

Archaeological Explorations
at 48 Laurens Street, Charleston, SC

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And
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of



Archaeological Contributions 50
The Charleston Museum
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Acknowledgements

The archaeological project at the rear of the Chancogne house began with visits to the Museum from Juliana Falk, owner of 48 Laurens Street. Juliana's enthusiasm for proper and cutting-edge restoration of the house led to research on the outbuildings and dependencies, and then naturally to the underground resources at the property. Juliana was a gracious host, an enthusiastic learner, and an active participant in the field excavation. She soon became a partner in the laboratory processing and artifact analysis, and a presenter at an archaeological conference. The Museum did not do this project for her, but with her.

The tiny work space held a big group of great field workers. In addition to Museum archaeologists Martha Zierden and Ron Anthony, there were College of Charleston field school students Dale Ryan, Dan Simpson, Hank Stocker, and Holly Adington. Several professional volunteers joined us for one or more days, including Chris Rosendall, Stan Younce, and Sarah Stroud Clark from Drayton Hall, Katherine Pemberton and Lauren Northup from Historic Charleston Foundation, and preservationist Brittany Lavelle Tulla. Many other colleagues and friends visited the dig and shared their own particular expertise.

Other scholars analyzed other bits of the architectural and historic fabric, and shared their data. Margaret Prichard of Colonial Williamsburg studied wallpapers at 48 Laurens, Ed Chappell, formerly of Colonial Williamsburg, examined the architectural evidence in the rear wall, as did master and stoneworker Raymond Cannetti. Susan Buick researched historic finishes (paint and wallpaper) on the interior and exterior of the house. And resident restoration expert David Hoffman was available for daily consultation, to share his vast knowledge of the details of the Chancogne house.

Artifacts were transferred to The Charleston Museum after the dig was completed. Washing and analysis proceeded through the next year. College of Charleston interns Sarah Legendre, Steven Dodson, Dan Simpson, Erin Kane, Dale Ryan, and Holly Adington helped with all lab chores. Conservation of the metal artifacts was conducted by Ron Anthony and volunteer Bill Turner. Barbara Aldrich and Linda Wilson identified and numbered the artifacts. Museum graphics artist Sean Money photographed the artifacts. We also thank Museum Director Carl Borick, Chief Curator Grahame Long, and Archivist Jennifer McCormick for their assistance in completing the project.

Chapter I Introduction

Archaeological excavation and research at the Simon Jude Chancogne House by The Charleston Museum followed the overall interest of homeowner Juliana Falk in all aspects of research and restoration of the property. Juliana noticed artifacts on the ground surface in the rear corner of the property, and brought these to the Museum for identification. She was particularly intrigued with a reference to a “bathing house” in an 1813 advertisement for sale of Chancogne’s property:

“All that valuable..Dwelling-House, Outbuildings, and Lot of Land, the corner of Laurens and Middle-streets, Gadsden’s Green. The Lot contains about 100 feet front on Laurens-street, and about 65 feet on Middle-street. The House contains 6 well finished Rooms, with Marble Chimney Pieces and Stucco Cornices, with Piazza and Balcony, commanding a handsome prospect of the harbor and the neighboring island.

Under the house is a good dry Cellar. The out buildings are of brick viz: - Kitchen and Wash-House, with four servants rooms above; a Pantry and Bathing-House, handsomely built with Philadelphia brick; a large Stable and Chair House – with a handsome Garden and Orchard, neatly laid out and planted with a variety of fruit and flowering Trees.” (*City Gazette and Daily Advertiser*, January 27, 1813).

Subsequent visits to the property by architects, architectural historians, and archaeologists revealed evidence of previous structures and multiple building episodes in the brick wall along the property line. Artifacts were concentrated in the rear corner, and the property owner’s limited below-ground investigations revealed intact foundations. At this point, all interested parties realized that a controlled archaeological dig would aid in the quest to identify and date the building, and to determine its function.

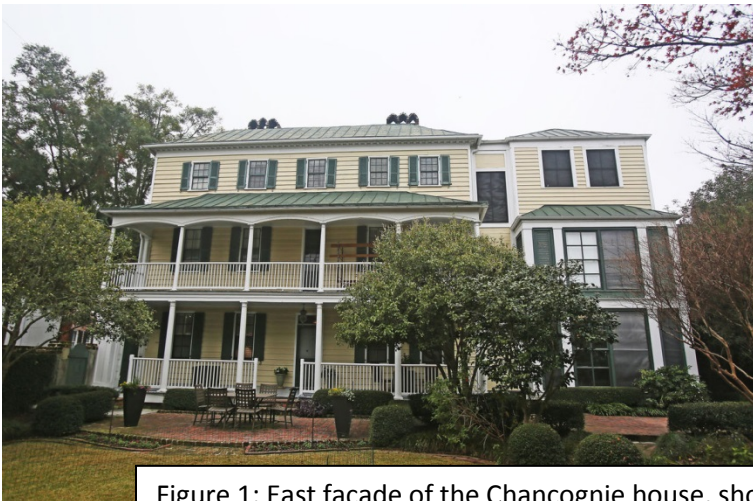


Figure 1: East façade of the Chancogne house, showing modern addition in relation to rear wall
Figure 2: Exterior of rear brick wall, showing remnants of small building

Excavations were conducted for a week, March 4-10, 2016, to coincide with spring break at the College of Charleston. Museum archaeologists Martha Zierden and Ron Anthony were assisted by College of Charleston anthropology students, graduates of the summer 2015 archaeological field school. During the week-long project, one standard-size and two smaller units were excavated in a small area at the rear corner of the property. Washing, analysis and cataloging of artifacts continued through the summer and fall of 2016. Property owner Juliana Falk participated in all aspects of the field excavation and laboratory processing, and she led the way in researching the history of the house and many of the artifacts recovered during the excavation. The project at 48 Laurens is only the fourth in the Ansonborough area, and all of these have been small week-long investigations (Zierden et al. 1988; Zierden 1992; Zierden 1989; Zierden and Reitz 2016:266-267).

The Ansonborough Neighborhood

In 1680, the Lords Proprietors relocated their first Carolina town from a marshy area on Albemarle Point to the more defensible and commercially suitable peninsula formed by the confluence of the Ashley and Cooper Rivers (Earle and Hoffman 1977). The English settled along the Cooper River, between present-day Water and Market streets. The protective walls that encircled the city by 1706 included the area between Meeting, Water, Cumberland, and East Bay streets (Hart 2010; Poston 1997; Weir 2002).

As European colonists searched for profitable staple crops, the settlement developed gradually as a port and marketing center. An economically successful trade with Southeastern Native groups in deer skins provided the impetus for Charles Town's commercial growth. By the 1730s the town was transforming from a small frontier community to an important mercantile center. When Royal rule replaced the inefficient Proprietary government in 1729, Carolina entered the mainstream of the trans-Atlantic economy. Rice became a profitable staple, and the lowcountry plantation system rapidly expanded. Thousands of Africans were imported for enslaved labor, and merchants grew rich dealing in staples and slaves. As the 18th century advanced, Charles Town expanded in economic importance, relative affluence of its white citizens, and in size (Clowse 1971; Edgar 1998; Weir 2002)

By the time the community was sketched and mapped in 1739, the city had grown westward across the peninsula and north beyond the large creek that formed the northern limits of the city. The landward walls were demolished. The eighteenth century city was oriented on an east-west axis, and Charleston's merchants and craftspeople lined the waterfront and three principal streets; Broad, Tradd, and Elliott, which carried traffic west across the peninsula (Calhoun et al. 1985). Like other 18th century cities, Charleston was a pedestrian town. Merchants needed to be near the waterfront for convenience as well as for economy of transportation. Thus the area known as Charleston Neck, north of the city proper, was slow to develop. The official city limit, though, remained at Beaufain Street until 1783, when it was moved four blocks north to Calhoun Street (Fraser 1989).



Figure 3: Portion of the 1788 Petrie map. The remnant wetland in the center became the Centre Market by 1807. See Figure 4 for location of Laurens Street

The earliest subdivision venture was that of Captain George Anson in 1747. The area bounded by Calhoun, King, Wentworth, and Anson streets was part of a 90-acre grant to Isaac Mazyck in 1696. In 1720 Mazyck and his wife Marianna conveyed the land to Thomas Gadsden, 63 acres with adjoining marshlands. Six years later, Gadsden sold a portion of this land to Francis LeBrasseur. The remainder of Gadsden's tract, known as the Bowling Green, was acquired by Captain George Anson. In 1747, Lord Anson conveyed to Jermyn Wright twenty-three and five-eighths acres with marshland as far as the low water mark. He retained the land west of Anson, which became Ansonborough (Poston 1997; Fraser 1989).

George Hunter, Surveyor General, laid out the Ansonborough land. The names of the five streets in Hunter's plat commemorated Anson's naval service. George and Anson streets bear his name. Centurion Street (now Society Street) was the name of the ship in which Anson circumnavigated the world; Scarborough (now part of Anson) and Squirrel (now part of Meeting) streets were the names of the ships he commanded along the east coast (A.R. and D.E. Huger Smith 1917).

Thomas Shubrick also acquired a portion of the land in 1759. Subdivision and construction began immediately, but proceeded slowly. By 1788, only 15 structures were located in the area. Shubrick's land was purchased by the South Carolina Society that same year, for investment. The area gradually developed, first as a sparsely occupied suburb and finally as part of the densely occupied city center. East of the Ansonborough tract, two families owned large holdings along the waterfront. Christopher Gadsden developed

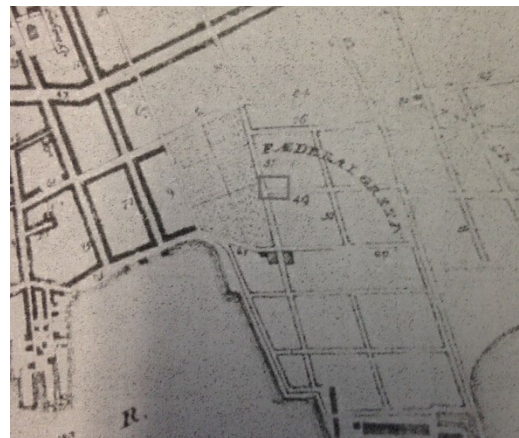


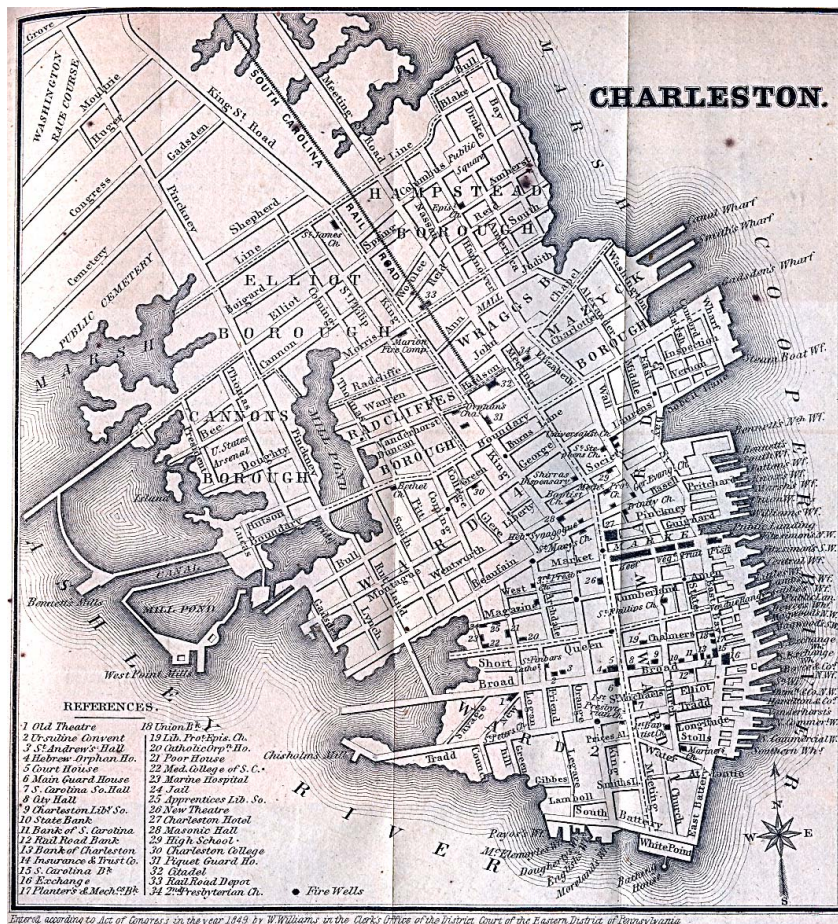
Figure 4: Detail from "Plan of the City of Charleston 1802" showing location of 48 Laurens

Middlesex, twenty acres of high ground and twenty acres of marsh adjoining his large wharf complex; after the Revolution this development was designated as “Federal Green”. A four-acre tract owned by wealthy merchant Henry Laurens was subdivided into building lots in 1804.

During the early nineteenth century, occupation of the Ansonborough neighborhood increased. By the 1830s, commercial sections of the neighborhood featured dry goods merchants, confectioners, saddlers, cabinetmakers, grocers, fruiterers, and milliners; the interior was filled with dwellings (Poston 1997:412). The area featured relatively small lots and modest houses, occupied by the city’s small merchants and skilled craftspeople. The northwest corner of the neighborhood featured mansions built by Thomas Radcliff and Gabriel Manigault. The surviving Middleton-Pinckney house was built in 1797.

Charleston was still recovering from the major fire of 1835 when the city’s most disastrous fire broke out in a small fruit store at the corner of Cumberland and King streets. Driven by strong winds, the fire quickly spread east and north. City firefighters were hampered by a long spring drought, which left the water supply low and wooden buildings dry. Despite their best efforts,

“the flames...swept onward like a tempest, and the resinous vapors of the wooden buildings, converted the atmosphere into a sea of fire, which overwhelmed everything within its reach” (Pease and Pease 1978:281).



Reproduced according to Act of Congress in the year 1849 by W. Williams in the Clerk's Office of the District Court of the Eastern District of Pennsylvania.

Figure 5: Charleston in 1849

By morning, nearly 200 acres of the city lay in ruins. The fire covered a large area, roughly bounded by South Market, Archdale, St. Philips, East Bay, and Society streets. Though the city had legislated against wooden buildings for years, the area was densely occupied with them. The City resolved to rebuild the town, and redoubled their efforts to build in brick, rather than the volatile wood. Loans available to victims of the fire stipulated that the rebuilding be done in brick, which accounts for the preponderance of brick structures in the Ansonborough area.

During the mid-nineteenth century, Ward 3 (bounded by Queen, Meeting, Calhoun, and Washington streets) was home to a disproportionate number of Charleston's poor Irish workers, who crowded into the areas just north of Market Street and along the waterfront in small wooden structures. A substantial German population occupied the center of the neighborhood (Poston 1997:412). Nor were all Ansonborough residents white. In 1861 free and enslaved blacks accounted for 5.2 and 31.2 percent of the Ward 3 population, respectively (Rosengarten et al. 1987:73).

By the time Historic Charleston Foundation tackled Ansonborough as its first restoration project, the area was predominantly tenements (Weyeneth 2000). Ansonborough as defined by the Foundation project, applied to a 12-block area in the mid-city plus a portion of East Bay Street, comprising parts of four historic suburbs; Ansonborough, Rhettisbury, Laurens' lands, and Gadsden's lands. The oldest dwelling in the city, the 1712 William Rhett house, is located in Ansonborough, along with 135 pre-Civil War houses, four churches, and the first public high school.

