ARCHAEOLOGICAL INVESTIGATION FOR RESTORATION OF THE LEE-FENDALL HOUSE GARDEN

ALEXANDRIA, VIRGINIA

SUBMITTED TO:

LEE-FENDALL HOUSE MUSEUM
614 Oronoco Street
Alexandria, VA 22314

PREPARED BY:

THE LOUIS BERGER GROUP, INC.
1250 23rd Street, NW
Washington, D.C. 20037

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JASON SHELLENHAMER AND JOHN BEDELL

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ABSTRACT

On behalf of the Virginia Trust for Historical Preservation (VTHP), The Louis Berger Group, Inc. (Berger), completed an archaeological investigation for the Lee-Fendall House Garden located at 614 Oronoco Street in the City of Alexandria, Virginia. The Lee-Fendall House was built in 1785 by Phillip Richard Fendall, cousin of Revolutionary War hero "Light Horse Harry" Lee. The house was occupied by members of the Lee family throughout the nineteenth century. From 1850 to 1852, the house was owned and occupied by Louis Cazenove, a prominent Alexandria merchant and member of the Lee family through marriage. After purchasing the house, Cazenove carried out extensive renovations. The findings of the archaeological study suggest that he also constructed a pleasure garden in the yard that was designed according to up-to-date landscaping principles.

Since 2005 VTHP has conducted an ongoing restoration of the house and garden to better reflect the property's primary period of significance, which dates to the Cazenove family ownership of the property (1850 to 1870). With funding from a Save America's Treasures grant, the VTHP plans to reconstruct the garden. The goal of the archaeological investigation was to provide a detailed understanding of the lost landscape, and will enable the VTHP to create a garden that enhances the interpretation of the property and complements the restored house.

The archaeological investigations resulted in the identification of features and deposits dating to the Cazenove period. Subsurface testing revealed a distinctive mid-nineteenth-century landscape surface, apparently intact, beneath the modern garden surface. Several design features associated with the circa 1850 pleasure garden were also documented. They include:

- The intact remains of the mid-nineteenth-century curvilinear garden walk in the north, east, and south perimeters of the garden;
- The foundation of a garden tool shed or storage building in the southeast corner of the garden; and
- Evidence of a possible mid-nineteenth-century garden planting bed in the north-central section of the garden, in front of the kitchen.

Some of these features support the idea that Cazenove drew from the nineteenth-century Beautiful movement in landscape design, as well as other garden manuals popular at the time, which advised on the selection and placement of plants, beds, walks, and other garden elements.

Significant deposits pre-dating the Cazenove period were also discovered during the course of the archaeological investigation. These include:

- A buried intact landscape containing artifacts dating to the beginning of the Fendall family occupation from 1785 to 1843; and
- A line of three postmolds that were likely associated with one of several wood-frame outbuildings that once stood in the yard and were claimed by Philip Richard Fendall in a 1796 Declaration of Assurance.

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I. INTRODUCTION

PROJECT BACKGROUND

On behalf of the Virginia Trust for Historical Preservation (VTHP), The Louis Berger Group, Inc. (Berger), has completed an archaeological investigation for the Lee-Fendall House Garden located at 614 Oronoco Street in the City of Alexandria, Virginia (Figure 1). The Lee-Fendall House is one of the earliest homes built in Old Town Alexandria with connections to the Lee family and is listed in the National Register of Historic Places. It was built in 1785 by Phillip Richard Fendall, cousin of Revolutionary War hero "Light Horse Harry" Lee. The house was occupied by members of the Lee family throughout the nineteenth century, except during the Civil War, when the house was seized by the Union Army and used as a hospital. From 1937 to 1969 the house belonged to controversial labor leader John L. Lewis. The house is now owned and operated by the VTHP, a nonprofit foundation whose mission is the preservation and interpretation of the Lee-Fendall House.

Since 2005 the house has been undergoing restoration, including the replacement of major beams and sills. Once the main structure of the house is secure, the restoration will move on to the exterior fabric, such as the siding and decorative elements. The appearance of the house, both inside and out, is not dramatically different from what it was after its most comprehensive renovation, which took place between 1850 and 1852. With funding from a Save America's Treasures (SAT) grant, the VTHP plans to reconstruct the garden, and the archaeological work served as an important element of that reconstruction.

The goal of the archaeological investigation was to provide a detailed understanding of the lost landscape, and will enable the VTHP to create a garden that enhances the interpretation of the property and complements the restored house. Although archaeological documentation of historic garden features was a main focus, information was also sought on the buildings that once stood on the lot as well as any other cultural deposits that may provide information about domestic life in the Lee-Fendall House.

This study was intended to meet the standards of the Virginia Department of Historic Resources (VDHR) *Guidelines for Archaeological Investigations in Virginia* (VDHR 2003) as well as the City of Alexandria's *Archaeological Standards* (Alexandria Archaeology 1996) and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation (48 *Federal Register* 44716-44739) (United States Department of the Interior 1983).

PROJECT LOCATION AND ENVIRONMENT

The Lee-Fendall House is located in Alexandria at the corner of Oronoco and North Washington streets, once known as "Lee Corner" because so many members of the Lee family owned property there (Figure 2). The property measures about 125 feet east-west by 150 feet north-south. The house is in the northwest corner of the property, facing north. In front of the house, along Oronoco Street, is a brick-paved parking area. Adjacent to the parking area sits an herb garden, just northeast of the Lee-Fendall House. The herb garden consists of four raised beds

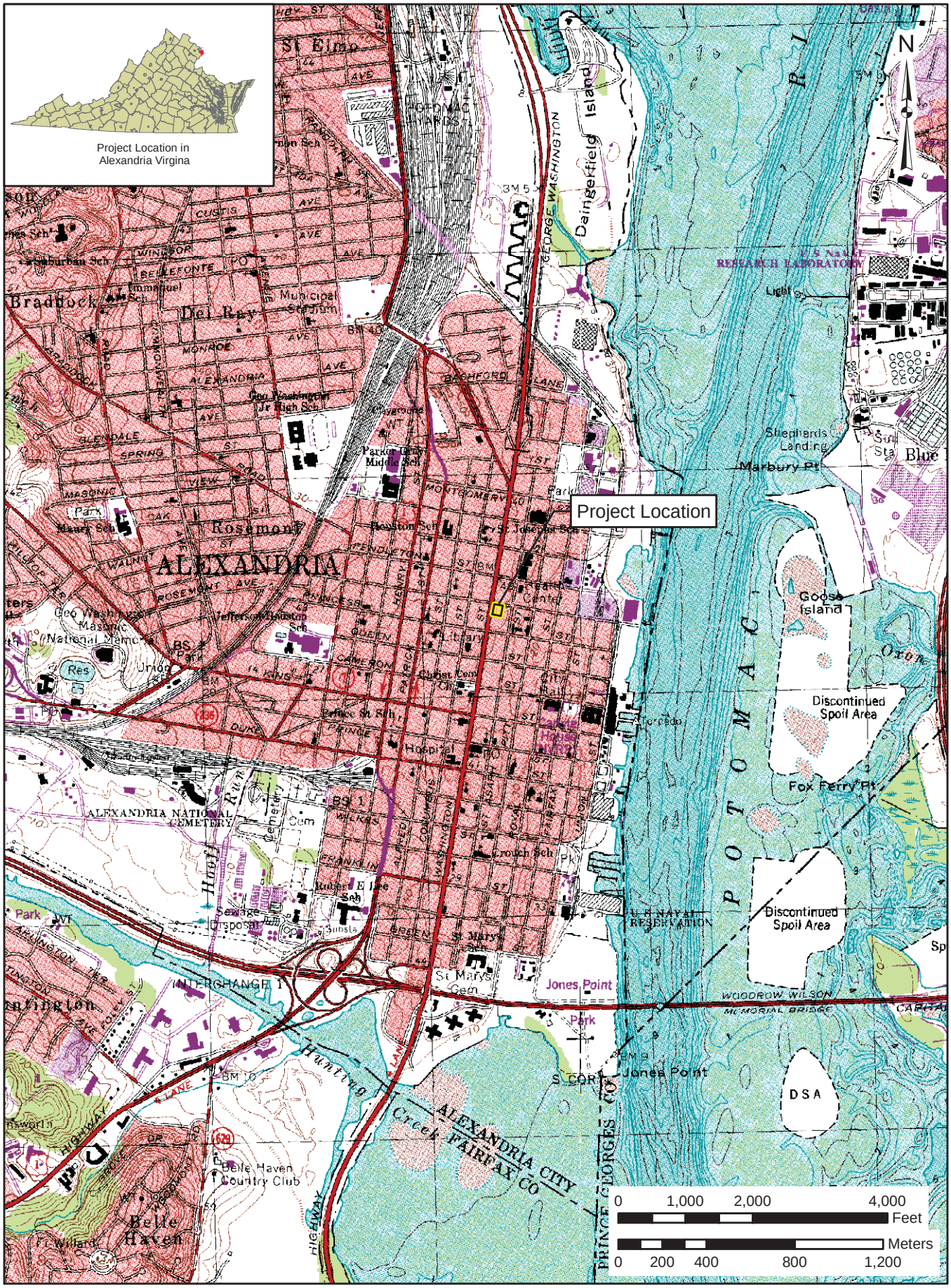


FIGURE 1: Project Location

SOURCE: USGS 7.5-Minute Quadrange, Alexandria VA-D.C.-M.D. 1965 (Photorevised 1983)

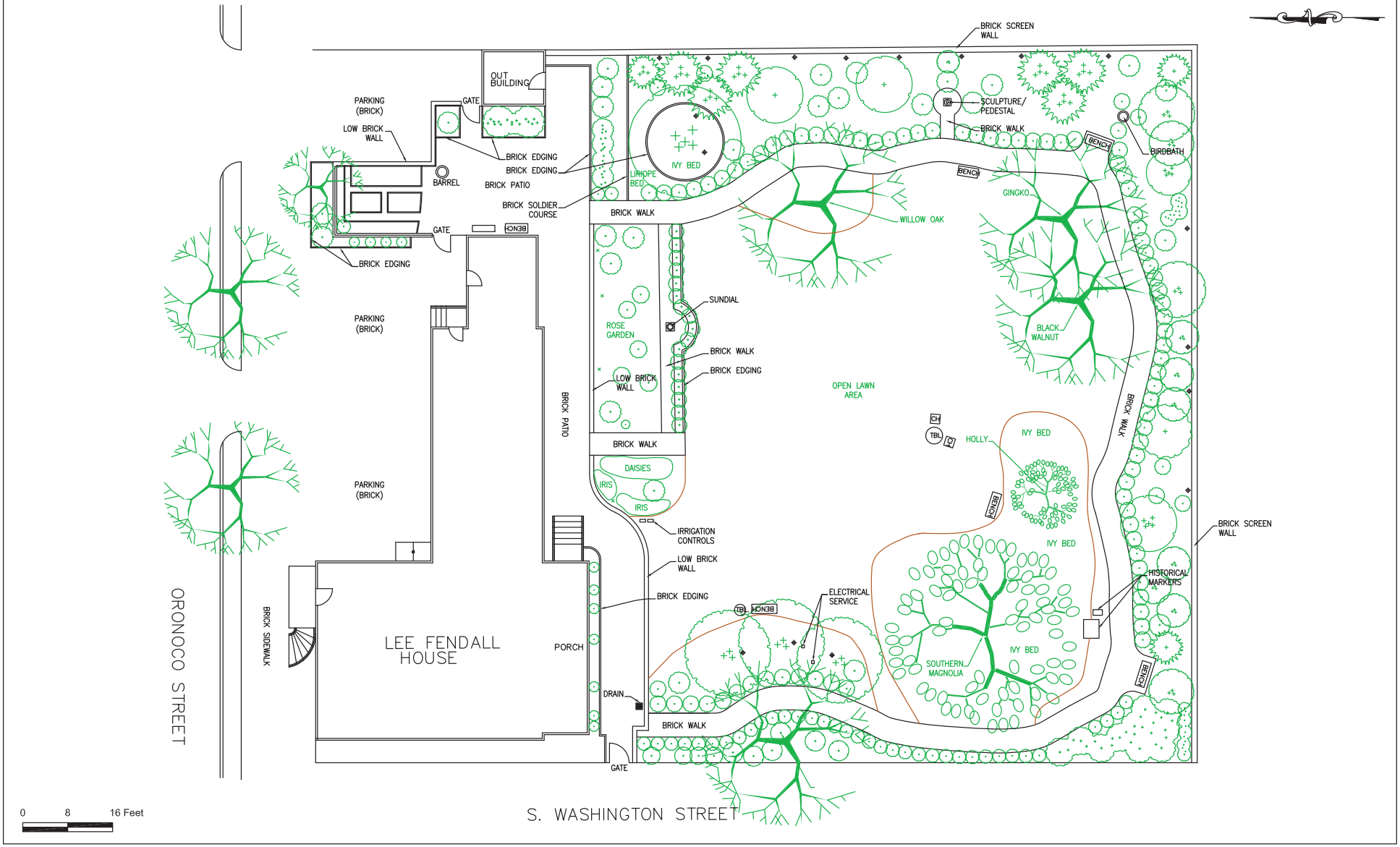


FIGURE 2: Existing Conditions at the Lee-Fendall House

SOURCE: Carvelho & Good, PLLC 2010

containing thyme, tarragon, oregano, lemon balm, rosemary, and sage. A brick walkway surrounds the house, and along the south elevation the walkway separates the house from the garden.

