposits, to the exclusion of other types. The instances in which particular complexes were indicated are noted below.

It was also necessary to determine if the respective complexes could be assigned to particular stratigraphic positions, i.e., if each could be in vogue only during a particular period of time, and if it superseded and was in turn superseded by other pottery complexes.

Inasmuch as the Irene site consisted of two possibly stratified mounds and presumably a village area, it was necessary to keep in mind that the deposits were probably of at least two types: occupation zones representing reasonably short time intervals and containing pottery definitive of their respective periods of use; and deposits of fill (in the mounds) which contained part or all in the categories of pottery which were made at any time prior to the filling process.

Excavation showed that the large mound at Irene consisted of eight superimposed mounds, several of which had well defined occupation levels on their summits. The burial mound consisted of a central shell deposit flanked by layers of sand and shell. The village area contained random deposits of shell, many of which apparently were laid down within a short time.

The fill of the Mound 8 (last mound) contained specimens of all the pottery types occurring at the site. From this it may be presumed that no new types were made after its completion and that all the earlier types were available to be incorporated in the mound fill.

The occupation zone on the summit of Mound 7 contained only three types:

1. Savannah Fine Cordmarked
2. Savannah Check Stamped
3. Savannah Burnished Plain

Apparently pottery vessels of only the three above types were used on the summit of Mound 7, and for some reason vessels of the other types were not available.

Additional evidence was derived from examination of the contents of the fill of Mound 7, which we must remember had an entirely different origin than the occupation zone on the summit. The fill contained most of the pottery types occurring at the site, including the three Savannah types found on the summit, but it did not contain the three Irene types:

1. Irene Filfot Stamped
2. Irene Incised
3. Irene Plain.

Nor did it contain the three transitional types:

1. Transitional Filfot Stamped
2. Transitional Fine Cordmarked
3. Transitional Check Stamped

Thus we presume that most of the pottery types had been in use at one time or another before the construction of Mound 7, but that during the period of use (occupation zone) of Mound 7 only the three Savannah types were being made. Furthermore, the Irene types were not made until sometime between the abandonment of Mound 7 and the building of Mound 8, in the fill of which they made their first appearance. However there is a suggestion that

the Transitional types, which combine features of both the three Savannah types and the later Irene types, may have been the developmental link between them.

The above assumptions are validated by the fact that none of the Irene types occurred in the fills or on the occupation zones of any of the six mounds below. The three Savannah types were again found to the exclusion of all others on the occupation zone of Mound 6. In all the earlier occupation levels, however, rather small proportions of a type called Savannah Complicated Stamped occurred with the other Savannah types. It appears, then, that the earliest Savannah complex at Irene contained all four Savannah types but that at a later date the Savannah Complicated Stamped type was omitted.

The results of the excavation of the burial mound confirmed the stratigraphic work in the large mound. The initial shell deposit contained pottery of the Savannah complex, the later flanking shell layers contained Irene pottery as well.

No later pottery than that of the Irene complex was made at the site. Deposits which were stratigraphically later than the large mound, however, indicated that this complex persisted at the site for a considerable time. The examination of five small shell middens, which were definitely associated with features of construction around the mound (collapsed wall deposits), yielded a considerable amount of pottery which was exclusively of the Irene types.²⁰ A large collection of burial urns and other vessels found in association with a mortuary structure was altogether of these types.

Figure 1 shows the stratigraphic position of the pottery types complexes, and architectural features which have been discussed above.

The reader will note that we have not yet indicated the stratigraphic position of all the pottery types listed. Wilmington Heavy Cordmarked, Deptford Linear Check Stamped, Deptford Bold Check Stamped, Deptford Simple Stamped, St. Simons Incised and Punctated, and St. Simons Plain occurred as minority groups in all mound fills and were somewhat scattered over the site. We conclude, then, that these types were on the site before any mound or other construction was undertaken. Since they did not belong to the two main complexes, and occurred below sealed deposits from which they were excluded, it appears that they must have been earlier. Evidence that these types comprise several distinct complexes comes from other sites where their mutual and sometimes exclusive occurrence permits them to fall into the Wilmington, Deptford, and St. Simons ceramic complexes. The stratigraphic work which served to define the positions of these earlier complexes at other sites will be discussed in a later report. The Irene data showed beyond reasonable doubt that these three complexes antedated the main mound building period at Irene.