The Chancogne House at 48 Laurens Street

The land bounded by Laurens, Anson, and Calhoun streets towards the Cooper River was known variously as Middlesex, Gadsden's Green, and Federal Green. After Christopher Gadsden's death in 1806, lots were leased and developed, as the growing neighborhood became desirable. An early 19th century newspaper described Gadsden's Green as "...situated in one of the most desirable and healthy situations in the neighborhood of Charleston...having a full view of Bar and Shipping and...commanding view of the Harbor." (*City Gazette and Daily Advertiser* March 23, 1813). Eleven lots on Gadsden's Green were sold at public auction in 1807, and Simon Jude Chancogne purchased one of these. A two-story dwelling stood on the lot; Chancogne demolished this house to build a new three-story dwelling with outbuildings around 1810. He lived at this new home for about seven years. Chancogne also purchased the lot directly behind his corner lot, using that property as an investment (now #5 Alexander Street).

In her 2011 study of 48 Laurens, Brittany Lavelle (Tulla) summarized the history of the property. Chancogne arrived in Charleston at the turn of the 19th century, and was soon naturalized as an American citizen. He was involved in maritime affairs and had a counting house at 5 Fitzsimmon's Wharf (the current location of the U.S. Customs House on East Bay Street). The reasons are unclear, but by 1816 Mr. Chancogne begins to disappear from city records, with the exception of advertisements offering all of his personal and real property for sale. His 1819 advertisement for sale of the Laurens Street property describes it as "That very desirable Residence, No 16 Laurens Street and corner of Middle-Street, being in all respects one

of the most delightful situations in Charleston for a private family – the House contains six upright rooms, with marble chimney pieces and stucco cornices. The house also featured a dry cellar. A two story piazza faced east, overlooking the garden in the foreground and the wharves and harbor in a long view. Outbuildings of “Philadelphia brick” included a kitchen, pantry house, wash house with four rooms, a large stable and chair house. The property also featured “a handsome garden and orchard” on the east end of the property with “neatly organized fruit and flower trees with an excellent well of water” an upper piazza with “a full view of Cooper River, the Bar and Harbor, and is well situated for a planter, whose property is situated on Cooper River” (*City Gazette and Daily Advertiser*, July 23, 1819)



VALUABLE REAL PROPERTY.
By Milliken, Primerose & Co.
 On **TUESDAY**, the 3d August, precisely at 12 o'clock, will be sold before our store, without the least reserve,
 That very desirable **RESIDENCE**, No. 16, Laurens'-street, and corner of Middle-street, late the residence of S. J. Chancogne, Esq. being in all respects one of the most delightful situations in Charleston for a private family—The house contains six upright rooms, with a two story piazza fronting the east, and overlooking a beautiful spot of garden ground, which is stocked with some of the most choice fruit trees in the City; with a kitchen, wash house, bathing house and pantry, all of brick, and the whole in very high order—commanding from the upper piazza, a full view of Cooper River, the Bar and Harbor, and is well situated for a Planter, whose property is situated on Cooper River—a well of excellent water on the premises, &c. &c.
 The House may be viewed at any time between 10 and 1 o'clock till the day of sale. Immediate possession will be given.
ALSO,
 All that brick House and Lot, corner of Church and Elliott streets, late the property of the estate of Michael Crawley, deceased, including the wooden building attached to it fronting on Elliott street. The house contains six upright rooms, and is fully tenanted by the most punctual tenants.
ALSO,
 Two Lots, containing six acres of land, on Charleston Neck, at the Forks of the Road, and fronting on the

Figure 6a-b: Location of Ansonborough; 1819 advertisement for sale of the Chancogne house

Henry Bryce, a merchant on Martin’s Wharf, purchased the property in 1817 for his widowed sister-in-law, Mary. In 1819, the year of the economic panic, William Broadfoot and Samuel McNeal of Broadfoot and McNeal Counting House purchased the property. In 1827, the bank foreclosed on the men, and the property was sold to William Patton. Patton was a wealthy merchant heavily involved in the slave trade and responsible for several large cargo ships. His steam packet office was located on Fitzsimmons Wharf and Union Wharf, between present-day Market and Laurens Street. William Patton lived on Laurens Street with his wife Elizabeth and their children until 1858, perhaps the first family to occupy the home.

By 1870 the property was owned by merchant John D. Lesemann. The business of Lesemann & Luder were whole grocers and liquor dealers at 195 East Bay Street. His widow and some of their nine children lived in the house until the turn to the 20th century. During that time, the property is recorded as having 3 wooden structures. The house was spared in the 1886 earthquake; however, John Lesemann died that same year at the age of 55. His wife, Joanna and some of their nine children remained in the house through the end of the 19th century.

In 1899 Johanna Lesemann conveyed the property to Mary Corbett. The property appears to be vacant for some of the time; by 1901 the house is occupied by Col. James Armstrong, Harbormaster. Col. Armstrong and his wife Mary lived in the house until 1911, when the property passed to their children. In 1936, the vacant home was sold to Adelaine Kennedy. The Kennedy family lived in the house for the next 20 years. Urban Kennedy was a furniture salesman, and later a price inspector during World War II. A photo taken during the Kennedy's tenure shows a two-story addition to the rear of the property and a two-story kitchen building along the rear property wall. Sanborn maps of 1882-1902 show a second building, likely the stable and chair house, immediately east of the kitchen. That stable building is not shown on the 20th century maps.

In 1959, Historic Charleston Foundation purchased the property as part of its Ansonborough initiative, with the goal of encouraging contemporary use of architecturally and historically valuable old buildings. The house stood vacant for two more years, when James and Edna O'Hear purchased the property for their residence. The property at that time required "a vast amount of work to put it in good livable conditions." The two-story kitchen house was particularly degraded, and was demolished in 1970.



Phyllis Ewing purchased the property in 1977, and installed a garden in the eastern side yard. In 1989 a one-story addition was demolished and replaced with a larger 3-story kitchen wing. (The addition was originally two-stories, but it was reduced to a single story after damage from a fire at 50 Laurens in 1974.) Other changes were made to the rear yard and garden before the Falks purchased the property in 2010. Since that time, Juliana Falk has engaged experts, notably restoration expert David Hoffman and paint analyst Susan Buck, and conducted extensive research on the interior and exterior appearance of the main house, and on the footprint and appearance of outbuildings and yard features. Archaeology is part of that ongoing study.

Figure 7: Front of 48 Laurens in 1959
 Figure 8: Front of house in 2016

Property Description

The Chancognie house is a three-story wooden single house located on the north side of Laurens Street, at the corner of Alexander Street. The structure features a hipped roof and an east-facing two-story piazza. The house retains Neoclassical detailing with a Greek revival doorway. The front rooms on the first and second floors display intricately carved baseboard, chair rail, and window



frames. A plaster acanthus leaf motif lines the ceiling. The second floor room features an Adam-style marble mantle (Lavelle 2011).

A three-story addition to the rear of the house was built in the late 20th century, replacing a two-story addition built in the second quarter of the 20th century. A rear property wall of brick includes evidence for multiple buildings and building episodes, most events from the 19th century. This wall has been examined by a range of architectural scholars, including David Hoffman, Ed Chappell, and Raymond Cannetti. There is evidence for a small structure at the western end of the property, likely a privy, and for a larger structure, likely the two-story kitchen that appears in pre-1970 photos of the property.



Figure 9a-b: Views of the 2-story kitchen building behind the main, 1960s.

There is relatively little space between the kitchen addition and the rear wall; that area is occupied by remnants of a one-story garden shed and frame greenhouse that extends to the rear wall. Other features along the rear brick wall include a fountain and a brick drive. The brick drive fills the likely location of the stable and chair house of the 19th century. The remainder of the yard is filled with a garden and patio installed by the Ewings, and the garden is surrounded by a brick wall. The property is accessed by a gate to the drive along the rear wall on Alexander Street, and by a garden gate adjacent to the piazza on Laurens Street.

The Present Project

The Charleston Museum agreed to conduct a small test project, with the aid of College of Charleston interns, veterans of the archaeological field school. Fieldwork was scheduled for the week of March 4 to coincide with the College of Charleston spring break. Current and former students, particularly those who completed archaeological field school in 2015, participated in the dig. Juliana Falk excavated with the professional archaeologists, and hosted visits and volunteer help from a number of area scholars.

The present project was designed to be a first look at the archaeological record of 48 Laurens, with several concurrent goals. First was to assess the clarity and integrity of the

archaeological record at the property. Second was to determine the function of the former outbuilding reflected in the architectural fabric of the back wall. Third was to recover and identify artifacts associated with the tenure of the original owner, and define the material assemblages for Chancogne and for subsequent owners. Environmental analyses (faunal, pollen, shell) were not part of the present project, but samples were collected from appropriate proveniences for later study. The dig coincided with visits from architectural historians, who examined the above-ground architectural evidence as well as the brick features exposed in the excavation.

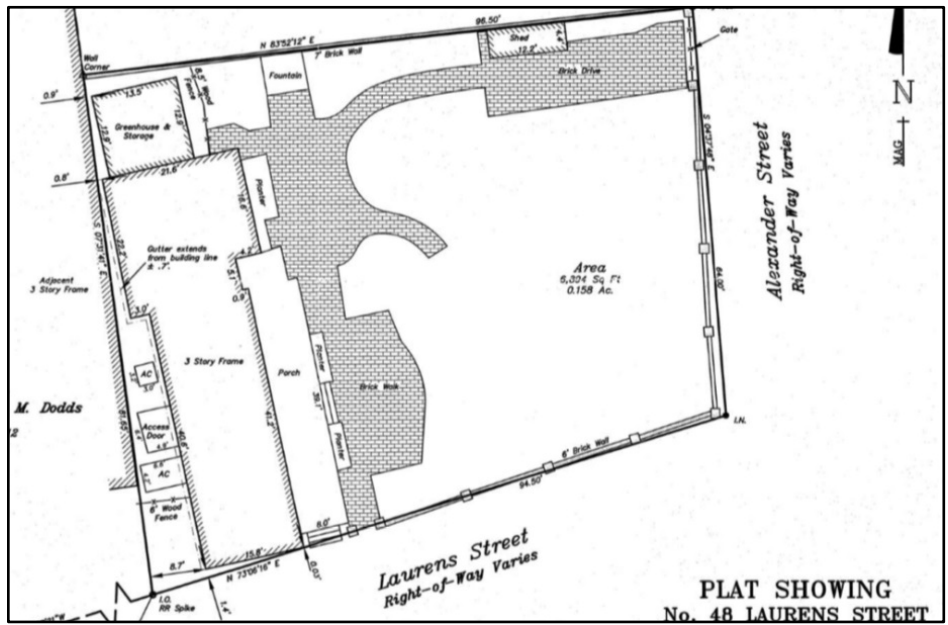


Figure 10: Plat of 48 Laurens, showing main house and addition in relation to property boundaries.

Chapter II Fieldwork

Field Methods

The Charleston Museum arrived on site on March 4, with equipment necessary for a small testing project. Equipment was stored on-site, within the garden shed. The work area was limited. A screening station was established on the brick paving outside of the garden shed, and all excavated soil was removed to this station by bucket or wheelbarrow. Brick rubble was separated from soil, and eventually removed from the site.

The area available for excavation of the possible building was small. The site is bounded by a brick property wall to the west, the rear brick property wall to the north, a wood lattice privacy wall to the east, and the back of a small garden shed to the south. A lean-to shed roof covers 80% of the open area, providing shade and some protection from the weather. This area previously served as a greenhouse, enclosed in plastic sheeting. Fragments of the plastic remained in the excavation area. The area available for excavation measured 10' north/south and 16' east/west.

The ground was bare in this area, and the surface was littered with fragments of glass and ceramics. The size and location of the building outline in the rear wall suggested the structure may be a privy. The dark soil and numerous artifacts also supported this idea, soon reinforced through excavation.

Establishing a standard 5' excavation unit was challenging in the small space. The lean-to shed has a raised baseboard, making it difficult to triangulate across the area. Further, the north and west property walls do not meet in a 90 degree angle. The shed is not parallel to the northern property wall, which features several protrusions and undulations. After lengthy consideration, we placed a base point along the northern wall, at the northwest corner and another 5' east, along the wall, establishing the north wall as the baseline for excavation.

Grid points were established 10' south of the northwest corner, and 5' south of the property wall, at 5' east and 10' east. From here, a 5' unit was triangulated to the south, between the E5' and E10' points. The southeast corner point of this unit is flush with the edge of the garden shed, while the southwest corner is .6' north of the shed. All subsequent excavations were triangulated relative to the north property wall.

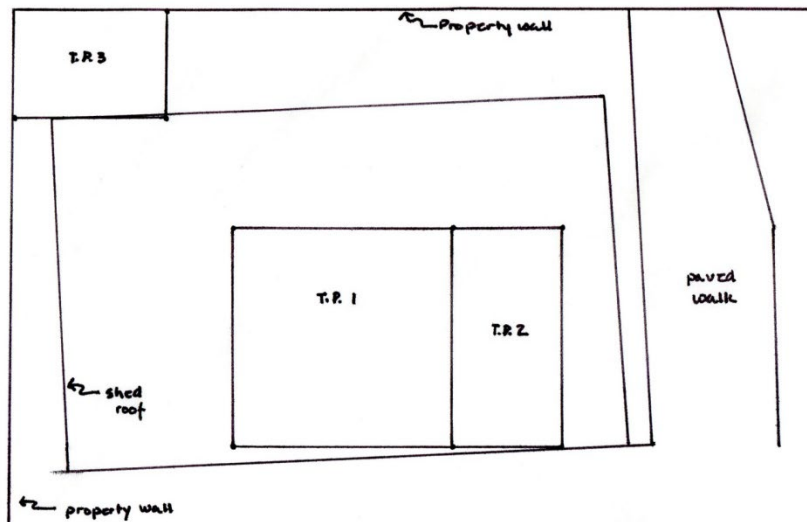


Figure 11: Map of Excavated Units. North is top of map

All soils were excavated by hand using trowels and shovels, and all soils were screened through ¼ inch mesh at the screening station. Excavations followed natural zones, and deeper deposits were subdivided into arbitrary levels. Architectural materials – brick, mortar, plaster, etc. were sampled and then discarded. Soil samples were retained for future environmental analyses, as were all faunal materials.

Record keeping entailed narrative notes and completion of a variety of field forms. These include feature records, excavation unit forms, photo logs, elevation rosters, and field specimen logs. Planview and profile maps were made for each unit. Material from each designated provenience was bagged and tagged separately, and a field specimen number (FS#) was assigned to each in ordinal fashion.



Figure 12a-d: Excavation within the garden shed; screen outside of the shed



Description of Excavated Proveniences

The 5' unit triangulated 10' south and 10' west of the property corner (as measured to the southwest corner of the unit) was designated Test Pit 1. The upper soils were dry, dusty and unconsolidated. To avoid potential disturbance from the garden shed and its construction, the square was truncated to a 5' x 3.5' unit, leaving the southern 1.5' baulk intact. Excavation began with a dry, dusty brown soil designated Zone 1. The soil contained a large amount of cultural material, ranging from 18th century artifacts to modern materials.

Excavation at the end of the first day revealed that zone 1 was a dark grey-brown loam full of artifacts, and that the soil color was consistent for the first .8'. A line of single bricks, running north/south, was encountered in the eastern portion of the unit, and designated Feature 1. The dark soil continued beneath and around these bricks. All of these characteristics suggested soils that were previously excavated and redeposited. Inquiry of previous property owners revealed that the "privy was dug in the 1970s." The backfilled privy soil was very dark, and easily recognized. These soils were particularly deep in the western portion of Test Pit 1, and a small area was excavated to 1.2' below surface. This excavation revealed a vertical 2x6 timber. Artifacts in the dark soil ranged from 19th century objects to modern materials, such as a Bic lighter and plastic Easter egg.