The existing Lee-Fendall House Garden was designed by the VTHP in 1976. The garden fills most of the yard, extending to the south boundary of the property and measuring roughly 100 by 110 feet (Figure 3). The garden stands 1.0 foot higher than the rest of the property and is braced by a low brick retaining wall that extends along the garden's entire width. The garden is enclosed by a wooden fence and two brick walls. The wooden fence extends along the west boundary of the property. Along the south boundary stands a modern brick wall, and to the east is an older brick wall. The east wall is said to date to when the house was constructed in 1785 and consists of brick atop a mortared fieldstone foundation. Close to the house are a perennial flower bed and a rose garden featuring heirloom roses (Figure 4). The perennial flower bed contains daisies, iris, and a butterfly bush. Three large trees—a southern magnolia, a ginkgo, and a black walnut—are located along the south side of the garden and likely date to when the property was redesigned in 1850. On the west side of the garden are two additional mature trees, a southern magnolia and a willow oak. A 4-foot-wide dry-laid brick walk wraps around the perimeter of the garden, bordered on one side by a boxwood hedge. Both the walkway and boxwoods were installed when the VTHP redesigned the garden in 1976. Garden beds lie between the brick walk and property line. Nearly 20 varieties of small trees and bushes are planted in the beds, including holly, azaleas, amelanchiers, nandina, birch, dogwoods, and honeysuckles. Two ivy beds are also present on the west side of the garden around the southern magnolia and the willow oak. A bed of liriope also surrounds the willow oak in the northeast portion of the garden. A grass lawn occupies the center of the Lee-Fendall House garden.

A subsurface irrigation system is presently installed throughout the garden. The system originates in the north center of the garden, near the perennial flower bed. From there, 1-inch-diameter PVC pipes carry water throughout the garden. One other modern improvement to the garden is a buried electrical line that provides power to the numerous landscape lights around the property. For the most part the electrical system is isolated to the periphery of the property.

Previous Archaeological Investigations

Only limited archaeological studies have been previously conducted at the Lee-Fendall House. In 1976 Suzita Myers, an archaeologist with the City of Alexandria, began excavation of a large brick privy shaft behind the house. The circa 1870 brick privy was scheduled to be demolished and replaced by a garden tool shed (Myers 1976). Her excavation ended at a depth of 3 meters without reaching the bottom of the shaft. In 1986 Pamela Cressey, Steven Shephard, and Don Creveling of Alexandria continued the work at the privy. The group extended the excavation to a depth of 7 meters; however, the bottom of the privy was still not reached. An abundance of artifacts, mostly liquor bottles, was recovered. The majority of the artifacts were manufactured between the 1890s and the early twentieth century. The large quantity of liquor bottles can likely be associated with Robert Downham (Norville 1995), who, during his residence at the Lee-Fendall House from 1907 to 1931, was employed as an Alexandria haberdasher and liquor dealer. The artifacts indicate that the shaft was filled in after 1925, presumably when the house was connected to the city sewer system.

FIGURE 3: The Lee-Fendall Garden, Facing North

FIGURE 4: Rose Garden at the Lee-Fendall House, facing Southwest

In May and June 1986, archaeologist Don Creveling and field school students from George Washington University carried out a survey of the yard. The survey began with systematic probing at 2-meter intervals across the yard. A map was prepared showing the probes that produced brick, mortar, or coal (Figure 5). Of the 434 probe locations, 26 contained brick, five had mortar, and only one location contained coal. Two concentrations of brick were identified during their testing. The first was located in the far northeast corner, in the vicinity of the current rose garden. The other was located in the south-central portion of the garden, west of the area where the ginkgo and black walnut trees currently stand. However, no clear evidence of structural foundations was identified. Following the probe testing, five 1x1-meter excavation units were dug, near three corners of the yard and in the south center (Figure 6). In Creveling's test units a typical profile consisted of (A) dark humus topsoil, (B) brown sandy loam, (C) brown clayey loam, and (D) culturally sterile tan subsoil. Depths to sterile subsoil ranged from 40 to 55 centimeters (1.3 to 1.8 feet). In one unit (N4.5E7) a circular post was identified. It was thought to be associated with the circa 1796 rabbit house identified in the 1796 assurance map (Shephard 2008). The post feature measured 20 centimeters or approximately 0.65 foot in diameter and contained dark brown soil. Although no detailed artifact analysis was prepared, the assemblage apparently included significant amounts of architectural material (brick, mortar, roofing slate, and nails). Domestic items included ceramics, bottle glass, tobacco pipes, oyster shell, and dietary bone—material typically associated with nineteenth-century households. This study concluded that the remains of outbuildings were probably well preserved in archaeological context, specifically in the northeast corner and far south areas of the yard (as indicated by concentrations of brick rubble) and in the far southeast corner of the property, where the Rabbit House and the Deadhouse (a building used as a morgue for the Union Army hospital on the grounds during the Civil War) were shown on historical records.

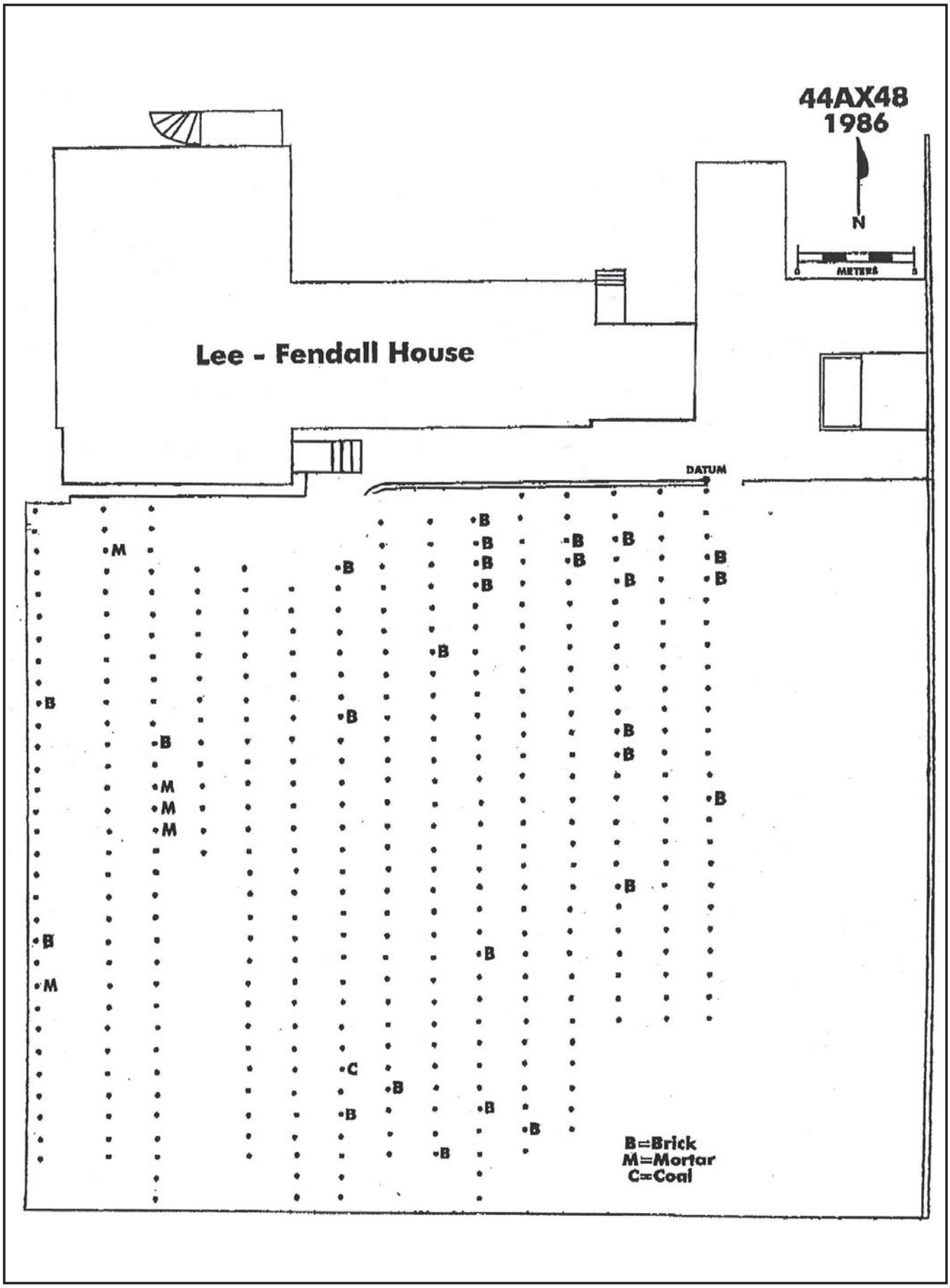


FIGURE 5: Results from the 1986 Yard Probe Survey

SOURCE: Alexandria Archaeology 2008

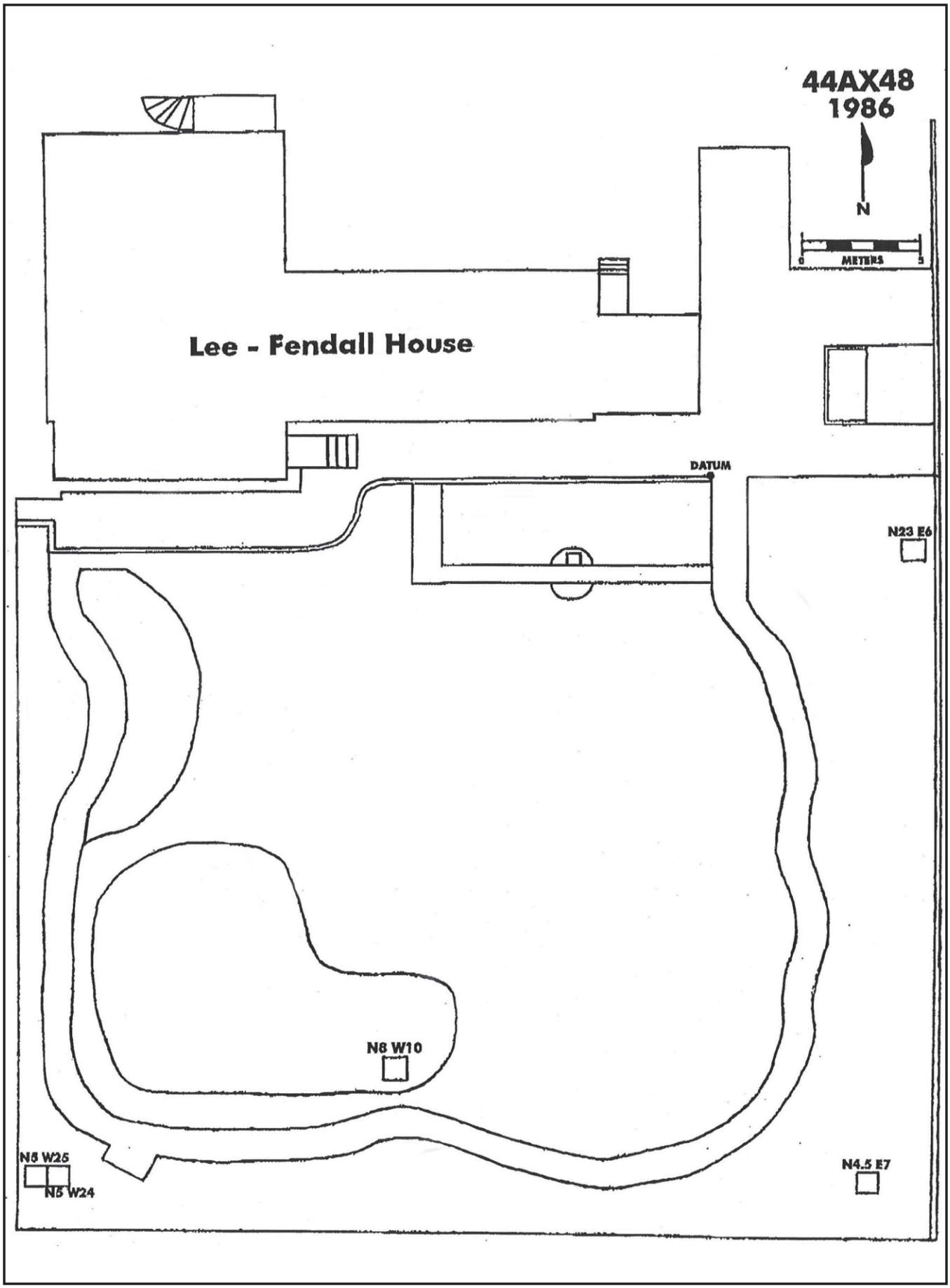


FIGURE 6: Location of Test Units from the 1986 Investigation

SOURCE: Alexandria Archaeology 2008

II. RESEARCH DESIGN AND METHODS

The general goal of the study was to obtain information about the antebellum garden that would be useful to guide the planned garden restoration. The specific goals were to locate historical outbuildings in the yard area and to recover samples of plant material that would inform the landscape design. The three major elements of the study were research, field excavations, and laboratory analysis of the recovered artifact collections.