Figure 2 shows the position of the Irene site in the ceramic history of Chatham County.

The Irene ceramic period was protohistoric, in Chatham County probably just preceding the general abandonment of pottery making on the Georgia coast after European contact. For a considerable distance south along the coast pottery of this complex is, as far as we know, always the latest wherever it occurs.

A later development of a very similar complex has been reported at the Ocmulgee trading post site near Macon¹¹ and at the Kasita site near Columbus.²⁰ At Macon the later complex has been tentatively identified as that of the historic Hitchiti Creek occupation (1690-1720) and at Columbus with the Kasita Creek. The complex is reported to consist of an incised type²¹ which is very similar to Irene Incised pottery, a roughened or brushed type²² which in form and rim decoration resembles both Irene Incised and Irene Filfoot Stamped, and

a red filmed type²³ which does not occur in Chatham County. This historic complex is also represented at the historic site of Appalachicolas fifty miles upstream on the Savannah River.²⁴ The same general types occur here with the probable exception of the red filmed pottery.

The historic pottery of the southeastern part of the Georgia Coast has not yet been determined. It is perhaps significant that sherds of European, wheel turned pottery are found chiefly at sites which exhibit the general Irene complex.²⁵ Perhaps Irene Filfot Stamped pottery persisted in the actual region until historic times.

SUMMARY

The results of excavation and survey were correlated with the results of ceramic study and ceramic time periods established not only to comprise the duration of occupation at Irene Mound, but to include the other pottery-bearing Indian sites in Chatham County.

On the basis of the relative abundance of the various types of pottery at the site it has been determined that the aboriginal occupation was divisible into two main ceramic periods. The earlier of these is called Savannah and the later the Irene. The respective periods were connected by a period of transition in which certain features of each type of pottery ware in combination.

While minority representation of pottery indicated that there was some habitation of the site during preceding periods, the comparative scarcity of the earlier types suggests that this was by small groups which stayed only for limited periods.

During the Savannah period, however, the population evidently became large and settled enough to erect mounds, extensive log inclosures and permanent buildings. After a presumably short period of ceramic transition which is reflected on the site by a rather small percentage of sherds, the Savannah period gave way to the prehistoric Irene period. The abundance of cultural remains of the Irene period coupled with the apparent slightness of the changes affected in most of the elements of material culture indicate continued occupation and steady development.

The site was abandoned during or at the close of the Irene period. Not a single scrap of evidence was found which might indicate historic contact. A Moravian mission school house was built on the summit of the deserted mound in 1736, three years after the founding of the colony of Georgia.

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3. Moore, Clarence B., Certain Aboriginal Mounds of the Georgia Coast. Journal of the Academy of Natural Science, Philadelphia, 1897.
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6. Ibid.
7. Moore, Clarence B., Certain Sand Mounds of the St. Johns River, Florida.
- 8.
9. Preston Holder's work has not been published.
10. To be published.
- 11.
12. See Reference 5. Described in the section: Certain Aboriginal Mounds of the Savannah River.
13. Notably James A. Ford, Preston Holder and Gordon Willey.
14. See Cole and Deuel, Rediscovering Illinois, Appendix I, Chicago, 1936.
15. See the Report of the Conference on Southeastern Pottery Typology, University of Michigan, Ann Arbor, Michigan, May 16-17, 1938.
16. Ibid. Also Ford, James A., Analysis of India Village Site Collections From Louisiana and Mississippi. Department of Conservation, Louisiana Geological Survey. New Orleans, La. November 1, 1936.
17. For example, the type called Irene Filfot Stamped occurred at several sites and had a constant decoration, distinctive vessel shapes, was grit or sand tempered, and was always associated with two other types: Irene Incised and Irene Plain, each of which had specific constant ceramic features of its own. The two latter types were considered as being related to the Irene Filfot Stamped type in a single pottery complex. According to the method of defining types it is requisite that a type exhibit a reasonably constant association of ceramic features wherever it occurs. The similarity demanded of two representative groups of a particular pottery type is more or less at the discretion of the investigator, and depends upon the use to which he expects to put the pottery types and the amount of ceramic variation which he has been led to expect by his experience in the area. In Chatham County it is found that types and complexes will vary considerably in certain ceramic features and that each variation may be somewhat different at each site. Sometimes it will be in decoration, vessel form, or temper, and sometimes in the addition or subtraction of one of the associated types of the complex.