It was evident that greater visibility was necessary to understand the deposit. The 1.5' baulk along the south wall of Test Pit 1 was excavated, and a second unit was triangulated to the east. Test Pit 2 abutted the east wall of Test Pit 1, and measured 5' n/s by 2.5' e/w. The two units were excavated concurrently, with each excavated separately. With expanded excavation, we were able to determine some limits to the 1970s deposit, and separate it from more intact deposits. All of the soil associated with the looting event was designated zone 1 level 2, and appears to be a dark grey-brown loam (10yr3/1).

The single row of brick, feature 1, was intact across the unit, running north/south and set in a bed of soft yellow mortar. The soils of zone 1 level 2 continued beneath this, suggesting that feature 1 is associated with a small structure constructed after 1970.



Figure 13: Feature 1, a single layer of brick in zone 2; top of feature 4

At this point, excavations were expanded to include Test Pit 2. Soils on the east side of Feature 1 were discarded to .2' below surface. Excavation almost immediately revealed a deposit of white powdery mortar or lime, and a concentration of oyster shell and 20th century bottles in the southeast corner of Test Pit 2. The mortar deposit was designated feature 2, and the oyster deposit was labeled feature 3. Within these deposits was a brick foundation, designated feature 4. Feature 2 and 3 appears to be concentrated on the east side of feature 4, and were excavated to a depth sufficient to define the brick foundation.

Feature 4 was defined at .5' below surface and was located within the limits of Test Pit 2, by .2 feet. Removal of the residual dark soil of zone 2 revealed mottled brown (10yr4/3) soil, designated zone 2. Zone 2 was hard-packed and contained smaller artifacts, suggesting an undisturbed soil deposit.

The area of undisturbed soil between the deep pit of zone 1 fill and the feature 4 foundation was 2.7' by 5'. This area was subsequently excavated as Test Pit ½, without effort to separate the narrow band of soil contained within Test Pit 2. The soils in this area were complicated, with multiple bands and lenses of mottled soil. Several deposits, excavated as zone 2 and zone 3, were revealed in the final profile to be a variety of narrow bands of soil. The soils excavated as zone 2 were .4' deep, and were a dark grey-brown sand containing pockets of orange clay. The soils of zone 3 were principally a yellowish mortar and sand mix. The soil deposits became better defined at 1.2' below surface, where a brown sand layer was designated zone 4.

One feature was clear in the contexts of zones 2 and 3. A distinct soil line 1.7' west of feature 4 was the boundary of a builder's trench for the brick wall. This was designated feature 5, and was excavated separately. The soil profile revealed that feature 5 initiated .5' below surface, at the top of feature 4. The upper levels of this feature were obscured by a second feature adjacent to the brick that proved to be a narrow trench for a (now abandoned) water line. The upper levels of feature 5 were as wide as 1.7', and the feature was excavated in levels, alternating



Figure 14: top of feature 5 level 2 (left) and zone 3 (right)

Figure 15: Feature 4 exposed at base of feature 5 excavation



with excavation of the surrounding zones. Feature 5 gradually narrowed to 1.1' at a depth of 1.3' below surface, or .7' below the top of the defined feature. At this point, the feature fill was excavated as feature 5 level 3. Feature 5 continued an additional 1.5', exposing 5 spreader courses of brick for feature 4 at a final depth of 2.5' below ground surface.

Below the mottled sand of zone 3 was a deposit of brown rubble-filled sand, designated zone 4. A line of grey mortar defined the interface of zone 4 and feature 5. Rubble increased in zone 4 as excavation proceeded. The layer of heavy rubble was segregated and excavated as zone 5. Zones 4 and 5 together averaged .7' in depth. Beneath zone 5 was a narrow band of soil (.3') defined as zone 6. This was dark grey-brown sand (10yr3/3) that transitioned to a light sterile subsoil, and so was excavated in two levels. Zone 6 was characterized by an overall increase in cultural materials, relative to the rubble-filled zone 5 above. Sterile subsoil was encountered 2' below ground surface.

Elsewhere in the unit, excavation followed the dark grey-brown soils associated with the 1970s excavation from a general scatter defined as zone 2 to a pit with vertical sides in the northwestern third of the unit. Soils within the narrower limits of the looter pit were initially excavated as Zone 1 level 3, but the pit deposit was designated feature 6. Excavation of feature 6 continued to a depth of 2.0' below surface, revealing a section of press-board plywood to shore up the excavation, loose whole bricks, and a pick used during the excavation and either discarded or lost. The bricks appear to be historic, possibly associated with the demolished structure, so two were retained as samples.

The excavation of Test Pit 1 and the soils from feature 6 suggest that the foundation represented by feature 4 is likely the east wall of an early 19th century outbuilding, most likely a privy. The efforts of excavators in the 1970s likewise suggest a privy, the features most often filled with large artifacts after the vault is abandoned. It thus appears that all of the artifact-bearing dark soil is associated with excavation of the privy. Moreover, this soil likely continues from the corners of feature 6 north and west to the property walls, covering earlier features and deposits.



Figure 16a-b: two views of feature 6, privy pit filled with dark soil and backfilled bricks and timbers

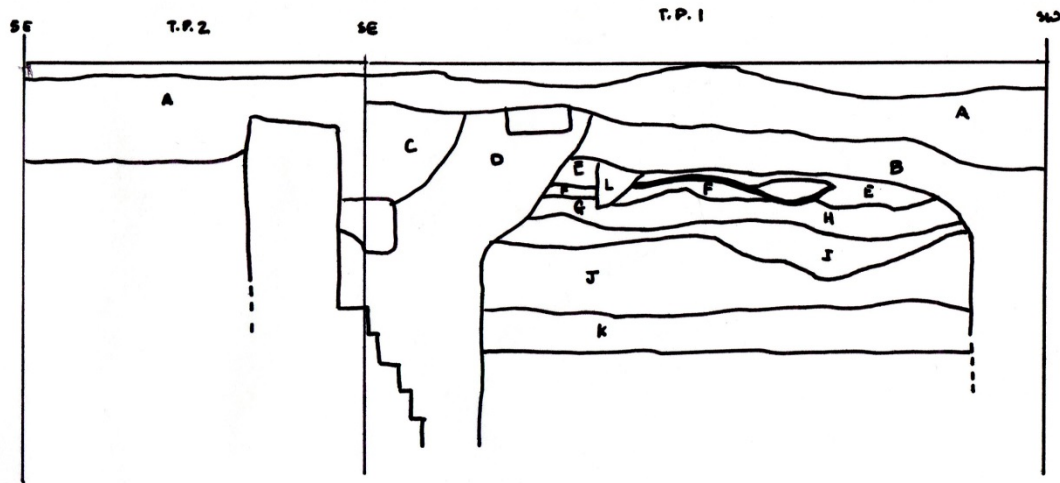


Figure 17a-b: Photo and drawing, South profile, T.P. 1 and 2, showing Features 4 and 5, feature 6, zones 1-6



Before and during the course of the excavation project, historical architects visited the site and examined the rear property wall for evidence of previous structures. Masonry expert Raymond Cannetti suggested the small building evident in the wall, with straight sides and a peak roof, was likely free-standing, tied into the north wall, and facing south. He suggested that there should be a separate, west wall foundation, to match the east wall represented by feature 4. Based on this suggestion, a third excavation unit was located against the northwest corner of the property. The unit measured 2.5' north/south and 3.5' east/west.

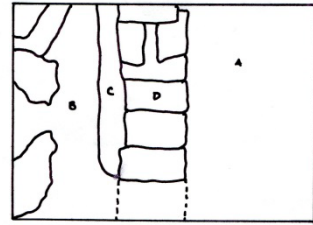
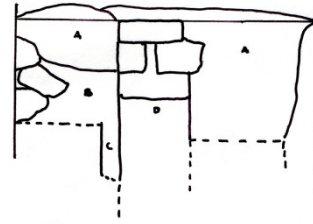


Figure 18a-b: location of T.P. 3 against rear property wall, showing evidence of earlier ground surface above present level

The dark redeposited soil designated zone 1 continued on the west side of feature 7 to a depth of .6' below the top of the feature. At this point the soil transitioned to grey-brown sand, designated zone 2. A narrow builder's trench for feature 7 was now visible on the west side of the brick, and was designated feature 8. Feature 8 was narrow (.2'), but deep, and was excavated to 2' below the level of the brick. Due to the confines of Test Pit 3 and the feature, excavation was halted at this point, but both the brick and the builder's trench continued. The surrounding zone 2 was excavated to a depth of 1.3' below surface, where an increasing amount of brick rubble against the west property wall made further excavation impossible. Zone 2 was excavated in two levels. The soil transitioned to lighter orange loamy sand at 1.3' below surface, but this deposit was not excavated. Soils on the east side of feature 7 were the dark privy fill, feature 6, to a depth of 1.4' below surface.

Excavations by the Charleston Museum/College of Charleston crew were halted at this point, and the units were secured with heavy black plastic. The property owners continued excavation and screening of the dark brown/black soils of feature 6, following the soil color and architectural limits defined during the present excavation.

Figure 19a-c: View of T.P. 3 at base of zone 2; north profile and plan view drawings at same level



Summary

The area available for archaeological testing was small, limited by brick walls and paving to 17' by 9'. Excavation of an initial 5' square revealed that the area was dominated by the remains of a non-professional excavation of a privy deposit in the 1970s. Despite these limitations, it was possible to define a small foundation for the privy structure, and to date a depositional sequence associated with use of the area in the 19th century. Backfilled soils were readily identifiable, and contained a large amount of cultural material associated with the 19th century. Intact soil layers and features below and beside the 1970s soil contained artifacts sufficient to date the archaeological deposits. The excavations of one large unit and portions of two smaller units revealed foundations associated with a privy, and additional outbuildings, constructed along the rear property line.

Subsequent excavation of most of the backfilled privy fill (defined during the excavation project as zone 1 and zone 2, characterized as a very dark organic soil) produced a large assemblage of artifacts that span the 19th century, including several that could be associated with the various owners and occupants of the property. Many of the larger artifacts recovered during these excavations clarified smaller pieces recovered during the controlled excavations.

Chapter III Laboratory Analysis

Records and Curation

Field methods and record-keeping followed procedures established by The Charleston Museum in 1982. Field records included photographs, a photo log, narrative notes, plan view and profile maps. All artifacts were bagged by provenience, and each provenience received a field specimen number (FS#) in ordinal fashion, beginning with FS#1 through #37.

Following excavation, all materials were transferred from 48 Laurens Street to The Charleston Museum in March 2016. All bagged materials were sorted by field provenience number, washed with warm water, air-dried, and re-bagged. Artifacts in each provenience were then sorted, identified, counted, and catalogued on paper records. Washing and sorting commenced in March 2016 and continued for six months; the analysis was conducted by trained laboratory technicians, anthropology interns from the College of Charleston, and experienced volunteers.

All non-ferrous and selected ferrous artifacts were scheduled for conservation treatment through electrolytic reduction. The ferrous items were placed in electrolysis in a weak sodium carbonate solution with a current of six amperes. Upon completion of electrolysis, ranging from a few weeks to a few months, they were placed in distilled water to remove chlorides and air dried. The artifacts were coated with a solution of tannic acid and phosphoric acid, and dipped in microcrystalline wax to protect the surfaces. Non-ferrous artifacts were also placed in electrolytic reduction, in a more concentrated solution with a current of 12 amperes. Electrolytic reduction of these artifacts was usually accomplished in a few days. They were then placed in distilled water baths to remove surface chlorides, air-dried, and gently polished before being coated with Incralac to protect the surfaces.

Faunal material (animal bones) were washed, separated from other materials, and weighed by provenience. On October 26, 2016, these were delivered to the zooarchaeology laboratory, University of Georgia for analysis by zooarchaeology students. Papers from the class will be delivered to 48 Laurens, as will a final report when funds are available to complete analysis by Dr. Elizabeth Reitz.

Soil samples were recovered from selected proveniences, as were intact architectural samples (brick, stone, mortar, etc.). Soil and architecture samples were bagged separately and inventoried. Soil samples were double-bagged for long-term storage. Upon completion of laboratory analysis, all materials were returned to 48 Laurens Street for permanent curation.

Analysis

The first step in analysis was identification of the artifacts. The Museum's type collection, Noel Hume (1969), Stone (1974), Ferguson (1992) and Deagan (1987) are classic sources for ceramics of the colonial era. As the Laurens Street collection contains materials that span the 19th century, new and additional sources were used, including the new source on post-

colonial ceramics, Diagnostic Artifacts of Maryland (www.jefpat.org/diagnostic/Index), as well as Coysh (1972, 1974), Godden (1964), Sussman (1997) and Baldwin (1993). Identification of 19th century bottles and container glass was based on the Historic Glass Bottle Identification & Information Website maintained by the Society for Historical Archaeology (<https://sha.org/bottle/>), as well as more traditional sources, including Lorrain (1968), Huggins (1971), Kechum (1975), Switzer (1974), and Toulouse (1971). Beaudry (2006), Deagan (2002), Epstein (1968), Luscomb (1967), South (1964), Sprague (2002), and Taunton (1997) were used for the detailed study of buttons and clothing artifacts. Carskaddan and Gartley (1990, 1998) and Barrett (1994) were used to date marbles. Deagan (2002) and Miller et al. (2000) provided guidance for a range of materials.

For basic descriptive purposes, the artifacts were sorted by temporal association and then into eight categories based on function, following South's (1977) model. South's methodology for the Carolina Artifact Pattern has been used to sort the Charleston data for decades, so that initial first step continues for the sake of continuity. Artifacts are quantified in proportion to each other, for comparative studies. The goal of this analysis is to classify the artifacts by function, or how they were used in the everyday life of their owners. South's original methodology called for identifying broad regularities, or patterns, in these proportions to describe the routine of daily activities on British colonial sites. Subsequent researchers have taken issue with this method, and with the placement of particular artifact types (Hudgins 2014)

The relative proportions of a variety of artifact types were measured based on the work of King (1990, 1992) and many others in the mid-Atlantic (www.jefpat.org/mdunearth/Index). This ongoing analysis (Zierden 2009; Zierden and Reitz 2016) provided more details on proportion of consumer goods and how they were used by Charlestonians.

Temporal Subdivisions

As with all other Charleston projects, the archaeological deposits from the site were subdivided into temporal periods. These are associated with occupational and architectural changes to the property, as documented by architectural historians and site researchers (Poston 1997; Lavelle 2011). The first period, 1810-1858, covers construction of the house by Chancogne through ownership of the property by William Patton. This also includes most of the intact stratigraphic deposits in the excavations. A second period covers the late 19th and early 20th century and includes the zone deposits beginning with zone 2 level 2 through zone 5. A third period, the soils associated with the backfilled privy, was tabulated separately. These mixed soils principally date to the late 19th century, but include artifacts from throughout the occupation period.

For general comparative purposes, various proveniences for each of the periods, shown in Table 1, were grouped together for both description of assemblage and temporal comparison. These overall assemblages are shown in Table 2. Some of the largest assemblages from the redeposited materials (period 3) are described and tabulated individually, so that individual artifacts may be described more fully.