ARCHIVAL RESEARCH

The most comprehensive site history is *A Bi-Centennial Reflection on Life at the Lee-Fendall House, 1785-1985* (Miller 1986), and this was reviewed for basic information about the site's history. Additional documentary research included a review of Lee family papers, starting with the index for the Cazenove-Lee Collection at Winterthur, for information on the garden and the house. This research was supplemented with material from contemporary garden publications, focusing on the kind of garden experts recommended for properties like the Lee-Fendall yard.

Alexandria Archaeology completed a series of excavations at the Lee-Fendall House Garden in 1976 (Myers 1976) and 1986 (Shephard 2008). A review of their field records and research was an essential element of the background research on the property. In addition to field and documentary records, Alexandria Archaeology had four historical photographs that were taken of the garden in the 1890s and early 1900s (Alexandria Archaeology 1890, 1895, 1908a, 1908b). These photographs showed several interesting design features of the historical garden not present on historical maps and that might have been present when the garden was first designed by Louis Cazenove in 1850.

Equally important is research into the kind of gardening pursued in America at the time, and a number of general sources were reviewed for information on nineteenth-century garden design. Important sources for American gardeners around 1850 include the works of John Claudius Loudon (1822), Joseph Paxton et al. (1841), Humphrey Repton (1806), Andrew Jackson Downing (1841, 1845), and Edward Kemp (1850a, 1850b), among others. Louis Cazenove, although a native of Alexandria, traveled extensively in Europe, and his interest in the Greek Revival style reflects his exposure to classical ideas in traditional European settings. He would certainly have had an interest in botany, geometry, and the various other disciplines that came to bear in the creation of a nineteenth-century garden, and would have been aware of the latest gardening philosophies, as were most of his contemporaries.

John Claudius Loudon published an *Encyclopedia of Gardening* in 1822 (Loudon 1822), and in 1826 he founded *Gardener's Magazine* (Loudon 1826). Loudon was enormously influential in Britain and the United States. Loudoun wrote on all aspects of gardening, from horticulture and landscape architecture—a term he popularized in an 1840 book—to the design of greenhouses. In the 1830s Loudon developed an explicit theory of gardening that he called "Gardenesque" (Loudon 1839). He felt that garden plants should be given the space, light, and other conditions that would allow them to reach their full potential, rather than being crowded together as they might be in the wild. Loudon's wife, Jane, also contributed to the nineteenth-century gardening

canon, with *Gardening for Ladies* in 1840 (Loudon 1840) and *The Ladies Companion to the Flower Garden* in 1841 (Loudon 1841).

Joseph Paxton, the designer of London's Crystal Palace, was also an influential designer of gardens and public spaces, and he published several influential works on gardening in the nineteenth century. In 1831 Paxton published a monthly magazine, *The Horticultural Register*, followed in 1834 by the *Magazine of Botany*, in 1840 by the *Pocket Botanical Dictionary*, and in 1850 by the *Calendar of Gardening Operations* and *The Flower Garden* (Paxton 1831, 1834, 1840, 1850a, 1850b). In addition to these titles, in 1841 he co-founded perhaps the most famous horticultural periodical, *The Gardeners' Chronicle*, along with John Lindley, Charles Wentworth Dilke, and William Bradbury, and he later became its editor.

Edward Kemp was also an important garden designer, particularly of small city gardens where the limits on space were most restrictive. Kemp trained under Joseph Paxton at Chatsworth House in Derbyshire, England. He went on to work with Paxton on the design of Berkinhead Park and later became the park's superintendent. In 1850 he published two books, *The Parks and Gardens of London* (Kemp 1850b) and *How to Lay Out a Small Garden* (Kemp 1850a). The second book became extremely popular. Numerous editions of his work were published in both England and the United States from 1850 to 1912.

FIELD METHODS

The overall plan for fieldwork required a flexible approach that had minimal impact to the existing landscape while incorporating exploratory and more intensive phases of subsurface excavation. The main goals of the field investigations at Lee-Fendall House were to establish the locations and investigate the nature of buildings and other features that may have stood in the garden and grounds in the antebellum period while minimizing the impact to the existing landscape. To achieve these aims, Berger began with a broad, exploratory survey, followed by focused excavations on areas within the site that appeared most promising.

The exploratory phase began with a metal detector survey and probing. The locations of frame buildings can sometimes be determined by metal detecting, through the distribution of nails in the soil; however, sometimes there is so much metal in the ground around historic houses that metal detecting produces only a generalized signal. Berger therefore considered a metal detector survey of the Lee-Fendall House garden to be an experiment. The metal detector survey of the garden consisted of transects 10 feet apart, running both east-west and south-north. All metal "hits" observed with the detector were flagged but not excavated, as digging up and examining each metal object would take a prohibitive amount of time and could be destructive of the landscape. Instead, the goal was to examine the pattern of flags and place test units to examine concentrations that may represent building remains.

Where brick or stone foundations or concentrations of rubble were found, a pushing rod was used to trace their course.

After completion of the exploratory survey, areas were selected for more intrusive subsurface testing. The placement of subsurface tests was guided by relevant historical documentation, the

results of the previous archaeological work, and the metal detector survey and probing results. When possible, the units were placed to avoid damage to important garden features, especially the roots of large trees.

To locate outbuildings, garden beds, and other features in the largest portion of the garden, slit trenches were placed diagonally across the yard. The garden beds, paths, and outbuildings are likely to have been arranged along lines parallel and perpendicular to the house and street grid, so diagonal trenching was viewed as the best means of intercepting these features. The positions of the trenches were adjusted depending on the locations of utility lines and trees and their roots. In addition, other exploratory trenches and test units were placed along the perimeter of the garden. These trenches and units were dug with the goal of identifying other garden-related features as well as evidence of outbuildings known to have existed on the property at the end of the eighteenth century.

The slit trenches were 1.0 to 1.5 feet wide. For recording purposes slit trenches were divided into 5-foot sections, which were treated as test units. In each test unit soils were excavated by natural stratigraphy. With the exception of recent fills or utility trenches, all soils were screened through 0.25-inch mesh for systematic recovery of artifacts. Information on each stratum, including Munsell color, soil type, and artifacts, was recorded on standardized field forms. Any features encountered were mapped and excavated separately. Scaled stratigraphic profiles were drawn of at least one wall of each test unit and trench. Stratum levels and feature elevations were all recorded using an optical transit. All excavations were mapped on the site plan, and their locations were tied into the existing archaeological site grid. All fieldwork was documented using color digital photography. In order to preserve the appearance of the yard, sod was carefully removed from the trenches and test units and replaced when backfilled. Trenches and test units were dug until features were exposed. If no features were exposed, the trenches and units were all dug until sterile subsoil was reached.

In some cases shovel testing was also employed as a field technique. Shovel tests were used in instances where horizontal boundaries of features extended beyond the limits of test units or slit trenches and where the use of probes was not always successful in providing a definitive boundary. Shovel tests measured 1.5x1.5 feet and were excavated by natural stratigraphy.

Very recent artifacts (such as plastic and aluminum) were noted in the field but not retained. Brick, mortar, and coal were also noted but not retained. The remaining artifacts were bagged with full provenience information and sent to Berger's archaeological laboratory for cleaning and cataloging.

In addition to artifacts, soil samples were retained for botanical analysis. The sampling plan for botanical samples was developed in consultation with the project archaeobotanist. During the garden investigations soil samples were taken for macrobotanical analysis and delivered to the project's botanical consultant, Justine McKnight. The soil was processed to recover botanical remains by water flotation. Pollen analysis is sometimes used in historic gardens, especially when macrobotanical remains cannot be found. Pollen samples were also taken and prepared for curation and possible future analysis. Detailed discussions of botanical procedures and analysis are provided in Appendix B.

ARTIFACT ANALYSIS AND CURATION

Archaeological artifacts recovered from the project area were cleaned, stabilized (if necessary), cataloged, labeled, and packaged in accordance with the guidelines set forth in the *City of Alexandria Archaeological Standards*. All artifacts and associated project records (digital images, field notes, and forms) were prepared for eventual curation by the VTHP at the Lee-Fendall House Museum.

Basic laboratory processing tasks were structured to provide information on the range of materials present within the collection, to assist in addressing the project's research design, and to prepare the collection for permanent curation and use by future researchers. After excavation, artifacts and samples were processed in Berger's archaeological laboratory, where they were checked in by matching the field bag inventory list against the bags received by the laboratory. All provenience information was matched with the assigned catalog number, which was used as a reference number throughout processing and analysis. All materials were then washed or dry-brushed as appropriate and sorted into material classes for analysis: historic ceramics, vessel (curved) glass, tobacco pipes, small finds/architectural materials, faunal (including shell), and prehistoric lithics.

Artifact cataloging and tabulation were accomplished using a computerized relational database. The database structure integrates the provenience information, depositional or analytical unit assignments, historic and prehistoric artifacts, and faunal collections. Historic artifacts were cataloged according to standard typologies (e.g., Noël Hume 1970; South 1977), using the class, type, and variety approach (for example, class = glass, type = bottle, variety = case). Berger's historic artifact cataloging system allows recordation of numerous attributes and descriptors for each artifact, some of which (e.g., date ranges) were automatically entered by the computer for commonly encountered artifact types. Data entry and processing speed are enhanced by the use of alphabetic and numeric codes for the various attributes, and more lengthy text "translations" can be generated from the database system for these codes. In addition to standardized descriptors, a Notes field allows the attachment of free-form text for individual artifact records.

To facilitate the analysis of the artifacts, Analytical Units (AUs) were defined. These are groups of related contexts. Some of the AUs consist of groups of related features; for example, a demolished brick walkway was identified in several separate test units and shovel tests. Other AUs are made up of units grouped spatially according to the various parts of the yard as determined by the excavations. After formal definition of AUs, they were incorporated into the artifact catalog to facilitate data analysis. Detailed discussions of the coding and analytical procedures are provided in Appendix A with the artifact catalog.

III. HISTORIC CONTEXT

HISTORY OF THE LEE-FENDALL HOUSE AND GARDEN

Throughout much of its history, the Lee-Fendall House has been a beloved home to numerous Lee family members, beginning in 1785 and continuing almost without interruption until 1903 (Table 1). In that time the various Lee family residents received numerous important visitors and guests at the house, including George Washington and John Quincy Adams. The residents who followed the Lees in the twentieth century were equally as prominent during their tenure at the house. One resident was the controversial president of the United Mine Workers, John L. Lewis. From 1937 to 1969, Lewis, his wife, Myrta, and his daughter, Katherine, resided at the house. It was during that time that Lewis became nationally recognized as a leader of the labor movement, largely because of the coal strikes during World War II.