While the similarity between pottery types occurring at two or more sites indicates some sort of contact or relationship, differences are regarded as resulting from cultural change through

the duration of time and by geographical separation. Each pottery complex is regarded as a sequence undergoing change, and while the geographical position of sites is a factor in determining the amount of change in the complex, in the small area of Chatham County we consider change as reflecting duration of time, although there may have been a geographical reason for the change as well. Thus, sites which exhibit ceramic dissimilarities within a single pottery complex probably owe this to their having been occupied at different times.

From work at other sites as well as at Irene it has been possible to divide the prehistory of the Lower Savannah Basin into a series of arbitrary chronological intervals during each of which a more or less typologically distinct pottery complex was in vogue. Each pottery complex represented a time interval of unknown duration but with a definite position relative to earlier and later intervals. It should be stressed that the established time periods were in reality ceramic periods, and since they are based upon a single trait complex were not necessarily integrated cultural periods. Thus, there is no reason to suppose a break in cultural continuity with a change in pottery type. In fact, it will be shown that the ceramic changes which distinguished the transition between the earlier Savannah and the later Irene periods were only gradual replacements of certain ceramic elements of form and decoration. Changes in other traits of culture were not necessarily concomitant with the ceramic changes. In a number of cases presumably finer definitions of time have been made on the basis of the approximate numerical occurrence of a type within a complex or its omission altogether. Sometimes particular features, such as rim treatment, are found to vary stratigraphically over several sites and are thus definitive of particular intervals. Increasing familiarity permits the assignment of a relative temporal position to less obvious ceramic features than was possible in the beginning. This is particularly true of the undecorated types.

The final picture will be a series of superimposed, rather arbitrary time periods, each of which will contain sites of varying geographical or perhaps other relationships. Each time period will necessarily be analyzed as a static unit. Certain of the pottery traits and all the other traits of culture which can be determined will then be used in a cultural analysis of each period somewhat similar to that proposed by W. C. McKern (Cole and Deuel, *Ibid*).

18. Moore illustrates a check stamped vessel which is probably the equivalent of Transitional Check Stamped at Irene. The vessel was found in the mound at the north end of Creighton Island. Certain Aboriginal Mound of the Georgia Coast Figure 23.

19. The excavation of a number of other shell middens did not yield such clear results. Apparently the only layers which did not contain a mixture of complexes were those deposited during the last period.

11. Kelly, A. R. Reference 11.

20 Willey, Gordon H. Report on the Kasita Site. Unpublished.

21. The type is called Ocmulgee Fields Incised (Newsletter of the Southeastern Archaeological Conference, Vol. I, Number 2, 1939).

22. Walnut Roughened (Newsletter of the Southeastern Archaeological Conference, Vol. II, Number 2, 1940).

23. Kasita Red Filmed, Ibid.

24. This site, also called Appalachacolas Fort or Parachuckle, was visited by the writers while in the company of Marmaduke Floyd of Savannah. The town was burned by the English in 1715 during the Yamacree War.

25. Personal communication from Antonio J. Waring, Jr., of Savannah. He intends to report on this subject.

Section 9

Partial Draft of Ceramics Section of Irene Report

Introduction

This draft section is related to the section of the Irene report beginning on page 40. While the first two paragraphs are nearly identical, the draft is quite different from that point on. Again, readers using the Irene report would do well to digest this draft section in addition to the published version.