Table 1: Proveniences by Time Period, 48 Laurens Street

Period I: 1810-1858

FS# 16	T.P.1,	Feature 5 level 1
FS# 22		Feature 5 level 2
FS# 27		Feature 5 level 3
FS# 25		Zone 6 level 1
FS# 29		Zone 6 level 2
FS# 31		Zone 6 level 3
FS# 34	T.P.3,	Zone 2 level 2
FS# 35		Feature 8
FS# 37		Zone 2 level 2

Period II: 1860-1920

FS# 8	T.P.2,	Feature 2
FS# 9		Feature 3
FS# 11	T.P.1,2	Zone 2 level 2
FS# 15	T.P.1	Zone 2c
FS# 17		Zone 3
FS# 19		Zone 4
FS# 23		Zone 5
FS# 28		Zone 5, south profile
FS# 33	T.P.3,	Zone 2

Period III: 1970s (redeposited)

FS# 10	T.P.1,	Zone 2
FS# 13		Feature 1a
FS# 14		Feature 1b
FS# 4		Zone 1 level 2, east section
FS# 7		Zone 1/feature 2 interface
FS# 12		Feature 6
FS# 18		base feature 1b
FS# 21		Zone 1 level 3
FS# 32	T.P.3,	Zone 1-2
FS# 33		Zone 2

(Mixed – counted separately)

FS# 1	T.P.1,	Zone 1
FS# 2		Zone 1 level 2
FS# 5	T.P.1,	Zone 1 sample, south section
FS# 6	T.P.2,	Zone 1 level 1

Description of the Artifacts

Kitchen

Artifacts associated with foodways, dining, and kitchen activities accounted for the majority of the materials recovered in early 19th century proveniences (85%). Kitchen items were less common, but still over half, in the late 19th century (52%). Ceramics and bottle glass dominated the group. Container glass ranged from those for alcoholic beverages, to condiments,

to medicines. The great majority of the ceramics were tablewares, particularly a variety of refined earthenwares. Table ceramics, refined earthenwares and porcelains, dominate the ceramics throughout the zone deposits. Utilitarian storage vessels and cooking vessels are nearly absent from the ceramic assemblage; earthenwares and stonewares comprise 10% of the total ceramics in the early 19th century and 2% in the late 19th century and the redeposited materials.

A small number of ceramics from the second half of the 18th century were recovered in the excavations. A few examples of Staffordshire combed and trailed slipware, Philadelphia slipware, saltglazed stoneware bottles, and white saltglazed stoneware were found in the 19th century zones. A few lead-glazed earthenwares were recovered throughout the excavations.



Figure 20: Lead glazed and Philadelphia-type earthenware

Refined earthenwares developed in the 1780s and 1790s, and used through the first quarter of the 19th century are the earliest type of ceramic found in any quantity. Creamware was the first refined earthenware, developed by Josiah Wedgwood in the 1760s, and popular by the 1770s. These thin, hard-fired earthenwares were dipped in a clear glaze and fired at a lower temperature than stonewares. The resulting wares were durable, attractive, and inexpensive, and they rapidly spread across the globe. The late 18th century creamwares were the latest rage, and came in a variety of elaborate forms as well as everyday wares (Martin 1994, 1996). This ware persists as an inexpensive, undecorated ware in common forms through the 19th century. Creamware is most common in the early 19th century proveniences (20%), and slightly less so in the late 19th century (13%).

The blue-tinged refined ceramic known to archaeologists as pearlware was developed in 1780 (Miller and Hunter 2001). The earliest styles feature a molded shell-edged design, painted in blue or green, while the majority of the flatware vessels were undecorated. Hollow ware vessels – bowls, cans, cups – were painted in blue, often in Chinoiserie or floral designs, or in a palette of earthenware colors in a variety of floral sprays, sprigs, and stripes.

Styles developed in the 1790s include transfer or bat printing. This style involved the creation of detailed designs in a variety of patterns. North Staffordshire potters, led by Josiah Spode, successfully produced this blue on white ware in 1784. This development, coupled with a significant reduction in the importation of porcelains from Canton after 1793, resulted in a large market for the new ware (Copeland 1994:7; Miller 1991). Transfer print wares were the most expensive of the decorated pearlwares, available in a variety of forms; plates of all sizes, bowls of all sizes, teacups and coffee cups, with or without handles, mugs and saucers. Service pieces include platters, tureens, sauce boats, and teawares. A concurrent development were annular, or “dipped wares.” Usually limited to bowls, mugs, jugs, pitchers, or chamber pots, they were the least expensive wares available with decoration (Miller 1991:6). These vessels feature machine-turned decorations with bright bands of color. Sometimes a wide band was filled with marbled

slips in a variety of patterns known as cabled, cat's eye, fanning and turning (Sussman 1997). Engine-turned designs feature black and white checkerboard patterns, or impressed rim treatments.



Figure 21a-b: Transfer-printed pearlware; transfer ware with gold rim

Pearlwares were recovered from all of the proveniences at 48 Laurens, but become less common through time, reflecting the temporal sequencing of the soil deposits. Pearlware comprise 44% of the ceramics in the early 19th century and 27% in the postbellum assemblage. They are less than 20% of the ceramics in the later zone deposits. The Laurens Street assemblage included hand painted and annular wares, as well as undecorated portions of (likely) shell edged wares. Blue transfer printed wares were the most common.



Figure 22: Annular wares

Whitewares were the majority of the recovered ceramics. British potters, including Wedgwood, continued to refine the glaze formula for refined earthenwares, so that by the 1820s the blue tinge had been removed from the wares, leaving completely white china. Archaeologists refer to these as whitewares. The same decorative motifs continue from pearlware to whiteware, challenging archaeologists to correctly identify and date ceramic fragments. Transfer printing continues, in blue and a variety of additional colors. Annular wares were manufactured throughout the period, with only a few discernable stylistic differences through the decades. Shell and hand-painted ware remained popular. Some variations in rim style have recognized date ranges (Miller 1991; Miller et al. 2000). Throughout the antebellum period, undecorated whiteware increased in popularity; ceramic assemblages of the third quarter of the 19th century are dominated by heavy, undecorated wares, often in paneled, molded, or octagonal forms. Difficulty in dating whitewares, particularly transfer printed wares, may be reduced when a

maker's mark is intact on a ceramic basal fragment or a large portion of a printed pattern can be identified. The Laurens Street deposits produced several examples from the redeposited soils.



Figure 23: hand-painted whiteware and pearlware



Figure 24: luster wares (left)

Luster-decorated wares were developed in the 1840s. Copper or platinum salts produced a metallic glaze in gold or silver, and this was applied to earthenware or whiteware. Lustered wares were produced by C.J. Mason and company, among others. A few fragments of luster ware were recovered in postbellum deposits at 48 Laurens.

Two types of porcelains are important dating tools for 19th century sites. “Canton” refers to poorer-quality Chinese export porcelain that reached the United States and Europe in the first four decades of the 19th century. This ware is distinguished from the blue-on-white wares of the previous century by a greyer paste and glaze, thicker vessels, and an overall darker and less detailed painted execution (Noel Hume 1969:262). With the opening of the China trade in 1784, these wares were shipped to America in great quantity through the 19th century (Mudge 1962). Only a few fragments of Canton porcelain were recovered at Laurens Street. The site also produced a few fragments of 18th century blue-on-white Chinese porcelain. More common were small Chinese porcelain tea cups, decorated around the rim in overglaze enamels.



Figure 25: Chinese export porcelains, early 19th century

Far more common is the undecorated white porcelain manufactured and distributed in the United States after 1850. These wares dominate ceramic assemblages in the second half of the 19th century and are an important dating tool. These all-white dishes served as everyday wares; after 1880 they were often trimmed in gold. White porcelain comes in a variety of tableware forms, including plates and hollow wares, as well as decorative forms such as vases and dishes.

Some of the Laurens Street ceramics, particularly from the later zones, were classified as soft-paste porcelains. These wares were harder-fired than the refined earthenwares, but not as hard as white porcelain. The identified fragments have an off-white



Figure 26: soft-paste porcelain

glaze color, and exhibit crazing similar to refined earthenwares. The terms ironstone and granite china are also applied to such intermediate wares of the 19th century (www.jefpat.org/diagnostic/post-colonialceramics).

Two refined earthenwares served utilitarian purpose. Rockingham, or Bennington, ware is distinguished by a yellow body and blotched brown and yellow glaze. Pitchers and teapots, particularly those molded with “Rebecca at the Well” are the most common form in the early 19th century. This ware was mass produced in America and other countries for a century beginning in the 1830s (Claney 1996:107; 2004). A comparable ware, more common on Charleston sites, is Yellow ware, again an American product produced for more than a century, beginning in 1810. This ware features a buff to yellow body and plain mustard-yellow lead glaze. Some of the larger vessels, such as bowls and chamber pots, feature white bands or wide white stripes with dendritic designs in blue or green.



Figure 27: Lead-glazed red stoneware, Portobello ware

lead-glazed red stoneware, with engine-turned decoration. The two recovered fragments appear to be from a straight-sided teapot, a form typical of the turn of the 19th century.

Two unusual ceramics, from the first decades of the 19th century, were recovered. A single fragment of lead-glazed earthenware was identified as Portobello ware (Lindsay 1962). Manufactured from 1796-1830, this thin, hard-fired redware features a white slipped interior and clear lead glaze on the exterior, resulting in a reddish-brown surface. The surface was then decorated over the glaze with a yellow transfer-printed design. The second ceramic type was a

The Laurens Street site contained a few fragments of colono ware, particularly a rim and body sherd of the River Burnished variety. Colono ware is a locally-made unglazed earthenware. It is recovered on all lowcountry sites from the early 18th century through the early 19th century. In Charleston it comprises about 6% of 18th century ceramic assemblages. The proportions of these wares vary through the decades of the 18th century. Joseph (2002:218) noted that the wares peak in popularity in the 1730s and 1740s, based on his extensive work at the Charleston Judicial Center at Meeting and Broad streets.

Archaeologists have determined that much of this ware was likely made and used by people of African descent (Ferguson 1992). Further, archaeologists have identified several varieties of the ware, each with a different source and function. Some of the ware is likely the result of interaction between African and Native Americans, possibly as slaves working on lowcountry plantations (Anthony 2002). The most common forms are a globular jar and a

shallow bowl. Some vessels copy European vessel forms, such as teapots, footed bowls, and plates.

The ware varies greatly in production quality, ranging from thick, sand-tempered wares, classified by Anthony (1986) as Yaughan, to intermediately-thick burnished wares (Lesesne) to fine, hard micaceous wares (River burnished). Yaughan ware is most common in slave-occupied sites and communities, and is attributed to potters of African descent. Lesesne colono ware is found on plantation and urban sites, and is considered a ware made for market sale (Anthony 2002; Joseph 2004; Crane 1993).



Figure 28: River burnished (Catawba) colono ware

River burnished is better made and fired harder than Yaughan or Lesesne. Moreover, it appears on Charleston sites later than the other two varieties, around the turn of the 19th century. It occasionally features painted designs in red or black. These wares have recently been firmly identified as the product of Catawba potters (Schohn 2002; Riggs et al. 2006). Subsequent to establishment of Catawba towns in the vicinity of present-day York county, itinerant potters often traveled the lowcountry making and selling their wares (Crane 1993; Ferguson 1992). River burnished, or Catawba pottery identical to wares found at Old Town (1780) and New Town (1820) have been identified in Charleston.

Recently, a fourth colono ware variety has been defined by Anthony (2017) and Brilliant (2017). Called Stobo by Anthony and coarse colono ware by Brilliant, the ware is distinguished from the Lesesne variety by a gritty paste, smoothed interior, and burnished or smoothed exterior. Some of the ware is stamped, but other examples are undecorated. Stobo colono ware is likely the product of native peoples or groups living in the Charleston area. Though colonial documents suggest identified native groups had largely disappeared from the area by the middle of the 18th century, small groups identified loosely as “neighbor indians” or “settlement indians” were still present (Waddell 1980). Archaeologists suspect that Stobo ware is the product of these groups.

Container glass dominated the kitchen and hygiene artifacts, as is typical of 19th century sites. Fragments of clear, aqua, brown, and olive green glass characterize the assemblage. Glass bottles were hand-blown until 1820, and then were blown into a mold. For the remainder of the century, the bodies of bottles were molded and the necks and lips were finished by hand. Mold seams on these bottles are visible on the bottom and sides of the containers and disappear at the hand-blown neck (Jones and Sullivan 1985; Lorrain 1968). A fully automatic bottle machine was developed in 1903, and the necks more uniform. The mold seam is visible along the neck and over the top of the opening. Crown bottle caps, and the necks that received them, were patented in 1892 (Lorrain 1968:44; <https://sha.org/bottle/>)

Olive green glass bottles often held wine or liquor. The hand-blown bottles typical of the 18th century were gradually replaced by mold-blown bottles, and those from the 19th century are

also known as “black glass.” Brown glass containers often held liquors or beers. The Laurens Street assemblage included smaller pint flasks and rounded beer bottles. The latter were principally from the 20th century, and featured crown cap necks. Blue bottle glass is most often associated with mineral or soda water, which became popular by the mid-19th century and common in the third quarter of the century. Soda water bottles were also made in clear and green glass; they are squat, heavy bottles with a thick rounded lip.



Figure 29: Olive green glass bottle fragments retrieved from Test Pit 3

Clear and aqua glass fragments were common and most were from bottles for condiments and sauces, as well as from patent medicines (in larger bottles) and traditional medicines (in smaller bottles). The majority of the aqua bottles, for condiments and medicines, were panel bottles, developed after 1867. These small bottles for traditional and patent medicines are narrow rectangles, with an impressed face, often with molded attributions. Most of the Laurens Street examples had no labels. Smaller, round bottles with hand-blown necks and lips held traditional medicines.

Like the container glass, table glass was represented by numerous unidentifiable fragments and a few intact examples. The table glass from Laurens Street included fragments of tumblers, and a few goblets.



Figure 30: Examples of table glass

The most common artifact, after fragments of glass, was fragments of tin cans, most very friable and fragmentary. Though the sealing of food in iron cans was patented in 1810, “tin” cans became common in the 1860s, particularly during the Civil War, as a means of processing and preserving foods. Meats were the first products placed in cans, while West coast canners specialized in the packaging of fish products. Concentrated milk was developed by Gail Borden in 1861, followed by concentrated cider and fruit juices. As the 19th century progressed, a variety of vegetables, fruits, and meats were preserved in tin cans (Lord 1969; Rock 1984). The late 19th century layers also included a few metal crown caps, from bottles.

Architecture

Despite evidence for construction and demolition of the small building, relatively few architectural materials were recovered at Laurens Street. Nearly half the architectural items were fragments of window glass. The glass ranged from the hand-blown light aqua glass typical of the 18th century, to clear glass common in the 19th and 20th centuries, in a range of thickness.

Most of the recovered nails and nail fragments were too corroded for firm identification, but it was possible in some cases to distinguish among hand-wrought, machine-cut, and wire nails. Hand-wrought nails are the earliest type recovered in Charleston, and are common through the 18th century. Machine-cut nails were developed in 1790; these types featured shanks sliced from sheet iron by machine, then fitted with a hammered head. After 1815, the nail head was also machine-made. Wire nails, with a round shaft cut from lengths of wire were developed in 1850, but were not common until the last quarter of the 19th century. While a small portion of the identifiable nails were hand-wrought, the majority from the laundry were machine-cut. Wire nails were recovered in the redeposited soils.

While some of the nails could be identified, most were too corroded. Those with a head, regardless of length, were counted as unidentified nails. Those without a head, regardless of length, were counted as nail fragments. Other architectural hardware items included miscellaneous wire, bolts, and screws. Identifiable items included two latch hooks, a shutter dog, and sliding bolt.

Arms

Artifacts related to guns and armament averaged .5% of the artifacts. None were recovered from the early 19th century deposits. Brass shell casings were the most common artifacts. Those that could be measured came from .22 and .32 calibre rounds. A lead shot and a flint flake were recovered from the postbellum deposits. The gunflints and lead shot are associated with flintlock rifles in use through the early 19th century, while the casings, developed in 1846, reflect mid to late-19th century weapons (Miller et al 2000:14).