Table 1: Owners and Residents of the Lee-Fendall House

DATES	OWNERS	RESIDENTS
1785 – 1789	Philip Richard Fendall	Philip Richard Fendall Elizabeth Fendall
1789 – 1805	Philip Richard Fendall	Philip Richard Fendall Mary Lee Fendall
1805 – 1827	Mary Lee Fendall	Mary Lee Fendall
1827 – 1828	Robert J. Taylor Thomson F. Mason	Christopher Neale
1828	Edmund J. Lee	Rebecca Shields
1829	Edmund J. Lee	Vacant
1830 – 1831	Edmund J. Lee	Joshua Yeaton
1832 – 1833	Edmund J. Lee	Vacant
1834	Edmund J. Lee	James Dudly
1834 – 1836	Colin Auld	Vacant
1836 – 1839	Edmund J. Lee, Jr.	Edmund J. Lee
1839 – 1843	Edmund J. Lee	Edmund J. Lee
1843 – 1850	Sally Lee Hannah Stewart	Lucy Lyons Hopkins Turner
1850 – 1852	Louis A. Cazenove	Louis A. Cazenove Harriott Stuart Cazenove
1852 – 1856	Harriott Stuart Cazenove	Harriott Stuart Cazenove
1856 – 1859	Harriott Stuart Cazenove	Sidney G. Miller
1860 – 1863	Harriott Stuart Cazenove	Sidney S. Miller
1863 – 1865	United States Government	Hospital
1865 – 1870	Harriott Stuart Cazenove	Edward E. White Charles Whittlesey
1870 – 1871	Dr. Robert Fleming	Dr. Robert Fleming Mary Elizabeth Fleming
1871 – 1879	Mary Elizabeth Fleming	Mary Elizabeth Fleming

Table 1 (continued)

DATES	OWNERS	RESIDENTS
1881 – 1902	Mary Elizabeth Fleming	Myra G. Civalier Evelina Morgan Julia Eustis Lee Robert Fleming Lee
1903	R.B. Fleming Thomas Fleming Robert F. Fleming A. Walton Fleming Julia P. Goldsborough Clarissa F. Balch	Myra G. Civalier Evelina Morgan Julia Eustis Lee Robert Fleming Lee
1904 – 1905	Robert Downham	Herbert W. Anderson
1906	Robert Downham	William Greenwell
1907 – 1931	Robert Downham	Robert Downham
1931 – 1937	Robert Downham	Leased – unknown
1937 – 1942	Myrta Lewis	Myrta Lewis John L. Lewis
1942 – 1969	Katherine Lewis John Lewis, Jr.	John L. Lewis
1969 – 1972	John Lewis, Jr.	Leased – unknown
1972 – present	Virginia Trust for Historical Preservation	House Museum

The property occupied by the Lee-Fendall House was purchased by Henry "Light Horse Harry" Lee on November 13, 1784. The tract was part of a 3-acre parcel he acquired from Baldwin Dade, a merchant in Alexandria. Less than a month later, Henry Lee sold the parcel to his stepfather-in-law, Philip Richard Fendall.

Construction on the Lee-Fendall House likely began in earnest in the spring or early summer of 1785. The lot was situated on the southeast corner of Washington and Oronoko streets (modern-day Oronoco Street), which at the time would have been considered a suburb of the City of Alexandria. The area was sparsely settled, and the Fendall family could have enjoyed a sweeping view of Oronoko Bay and the fleet of ships that were docked there (Miller 1986). The architect of the Lee-Fendall House is unknown. Lee-Fendall is a telescopic (or telescoping) house, a form characteristic of Maryland's southern and eastern counties during the early nineteenth century. Philip Richard Fendall was a native of Charles County, Maryland, and similar houses from that area likely influenced the house's design. Telescopic houses were often built in a long sequence, in some cases over multiple generations. Since Fendall built his entire home at once, it appears that he wished his new home to reflect the world that was familiar to him growing up in southern Maryland.

It is generally assumed that the main structure of the Lee-Fendall House was completed in November 1785. On the 10th day of that month, George Washington wrote in his diary that he "Went up to Alexandria to Meet the Directors of the Potomack Company. Dined at Mr. Fendall's (who was from home) and returned in the evening with Mrs. Washington" (Washington 1785).

Philip Richard Fendall and his wife, Elizabeth, lived in the house for four years. Elizabeth died in 1789. In 1791 Fendall remarried, this time to Henry Lee's sister, Mary. Together, the newly married couple continued to live at the house until Philip Richard Fendall's death in 1805.

The earliest extant plan of the Lee-Fendall House and property is from a 1796 Fire Assurance map and depicts the main house along with several outbuildings (Figure 7). Like many other telescoping houses, the Lee-Fendall House was composed of three parts. The Fire Assurance document describes the size and function of the parts. The largest segment of the house (Section A) is described as the dwelling house, built of wood and covered with wood, measuring 32x40 feet. The main dwelling is recorded as being two stories high with the walls filled with brick nogging. The next segment (Section B) is listed as a two-story kitchen, measuring 20x42 feet, and the third segment (Section C) is the wooden servants' hall. The house was valued at $5,000 and the kitchen at $2,500. The servants' hall is valued at only $200, indicating relatively flimsy construction (Myers 1988).

For the most part the dimensions recorded in the assurance map seem to match those of the present structure. In the case of the dwelling house and attached kitchen, the insurance adjuster was only off by a foot or less. The slight discrepancy may be explained by assuming that the insurance measurements were paced off, as was the custom (Myers 1988). However, the servant's hall measures 15x20 feet on the 1796 plan, and the present structure measures only 13.9x16.2. This discrepancy very strongly suggests that the present easternmost extension is a later replacement of the original servants' hall (Myers 1988).

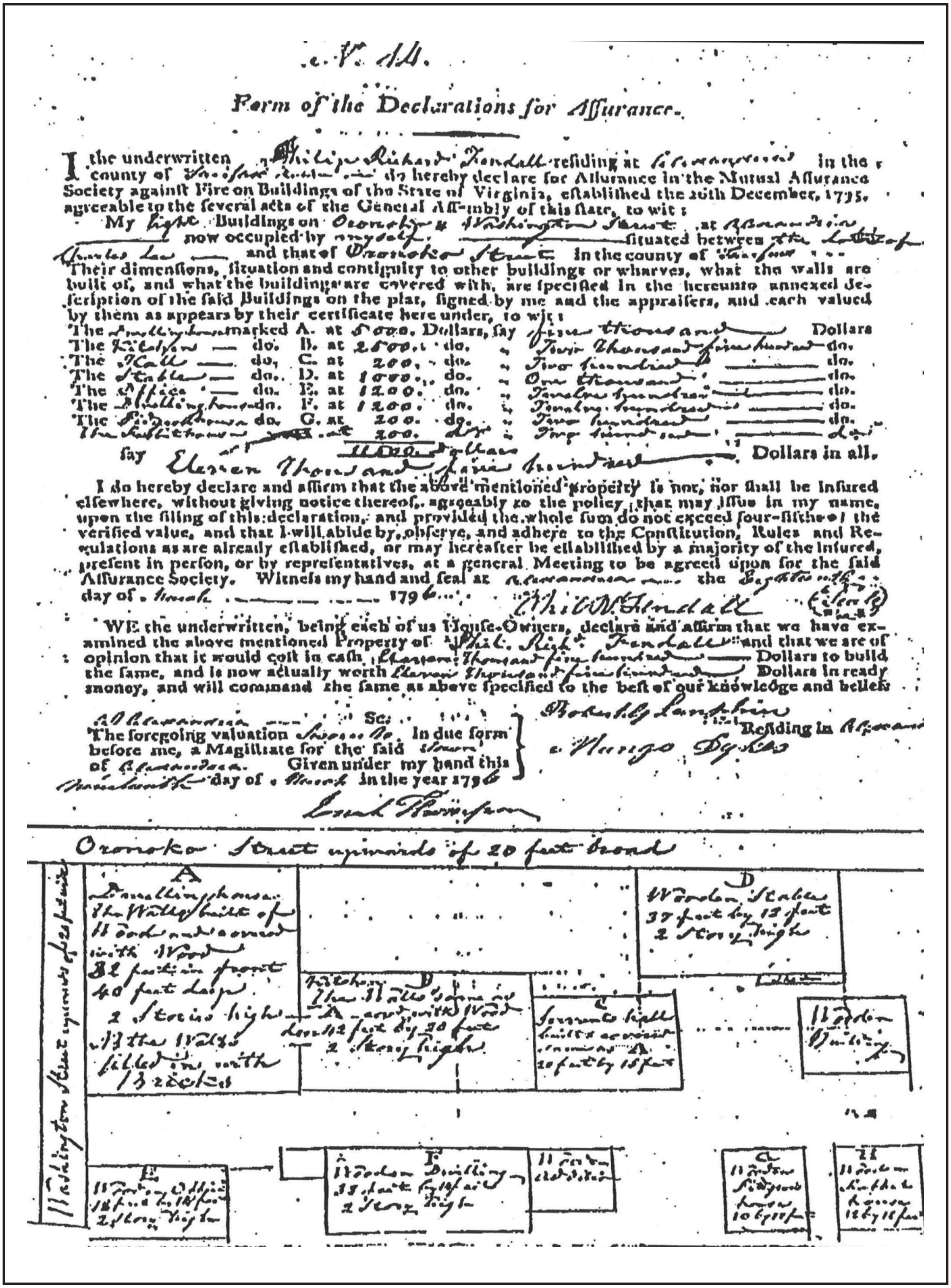
The 1796 Assurance Map makes no mention of a formal garden on the property but does show five outbuildings to the rear of the house. Those outbuildings are (D) a two-story wooden stable, (E) a wooden office building, (F) a two-story wooden dwelling, (G) a wooden pigeon house, and (H) a wooden rabbit house. A sixth unlettered building also present on the assurance map is simply called "wooden building"; this structure may have been the privy. The entire property was insured for a total of $11,500.

Table 2: Tax Assessments for the Lee-Fendall House

YEAR	ASSESSED VALUE
1796	$2,000
1798	$2,200
1801	$3,250
1803	$6,000
1804	$2,000
1805	$6,500
1806 – 1828	$5,000
1829 – 1837	$3,500
1838 – 1850	$3,000

The insurance value of the property in 1796 is inconsistent with the City of Alexandria property tax assessment for the same year. The tax assessment valued Fendall's house and lot at $2,000 for 1796 (City of Alexandria var.) (Table 2). Two years later the value was reassessed for $2,200. The additional value was likely the result of inflation. In 1801 the assessment increased dramatically to $3,250, suggesting that Fendall may have made some significant improvements to the property. It is unclear what improvements may have been made. The increase in value may have been the result of the construction of an improved servants' hall at the end of the house or of some other outbuilding(s) on the property.

By 1803 the Lee-Fendall House was valued at $6,000, suggesting that Fendall had made additional improvements to the house and property over the previous two years. Over that same period of time, Philip Richard Fendall acquired two more



No. 44.

Form of the Declarations for Assurance.

I the underwritten Philip Richard Fendall residing at Alexandria in the county of Fairfax do hereby declare for Assurance in the Mutual Assurance Society against Fire on Buildings of the State of Virginia, established the 26th December, 1795, agreeable to the several acts of the General Assembly of this state, to wit:

My eight Buildings on Oronoko & Washington Street at Alexandria now occupied by myself situated between the lott of Charles Lee and that of Oronoko Street in the county of Fairfax. Their dimensions, situation and contiguity to other buildings or wharves, what the walls are built of, and what the buildings are covered with, are specified in the hereunto annexed description of the said Buildings on the plat, signed by me and the appraisers, and each valued by them as appears by their certificate here under, to wit:

The Dwelling house marked A.	at 5000.	Dollars, say	five thousand	Dollars
The Kitchen do.	B. at 2500.	do.	Two thousand five hundred	do.
The Hall do.	C. at 200.	do.	Two hundred	do.
The Stable do.	D. at 1000.	do.	One thousand	do.
The Office do.	E. at 1200.	do.	Twelve hundred	do.
The Dwelling house do.	F. at 1200.	do.	Twelve hundred	do.
The Smokehouse do.	G. at 200.	do.	Two hundred	do.
The Bathhouse	H. at 200.	do.	Two hundred	do.

say 11,500 Dollars — Eleven Thousand five hundred Dollars in all.