POTTERY

The pottery from the Irene site consisted of approximately one hundred and seventy vessels which were intact or restorable, and several hundred thousand potsherds. Most of the nearly complete vessels owed their preservation to the custom of urn burial, a few were intentionally deposited as grave furniture with burials, and some had been discarded.

Most of the potsherds came from the aboriginally redeposited fills of sand and shell in the large mound and the burial mound, and a large number was found in the excavation of the various features on the site. Pottery was also found in random shell deposits (middens) on the site and in sealed occupation levels in the large mound. A great number of sherds came from the back fill of C. B. Moore's excavations in the large mound and burial mound, and from sections of the large mound which had been disturbed in 1907 and later.

Method of Manufacture

Pottery was made of clay which was almost certainly of local origin. There is no evidence that especial kinds of clay were brought from any distance, although certain types have an exclusive uniformity of paste may be in part derived from the use of particular kinds of clays. Certain clay deposits may have been avoided because of excessive sandiness or for other reasons, but pottery making experiments have shown that tolerable results can be obtained by the use of the clay deposits noted at the site.¹

The clay used in pottery making was almost tempered by the addition of particles of extraneous material which were thoroughly kneaded into the paste. The tempering consisted usually of grit or gravel, but pulverized potsherds and vegetable fiber was also common. Shell tempering, so frequent inland, was extremely rare. The function of the temper probably was to give the product additional strength by preventing excessive shrinkage in drying and firing. It has been found that at given periods certain materials were used exclusively and were later supplemented by others. The earliest tempering material used on the coast was vegetable fiber, possibly Spanish moss (St. Simons Incised, Punctated, St. Simons Plain). This was succeeded by the exclusive use of grit (Deptford Linear Stamped, Deptford Bold Check Stamped, Deptford Simple Stamped, Brew Hill Complicated Stamped, Wilmington Heavy Cord Marked, Wilmington Plain). Later grit temper reappeared (Savannah Fine Cordmarked, Savannah Complicated Stamped, Savannah Check Stamped, Savannah Burnished Plain, Irene Filft Stamped, Irene Incised and Irene Plain). There is evidence that rather large particles of quartz grit were also introduced during the use of the Irene types. Nearly all of the pottery from Irene was made by the coiling process. This consisted of building up the vessel wall with additional

coils of clay. As the work proceeded the coils were pressed together, smoothing the exterior surfaces and filling up the interstices. It is usually possible to determine the use of this method by noting a nearly horizontal fracture of sherds and convexity or concavity of the fractures surfaces. The types of pottery probably not made by this method were St. Simons Incised and Punctated and St. Simons plain. These types have a jagged fracture and were probably molded. They are the oldest in this area and it thus appears that here coiling is stratigraphically later than molding. No evidence of molding in a basket or on wooden forms has been found.

The texture of the pottery is further variable, ranging from very fine to very coarse. A particular texture is usually a result of the natural or artificial constituents of the clay, and possibly to some degree of the thoroughness of kneading. Sherd tempered sherds often have a very fine, close texture but are full of lumps marking the position of the individual particles of sherd. Fiber tempered sherds are also sometimes fine textures, but in this case the paste is often porous due to weathering and decay of the tempering particles. Grit tempered sherds range from fine to coarse, the coarseness often a result of quantities of sand in the paste. The "feel" of the exterior sherds surfaces is often correlated with texture. A "soapy" feel is indicative of fine texture, and a gritty feel is commonly associated with coarseness.

There is not a great range in the hardness of potsherds. Nearly all types vary from 2.0-3.5 on the Moh scale. The two fiber tempered types (St. Simons Incised and Punctated, St. Simons Plain) are slightly softer than most, not usually exceeding 3.0.

The color of the pottery is partly due to the nature of the clay and partly due to conditions of oxidation or reduction in the firing process. The buff color of much of the pottery from south and central Georgia and of coastal pottery of the Deptford complex may be largely a result of the material used and the limited degree of heat obtained by the Indian potters.