Clothing

The clothing group was numerous and diverse, ranging from .6% to 1.7% of the total artifact assemblage, by temporal period. Buttons were the dominant artifact, and prosser buttons were the most common. These white porcelain buttons were developed in 1840. Quartz or finely ground ceramic wasters was added to a fine white clay; they were then pressed into cast-iron molds. Prosser buttons have a smooth surface and often a pebbly or orange-peel rear surface (Sprague 2002). Most have four holes, though some very small buttons feature three holes. Those from Laurens Street cluster in three sizes, .8mm, 1.1mm, and 1.8mm. The most common form is the dish type, with rounded edges and depressed center. Other types include



Figure 31: Examples of buttons and clothing fasteners from 48 Laurens Street

those in colors other than white. Later examples include “calico” button decorated in green and rimmed button with colored edge. The rimmed buttons, colored or plain, and those molded with the piecrust decoration appear to be used slightly later than the standard dish variety.

Bone buttons are common on archaeological sites throughout the 18th and 19th centuries, and they were recovered at Laurens Street. Bone discs with a single hole in the center served as the foundation for fabric or thread-covered buttons and are characteristic of the 18th and early 19th centuries. Bones with four holes, or with four holes plus a fifth, central hole, were developed in the early 19th century. While some were locally produced, cut from scraps of animal bone, most were manufactured, as reflected in a machine-cut depressed center.

Buttons of shell, or mother-of-pearl, were available through the 18th and 19th centuries, gradually decreasing in size (Deagan 2002:172). They became more common after the mid-19th century, when machine methods made mass production possible (Epstein 1968; Claasen 1994). They came in a variety of sizes, and the four-holed variety was most common. Those with two holes centered in a fish-eye cut were developed after 1902.

All of the flat buttons, of prosser, bone, and shell, were for shirts or undergarments, daily wear, or children’s clothes, those garments that would be laundered most frequently. Less common were brass buttons, usually flat discs with a central wire eye or molded shank, or two-part hollow buttons with a brass top. These were from outer garments such as coats and vests, or dresses, and so would be laundered less frequently (Tice 2003; South 1964; Deagan 2002). Other clothing fasteners were recovered. Brass hook and eye closures were the most common, followed by newer style closures, including snaps. There were also brass or iron grommets, for shoes.

Personal Possession

Items of personal possession ranged from .2% to .5% of the site assemblage. This group includes a range items, commonly kept by individuals. Slate pencils for use with writing slates were scattered throughout the deposits. There were bits of parasol or umbrella hardware, including the brass tip to the ribs.

Bone toothbrushes and hair brushes, both hallmarks of the 19th century, underscore an increasing emphasis on cleanliness and personal hygiene. Tooth brushes were available in America by the late 18th century, and first manufactured in America by the turn of the 19th century. Two-sided, or double-headed tooth brushes were the first type available. By 1840, toothbrushes were produced in large quantity, and some were marked with the manufacturers’ names. Particularly ornate brushes with elaborately carved handles were produced after the Civil War (Mattick 1998).



Figure 32: Bone toothbrush handle, hard rubber hair comb

Furniture

Artifacts from furniture comprised less than 1% of the assemblage. The most common furniture items were brass upholstery tacks, an artifact whose form remained unchanged from the 18th through 20th centuries. A most unusual artifact was a substantial brass plaque embossed “Maine.” The plaque included two holes on either end, for nails to affix the plaque to a board. The Maine Manufacture Company was established in 1874 as a manufacturer of oak ice boxes. In 1896 the company moved to Nashua, New Hampshire, and eventually produced refrigerators.

Tobacco

Tobacco pipes averaged 1.2% of the temporal assemblages. These included white ball clay stem fragments and larger fragments of pipe bowls. The decorative stub-stemmed pipes are hallmarks of the 19th century. White clay tobacco pipes decline in popularity as the 19th century progresses, and this was reflected in their paucity in the Laurens Street assemblage

Activities

Items associated with a range of on-site activities, outside of eating and sewing, are classified as “activities.” These items include toys associated with children’s play, entertainment items, and a variety of products and by-products associated with storage, blacksmithing, mechanical work. In the case of the Laurens Street soils, a number of items counted here are unidentified iron items, common in late 19th century deposits. Counting these items as “activities” is inaccurate, as their identity and function is really not known. These appear in the artifact tabulation as “miscellaneous iron”.

Lost, or discarded, children’s toys were found at Laurens Street. Marbles were the most common. The Laurens Street soils produced two, in plain grey and white clay. German “chinas” or white clay marbles were imported to the United States in large numbers between 1840 and 1910. They are plain, or painted with wide or narrow lines, leaves, and pinwheels (Carskadden and Gartley 1990). Cane-cut, or latticino glass marbles were developed in Germany in the 1880s and produced until World War I (Block 1978; Barrett 1994). Solid colored glass marbles were also available by the late 19th to early 20th centuries.

White porcelain doll fragments are another marker of the mid to late-19th century. They include separate arms, legs, and heads that were sewn to cloth bodies, and small, molded complete doll figures. Most such figures are depicted without clothing, designed for the addition of small clothes. The other common toy produced in white porcelain were miniature tea sets, including cups, saucers, tea pot, and sugar bowl. A toy tea cup came from the upper zones.

The activities group included tools, or possible portions of tools. The group also includes byproducts from industrial type activities, such as scrap brass, lead, or iron. Storage of supplies is represented by barrel straps or fragments of straps.

Gardening is reflected in tools and in clay flower pots. Clay pots are commonly recovered on 18th and 19th century sites, and the Laurens site contains a few examples of undecorated, utilitarian pots.

Environmental Artifacts

The Laurens Street units produced a modest collection of faunal remains, charcoal, and marine shells, all requiring analysis by specialists. Funds were not available for a complete analysis, but some studies moved forward on a volunteer basis. The faunal materials are a particularly valuable research collection, as well-provenienced materials from the second half of the 19th century are rare (Zierden and Reitz 2016). The faunal materials have been transferred to Dr. Elizabeth Reitz at the University of Georgia, and her zooarchaeology undergraduate class will rough-sort the materials. Oyster shells have been the subject of a study of pollution in the Charleston harbor, through the measurement of nitrogen loading (Payne 2016). Again, oyster samples from the late 19th century are small, and oysters were deliberately collected from the upper zones of Test Pit 2 to enhance this sample. Oyster shells were transferred to graduate student Taylor Payne, under the direction of Dr. Fred Andrus at University of Alabama to enhance this study (Payne 2016). In addition, marine biology graduate students from the College of Charleston, under the direction of Dr. Erik Sotka (Sotka 2013) measured oysters as part of an ongoing ecosystem study. Marine shell, faunal, soil, and charcoal samples remain part of the overall collection.

Table 2: Artifact Assemblage by Temporal Association

	Early 19 th cent.	Late 19 th cent.	Fea 6 etc.*
Pearlware, undec	9	4	14
Shell edged	6	1	3
Hand painted	14	1	7
Transfer printed	16	4	26
Annular	6	1	7
Burned/ud		1	1
Whiteware, undecorated	8	7	61
Ironstone/paneled			
Shell edged			
Hand painted	2	6	10
Transfer printed	13	6	20
Transfer print, brown			
Annular	1	2	6
Flow blue			
Sponged			
Gilt			5
Decaled			2
Brown transfer/tinted			3
Creamware	24	6	18
Rockingham ware			4
Yellow ware			
Porcelain, white American	1	3	17
Porcelain, gilt American			4

Porcelain, blue+gold			
Porcelain, Canton		1	4
Porcelain, transfer print			
Porcelain, Chinese Export b/w	4	1	2
Porcelain, Chinese, overglaze w/ red rim	1		4
Soft paste porcelain			3
Luster ware			3
Portobello ware			1
Engine-turned red stoneware	1		
White saltglazed stoneware		3	
19 th cent. Stoneware			2
Stoneware bottle	1		1
Lead glazed redware	3	1	3
Combed and trailed slipware	1		
Philadelphia slipware	3		
Colono ware, River Burnished			1
Olive green bottle glass	84	16	78
Brown bottle glass, liquor flask			38
Brown glass, gen bottle	16	2	153
Glass stopper, brown			13
Amber glass			2
Clear container glass	28	11	135
Clear container, decorative			
Clear container, panel bottle			
Clear container, flask			
Glass stopper, clear		2	
Aqua container, pharmaceutical	24	4	51
Aqua container, panel			
Manganese glass			
Blue glass		2	9
Blue-green glass			
Sprite green glass			1
Jade green glass			
Milk glass			1
Table glass	17	7	37
Tumbler			
Goblet			
Decorative			
Carnival glass			1
Depression glass		1	
Crown cap		11	1
Tin can		14	3
Mason jar lid			

Coca cola

Nail fragment	19	32	34
Nail, ud	17	39	34
Nail, wire			3
Nail, cut	2	1	2
Nail, wrought			
Flat glass, aqua	19	19	108
Flat glass, clear			1
Hardware		5	
Screw			

Arms

Shell casing			2
Sword handle			
Flint flake		2	
Lead shot		1	

Clothing

1-hole bone button	1		1
4-hole bone button			1
Prosser button		1	7
Shell button		1	2
Clothing hook			1
Collar stud			2
Brass button	1		1
Shoe grommet			
Glass bead			
Buckle			
Scissor	1		

Personal

Toothbrush			2
Tooth			
Slate pencil			3
Comb			1
Bone fan			2
Parasol	1		

Furniture

Hook			1
Tack	1		1
Chimney glass			2
Lamp glass			
Drawer pull	1		
Mirror	1		

Hardware		2	
Clay tobacco pipe stem	3	2	
Tobacco pipe bowl	3	1	
Barrel strap	3	1	3
Marble		1	2
Tea set			1
Game piece			1
Flower pot			4
Misc brass		2	3
Coal			
Glazed pan tile			
Brick			
Plaster			
Coal			
Shell			
Slag			
Slate			

*includes FS# 2, 4, 7, 10, 12, 13, 14, 21

Artifacts from the Redeposited Privy Fill

The artifact assemblage retrieved from the proveniences associated with the 1970s privy excavation was large and varied. Several artifacts in the assemblage are worthy of more detailed description. Those proveniences included in this discussion include the deep, dark soils of Zone 1 levels 1 and 2 (FS#1, 2), the zone 1 soils in the northwest quadrant that continued deeper (Zone 1 level 3, FS# 21), the zone 1 soils excavated against the south profile as the unit was expanded (FS# 5,6), and the dark soils in the pit feature, excavated as Feature 6 (FS# 12).

Artifacts retrieved from the redeposited privy fill soils spanned the 19th century. They included a few artifacts from the late 18th to early 19th century that may have belonged to the Chancogne household, and these are highlighted in the discussion. Other types from the first half of the 19th century were recovered, as well. The majority are associated with the turn of the 19th-20th centuries, and there were a few that were introduced into the fill in the 1970s (actually more than a few).

As is common in the late 19th century, glass bottles and bottle glass were the most common artifact. Brown glass bottles were the most common type. The large size of the redeposited fragments made it possible to distinguish between smaller, flat flasks, or pint-sized containers, and rounded bottles for beer. An associated artifact is the glass stopper. First developed for use in Lea & Perrins sauce bottles, they were used in liquor flasks from the 1890s

into the 1910s (www.sha.org/bottle). The Laurens Street soils included those in brown and clear glass.

Clear glass was the most common types of fragments. Many were medium-sized medicine bottles. They included rounded bottles with finished lips, and rectangular panel bottles. The panel bottles held a variety of patent medicines. Panel bottles and round bottles for both medicines and condiments in aqua glass were also common. Most were tabulated at pharmaceutical, following the color of medicine vials in the early 19th century. Fragments of blue glass may be from medicines such as magnesia or from the soda water bottles popular by the last quarter of the 19th century.

A few examples of 20th century glass containers included beer and soda bottles made for a crown cap closure, developed after 1902. A Coca-Cola bottle was stamped Asheville, NC. Fragments of bright green bottles, such as those for Sprite or 7-Up, were recovered. Manganese glass, which turns lavender in sunlight, was developed after 1870.



Figure 33: soda water bottles, SC Dispensary bottle

Some of the recovered glass fragments were from decorative or serving vessels. Two jade-green, translucent glass fragments were probably from a decorative container, as were those green Depression glass (popular in the 1930s) and iridescent Carnival glass of the early 20th century. Milk glass, a translucent/opaque white glass, was developed in the 1870s. While some fragments may be from kitchen wares, such as canning jar lids, other fragments were from elaborately molded vessels. The most common table glass in the 48 Laurens deposits were fragments from tumblers. Some were etched, or molded in ridges, but others were plain.

Some metal crown caps came from the privy deposits. There were, in contrast, relatively few fragments from tin cans, a container that became common during the Civil War and the decades of the late 19th century. A few examples of the metal fragments from cans, as well as the crimped edges, were recovered. There was a white glass lid from a Mason-style canning jar.

Ceramics were less numerous than glass fragments, and most were from whitewares, the inexpensive table wares developed after 1830. Undecorated wares were the most common, followed by transfer-printed wares. An undecorated white ware saucer was marked M. Knowles & Son, which operated from 1835 to 1911 (Godden 1964:377). There were a few examples of the undecorated octagonal vessels common by the mid-19th century. Another mark, possibly Laughlin, was unidentified. A ware marked “Clementson Bros, England” was produced between 1867 and 1880 (Godden 1964).

There were multiple examples of whitewares with a brown transfer design. A floral pattern was “A View of the ___skill River”, according to the mark on the base. This was identified as “Panoramic View Near Fishkill Hudson River” by Ralph and James Clews, 1814-1834 (TransferCollectors club). Others with a geometric design along the rim proved to be

fragments of pottery emblazoned “John Stoney”, discussed in detail in the next chapter. Other transfer-printed wares in blue featured floral or fruit patterns, common in the 1830s. Other, lighter blue patterns were popular in the second half of the 19th century.



Figure 34: Brown transfer-printed whiteware plate, “View of the ----kill”

Hand-painted whitewares were common in the 48 Laurens collection. These were mostly tea wares, with delicate floral decorations in the colors common after 1830. Less common were the annular wares, the bowls and mugs featuring engine-turned stripes.



Figure 35: Hand-painted whiteware from builder’s trenches, c. 1830s

Chinese porcelains were rare in the Laurens assemblage. American white porcelain, both undecorated and gilt-decorated was recovered. There were a few fragments of the 19th century Canton blue on white ware, and some examples of overglazed tea wares from the early 19th century. Two late 19th century types were recovered here. The first is European-style porcelain with a molded ridged surface, gold painted decorations, and areas of deep blue (see figure 24). The second is an Oriental porcelain with overglazed painted decorations, accented by a wide red band around the rim.



Figure 36: Oriental porcelain with red rim

Like the earlier assemblages, kitchen or utilitarian ceramics were extremely rare. There were only a few fragments of lead-glazed earthenwares, or salt-glazed stoneware bottles or crocks. While such kitchen wares are less common in the 19th century than in the previous century, the number at Laurens Street was remarkably small. The redeposited soils also included a fragment of the River Burnished colono ware jar found in other proveniences.

Architectural artifacts were recovered from the redeposited soil, though these were not numerous. Unidentifiable nails and nail fragments were the most common. Identifiable nails

included machine cut, in use after 1815 and wire nails, common in the late 19th century. Window glass in aqua and clear was recovered.

Armament artifacts included brass shell casings, in .22 and .32 calibre. The most surprising find was the handle to a small sword, in a style attributed to the late 18th century. The sword was probably a decorative, or dress, sword, and not one made for use in combat.