I do hereby declare and affirm that the above mentioned property is not, nor shall be insured elsewhere, without giving notice thereof, agreeably to the policy that may issue in my name, upon the filing of this declaration, and provided the whole sum do not exceed four-fifths of the verified value, and that I will abide by, observe, and adhere to the Constitution, Rules and Regulations as are already established, or may hereafter be established by a majority of the insured, present in person, or by representatives, at a general Meeting to be agreed upon for the said Assurance Society. Witness my hand and seal at Alexandria the Eighteenth day of March 1796.

Phil R. Fendall (Seal)

WE the underwritten, being each of us House-Owners, declare and affirm that we have examined the above mentioned Property of Phil. Richd. Fendall and that we are of opinion that it would cost in cash Eleven Thousand five hundred Dollars to build the same, and is now actually worth Eleven Thousand five hundred Dollars in ready money, and will command the same as above specified to the best of our knowledge and belief.

Alexandria Sc.
The foregoing valuation sworn to in due form before me, a Magistrate for the said Town of Alexandria. Given under my hand this nineteenth day of March in the year 1796

Robert Lamphier
Mungo Dykes
Residing in Alexandria

[illegible] Thompson

FIGURE 6: The 1796 Declaration of Assurance for the Lee-Fendall House *SOURCE: Mutual Insurance Company 1796*

properties near his house, one on Princess Street and another between Princess and Oronoko streets. In 1804 the value of the property decreased to $2,000, only to increase to $6,500 one year later.

After Philip Richard Fendall's death in 1805, Mary and two of the children remained in the home until bankruptcy forced them to leave in 1827. Tax records from 1806 to 1828 reveal that the Lee-Fendall House was valued at $5,000 and that Mary Fendall was assessed on two horses, a cow, one four-wheel carriage and one two-wheel carriage.

The 1820 Federal Census shows the Fendalls had seven enslaved people living in the household. They included a man named Harry, who worked as the Fendalls' coachman. Harry's wife, Nelly, and their two children, Mary and Bill, also lived on the property along with two other girls, Becky and Julia.

Although Mary Fendall appeared to live a comfortable life in the years following the death of her husband, she had accrued a fairly large debt. By 1822 she owed nearly $6,000 to local merchants (Miller 1986). The following year she borrowed $2,000 from the Office of Discount and Deposit in Washington, D.C., and she mortgaged the house and other real estate. When she was unable to repay the loans, the Lee-Fendall House was placed in trust to Robert J. Taylor and Thomson F. Mason, commissioners of the Circuit Court of the District of Columbia, and in 1827 the house and property were sold at auction.

Edmund J. Lee, Sr., Mary Fendall's brother, purchased the house at the auction price of $4,200. He placed just over $1,000 down on the house the day of the auction with the promise of paying the remaining balance. At the time of his purchase, Edmund J. Lee, Sr. resided at 428 N. Washington Street, the house across the street from the Lee-Fendall House. From 1828 to 1834, Lee rented the Lee-Fendall House to several tenants, including Rebecca Shields, Joshua Yeaton, and James Dudly. Nothing is known of Rebecca Shields; however, some information is available for the other two tenants of the Lee-Fendall House. In the 1830 Federal Census Joshua Yeaton is listed as having a nine-person household of three white males, four white females, and two enslaved black individuals. Four years later Yeaton and another tenant, James Dudley, are listed in the Alexandria City Directory. Yeaton is listed as a merchant and Dudley is recorded as a grocer and bricklayer.

During that period the Lee-Fendall House was assessed at $3,500 (see Table 2). The depreciation in value likely reflects that the house fell into disrepair as a tenancy. Outbuildings constructed during the first years of the nineteenth century may have similarly degraded from lack of upkeep, further devaluing the property.

Edmund J. Lee, Sr. was unable to make regular payments, and a lawsuit was filed against him in 1833 by Robert J. Taylor and Thomason F. Mason. The court ruled in favor of Taylor and Mason, and in 1834 the Lee-Fendall House was once again auctioned (Figure 8).

In 1834 the Lee-Fendall House was purchased by Colin Auld of Alexandria. Two years later Auld sold the house to Edmund J. Lee, Jr. for $1,000. Edmund J. Lee, Jr. was a resident of Shepardstown, Virginia, and he permitted his father, Edmund J. Lee, Sr., to reside on the

property from 1836 to 1839. In 1839 Edmund J. Lee, Sr. purchased the house from his son for $1,000.

Despite Lee's financial difficulties in the 1830s, he remained a prominent citizen in Alexandria. While residing at the Lee-Fendall House, Lee occasionally played host to visiting politicians and members of Alexandria high society. In a diary entry from March 30, 1841, former President John Quincy Adams recalled his stay at the Lee-Fendall House:

> …Mr. Hallowell and Mr. Janney came with a carriage from Alexandria, and took me down there, where I dined with Mr. Edmund Jennings Lee and a party of ten of his family and friends among whom were Messrs. Fowle, Dana, the Episcopalian Minister of the Church, his son Cassius Lee with his wife, a married daughter besides Mrs. Lee, Hallowell, Ramsey and two or three others. After dinner with most of the same company and some others we took tea at Benjamin Hallowells - - then at half past seven we went to the Lyceum where I delivered my lecture on Society and Civilization to an aroused audience after which there was a debate on the question whether phronology is a science useful to the community. The meeting broke up between 10 and 11 and I returned with Mr. Lee to lodge at his house [Adams 1841:293].

The following morning President Adams recalled attending a short prayer service at the Lee home, followed by breakfast. After the meal the two talked for a short time, after which Lee accompanied the former president to the harbor, where Adams boarded a steamboat for Washington, D.C.

AUCTION SALES.

TRUSTEES' SALE.

ON the 6th of November next, the subscribers will, under the authority of a Decree of the Circuit Court of the District of Columbia, sell at public auction, before the front door of the Council Chamber, to the highest bidder, for cash,

The HOUSE AND LOT OF GROUND situate at the upper end of Washington street, opposite the dwelling house formerly occupied by E. I. Lee, Esq. and being the same which was occupied as a residence by Mrs. Mary Fendall. Sale to be made at 12 o'clock, M.

R. I. TAYLOR,
T. F. MASON.

oct 25—t6thNov

FIGURE 8: Auction Advertisement for the Lee-Fendall House

SOURCE: Alexandria Gazette *1834*

Edmund J. Lee remained at the Lee-Fendall House until his death in 1843. By the terms of Edmund J. Lee's will, his two daughters, Hannah Stewart and Sally Lee, inherited the Lee-Fendall House (Miller 1986). The sisters chose not to live in the house but rather leased the property to Lucy Lyons Turner. Lucy Turner was the daughter of John Hopkins, a Richmond banker and United States Commissioner of Loans. After the death of Lucy's mother, Mr. Hopkins moved to Alexandria and married Cornelia Lee (Miller 1986). Although not a member of the Lee family, Lucy Turner became an adoptive member of the clan and eventually acquired the epithet "Aunt Turner." Lucy Turner resided at the Lee-Fendall House for seven years.

In June 1850 Louis Cazenove purchased the Lee-Fendall House for $6,000 from the executors of Hannah Stewart and Sally Lee, even though at the time of purchase, the city tax records assessed the house at only $3,000. Four months later Cazenove married Harriott Turberville Stuart, great-granddaughter of Richard Henry Lee.

Louis Cazenove was born in Alexandria on November 30, 1807. He was the sixth son of Anthony Charles Cazenove and Ann Hogan of Geneva, Switzerland. By the time Louis was born, the Cazenove family was among the most prominent families in Alexandria. A Swiss consul in the city as well as an agent for the DuPont commercial interests, Cazenove was by the 1830s one of Alexandria's chief importers and proprietors of commercial real estate (Hurst 1991). The firm specialized in the worldwide trade in hides, fabrics, jewelry, and wine. By the mid-1840s the Cazeonve family business had grown into one of the largest import and export firms on the east coast.

Louis Cazenove spent his childhood at the family's three-story brick home at 915 King Street. As a child Louis enjoyed a life of culture and refinement that was uncommon even within his family's somewhat rarefied social circle. At the age of 17, Louis was sent to Geneva, Switzerland, to attend school. Cazenove was provided with a classical education and was also tutored in the arts, including music, drawing, and dancing (Miller 1986). In several letters to family, Cazenove expressed an interest in a grand tour of Europe at the conclusion of his studies.

Cazenove returned from Europe in 1826 and quickly became involved in the family's import and export business. Louis managed several of the regional branches of the firm in Maine and New York. While in Maine, Louis married his first wife, Frances Eliza Ansley, and the couple had three daughters. By 1842 he had returned to Alexandria to help his father manage the company. In 1847 Frances died, and a month later, his youngest daughter also passed away. Three years later Louis married Harriott Turberville Stuart.

As soon as Louis Cazenove purchased the Lee-Fendall House, he immediately began rebuilding and renovating the property. He had the house remodeled in the Greek Revival style. Cazenove removed the old pitched roof and attic space and replaced it with a hip roof, creating a full third story. He also installed diamond-paned windows on the third story and lengthened the first story windows. The exterior of the structure was restored with new wood siding, and several other decorative changes were made to both the interior and exterior. For the comfort of his family, a hot air furnace and central heating system were installed, and vestiges of an early shower system have been found in a second-floor chamber (Miller 1986). There is no known record of any changes or improvements Cazenove may have made to the garden and outbuildings, but such a sweeping remodeling plan most likely would have included improvements to the garden and yard in order to complement and enhance the freshly updated house.

Louis and Harriott Cazenove probably didn't occupy the remodeled Lee-Fendall House until 1851. Together, they shared the home with Cazenove's father, Antoine Charles Cazenove. Louis had little time to enjoy the changes he made to the Lee-Fendall House, however, for in 1852 he died unexpectedly as a result of a sudden illness. Later that year his father, Antoine Cazenove, also passed away. In the wake of these events, Harriott Cazenove gave birth to a son, Charles S. Cazenove. The sudden deaths of her husband and father-in-law left Harriott, her son, and two stepchildren alone in the newly refurbished Greek Revival home.

Harriott Cazenove owned the Lee-Fendall House until 1870 but only lived there for three years following the deaths of her husband and father-in-law. In 1855 Harriott Cazenove decided to

move to a new house she constructed 3 miles away on Seminary Hill. That year she placed an advertisement to lease the Lee-Fendall House in a local newspaper:

> FOR RENT
>
> The large and very desirable residence of Mr. Louis A. Cazenove on Washington Street. The house has eight rooms besides servants rooms, is heated by a furnace, with gas, water, and all the modern improvements, green house, etc. Possession given immediately.
>
> -*Alexandria Gazette*, February 1855

The mention of a greenhouse in the 1855 advertisement provides the first glimpse of how the Lee-Fendall garden may have been organized after Cazenove's 1850 renovation. Greenhouses were often a component to landscaped house gardens. An expensive addition to any nineteenth-century garden, the greenhouse would allow the owner to cultivate flowers and plants in the winter for replanting in the garden after the spring thaw.

Harriott Cazenove did not find a tenant for the Lee-Fendall House in 1855, but the following year Sidney G. Miller and his family moved into the house. The family of seven continued to rent the Lee-Fendall House from Harriott Cazenove until 1863. Sidney Miller's occupation was listed as a contractor for the railroad at the time of the 1860 United States Federal Census. He and his wife, Fanny, had five children, three girls and two boys. Miller was originally from New York, and his wife was born in Mississippi. The Miller family also shared the Lee-Fendall House with a 31-year-old woman named Caroline Davis. The census does not list an occupation for Ms. Davis, only that she was a free mulatto woman who could not read or write. Caroline Davis was likely the Miller household's servant.

In 1863 Sidney Miller and his family were forced to leave their home as the Lee-Fendall House was seized by Surgeon Edwin Bently of the 3rd Division General Hospital of the United States Army of the Potomac. From 1863 until 1865, the house was converted into a wing of the Grosvenor House Hospital. In 1865 a map was produced by the United States Army Quartermaster, and this is the first map since the 1796 Assurance document to show any improvements located in the garden of the Lee-Fendall House (Figure 9). Although details of the garden design are not shown, the map shows one outbuilding located in the southeast corner of the property labeled as a "deadhouse." The deadhouse would have served as the hospital morgue where human remains would have been stored until their burial. To serve this function, the structure would have to be a cool place where bodies could remain relatively preserved. Like the Lee-Fendall House, the deadhouse was likely an existing structure, repurposed at the time of the government's seizure of the property in 1863.