A considerable range of colors was obtained in the pottery from the site, varying from light buff through buff through red to dark gray. Often the surface colors changed considerably over a single vessel. Sometimes the colors of the cores of potsherds were the same as those of the exterior surfaces; sometimes different, and sometimes different exterior surface colors would meet at the core.

The finish of the undecorated exterior and interior surfaces ranges from a high, sometimes lustrous burnish to careless smoothing. Again, the natural or artificial ingredients of the paste often determine the degree of smoothing possible. Certain grit tempered types (Savannah Burnished Plain, Irene Plain) which do not have excessive amounts of sand in the paste are often highly burnished. On the other hand pottery of the Deptford complex may show careful smoothing, but is very sandy and it nearly always has a gritty "feel". Sherd tempered pottery of the Wilmington complex is often burnished but frequently shows a lumpy, crackly surface. The degree of surface finish in some instances is diagnostic of particular undecorated types.

Interior surface finish is approximately as varied as the finish of the exteriors.

The major technique of pottery decoration consisted of stamping with a carved or cord wrapped paddle. It is probable that the paddle was used rather than pottery, because no paddles or fragments have been found.² The actual process varied from the careful and precise stamping usual in Savannah Complicated Stamped to the malleating sometimes occurring in Irene Filfot Stamped. The designs carved on the paddles sometimes consisted of elaborate arrangements of rectilinear or curvilinear lines or both. The filfot cross and a number of its variations was a common motif, also the figure eight, concentric circles and others. Very frequent was the grid-bar or check stamped design. Paddles wrapped with strands of cord were in use from time to

time and the infrequent net decoration was probably also applied with a net wrapped paddle. It is not certain whether the cord wrapped paddles were flat or cylindrical.³ “Simple stamping” consisted of impressions of the edge of a baton, dowel or possibly a thong wrapped paddle.⁴

In Chatham County, paddle stamping began with the Deptford ceramic complex. It was totally absent in the preceding St. Simons (fiber tempered) complex. The technique persisted in the area until historic times.

Another frequent means of decoration was incising with a pointed instrument. Designs consisted of parallel lines, scrolls, successive arrangements of recurving parallel lines, etc. Incising was one of the chief methods of decoration of the St. Simons ceramic complex. After that it was infrequently used until just before historic times when the type Irene Incised was adapted.

Punctuation, another decoration technique, was sometimes applied with the end of a hollow reed and sometimes with a pointed instrument. The latter means was very frequent during the St. Simons ceramic period and many variations and arrangements of punctations were used. After that punctuation was rare until the end of the Savannah ceramic period when hollow reed punctuation was used to decorate the rims of vessels. A similar type of punctuation was very frequent during the succeeding Irene period.

A decoration which occurred only during the Savannah ceramic period consisted of closely spaced, parallel, vertical tooling marks in the rim area of vessels.

Careful burnishing and polishing should perhaps be considered a form of decoration. This was most frequent during the Savannah and Irene periods.

Applique nodes and lugs appeared during the latter part of the Savannah ceramic period and were very common during the Irene period. These were always applied in the rim and shoulder area and were sometimes riveted to the vessel. Occasionally the node itself was decorated with a single, hollow reed punctate. Frequently small pellets of clay were pressed into the side of the vessel with the end of a hollow reed. These are loosely termed “rosettes” and were often used during the Irene period. Pinched applique and reed punctated applique band were attached to the rim during the Irene period. Folded, reed punctated rims occurred during the Irene period. Folded, reed punctated rims occurred during the Irene period and occasionally during the latter part of the immediately preceding Savannah period.

The distribution of the decoration over the vessel was somewhat variable. The entire exterior surface was often punctated and incised during the St. Simons period, but was stamped during the succeeding periods. A number of individual rim features, reed punctations, applique nodes, etc., were adopted during the late Savannah and Irene periods. At this time, incising and incidental decoration was confined to the rim area. During the Irene period some vessels were incised on the shoulder and paddle stamped below.