As is typical for 19th century deposits, buttons were a common find. White glass, or prosser, buttons were the most common, followed by 4-hole bone buttons. A few of the fasteners and adornments of the 18th century were recovered; 1-hole bone buttons, brass clothing hooks, and glass beads. More common were those fasteners used in the late 19th century; porcelain collar stays, metal shoe grommets, and shell buttons. Clothing fasteners of the 19th century are discussed in more detail in the next chapter.

Items of personal possession included some typical of the 19th century and others with a longer time range. Women's fans, with slats made of bone, were used throughout the centuries, but are commonly recovered in 18th century contexts. Fragments of slate pencils, used throughout the 18th and 19th centuries, were the most common. Bone toothbrushes came into common usage after 1840, and two were recovered in the privy soils. Efforts at dental hygiene at the site were evidently not totally successful; the excavations also produced a human tooth, and further digging by Juliana produced another, this one with a gold foil filling. Filling teeth with compacted gold foil developed in the mid-19th century. Hair combs of hard rubber are also typical of the mid- to late-19th century, and one was recovered from the backfilled soils.

Furniture items were sparse, and included a brass upholstery tack, a brass hook, and a drawer pull. Fragments of glass lamp shades typify the 19th century. The dig included chimney glass from kerosene lamps, as well as larger, heavier fragments from oil lamp globes.



Figure 37: Furniture hardware



Figure 38: Sword handle; ice box plate

There were no tobacco pipe fragments recovered from the privy soils. Children's games were reflected in two clay marbles and a porcelain tea cup. A large die was recovered; this



Figure 39: clay marbles; cellulose die

one was made of cellulose, suggesting a 20th century manufacture date. Gardening was reflected in fragments of clay flower pots. Food and supply storage is usually reflected in the recovery of iron bands from barrels or kegs, but only one such fragment was recovered.

The redeposited soils of the privy also contained a number of late 20th century items, reflecting use of the yard during and subsequent to excavation of the privy. Artifacts associated with the greenhouse/garden shed include brittle fragments of a white plastic lattice, green plastic flower pots, and a granular green residue that may be fertilizer. Other items of recent manufacture were a wood pencil, and rubber band. Recent holidays were reflected in a Christmas light and a plastic Easter egg.



Figure 40: 19th century earthenware recovered with 20th century Easter egg

Table 3: Individual Proveniences, late 20th century

Details,	FS#2	FS#12*	FS#21*	FS#1	FS#5/6
Pearlware, undecorated	7	3	3	3	1
Shell edged	3			2	
Hand painted	3		2		
Transfer printed	14	5	2	7	4
Annular	4	1	1	3	1
Burned/ud		1			
Whiteware, undecorated	35	12	8	24	17
Ironstone/paneled	2			1	2
Shell edged					1
Hand painted	2	2			
Transfer printed	15		2	15	2
Transfer print, brown	1			1	1
Annular	1		2	3	3
Flow blue					
Sponged					
Gilt	4	1	1		
Decaled	1				
Brown transfer/tinted	3				
Creamware	13		2	5	1
Rockingham ware	2	1	1		4
Yellow ware					
Porcelain, white American	6	6	3	4	4
Porcelain, gilt American	1	2			3
Porcelain, blue+gold	1				
Porcelain, Canton	3				
Porcelain, transfer print	1			1	
Porcelain, Chinese Export b/w	1			1	1
Porcelain, Chinese, overglaze	1			2	
w/ red rim	1				
Soft paste porcelain	2	1		1	
Luster ware	1		1	1	2
Portobello ware	1				
Engine-turned red stoneware					1

19 th cent. Stoneware	1		1	1	
Stoneware bottle	1				
Lead glazed redware	3			1	
Combed and trailed slipware					1
Colono ware, River Burnished		1			
Olive green bottle glass	38	6	24	32	2
Brown bottle glass, liquor flask	7	12	8	55	7
Brown glass, gen bottle	64	15	49	30	9
Glass stopper, brown	5	3		1	2
Amber glass		1		1	1
Clear container glass	74	30	8	66	12
Clear container, decorative					
Clear container, panel bottle	4			6	2
Clear container, flask	1				
Glass stopper, clear	1				1
Aqua container, pharmaceutical	7	2	5	18	1
Aqua container, panel	2			1	
Manganese glass	1	1		1	
Blue glass	1	2		4	
Blue-green glass	4			1	
Sprite green glass	2			3	
Jade green glass	2				
Milk glass	1		1		1
Table glass					
Tumbler	2			4	2
Goblet	1				
Decorative	9	6	8	3	
Carnival glass					
Depression glass					
Crown cap					
Tin can	4			5	3
Mason jar lid				1	
Coca cola					3
Nail fragment	16		9	4	27
Nail, ud	9		10	8	18
Nail, wire	2			1	
Nail, cut	1				2
Nail, wrought					
Flat glass, aqua	47		15	37	63
Flat glass, clear	2		5		42
Hardware	2				6
Screw					
7					
Arms					
Shell casing	6			1	2
Sword handle					1
Clothing					
1-hole bone button			1		
4-hole bone button	1			1	1
Prosser button	6			4	1
Shell button	2				

Clothing hook	1		1	
Collar stud	2			1
Brass button	1		1	
Shoe grommet			2	1
Glass bead			2	1
Buckle				1
Personal				
Toothbrush	2			1
Tooth	1			
Slate pencil	1	1	2	2
Comb	1		1	
Bone fan	1			
Furniture				
Hook		1		
Tack	1			
Chimney glass	1			
Lamp glass				
Drawer pull			1	
Clay tobacco pipe stem				
Tobacco pipe bowl				
Barrel strap				1
Marble	2	1		
Tea set	1			
Game piece	1			
Flower pot	3		1	2
Misc brass	5	2		3
Coal	3			
Glazed pan tile	9			
Brick	2			
Plaster	4			
Coal	2			
Shell	2			
Slag	4			
Slate	1			

*Included in tabulations shown in Table 2

Summary

The preceding discussion focused on description of the many artifacts recovered from the limited excavations at 48 Laurens Street. Careful identification and quantification of these allows for more precise dating of archaeological strata, and for analysis of the events of daily life on the site. Some individual artifacts speak volumes about past people and their affairs, and these are discussed in more detail in the next chapter. As seen in the discussion above, though, much can also be learned from the relative proportions of small, less identifiable fragments recovered from

the site. Quantification of artifact types, groups, and assemblages, and comparison of these across space, through time, and with assemblages from other sites, both in Charleston and elsewhere, also informs on events of the 19th century.

In 1977, Stanley South published a seminal work, *Method and Theory in Historical Archaeology*. In this work, South proposed an analytical method that classifies artifacts by their function in the daily lives of site inhabitants. The seven functional groups - kitchen, architecture, arms, clothing, personal, furniture, tobacco, and special activities – covered what South reasoned were the range of domestic activities at British colonial sites. South went on to note that there were broad regularities in the relative proportions of these artifact groups across colonial, and possibly Federal, America, reflecting the ‘typical’ range of activities on domestic sites. He termed the regularity the Carolina Artifact Pattern. Any deviation from the pattern, South and others suggested, should reflect different activities at the site.

Table 4: 48 Laurens Artifact Groups

	Early 19 th cent.		Late 19 th cent.		Feature 6/Zone 1(redeposit)	
Kitchen		84.2%		52.1%		75.9%
Ceramics	115		43		232	
Glass	276		79		470	
Architecture	57	12.2%	98	41.8%	182	19.6%
Arms	0	--	3	1.2%	5	.56%
Clothing	3	.6%	2	.85%	16	1.72%
Personal	1	.21%	0	--	5	.54%
Furniture	3	.6%	2	.85%	4	.3%
Tobacco	6	1.2%	3	1.2%	0	--
Activities	3	.6%	4	1.7%	11	1.2%

In Charleston, definitions of artifact types and groups are constantly revised, but each archaeological study, including this one, includes organizing Charleston’s collections into functional categories for direct comparison. Small projects with relatively little horizontal coverage, like the present one, are limited in their interpretive potential, but derive importance from consideration in the broader context of all Charleston sites. Particular aspects of the materials from 48 Laurens are considered in detail in the next chapter.

Chapter IV

Site Interpretations

Site Formation Considered

The horizontal variation among artifact categories of the same time period, and the changes in distribution through time and in association with various construction episodes are the building blocks of archaeological analysis. Consideration of the processes responsible for physical creation of an archaeological site is an essential first step in analyzing the materials retrieved from that site. Human habitation results in creation and gradual accumulation of soil.

In his now-classic articles, archaeologist Michael Schiffer divides the processes that transform materials from a living context into an archaeological context into two categories: normal and abandonment. Each process produces a slightly different assemblage. Discard is the most common normal process. Deposits created by discard are dominated by household trash, most of it building debris and artifacts related to food preparation, service, and storage. Sometimes discarded materials are found in clusters next to the main structure, and sometimes they are scattered about the property in a casual form of discard. Losing or hiding objects is another normal discard process, though it is likely that whoever hid the objects intended to retrieve them at some point. Lost or hidden finds are usually small, found in out-of-the-way places: in drains, beneath floors, or in small pits. Abandonment occurs when materials, some of which may still be useable, are discarded after a disaster such as fire or storm or when a building is remodeled. Such deposits contain objects that normally last a lifetime and seldom would be discarded under normal circumstances. Abandoned objects are often single artifacts such as scissors or swords, or clusters of related objects, such as the contents of a medical chest (Schiffer 1977, 1983).

Archaeologists distinguish between primary and secondary deposits. Objects in primary deposits are those that have not been moved since they were placed there by the people who originally used them. A scatter of pipe stems and bottles near a hearth may be evidence of activities that took place around that fire. Other deposits are secondary, places where refuse was discarded after being moved there from another location. An animal may be butchered in the work yard, with some portion of the butchered animal then dumped into the harbor and other portions discarded in a pit along the back of the property. Materials may be moved several times. Most urban archaeological deposits are secondary.

In an urban setting, the deliberate movement of soil and the artifacts contained in them is a common process, one that results in deep and complex archaeological deposits. A combination of stratigraphy (the layers of soil) and the artifacts contained in them help archaeologists determine if a soil deposit was deliberate or inadvertent, and when it happened.

Urban residents of the 18th and early 19th centuries deposited most of their refuse in the back yard or work yard, if they deposited it on-site. But crowded conditions and health considerations resulted in the deposition of refuse in any convenient place in the city. The numerous creeks, marshes, and wetland areas that criss-crossed the peninsula were likely

candidates, but open lots, unpaved streets, and alleys were also filled with trash from nearby households and activity areas. The filling of creeks and marshes created new real estate (Report of the Committee 1856).

By the middle of the 19th century, most cities, Charleston included, began to centralize such services as firefighting, police protection, potable water, lighting, sewage management and trash removal. As the archaeological record reveals, Charleston had problems with garbage disposal. The creeks and marshes that laced the city had long been dumping grounds for refuse, offal, and night soil. Ordinances designed to curtail discarding garbage in the streets were first enacted in the 1760s. Frequent amendments to these ordinances indicate the town was largely unsuccessful in controlling this practice. Human scavengers hauled garbage to designated locations; an ordinance of 1806 directed that slaves be hired for this task. The abattoir on the banks of Gadsden's Creek, on the west side of the peninsula, was known as "Butcher Town". On an individual level, off-site refuse disposal gradually replaced on-site disposal, and precise dates for this change are not available. Clearly, many property owners had their refuse hauled away by the middle of the 19th century.

Redeposition is an obvious, and overwhelming, feature of the archaeological record at 48 Laurens Street, though it is not the only depositional event or even the latest. But the color and content, as well as the volume, of soil from that event make it a focal point of site formation discussion. The 1970s non-professional excavation of large, artifact-rich feature impacted the entire area available for excavation. Characteristics of the soil make it easy to recognize the event, prior to verbal corroboration. The redeposited soils were evident in their broad spread across the excavation area, the dense concentration of artifacts in that soil, the presence of relatively intact artifacts (as opposed to the small, trampled artifacts that characterize work yards and areas of high traffic), and the presence of modern artifacts mixed with older materials. Moreover, the presence of intact brick features (feature 1) on top of this deposit confirmed additional construction and yard alteration after that excavation.

Construction of the (likely privy) building associated with the dark fill is reflected in the intact brick features encountered in Test Pits 1, 2, and 3. Here the brick walls and deep, stepped foundation suggest a building with a substantial cellar or subsurface space (Feature 4 and Feature 7). Builder's trenches associated with this construction were clearly defined, and all contained artifacts that date construction of those foundations to the 1830s.

Demolition, or destruction, of the likely privy building is evident in zone 5, a deep deposit of brick and mortar rubble, largely avoided during controlled excavations. The presence of loose, whole bricks throughout feature 6 and the recovery of numerous black-glazed roof pantiles offer further evidence of this building. Artifacts contained in zone 5 suggest the building was demolished, or collapsed, in the late 19th century (after



Figure 41: Excavating redeposited dark soil

1850, based on the recovery of white porcelain). A single zone of soil that likely accumulated through daily discard (zone 6) was the only early 19th century deposit isolated during the present project. This soil differed significantly in physical characteristics and content from those deposits above.

Generally, the soil deposits encountered in the limited excavations signal an urban site that saw significant change and reorganization during the late 19th and 20th centuries. Soil deposits are secondary and even tertiary, reflecting constant movement and redeposition. Each event is distinct, however. The stratigraphic record underscores the importance of careful excavation of urban sites to discern these changes.

The Steamboat China

After work was halted by the Charleston Museum/College of Charleston crew, Juliana Falk continued to excavate and screen the dark soil from the privy dig backfill of feature 6 with assistance from her parents. All excavation was done by hand with trowels and screened through ¼ inch mesh. On March 27, 2016, while working in an area behind the south foundation of the early 19th century outbuilding, they found two fragments of brown transfer print whiteware that mended – one with “Iohn” and the other with “Stoney” under the glaze. Putting the two pieces together revealed a maker’s mark on the reverse side, “Navarino” in a cartouche and “I. Chamberlin & Co. Importers Charleston” under the glaze. Examples of this pattern appear on the TransferCollector’s web page, and are date to c. 1830. The production of transfer-printed earthenware with a name emblazoned under the glaze and part of the transfer print design is unusual, and unknown for Charleston.



Figure 42: Brown transfer-printed whiteware marked for “Iohn Stoney”

The question of course, was who is John Stoney and what is his relation to the 48 Laurens property? There were no Stoneys in the chain of title to the property. Research revealed many John Stoneys in and around Charleston and the Lowcountry throughout the past two plus centuries. The first was John “Captain Jack” Stoney who was born in Tipperary, Ireland and

arrived in South Carolina in 1774 with his wife Elizabeth on his own ship the “Saucy Jack.” (Wooster n.d.). When the Revolution broke out, Stoney embraced the patriot cause. Whether this was out of true belief or the prospect of profit is unclear, since Captain Stoney was licensed by the revolutionary government to seize British ships between Charleston and Savannah. He became a local hero for his success as a privateer during the Revolution and he amassed a significant fortune in the process. Although the records do not present an exact date, this fortune enabled him to purchase the 1,000-acre Braddock Point Plantation on Hilton Head Island after the Revolution. He proceeded to build a significant tabby house on the property, the remains of which are known as the Stoney-Baynard Ruins, the site of archaeology in the early 1990s (Adams and Trinkley 1991; Adams et al. 1995).

The Stoneys had two sons who survived to adulthood, James and John. They inherited the plantation after their father’s death in a hunting accident in 1821 (Wooster n.d.). John was listed in the 1803 Charleston City Directory as a merchant residing at 8 Hasell Street while James remained at the plantation in Hilton Head. Given the presence of a John Stoney in Charleston from the early nineteenth century until the time of his death in 1838, it seemed likely that this was the man referenced on the plate. Additional research soon revealed that there was another John Stoney in Charleston in the 1830s.