Following the end of the Civil War, the United States Army relinquished its ownership of the Lee-Fendall House to its original owner, Harriott Cazenove. Mrs. Cazenove once again leased the property to tenants. From 1865 until 1870, two northern lawyers, Edward E. White and Charles Whittlesey, rented the property. At that time Edward E. White served as a collector for the Internal Revenue Service in northern Virginia, and Charles Whittlesay was the editor of the *Virginia State Journal* (Norville 1995). In 1868 Whittlesay made an unsuccessful run to represent the Seventh Congressional District in the United States House of Representatives.

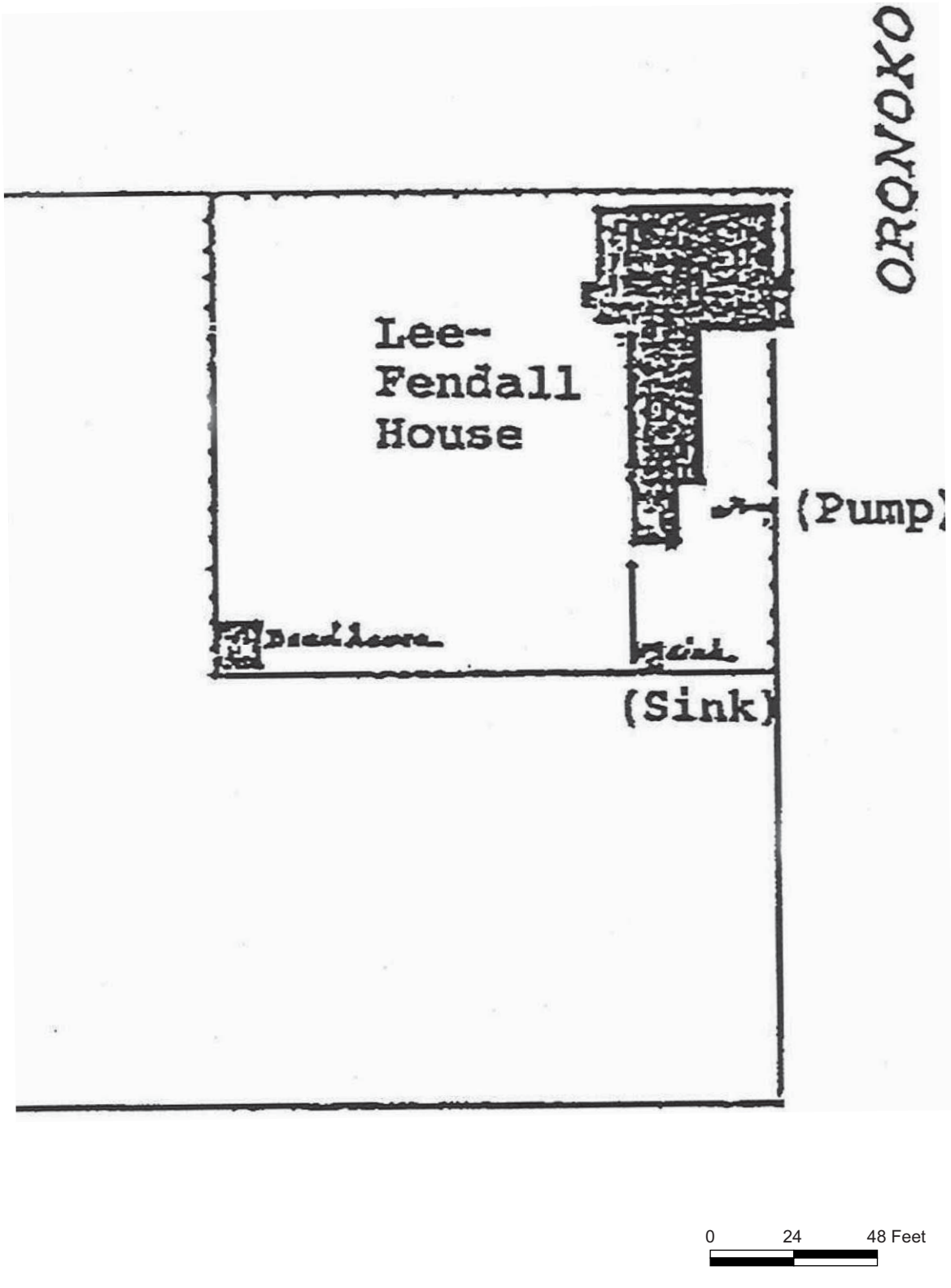


FIGURE 9: Section of the 1865 U.S. Army Quartermaster Map Showing the Lee-Fendall House

SOURCE: U.S. Army 1865

By 1870 Mrs. Cazenove was having trouble making payments on the house, and on July 1 of that year Cassius F. Lee, Richard H. Lee, and others sold the Lee-Fendall House to Dr. Robert Fleming. Years before the purchase, Dr. Fleming had married Mary Elizabeth Lee, daughter of Richard Bland Lee. The couple had six children before moving into the house in 1870. The following year Dr. Fleming died, leaving the house to his widow. Mary and the children remained at the Lee-Fendall House until approximately 1879, when they moved to Washington, D.C. From 1879 to 1880, Mary Fleming tried, unsuccessfully, to lease the property. One advertisement read:

> FOR RENT the desireable residence at the corner of Washington and Oronoko Streets containing 16 rooms with water, gas, etc. and large grounds with fine trees and shrubbery. Terms moderate
>
> - *Alexandria Gazette*, September 16, 1879

In 1881 Mary Elizabeth Fleming permitted Julia A. M. Lee and Robert Fleming Lee to live in the house. After Julia's death in 1886, Robert Fleming Lee's three sisters, Julia Eustis Lee, Myra Gaines Civalier, and Evelina Morgan, also moved into the Lee-Fendall House. Little is known about Julia Eustis Lee and Evelina Morgan during their time at the Lee-Fendall House; however, Myra Gaines Civalier and her family were popular in Alexandria society during their residence at the house. Myra had married Charles Napoleon Civalier of Bordeaux, France, in 1864. The couple had two daughters, Julia Anna Marion Civalier Holmes and Myra Lee Civalier. In August 1881 the local newspaper described the 15-year-old Julia Civalier as:

> One of the city's belles who will soon be blooming into beautiful womanhood…[who] inspired the young men with thoughts of love and added additional pangs to the regrets of the old ones for the departed youth and charmed all by the graces of her person and the remarkable procosity of her mind.
>
> *Alexandria Gazette*, August 27, 1881

The younger sister, Myra Lee Civalier, was also quite active in the community. She often performed in local church choirs and in various amateur singing groups, including the "Sharps and Flats" (Norville 1995). The "Sharps and Flats" were organized during the mid-1880s and frequently performed at the Lannon Opera House. They were locally famous for performing popular musicals and light opera, including *Patience*, *The HMS Pinafore*, *The Mikado*, and other works by Gilbert and Sullivan. In addition to singing, Myra became famous for her talents as an actor and dancer. At the age of 15, Myra advertised in the Alexandria Gazette that she would be conducting calisthenics and dancing classes at the Lee-Fendall House (*Alexandria Gazette* 1887).

The Civalier family likely maintained the garden during their tenure at the Lee-Fendall House. In the 1890s the *Alexandria Gazette* ran several announcements advertising fund-raising lawn parties hosted by Myra Civalier and held at the Lee-Fendall House. One announcement ran in the May 26, 1896 edition of the *Gazette*:

> LAWN PARTY – The lawn party for the benefit of the Jefferson Davis monument fund to be held at the residence of Mrs. Civalier, at the corner of Washington and Oronoco streets, on Thursday evening by the children of the Confederacy…

The previous year a photograph was taken of the Lee-Fendall Garden (Figure 10). Only a portion of the garden is visible in the photograph, which shows an unidentified woman sitting on the steps leading up to the enclosed rear porch of the house. A curvilinear brick path seems to extend roughly parallel to the south elevation of the house. It is unclear in the photograph whether the path continues along the west or south boundaries of the garden. A small flower bed and two trees appear to be located between the path and middle hyphen of the house, east of the porch. The area south of the path is covered by grass with only a few small bare trees and bushes dotting the central green.

In 1902 Mary Elizabeth Fleming died, leaving the Lee-Fendall House to her children. The following year the children sold the house to Robert F. Downham, an Alexandria merchant, for $5,500. At the time Robert Downham owned and operated a distillery and wholesale liquor business located on the east side of Lee Street, between Princess and Oronoco streets. From 1903 to 1906 Mr. Downham leased the house, first to Herbert W. Anderson and later to William Greenwell. In 1905 Robert Downham renovated the Lee-Fendall House, which included repairing the roof and painting the structure yellow. The Downhams occupied the house in 1907 and remained there until 1931. Sanborn Fire Insurance maps from the early twentieth century show that the grounds changed little during the previous 56 years (Figure 11).

In addition to Sanborn maps, two photographs of the property from 1908 survive (Figures 12 and 13). Both photographs were taken at the rear of the house and provide some insight as to how the garden was organized in the first part of the twentieth century. The first photograph (see Figure 12) shows Robert Downham (left) along with some friends relaxing near the house. The curvilinear garden path, seen in the 1895 photograph (see Figure 10), still exists but appears to have been repaved with brick and extends to the west boundary of the property. The second photograph (see Figure 13) shows four women sitting in a tree located near the east side of the garden. The picture faces south, and in the background a square wooden outbuilding is present in the southeast corner of the garden. The outbuilding is in the same location as the one depicted in the 1865 Quartermaster's Map (see Figure 9) and in the later twentieth-century Sanborn maps (see Figure 11). In addition to the outbuilding, other notable features of the garden are present in the second photograph. Both the east wall and newly constructed south wall of the garden are visible. The plantings in this portion of the garden appear sparse, containing only a few solitary shrubs located near the outbuilding. Between two shrubs there appears to be a brick-paved path leading to the outbuilding. The branches of the gingko are also visible northwest of the outbuilding. Aside from the shrubs and trees, the ground in the southeast corner of the garden appeared to be grass-covered during the early twentieth century.

The Downham family vacated the house in 1932. From 1932 until 1937, the Lee-Fendall House was again rented. In 1937 Myrta Lewis purchased the property for $27,000. She died in 1942,