The form of pottery vessels underwent certain changes. During the St. Simons period, slab-sided hemispherical bowls were most common. In the Deptford period the most frequent vessel forms consisted of straight rimmed and everted rimmed conoidal and cylindrical jars. In the Wilmington period the everted rim was probably absent in the beginning, but readopted toward the close. The hemispherical bowl was also used during the Wilmington period. The Savannah period retained the Wilmington forms in the beginning but made a number of additions. Hemispherical bowls with incurving rims became common. Boat shaped and effigy vessels existed but were rather rare. The straight rimmed cylindrical and conoidal vessel developed into the globular type with a constricted throat and flaring rim. During the Irene

period nearly all of the late Savannah forms were retained, but somewhat modified. The globular vessel was elongated and the rim flare made somewhat more gradual.

Aside from the decorative applique nodes and lugs, the only appendages occurring in Chatham County consist of tetrapodal supports on the type Deptford Simple Stamped and more rarely on Brewton Hill Complicated Stamped.

Range and Chronological Position of Types and Complexes

The geographical range of the various pottery types and complexes is not known with any degree of certainty. There have been no consistent attempts to discover distributions data. The information available is the result of random visits to sites, communications from other investigators and recognition of type similarities from descriptions and reproductions published in other reports.

Relatively few of the major ceramic features described have an even partially delimited distribution. Available data is of such a general nature that all observations are subject to considerable qualification. Aside from the fact that no recent distribution studies have been made, pottery complexes are so varied in their local manifestations that considerations of identity are difficult.

In the course of the various Southeastern Archaeological Conferences a large number of local pottery types have been presented and attempts at correlation of identity and chronological position have been made. The results are tentative, but from the Georgia coast the main picture seems to be as follows.

Nearly all the main decorative styles and ceramic features which are at all widespread in the interior also appear on the coast. The major differences are that the coast exhibits very little of the shell tempered pottery which is in the interior is regarded as an intrusion from the Mississippi valley; but does not contain notable amounts of cordmarked and checkstamped pottery, which is much less frequent in interior Georgia.

It appears that the Savannah complex is essentially a development of the immediate area. The total of the complex, consisting of four types has not been reported from interior Georgia. While in northern and central Georgia, chiefly Etowah and Nacoochee, are found types of complicated stamped decoration which resemble Savannah Complicated Stamped, the rest of the complex appears to be lacking, or represented sherds occur only as minority groups. Savannah Fine Cordmarked is probably derived from Wilmington Heavy Cordmarked which appears to center in the Carolinas. Savannah Check Stamped probably developed from Deptford Bold Check Stamped which is most frequent in the Savannah area, and Savannah Burnished Plain has been reported only from the coast.

On the other hand the affinities of the Irene ceramic complex are probably elsewhere. Although it is possible to show a development from certain features of the Savannah complex, the attributes of the Irene complex are so widespread in Georgia that it would be difficult to think of it as a purely local development.

The distribution of the several early types which are represented chiefly at other sites in Chatham County is as follows:

Period 1. Fiber tempered pottery with a distinctive incised and punctated decoration (Stallings Island) borders the Atlantic coast and extends up the Savannah River but is fairly rare in most of northern and central Georgia.

Period 2. Simple stamped pottery is most abundant in north central Georgia, various complicated stamped types seems to center in central Georgia and check and linear check stamped pottery is most frequent on the coast.

Period 3. Cordmarked pottery is most abundant on the coast, probably centering northward in the Carolinas. Shell tempered pottery appears in northern and central Georgia, probably intrusive from the Mississippi valley.⁵

IRENE FILFOT STAMPED

[Full Type Description – Different from either SEAC Newsletter or Irene Report Versions]

IRENE INCISED

[Full Type Description– Different from either SEAC Newsletter or Irene Report Versions]

IRENE PLAIN

[Full Type Description– Different from either SEAC Newsletter or Irene Report Versions]

MINORITY POTTERY TYPES

A number of pottery types which did not belong to either the Irene or the Savannah complex occurred in small proportions throughout all the mound fills and were scattered over the site. It has been shown in the discussion of ceramic chronology that these types probably belonged to several early complexes which were on the site before the main building periods began. The types have already been described in the *Newsletters* of the Southeastern Archaeological Conference, and revised descriptions will appear in a future report on several sites in Chatham County where these types predominate.