A November 21, 1830 news item from Georgetown, SC was reprinted in the December 1, 1830 edition of the *Augusta Chronicle and Georgia Advertiser*, and announced the following:

“ The Steam Boat John Stoney – This new and elegant Boat, whose arrival on Monday last is mentioned in our marine list, was lately launched at New York and is intended for the Charleston and Augusta trade. She put into this place to obtain fuel, and during the short time she remained here was visited by a number of ladies and gentlemen, who were much pleased with the general arrangements, and particularly with her cabin, which is fitted up in superior style. She is certainly a fine boat of her class.” (*Augusta Chronicle and Georgia Adviser*, November 21, 1830)

The steam boat John Stoney, also described as a steam packet, was built by the shipyard of Brown and Bell in New York City in 1830. Established in the early 1820s, the partnership of David Brown and Jacob Bell was a successful venture that built many of the early ocean going steam ships. The John Stoney was powered by a steam engine built by Allaire Iron Works. Founded in 1816 by James P. Allaire, the firm was one of the first worldwide to focus on designing and manufacturing steam engines for ships. In 1817, Allaire Iron Works manufactured a steam engine for the SS Savannah, the first steam ship to cross the Atlantic Ocean in 1819 (Blume 2011: 28).

The first mention of the John Stoney in Charleston was in the July 27, 1831 edition of

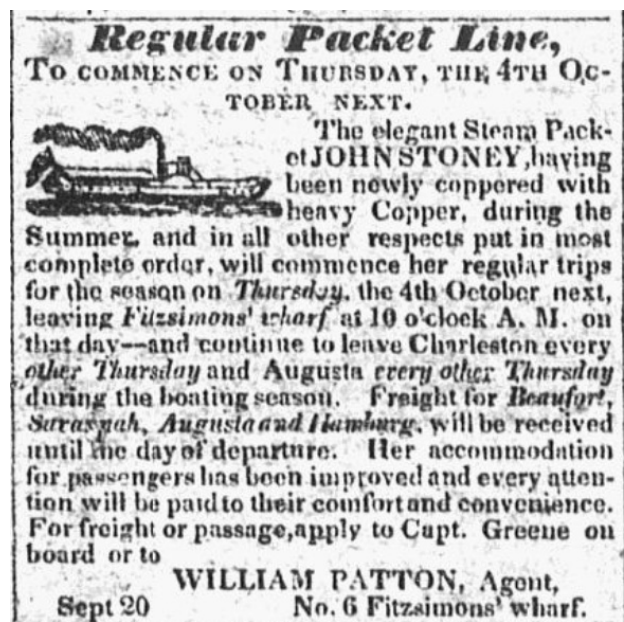


Figure 43: Advertisement for the John Stoney

The Mercury where the Marine News for the Port of Charleston listed under the heading “From this Port,” “Steam packet John Stoney, Green, Savannah.” In the December 21, 1831 issue of The Southern Patriot, William Patton, the boat’s agent at Fitzsimons’ Wharf, ran the first in a series of similar advertisements that continued regularly over the following months, offering freight and passage to August and Hamburg via Beaufort or Savannah on “the elegant new Steam Packet John Stoney.” (*Charleston Mercury*, July 27, 1831)

Cooper River Excursion,
LAST TRIP.
 The Steam Packet JOHN STONEY, will leave Fitzsimon's wharf on Wednesday Morning next at 6 o'clock, and proceed as far up as Mulberry Castle & if she can return in time, go a short distance up the Eastern Branch and return to town before night.— Dinner and Breakfast furnished by the boat. Fare —\$3 each, one lady and gentleman \$5. Gentlemen may bring their own wine.
 Sept 24 1832 W.M. PATTON, Agent.

Figure 44: The Cooper River excursion

A September 24, 1832 advertisement in The Southern Patriot announced the following: “Cooper River Excursion, Last Trip. The Steam Packet John Stoney will leave Fitzsimon’s wharf on Wednesday morning next at 6 o’clock, and proceed as far up as Mulberry Castle & if she can return in time, go a short distance up the Eastern Branch and return to town before night. Dinner and Breakfast furnished by the boat. Fare - \$3 each, one lady and gentleman \$5. Gentlemen may bring their own wine. Wm. Patton, Agent.” (*The Southern Patriot*, September 24, 1832)

With the ship serving meals on board, china would have been a necessity, so there was a strong possibility that the china had come from the ship. But how did it end up at the Chancognie House? The John Stoney ad features a familiar name – William Patton, a merchant at Fitzsimon’s wharf and the agent for the John Stoney. Patton purchased the property at 48 Laurens Street in 1827 and, according to city directories, was in residence there from 1829 until his death in 1856.

The John Stoney was offered for sale at public auction in an advertisement that appeared in the October 23, 1833 edition of The Southern Patriot. The boat was described as “a first rate boat of her class, and as good as new.” The ad noted that “she is sold in consequence of the principal owner wishing to decline the business from bad health.” I have not located the outcome of the auction, but thereafter the John Stoney continued regular freight and passage runs to Savannah, Beaufort, August, and Hamburg, as well as trips to Columbia, SC and the Camp Meeting Ground in St. Thomas’ Parish. (*The Southern Patriot*, October 23, 1833)

Public Auction.
 WILL be sold at Auction, on SATURDAY, 16th Nov. next, at 11 o'clock, A. M. north of the Exchange,
 The superior Steam Packet JOHN STONEY, in complete order, and found in the best manner. This Boat is less than three years old, copper fastened when built, and coppered last summer with heavy Copper, and has a new Boiler just put in her, a first rate Condensing Engine, and in every respect a first rate Boat of her class, and as good as new. From the size and draft of water of this Boat, she is well adapted for the Navigation of any of the Southern Rivers. She is sold in consequence of the principal owner wishing to decline the business from bad health.
 Indisputable titles will be given, and any information required, on application, on board, at Fitzsimons' wharf, or to
 WILLIAM PATTON, Agent.
 Conditions cash.
 If The Savannah Georgian, Augusta Constitutionalist and Courier, Georgetown Union, and Macon Messenger, will please insert this ad

Figure 45: Sale of the John Stoney

Pleasure excursions on the Cooper River were not unusual in the early 1830s. Several steam packets advertised trips up the river and around the harbor (Irving 1932). Few excursions offered meals, and the cost was frequently in the range of fifty cents for adults and half that for children. Perhaps price was an issue for the 1832 Cooper River excursion on the John Stoney because a July 16, 1834 ad in The Southern

Patriot announced “passage one dollar and dinner one dollar” and that “this trip is made at the above reduced rates as an experiment.” The trip was described as “a pleasant one, and affords a good opportunity for persons to witness Rice Culture, and at the same time enjoy an agreeable excursion.” Beginning in August 1834, subsequent advertisements for pleasure trips on the John Stoney offer passage at fifty cents, which included a band of music and refreshments. The final ad for such an excursion appeared in September 12, 1834 edition of *The Southern Patriot*. (*The Southern Patriot*, July 16, 1834)

Through the remainder of 1834 and through 1835 the John Stoney ran regular freight and passage trips, mostly to Santee and Columbia. In 1836, though, the John Stoney charted a new course. A January 12, 1836 news item in *The Southern Patriot* stated that the steam boat had been engaged to take troops and supplies to St. Augustine, Florida to fight Native Americans in the Second Seminole War, a conflict that began in late 1835 and ended in 1842. From 1836 to 1838, the US government regularly chartered the John Stoney to transport troops and supplies between Charleston and Florida. Perhaps the embossed china was not needed for these junkets, and William Patton deposited these wares at his home? (*The Southern Patriot*, January 12, 1836)

The final appearance of the John Stoney in Charleston papers was a January 1, 1839 advertisement for the sale of the steamer. The order of the sale was to be first, the boat as a whole since it was “believed to be in a situation to run for a season, under careful management, but she is sold as she is.” Early steam ship engines were notoriously unreliable and the ad noted that the engine had been “completely overhauled about 12 months ago.” If no “reasonable bids” were received, it was to be sold off in lots including the engine and boiler, the sheathing copper on the hull, the naked hull, the sails and awnings, steerage wheels and the cabin furniture. The auction was scheduled for February 6, 1839 at the east end of Laurens Street, just a few blocks down the street from the Chancogne House. (???, January 1, 1839). While I have not been able to locate the results of the auction, I have found no further advertisements for the John Stoney after that date.



Figure 46: Soft-paste porcelain pitcher market for the “Steam Boat John Stoney”

Subsequent excavation in the privy area led to the discovery of matching fragments with part of “Steam” and “Boat” under the glaze. Matching, smaller fragments of the china were also identified among the artifacts retrieved from the controlled dig. Another ceramic type, also



bearing a John Stoney label, was discovered. On the west side of the west wall of the early 19th century outbuilding were fragments of an almost complete soft paste porcelain pitcher with “Steam Boat John Stoney” in blue under the glaze. The base bore the mark of the same importer of the plate – “I. Chamberlin & Co. Importers. Charleston.”

The importer, Jacob Chamberlin & Co., maintained a shop on King Street during the 1820s and 1830s. An advertisement in the November 14, 1821 edition of the *Charleston City Gazette* announced the following: “The Subscriber has just opened, and offers for sale at Store No. ___ [no number indicated] King Street, a few doors north of Broad Street ... an assortment of Elegant Glassware, Manufactured by the New-England Glass Company at Boston.” While no ceramics were listed for sale in that initial notice, an advertisement in the January 20, 1823 edition of the *City Gazette* listed, in addition to glassware, “a few splendid India, French and English China Dining and Desert [sic] Sets” and “a few superior English and French China Tea and Coffee Sets” for sale at No. 188 King Street. A later advertisement in the February 28, 1831 edition of *The Charleston Mercury* contained the headline “China, Glass and Earthenware” and continued, “Received per ship Audromarche, from Liverpool... 500 packages Superior Earthenware, comprising a choice and well selected assortment for town and country trade.” Also available were “150 packages China and Lustre Ware, consisting of elegant Stone China Dinner Sets, French and English white and gold Dinner and Desert [sic] Services, Fruit Sets, Tea and Coffee do new and rich patterns.” (*Charleston City Gazette*, November 14, 1821; January 20, 1823; *Charleston Mercury*, February 28, 1831)

At some point thereafter, Chamberlin took on Cobb as a business partner and in an April 2, 1835 notice in *The Southern Patriot*, Chamberlin and Cobb announced that they were “contemplating a different arrangement in business” and offered for sale “their extensive assortment of China, Glass, Earthenware, Looking Glasses, Lamps & c. at cost” as well as the “Store and Lot now occupied by them, No. 277 King Street, well established as a Wholesale and Retail, China, Glass and Earthen Ware House and one of the most desirable locations in King

China, Glass and Earthenware.
Received per ship Audromache, from Liverpool, and other recent arrivals,
500 PACKAGES superior EARTHENWARE, comprising a choice and well selected assortment for town and country trade
150 packages CHINA and LUSTRE WARE, consisting of elegant Stone China Dinner Sets, French and English white and gold Dinner and Desert Services, Fruit Sets, Tea and Coffee do new and rich patters
200 packages GLASSWARE, comprising a choice selection of rich cut Decanters, Pitchers, Tumblers, Wines, Cordials, Chateaux, Champagne, Jellies, Lemonades, Custards, Wine Coolers, Butter Coolers, Celleries, Centre Bowls, Fruit Dishes and Plates, Salt Stands, Cordial and Castor Frames, with cut and moulded bottles, rich cut and plain Hall and Signal Lamps, Liquor Cases, with cut and plain Bottles, Tumblers and Wines
25 packages Brass and Bronze Mantle, Fountain and Suspending Lamp Glasses, Wicks, &c.
50 cases splendid gilt frame Pier and Mantle Glasses, Mahogany framed Toilet and Swing do.
 With a great variety of other goods in their line, —all of which will be sold on liberal terms, by
J. CHAMBERLIN & CO

Figure 48: Advertisement for J. Chamberlin & Co.

Street for any kind of business, being nearly opposite Miott's Hotel." A subsequent advertisement in the April 21, 1835 edition of *The Southern Patriot* contained a more extensive list of items for sale, including "250 crates superior Earthenware, 20 packages China and Luster Ware... Rich white and gold French China, Dinner, Desert (sic), Fruit and Sandwich sets, Rich white and gold Tea and Coffee Sets, India China Dinner Sets, Fruit Baskets, Coffee Bowls and Saucers With a great variety of English Dinner Sets, Tea and Coffee Sets, Toilet Ware, etc." From these notices, it is apparent that the company imported a wide range of ceramics, but the availability of custom earthenware was not noted (*The Southern Patriot*, April 2, 1835; April 21, 1835).

The recovery of dining wares designated for "John Stoney" provides some

important lessons on urban archaeology. Historical archaeologists traditionally rely on documents to tell who lived at our site, while using recovered artifacts to embellish details of the lives of the documented and to reveal the lives of the undocumented. Urban sites can be complicated; the owner may not be the occupant, the owner may share a property with non-nuclear family members, renters, and even strangers. An owner may rent the property to one or more tenants. Those that were businesses included workers, both free and enslaved. Households of wealthier Charlestonians included resident slaves.

So, when we recovered tablewares emblazoned for someone not on the property, we went searching for a person. We never expected that our research would take us instead to a steamer packed docked a few blocks from our site, and then back to an owner with a different name. Detailed research on the career of steam packet John Stoney gives us a possible reason for its appearance at the property – it was likely removed and stored by agent Patton when the boat shifted from pleasure outings to military transport. Without recovery of the china, we would have focused exclusively on Patton's domestic life, and not his business enterprises.



Figure 49: Fragments of "John Stoney" china and other wares recovered in the controlled excavation

The next task is to learn more about steam boat china and its use in Charleston and beyond. To date, we have learned very little. In her 2008 article on Alexandria Virginia importer Robert Miller, ceramics expert Barbara Magid illustrates a saucer for the St. Louis-based Keokuk Packet company, dated to the late 1850s. She notes that “steam boat ware” was advertised as early as 1842 in the St. Louis paper. The 1830s date may be one of the earliest known for steamboat China, but more research is needed. (Magid 2008)

The John Stoney china speaks to the diverse population of Charleston – not everyone was a rice planter. Here, the middling resident of Laurens Street worked in the maritime trade. The china also establishes a connection between the city’s residential neighborhood and the nearby wharves and waterfront, underscoring the maritime focus on the seaport city. Finally, the china underscores the power of material items to embody multiple facets of our past in a single, fractured object. The china did not tell about Mr. Chancogne, but it did broaden our understanding of life at 48 Laurens Street during the 19th century.

Laundry and Sewing artifacts in the 19th Century

During the course of excavation in the laundry room of the Aiken-Rhett property in the summer of 2015, archaeologists noted two characteristics of the archaeological assemblage: a large number and variety of buttons, and a large number of coins. As part of laboratory analysis conducted through the following year, all artifacts were quantified according to functional categories, and compared to a variety of Charleston assemblages to determine if the laundry assemblage was in fact unique (Isenbarger and Zierden 2016).

The Aiken-Rhett assemblage produced 147 buttons, 14 other clothing fasteners, 8 sewing items, and 14 coins. Four-hole prosser buttons, developed in 1840, dominate the assemblage (77). The standard dish-style, in three sizes, is most common, but the later styles (pie crust, calico, colored) are represented in smaller numbers. Bone buttons with four holes or 5 holes, developed in the early 19th century were also common (33). The third most common button type was shell or mother-of-pearl. Most were four-holed, but some featured two holes, including the fish-eye cut developed after 1902 (Claasen 1994).