FIGURE 10: Lee-Fendall House Garden in 1895 *SOURCE: Alexandria Archaeology*

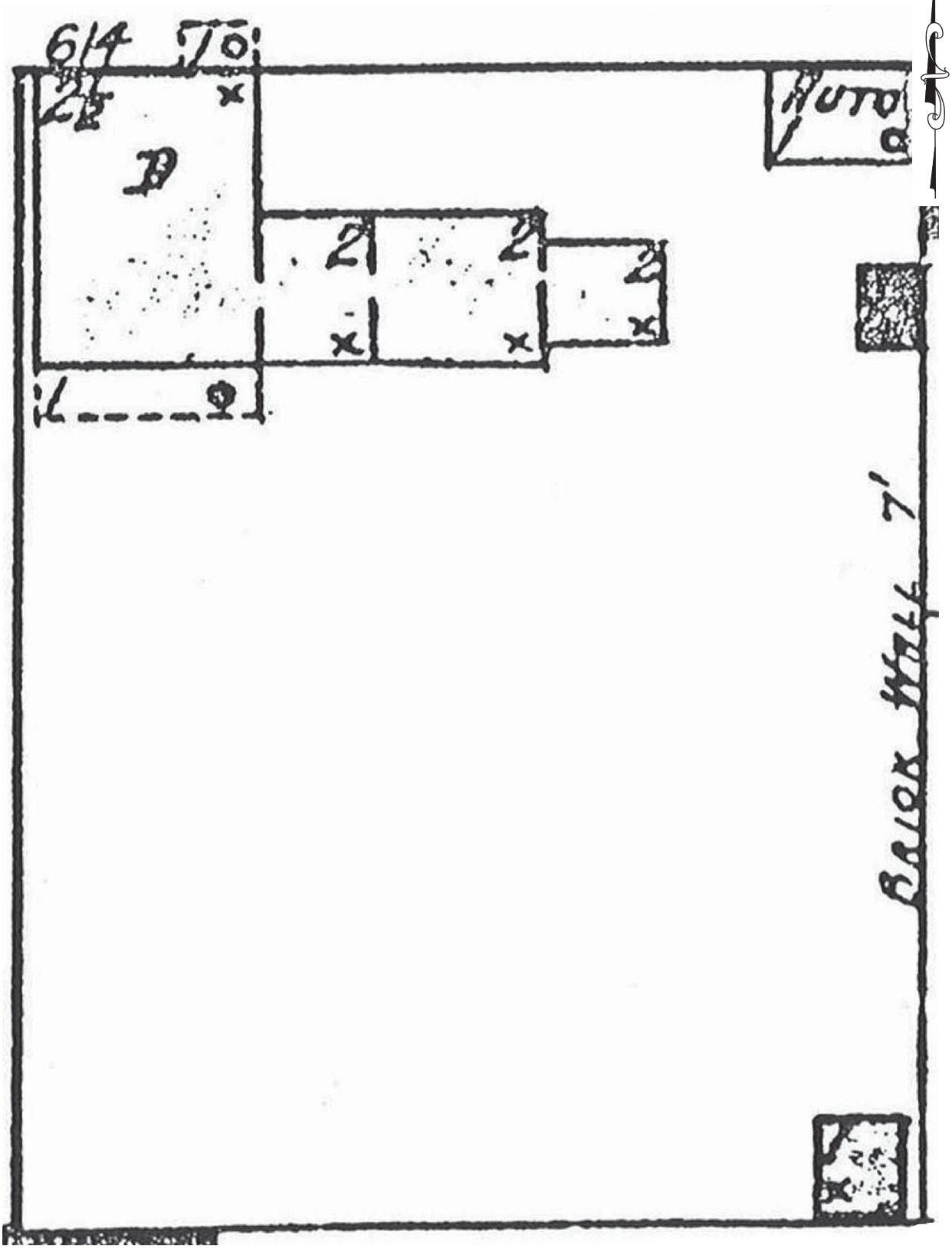


FIGURE 11: Lee-Fendall House in 1921

SOURCE: Sanborn 1921

FIGURE 12: North End of the Garden in 1908 *SOURCE: Alexandria Archaeology 1908a*

FIGURE 13: Southeast View of the Garden in 1908 *SOURCE: Alexandria Archaeology 1908b*

leaving the property to her children, Katherine and John L. Lewis, Jr. The children decided to give their father, John L. Lewis, Sr., life tenancy of the Lee-Fendall House.

John L. Lewis was a controversial personality in American society during the first half of the twentieth century. He was an outspoken leader of the American labor movement and served as president of the United Mine Workers of America from 1920 to 1960. Lewis often used the nation's dependence on coal to increase the wages and improve the safety of miners, even during several severe recessions. After World War I he organized a five-month strike, which in the end ensured that the increased wages gained during the war would continue in the years to follow. In 1943 Lewis organized another historic strike during the height of World War II. Despite a no-strike pledge made by the union at the beginning of the war, Lewis organized half a million coal miners to walk off the job for several weeks, causing crippling power shortages across the country.

During his time at the Lee-Fendall House, John L. Lewis made few changes to the property. He essentially kept the house and grounds intact, only making minor changes to the interior of the home for the sake of modern convenience. In 1969 Mr. Lewis died, and in 1972 John L. Lewis, Jr. sold the house to the Virginia Trust for Historic Preservation for $195,000. The Trust opened the Lee-Fendall House to the public in 1974 and continues to operate the home as a museum to this day.

Garden Design Principles in the Nineteenth Century

When Louis Cazenove purchased the Lee-Fendall House in 1850, he immediately began a renovation of the property. Cazenove's heightened position in Alexandria society would have dictated that he showcase his home as an example of modernity and European high style. His exposure to popular architectural styles and landscape designs would have come during his time studying in Geneva as a youth and in his constant business dealings with European exporters as an adult. He remodeled the Lee-Fendall House in the Greek Revival style, which was at the height of popularity at that time in both Europe and the United States. It is entirely likely that Cazenove would have employed similarly popular design techniques during his renovation of the house's adjoining garden.

A number of gardening dictionaries and design manuals had become available by 1850, including John Claudius Loudoun's *Encyclopedia of Gardening* (1822), William S. Gilpin's *Practical Hints Upon Landscape Gardening* (1835), Andrew J. Downing's *A Treatise on the Theory and Practice of Gardening Adapted to North America* (1845), and Edward Kemp's *How to Lay Out a Small Garden* (1850a). Many of the techniques and designs discussed in these texts were known popular practices in gardening that had been widely disseminated among landscape designers and garden enthusiasts in Europe and North America prior to the publishing of the books.

In the 1830s John Claudius Loudoun emphasized that gardens should not merely mimic nature but pursue their own aesthetic, and he encouraged the introduction of exotic specimens. The two dominant, over-arching theories held by nearly all landscape architects the during second quarter of the nineteenth century were the principles of the "Beautiful" and the "Picturesque" (Downing

1845; Gilpin 1835). These principles were implemented in garden design to separate the accidental and extraneous in nature and to preserve only the spirit, or essence (Downing 1845:51).

Gilpin and Downing generally defined the Beautiful as nature obeying the universal laws of existence freely and harmoniously, and without the display of power. These forms are characterized by curved or flowing lines with soft surfaces (Figure 14). Trees in the Beautiful style were characteristically full with round or symmetrical heads of foliage. The trees and shrubs were the finest foreign types with the richest grouping of shrubs and flowering plants arranged in the more dressed portions near the house (Downing 1845:58). Grass was mown and soft. Walks and roads under this principle had easy flowing curves, following natural shapes with no sharp angles or abrupt turns. The walks were gravel and firm, dry, and clean. If the house was considered as part of the scene, it was modeled after one of the classical styles, with preference shown to the Italian, Tuscan, and Venetian forms.

Downing (1845) defined the Picturesque principle as nature obeying the same laws of the Beautiful but often rudely, irregularly, and often displaying power (Figure 15). The Picturesque in landscape gardening aimed at the production of outlines with spirited irregularity, abrupt and broken surfaces, and was somewhat wild in character. The trees in Picturesque gardens were old and irregular with rough bark. As with the Beautiful, trees were planted in groups, but in the Picturesque the groupings took a variety of forms with trees planted with shrubs, creating thickets and glades. Lawns were less frequently mown with the edges near walks less carefully trimmed. Walks and roads made abrupt turns and were more angular. Firm walks were implemented near the house but those portions removed from the house varied, sometimes sinking into footpaths without gravel. The architecture suitable to the Picturesque included Gothic mansions, English cottages, or other striking forms with irregular outlines.

Gilpin and Downing did not argue a preference of one principle over another when designing a garden. In fact, they suggested a combination of the Beautiful and the Picturesque as ideal when designing a garden. Gilpin (1835) suggested that the Beautiful will often include elements of the Picturesque, and Downing (1845) argued that a pleasurable garden can be achieved with the harmonious unity of the two principles. Downing (1845) offered an interesting observation of recent trends by gardeners:

> If we declare that the Beautiful is the more perfect expression in landscape, we shall be called upon to explain why the Picturesque is so much more attractive to many minds. This we conceive, is owing partly to the imperfection of our natures, by which most of us sympathize more with that in which we struggle between spirit and matter is most apparent, than with that in which the union is harmonious and complete; and partly because from the comparative rarity of highly picturesque landscape, it affects us more forcibly when brought into contract with our daily life [Downing 1845:61].

Downing went on to place his contemporaries, both amateur and professional, into three basic classes. The first were those who had only just arrived at primitive ideas of beauty that are found in regular forms and straight lines. The second were individuals who in the Beautiful sought for the perfect development of ideas in the material form. Third were those in the Picturesque who

FIGURE 14: Example of the "Beautiful" as Depicted by Downing in 1845

SOURCE: Downing 1845

FIGURE 15: Example of the "Picturesque" as Depicted by Downing in 1845

SOURCE: Downing 1845

enjoyed a certain wild and incomplete harmony between ideas and the ways they are expressed. For Downing, the latter two classes were the ones who advanced the art of modern landscaping.

One shortcoming of the various garden manuals published in the 1830s and 1840s is the limited vision the authors had in terms of what constitutes a suitable size for a proper pleasure garden. Works such as Gilpin (1835) and Downing (1845) appeared to be written for an audience whose interest was in designing large estate gardens in and around London and the various urban centers in North America, such as New York, Boston, and Philadelphia. These works gave detailed instructions on such topics as how to lay out roads and drives across country estates, directions on the formation of ponds and lakes on properties, and the best manner to incorporate existing hills and valleys into a garden design.

Very little of these works was dedicated to those readers who owned a small tract of land where the lack of space was just as daunting a prospect as the sprawling vastness of land on large estates. For the most part property owners such as Louis Cazenove were given nothing more than lip service in the garden manuals from the 1830s and 1840s. Downing advised:

> But there are many persons with small cottage places, of little decided character, who have neither room, time, nor income to attempt the improvement of their grounds fully, after either of those two schools. How shall they render their places tastefully and agreeable, in the easiest manor? We answer, by attempting only the simple and the natural: and the unfailing way to secure this is by employing as leading features only trees and grass [Downing 1845:63].

Neither Downing nor his contemporary authors provided any further insight into how to design a small pleasure garden. Until approximately 1850, property owners like Louis Cazenove were left to their own devices to translate the techniques in these garden manuals to implement the principles of the Beautiful and the Picturesque in their small urban gardens.

In 1850 Edward Kemp published a book titled *How to Lay Out a Small Garden*. The work provided practical considerations and directions on how to create a pleasurable garden when confined by the limits of space. Prior to writing the text, Kemp spent a great deal of time walking through the suburbs of large towns observing how residents organized their outdoor spaces. In the preface of his first edition Kemp recalls:

> having been very much impressed with the incongruity and dullness observable in the majority of small gardens, and been led strongly to wish that the general appearance of such districts were more gratifying to the passers-by, and the arrangement of individual gardens more productive of pleasure to the several occupants [Kemp 1850a:vii].

Edward Kemp's intended audience was those individuals whose gardens ranged in size from a quarter of an acre to 4 or 5 acres. He explained that the smallness of a place should not exclude it from the beneficial influence of art, but that proper landscape design is all the more important to those places where space is limited.

Kemp educated the reader on various common practices to avoid when designing a small garden. He first instructed the reader to avoid overplanting, particularly close to the house, as it prevents

the true proportions and details of a building from being properly seen and appreciated (Kemp 1850a:34). He further instructed that tree belts and high walls should be avoided since they exclude sunlight and prevent the circulation of air. Such features, Kemp argued, can disrupt the appearance of distance and further confine the space. High walls are a problem; if they are truly indispensable, the hardness of their lines should be relieved by trees or shrubs, or with ivy scrambling irregularly over them. That is not to say that fences should not be used at all. In fact, Kemp insisted that small, well-made fences are an important feature to any small pleasure garden. Without them the garden is open to public view, unable to provide the quiet pleasure arising from the ownership of the property (Kemp 1850a:38).

Other practices that should be avoided included large geometric flower beds, unsuitable ornamentation, and eccentricities. Kemp argued that all such practices complicate a small space and make the garden feel cramped. In general, tastes of the period leaned toward simple compositions. Another often overlooked feature to avoid in small spaces was the cultivation of kitchen gardens. Kemp argued that in most cases the kitchen garden is aesthetically inconsistent with the ornamental garden, only marring the general design and affording no real pleasure (Kemp 1850a:44).

The final practice to avoid was the removal of trees. When a garden is built on land that has been planted at some previous period, and mature trees exist, one should be very careful about removing them. By removing such trees, the owner runs the risk of rendering the place too bare and open: “there is no subject on which greater deliberation is demanded than the cutting down or removal of large trees, as nothing changes the character of a place more” (Kemp 1850a:39).

Next, Kemp discussed the general principles in designing a suitable small pleasure garden, with the most important being simplicity and convenience:

> Simplicity is the offspring of the highest taste, and is a prime element in pure beauty. A garden should have more or less simplicity, according to its size and character, in its main outlines, arrangements, and furniture. The transitions should all be easy and flowing, the lines all graceful, the decorations elegant. The hand of art should touch it so lightly as to leave few traces of it operations [Kemp 1850:47].

And on convenience,

> It must be remembered that a garden is intend not merely to be looked at from the windows of a house, but to be used and enjoyed. Every feature of interest ought always to be comfortably accessible [Kemp 1850:48].

In order to achieve such a state, Kemp offered numerous specific instructions concerning grade, lawns, walks, and plantings.