1. Wilmington Heavy Cordmarked
2. Deptford Linear Check Stamped
3. Deptford Bold Check Stamped
4. Deptford Simple Stamped
5. St. Simons Incised and Punctated
6. St. Simons Plain

Wilmington Heavy Cordmarked. At Irene this type is distinguished by the presence of both grit and sherd temper, an almost uniformly reddish buff paste and surface color, careless finishing of the interior surface, characteristically heavy impressions of twisted cord not usually cross stamped as in Savannah Fine Cordmarked, and a straight rim.

This type appears to be the predominant one of several types which together comprise the Wilmington ceramic complex. These consist of a plain, a check stamped, a simple stamped, a brushed, and a complicated stamped type. The complex has not yet been satisfactorily defined, but it is known that the entire group of types does not always appear at each site. Only Wilmington Heavy Cord marked has been noted at Irene, but it is possible that associated types were overlooked because of their resemblance to other types found at Irene. The type has not been reported from interior Georgia, and probably is most frequent in the coastal portion of the Carolinas. It extends down the coast at least as far south as the Altamaha River.

Deptford Linear Check Stamped. This type is grit tempered and distinguished by a very sandy paste, a generally buff paste and surface color, decoration by possibly a roulette or rocker stamp technique resulting in parallel arrangements of two longitudinal lands containing a series of finer transverse lands, and a cylindrical or conoidal shape with a slightly flaring or straight rim.

This type belongs to the Deptford complex and is associated with Deptford Bold Check Stamped, Deptford Simple Stamped, and possibly Brewton Hill Complicated Stamped. It is perhaps most frequent in the Savannah area but occurs on the south Atlantic coast from Florida to an undetermined distance into the Carolinas. Sherds bearing a similar decoration have been reported from the Gulf Coast of Louisiana and occur in relatively small proportions in north central Georgia.

Deptford Bold Check Stamped. This type appears to be similar to Deptford Linear Check Stamped except in the manner of decoration. The decoration appears to have been performed with a flat, carved paddle and consists of a grill of raised lands which intersect to form squares or diamonds. There is a characteristic variability in the sizes of the individual checks which range from less than .4 cm. on a side to over 1 cm. In many cases the lands are wide, producing a coarse, massive effect.

This type belongs to the Deptford complex in Chatham County and is probably most frequent in the immediate area. Its geographic range may be similar to Deptford Linear Check Stamped.

Deptford Simple Stamped. This type is similar to Deptford Linear Check Stamped and Deptford Bold Check Stamped in nearly all features except decoration. The decoration could have been made with a baton or dowel, a thong wrapped paddle, a carved flat paddle, a cylinder, or a rocker stamp. The design consists of an arrangement of shallow longitudinal grooves, either parallel or arranged in a cross stamped pattern. Tetrapodal supports frequently occur on this type.

Deptford Simple Stamped is part of the Deptford complex in Chatham County. Pottery with a similar decoration extends on the coast at least as far south as St. Simons Island and also north into South Carolina. Perhaps the center of its distribution is in northern and central Georgia, where it occurs abundantly at a large number of sites. The pottery from central Georgia is named Mossy Oak Simple Stamped in the Newsletter of the Southeastern Archaeological Conference.

Brewton Hill Complicated Stamped. (*Editors: Name was changed to Deptford Complicated Stamped by the time of actual publication of the Irene Report in 1941*) This type was not noted at Irene but it occurs at several other sites in Chatham County and is probably part of the Deptford complex. It appears to differ from the Deptford types chiefly in decoration. The technique was probably that of stamping with a large, flat, elaborated carved paddle. Among the most frequent design elements are interlocking scrolls, figure eights, and concentric circles. A noteworthy decorative feature consists of plain areas set off from the decorated by dentate borders which were carved on the paddle with the rest of the design. It shares some design elements with Savannah Complicated Stamped, but both types have a number of exclusive motifs. The most common vessel form is probably cylindrical or conoidal and the flaring rim usual in Savannah Complicated Stamped is lacking. Tetrapodal supports have been noted in at least one instance.