Figure 50: Buttons recovered from the Aiken-Rhett laundry

Other four-holed buttons of iron or white metal (2) were recovered. The collection included more unusual types that were available in the second half of the 19th century (2). Hard rubber buttons bear the Goodyear patent date of 1859. These commonly feature two holes. Decorative black glass buttons adorned women’s clothes, particularly the black mourning garments. A smaller number of brass buttons, from outer garments were part of the assemblage.

Two brass discs, and three two-piece buttons, with iron or bone backs and brass tops, were recovered.

Other clothing fasteners were part of the laundry assemblage. Fasteners from the mid to late-19th century include a prosser collar stud and three snaps. There were wire hook & eye fasteners (8) that are common from the late 16th century to the present. They were hand-made of wire until the early 19th century. The collection also included a few sewing items. These include a thimble, three straight pins, and two stick pins or safety pins. Safety pins were patented in 1849. Finally, three sewing box items were recovered. There were portions of two needle boxes or cases, cylindrical bone tubes fitted with a threaded cap. The most enigmatic item was a small sphere of bone, with a flat collar and pointed end. Perusal of the Charleston Museum’s collections and the text by Taunton (1997) suggest it is a foot, or a lid lifter from a relatively elaborate sewing box. Taunton shows several similar lid lifters, but wear on the bottom of the sphere indicates that it is more like a foot to a small box.

In all, the laundry produced 169 sewing or clothing items, or 3.9% of the assemblage. This is a large number of clothing items, but is the collection unique? To determine this, the laundry assemblage was compared to a number of other Charleston assemblages, including those from 48 Laurens, as the analysis of both projects was conducted simultaneously.

The total assemblage from 48 Laurens Street is shown below. The individual clothing artifacts from the Laurens assemblage was compared to several 19th century assemblages, including these two from building interiors (at Aiken-Rhett and Miles Brewton houses). These were itemized to discern similarities and differences.

Table 5: Nineteenth Century Button Assemblages – 48 Laurens

Prosser button, dish	26
Prosser button, piecrust	6
Mother-of-pearl button	3
Shell button	
4-hole bone button	10
5-hole bone button	
1-hole bone button	2
2-hole bone button	2
Ferrous button	
Glass button	
Brass button	2
Hook&eye	
Collar stud	2
Buckle	
Grommet	2
Snap	1
Straight pin	
Thimble	
Bead	3



Figure 51: Examples of buttons recovered from 48 Laurens

The general study first compared the overall Charleston temporal assemblages by category. This revealed that clothing items, particularly buttons, increase in frequency in the later 19th century. The Charleston sites have been tabulated together, and subdivided temporally for sites occupied throughout the city’s 300 year history. Charleston proveniences and their materials have generally been separated into three temporal subdivisions, 1670 to 1750, 1750 to 1830, and 1830-1900. The early period corresponds to Charleston’s role as a frontier outpost, then emerging port city. The second marks Charleston’s “golden years” as a leading seaport and center of wealth, built on the labor of enslaved Africans, and the third corresponds with the city’s economic stagnation and decline. More pertinent to this discussion, these periods also correspond to changes in ceramic and glass technology. The early period is that of relatively scarce and expensive material items, while the second corresponds with the rise of the British pottery industry and the development of refined earthenwares. The third period is characterized by a rise in mass-produced wares, particularly glass containers, but also buttons and hardware, with a decrease in distinct ceramic types.

The proportion of clothing items relative to the total assemblage steadily increases through time. Clothing is .6% of the items in the early period, 1.1% of those in the late 18th-early 19th century, and 3.5% of those in the post-1830 period. This suggests a dramatic increase in the number of buttons and other items across the city, regardless of specific site or provenience. The proportion of clothing items in the Aiken Rhett laundry is only slightly higher than this overall temporal assemblage (3.9% vs. 3.5%).

Table 6: Temporal Changes in Charleston Artifact Assemblages

<u>Artifact Category</u>	<u>1670-1750</u>	<u>1750-1830</u>	<u>1830-1900</u>
Kitchen	55.8	58.5	43.6
Architecture	26.0	33.6	48.3
Arms	.19	.3	.24
Clothing	.64	1.13	3.52
Personal	.29	.45	.61
Furniture	.25	.20	.18
Tobacco	11.25	4.25	1.39
Activities	5.47	1.31	2.05

From there, we took a closer look at several 19th century assemblages, and noted a fair bit of variation. A comparison of the assemblages from the Aiken-Rhett laundry room in 2016 to the materials excavated in the yard in 2001 revealed dramatic differences. There is variation through time (.38% - .98%), with clothing items most prevalent in the third quarter of the 19th century (1858-1876), but in all cases there are far fewer clothing items in the yard than in the laundry.

The Aiken Rhett assemblages were then compared to other 19th century townhouse sites assemblages, particularly those from large excavation projects. There was some variation in the proportion of clothing items. This was somewhat dependent on where the excavations were

concentrated; as we shall see, the greatest variation occurred between excavations inside/beneath service buildings and excavations in the general yard area. The sites include the Nathaniel Russell house excavated in 1994-1995, including the R.F.W. Allston period (1857-1870) and the



Figure 52a-b: Buttons recovered from the Miles Brewton kitchen/laundry building

Sisters of Charity period (1870-1900). The Miles Brewton house, excavated in 1988-1989 included the period of occupation by the Pringle family and the three Frost sisters (1839-c.1918). The Heyward Washington stable building, excavated in 2002, included a late 19th century assemblage. The garden and work yard at 14 Legare Street, excavated in 2000-2001, has early 19th century and late 19th century assemblages. The rear yard of the townhouse at 48 Laurens Street produced artifacts that span the 19th century. These many site assemblages are shown below (Zierden 1996; Zierden 2001a; 2001b; Zierden and Reitz 2007).

Table 7: 19th Century townhouse assemblages

Groups (%)	(1)	(2)	(3)	(4)	(5)	(6)	(7)
Kitchen	33.5	57.86	51.6	47.0	55.0	52.0	75.9
Architecture	53.21	35.36	43.69	43.0	42.0	44.0	19.6
Arms	.7	.03	0	.22	.21	.33	.5
Clothing	4.78	1.49	.7	2.3	.5	.5	1.7
Personal	1.94	.58	.49	.1	.4	.5	.5
Furniture	.2	.54	.07	.34	.18	.3	.3
Pipes	1.56	1.71	1.19	3.1	1.5	1.3	0
Activities	4.57	2.4	2.24	3.7	.96	1.5	1.2

- 1) Pringle/Frost era (1849-1900), Miles Brewton House
- 2) Allston era (1857-1870), Nathaniel Russell House
- 3) Sisters of Charity era (1870-1900), Nathaniel Russell House
- 4) Stable, (1870s), Heyward-Washington house
- 5) Garden, (1818-1870), Simmons-Edwards House
- 6) Lawn, (1870-1900), Simmons-Edwards House
- 7) Rear yard, (1850s-1900), 48 Laurens Street

Most of these contained fewer clothing items than the Aiken Rhett laundry, with the exception of the Miles Brewton house, which produced clothing items nearly 5% of the site total. But closer examination of the Brewton project revealed a reason for this. Two units were excavated in the basement of the kitchen/laundry building. The cellar has a brick floor, and had filled with soil and debris in the second half of the 19th century; an 1863 coin recovered at the base of the soil layers, directly on top of the brick, provided a TPQ for the assemblage. When tabulated separately, the laundry unit clothing assemblage comprised 12.3% of the total. This anomalous assemblage, in turn, skewed both the overall Pringle/Frost assemblage and the Charleston 1830-1880 assemblage as a whole. Further, it provided a structure-specific assemblage comparable to the Aiken-Rhett laundry. The Pringle/Frost assemblage was re-tabulated without the service building units, and the differences, particularly in the clothing group, are significant. Clothing items comprise 2.6% of the yard assemblage, comparable to other townhouse sites. Clothing items from the service building cellar, in contrast, comprise 12.3% of that assemblage.

These exercises demonstrate that clothing items increase in frequency, overall, from the 18th to the 19th century, and from the early 19th century to the late 19th century. Assemblages from the second half of the 19th century, in particular, contain large numbers of mass-produced prosser buttons, as well as buttons of shell and bone. Nineteenth century sites are marked by a button assemblage comprising 2% or more of the total assemblage.

Using that figure as a baseline, the numbers suggest that there is a recognizable archaeological signature for historic buildings serving as laundry and/or sewing rooms, reflected in an increase in clothing artifacts. The Aiken-Rhett laundry contains significantly more items than the remainder of the site, 1% vs. 3.9%. The Miles Brewton kitchen/laundry contains significantly more, 2.6% vs. 12.3%. Both rooms contain more than the average for the period, 2.5%. Both assemblages are dominated by utilitarian buttons found on undergarments or everyday ware, and by small buttons from children's clothing. Far less common are buttons from outer garments, such as brass buttons from men's coats or vests, or the decorative glass or shell buttons from women's dresses, cloaks, and coats. A principal difference between the two sites is the number of straight pins, or sewing items. These differences suggest that sewing was a regular activity in the Brewton laundry, while the Aiken-Rhett room focused principally on washing.

The 48 Laurens collection adds to this study as a small assemblage that spans the 19th century. Like other assemblages discussed above, buttons and fasteners increase in frequency through time. Moreover, the range of button types (a large number of prosser and bone buttons, and a preponderance of those from undergarments and children's clothing, relative to brass buttons from outer garments) mirrors those from other sites. The clothing assemblage from 48 Laurens and other sites provides a signature for sites of the late 19th century.

Summary of Findings

The area available for archaeological testing at 48 Laurens Street was small, limited by brick walls and paving to 17' by 9'. Excavation of an initial 5' square revealed that the area was

dominated by the remains of a non-professional excavation of a privy deposit in the 1970s. Despite these limitations, it was possible to define a small foundation for the privy structure, and to date a depositional sequence associated with use of the area in the 19th century. Backfilled soils were readily identifiable, and contained a large amount of cultural material associated with the 19th century. Intact soil layers and features below and beside the 1970s soil contained artifacts sufficient to date the archaeological deposits. The excavations of one large unit and portions of two smaller units revealed foundations associated with a privy, and additional outbuildings, constructed along the rear property line.

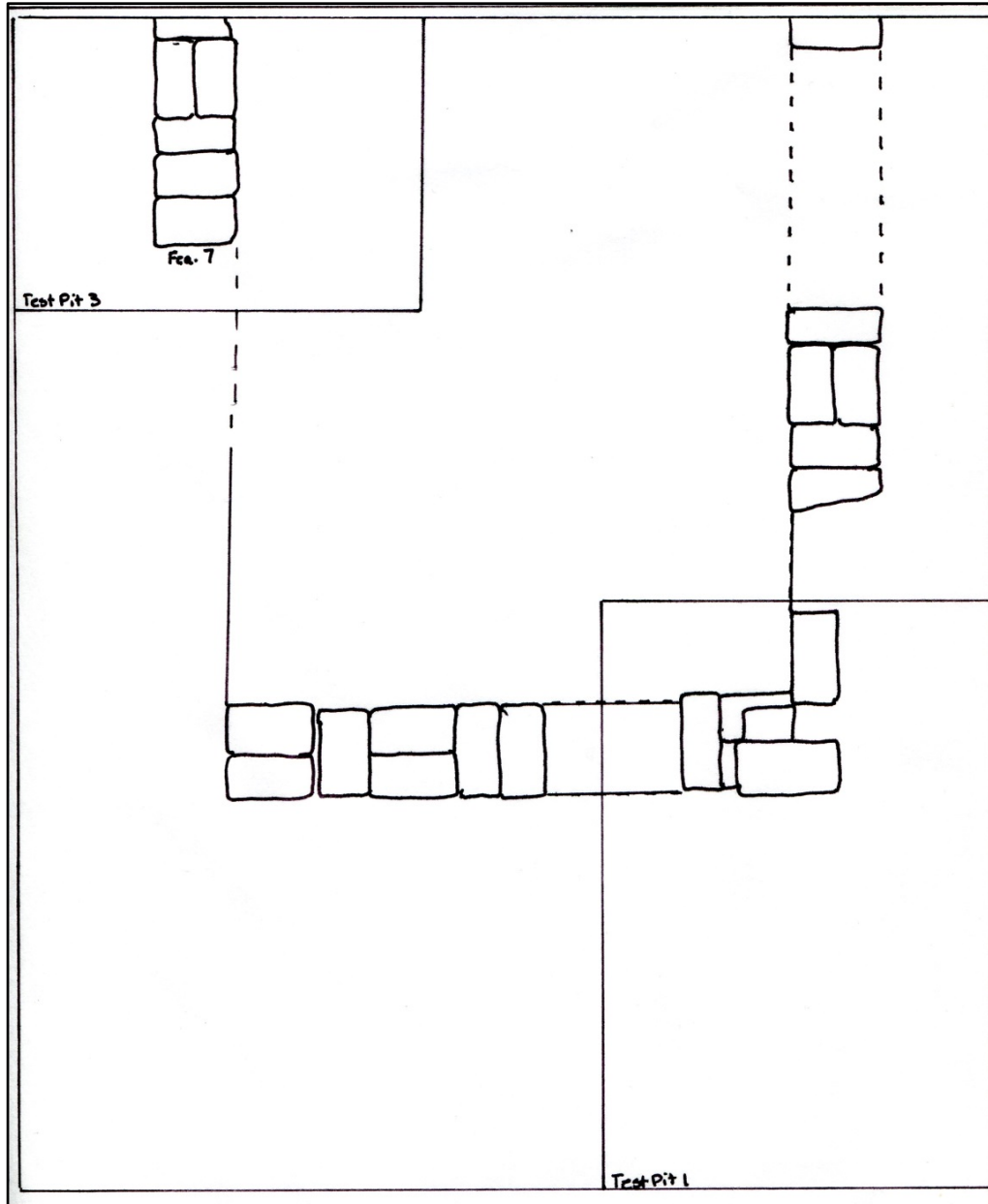


Figure 53: Foundations for the privy building, April 2017

Subsequent excavation of most of the backfilled privy fill (defined during the excavation project as zone 1 and zone 2, characterized as a very dark organic soil) produced a large assemblage of artifacts that span the 19th century, including several that could be associated with the various owners and occupants of the property through the 19th century. Many of the larger artifacts recovered during these excavations clarified smaller pieces recovered during the controlled excavations. The excavations also produced additional artifacts, or refuse, from the non-professional excavators, including the drink tops and straws visible in the image below. The excavations also revealed the complete foundation to the privy building (feature 7), and its relation to the (possible) kitchen building represented by feature 4. The interior of the privy building measures 6' north/south by 4.5' east/west. The brick foundation ties to the remnants visible in the wall. As it currently stands, the excavation suggests that additional evidence outbuildings may be found below ground.

The project suggests that the archaeological record at 48 Laurens is largely intact. Moreover, as is often the case on urban sites, it is complex. The 48 Laurens property experienced multiple owners through the 19th and 20th centuries, and each occupation impacted both the archaeological deposits and the architectural fabric. Archaeological excavation has contributed to a broader understanding of the evolution of the property. Moreover, this initial

testing project suggests that additional excavations, along with ongoing architectural, material culture, and documentary studies, will expand our understanding of this 19th century townhouse. The 48 Laurens property contained a number of service buildings that were standard in the 19th century – kitchen, chair house, stable, privy. The property is unique in other ways; the shape of the lot and arrangement of buildings. And the presence of an early 19th century bathing house, the feature that prompted an interest in archaeological research. There is space available for future exploration of the outbuildings, the garden, and the interface of these two areas. Careful preservation of the entire historic fabric by the property owner, under guidance from Historic Charleston Foundation, ensures that future archaeological study is possible.



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