As in the case of Savannah Complicated Stamped, little can be said concerning the range of this type until a closer comparison can be made between it and the whole series of complicated stamped types. There are apparently close affiliations between Brewton Hill Complicated Stamped and Swift Creek Complicated Stamped of central Georgia. The latter is described in the Newsletter of the Southeastern Archaeological Conference.

St. Simons Incised and Punctated. This type, as well as *St. Simons Plain*, has many distinctive features which contrast with all the other types in the area. Coil fractures do not occur in the sherds, indicating that the pottery was probably molded instead of coiled. The tempering consisted of vegetable fiber which results in a vermiculated surface and numerous lacunae in the interior of the paste. There are indications that grit was sometimes used as tempering as well as fiber. There is considerable variation in the thickness of the sherds, and a thickness of over 2 cm. is not uncommon at some sites. The technique of decoration consists of numerous variations of incising, trailing, and punctation. Decoration was not confined to a single portion of the vessel. One of the most characteristic decoration elements is a grooved or incised line containing closely set punctations. In many cases a single vessel exhibits several modes of decoration. Paddle stamping does not occur.

The type is associated with St. Simons Plain in the St. Simons complex. This is the earliest complex found on the Georgia coast and there are indications that it was the first. It occurs along the South Atlantic coast from Charleston, South Carolina, at least as far south as the St. Johns River in Florida. It is reported from the Stalling's Island site (Stallings Island Culture) in the vicinity of Augusta, and is found as a minority group at a number of sites in central Georgia. In Tennessee, the types called Wheeler Basin Plain, Bluff Creek Punctated, Alexander Dentate Stamped, and Pickwick Simple Stamped bear significant resemblances to the type. These are described in the Newsletters of the Southeastern Archaeological Conference

St. Simons Plain. This type appears to be similar to St. Simons Incised and Punctated, but is undecorated. There are indications that it occurs alone at some sites, and it may have preceded the decorated type.

UNCLASSIFIED GROUPS

A large group of undecorated sherds which were found in the fill of Mound 8 lacked the distinctive features of either of the major undecorated groups (Savannah Burnished Plain, Irene Plain) although it seemed certain that they belonged to one or the other. Inasmuch as they could not be classified, they were designated "residual plain," and counted separately. With respect to the fills of the lower mounds, deposits which did not contain shreds of the Irene complex, it was assumed that nearly all of the undecorated sherds belonged to the type Savannah Burnished Plain, and they were counted as such.

Still another undecorated type was found in all levels of the mound and scattered over the site. This was rather distinctive in paste and color and was not recognizable as either Irene Plain or Savannah Burnished Plain. The paste bore a somewhat close resemblance to that of the various types of the Deptford complex, and it is possible that this was an associated plain type. Similar undecorated sherds have been found at sites in which the Deptford complex is predominant. A very few sherds which were found in all levels were decorated by a brushing technique. They were rather thin, averaging 5 mm., grit tempered and dark gray to brown. The

interiors were carelessly smoothed. The method of decoration is now *[not??]* known. The group has not been correlated with any specific complex. It may be significant however, that interior brushing or combing had been noted on a number of sherds of the Wilmington and early Savannah complexes.

UNIQUE SPECIMENS

A grit tempered sherd with a rather unique checked decoration was found in the fill of Mound 8. The decoration consisted of alternate raised and depressed rectangular areas. It is shown in Figure **blank**. A grit tempered handle was found in the fill of Mound 8. A shell tempered sherd with a loop handle and an incised and punctated decoration was found on the beach near the mound. These are the only examples of handles noted at the site. The shell tempered sherd was one of two examples of this method of tempering at the site.

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