Grade

Kemp suggested that a garden should consist of agreeable transitions from one part to the other without any decided breaks. This would allow harmony and enable the designer to use parts of different styles, the Beautiful and the Picturesque, while still preserving consistency and

smoothness. For Kemp grade had little to do with the topography of a garden but rather the complexity of its design and decoration. He suggested that the garden be treated as a series of small steps with the arrangement of plantings ranging from the quiet and simple to the ornate. One way to achieve this was through the creation of a lawn.

Lawns

Kemp argued that a garden would always look meager without a good open lawn; a successfully implemented lawn provides simple transitions and creates an illusion of depth, particularly within a small place. A proper lawn consists of a broad glade of grass that stretches from the best windows of the house to within a short distance of the property boundary. The lawn should be flat or slightly sloping to fall gently away from the house. There should be as little interruption from walks as possible, and plantings should be grouped on either side of the open green.

Other techniques used to create the illusion of space included the creation of multiple focal points. A garden that can be taken in at one glance would call attention to the sharpness of its boundaries (Kemp 1850a:55). Giving the eye a number of points to rest upon and recesses to explore create the perspective that a space is considerably larger. Another technique was the removal of any apparent boundary lines, accomplished by constructing low fences and concealing high walls with plantings. This technique of concealment could also be implemented when attempting to hide outbuildings from view (Figure 16), although caution was advised to avoid bringing trees too close to the house or within the lawn (Kemp 1850a:60).

Walks

Walks, Kemp told his readers, should not cross over the lawn while at the same time not strictly follow the boundary of the property. Walks should be made to embrace particular views, to take a variety of levels, to be concealed from each other, and to have a definite object (Kemp 1850a:140). To create variety within the garden, the walks should be curved or serpentine. The curves in a walk should also be as varied as possible, each turn presenting a particular and interesting view of the house and garden. The different sections of the walk should not be exposed to each other at any point, achieved by the particular placement of shrubs and trees.

Although a serpentine path is most desirable, Kemp advised, turns in a course should not be implemented without reason. A path should only turn when it appears it could not go any further in the same line. This was achieved through the placement of trees or shrubs in the line of the path to force the walk to turn in a particular direction. A walk that leads nowhere or ends in nothing gives an impression of an unfinished place (Kemp 1850a:141). If it is undesirable to continue a walk beyond a certain location, a summerhouse or arbor could be built at the end point, or a seat or bench could be situated at the end point as a place to rest, with a good view.

Walks and drives should be dry, smooth and even, hard and firm, in all weathers and at every season (Kemp 1850a:262). Dryness was attained by shaping the ground properly. A trench was dug approximately 12 to 18 inches below ground surface, depending on the width of the walk (Figure 17). The margins of the trench were 6 to 9 inches deeper than the middle part of the trench in order to facilitate proper drainage. Once excavated, Kemp instructed:

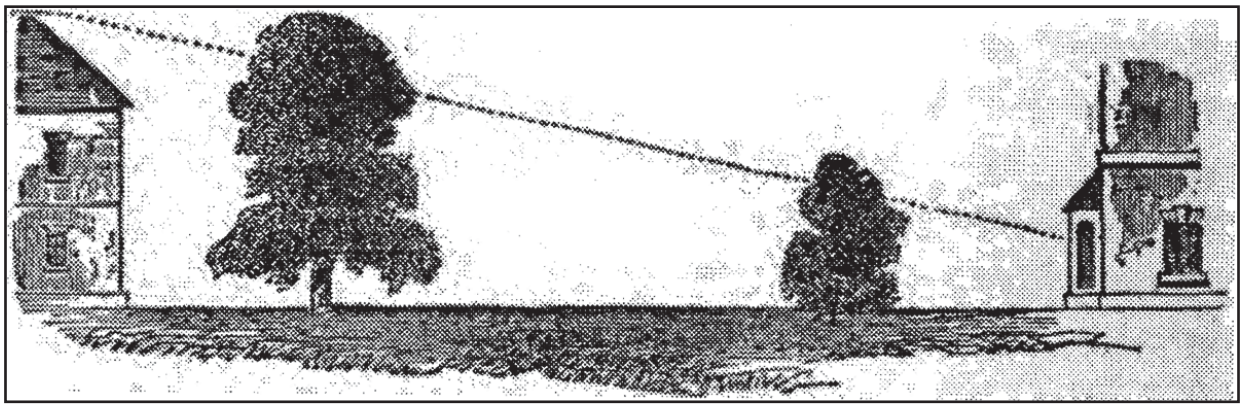


FIGURE 16: Edward Kemp's Illustration of Persepctive (1850) *SOURCE: Kemp 1850a*

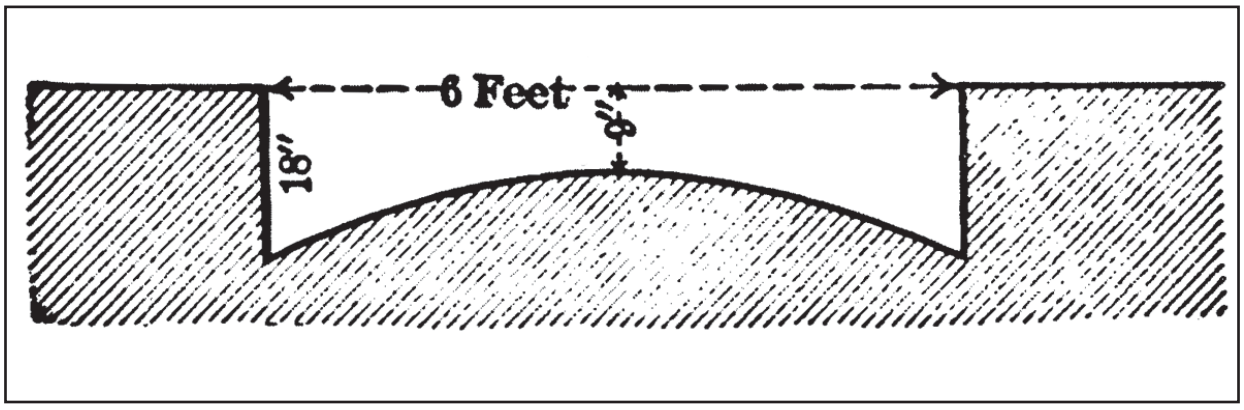


FIGURE 17: Edward Kemp's Illustration of How to Excavate for a Garden Walk *SOURCE: Kemp 1850a*

> A walk should have from nine to twelve inches of material upon it, and a drive rather more. Only about three inches of this on the surface need be of fine gravel. The rest may be rubblestone, flints, coarse gravel, cinders, or any other angular and irregularly shaped substance that will remain porous and dry [Kemp 1850a:263].

Once the bed of the walk was laid, careful consideration was given to the type of gravel used. Sea gravel was considered ideal. The addition of some lime, pulverized clay, or strong loam served as a binding agent. Once the mixture was fully set, it formed one of the best possible surfaces for a walk as it would never be too wet. The choice of color of gravel depended on aesthetics, not utility, and whatever was locally available was often used. If there were a choice, however, Kemp recommended reddish yellow as it gave more richness and warmth than white.

Planting Beds

The design of planting and flower beds incorporated variety while maintaining a graceful sweep. Planting beds contained a variety of shrubs or shrubs and trees with irregular shapes; geometric designs were to be avoided. Irregular beds were set out in a series of bold, well-connected, flowing curves. The plantings were not to be arranged to take the outline of the beds, but rather over time and with growth to create curves of their own. These series of little curves were separate but also united with the over-arching curves of the planting bed. Planting beds were appropriate throughout a garden but served best along the edges of a property or along walks. In many instances beds served as dividers between a walk and the property line, obscuring any walls or high fences that otherwise would draw attention to the spatial limits of a garden.

Kemp instructed that rows of plants should also be avoided as they have length without breadth, and appear poverty-stricken and meager (Kemp 1850a:152). Gardeners should consider proportion when grouping plants. Clusters and masses were preferable to strips. Long and slender beds of plants created the illusion of hedges, which are undesirable since they divide a garden into separate parts.

When designing a series of planting beds, Kemp suggested that each bed be treated separately but in relation to each other. Each bed has its own individual outline but serves as a part of a series of lines that compose the entire garden.

> In laying out a number of groups, it would be proper first to arrange them in a plan as if they were one continuous mass, and then regard them as severed up by walks or other diversions, in the way that me be afterwards found expedient [Kemp 1850:152].

In addition to planting beds, flower gardens were an important component of a pleasure garden. Unlike ordinary planting beds, flower gardens were situated on the warmest and the most private side of the house. For maximum enjoyment flower gardens often fronted the drawing room windows. Alternately, they were placed in a sheltered and sunny corner of the garden, where a wall could keep them warm by reflecting the sun's heat as well as providing seclusion. The second option was preferable in cooler climates.

The beds for flower gardens were often symmetrical, but not geometric. This method of design allowed multiple beds to be planted near each other while allowing them to fit well together.

They were simple in shape with no very acute angles (Kemp 1850a:203). The flower beds should never be too large, as they would be inconvenient to maintain. Broad strips of grass or gravel were considered ideal borders and effective divisions between beds.

The types of flowers were also considered carefully when creating flower gardens. They consisted of either hardy perennials or hardy annuals, or both in judicious combinations (Kemp 1850a:203). One was to avoid using combinations of tender greenhouse species as their artificial origins would contradict the naturalness of the intended landscape.

The rose garden, or rosary, was another popular addition to any flower garden. Roses were never to be incorporated into existing flower gardens; rather, roses were collected into a small separate garden. Like the typical flower garden, a rosary was located in a sheltered and sunny location, ideally in a nook, partially screened by shrubs. There was even more reason for the rosary to be secluded than other flower gardens since their bareness is uninteresting during the winter months.

Rosaries were to be simple in design, with bold outlines. Beds should not be too broad, for easy maintenance, and should be surrounded by 3 to 4 feet of grass or gravel on all sides. The best shape for a rosary was a circle or a square. If a square bed was laid, the corners would often rounded to soften its outline.

A variety of rose species were included into a single bed. Since roses of a similar type often grow to the same size, a proper mixture of species would create a variety in outline and interest to the garden. When planting a rosary, careful attention was paid to how the varieties were arranged. Symmetry was paramount so to avoid a chaotic result. If planted properly, a rosary could be a favorite element in any pleasure garden (Kemp 1850a:213).

Garden Accessories

Aside from the principles of proper garden design, Edward Kemp also discussed the various accessories often used in creating a proper home pleasure garden. He specified that none of these items was an absolute necessity but often served as a means to provide good and interesting characteristics for a home garden. Among the many accessories Kemp described in his manual are arbors, covered seats, statuary, and a greenhouse.

Kemp argued that arbors and covered seats serve as a convenient and comfortable accessory to any garden as long as their design is simple. Both arbors and covered seats were to remain dry and elevated from the rest of the ground surface. Furthermore, the seats or arbors were not to be too shaded as to block out the sun entirely. Often the design of arbors reflected either the gothic or rustic styles; however, if a house was designed in the Grecian or Italian style, such arbors would be planted out of view of the house. By the 1850s arbors were less common in new garden, replaced by the porch or wide veranda, where people could sit outdoors to read, sew, or enjoy social luncheons (Kemp 1850a:237).

Kemp stipulated that statuary and vases are not entirely suitable for every house garden but were fittingly appropriate for houses in the Grecian or Italian styles. Since Cazenove redesigned his

house in the Greek Revival style, he may have paid special attention to this type of accessory. As Kemp stated:

> Only the varieties of the Grecian style, with their architectural arrangement of walks, beds, etc., would appear to correspond most with and demand such ornaments as vases, tazzas, urns, pillars, sculptured figures, basins of water, with fountains, and the like things, to carry out and finish their expression and design [Kemp 1850a:237].

When determining the placement of such accessories, Kemp argued that such items should not be placed in the middle of a lawn, or on bare earth or in the midst of a bed of flowers or shrubs. Instead, the ideal location was in the immediate vicinity of buildings. Other proper locations included at the end of walks, on gravel, at the corners of oblong or square plots that are surrounded by walks, and in the middle of two walks where they cross each other.

Kemp describes a greenhouse as a luxury that few who can afford it and are fond of plants will be disposed to forego (Kemp 1850a:239). The greenhouse was not a new idea when Louis Cazenove renovated the Lee-Fendall House in 1850. Structures dedicated to the winter growing of fruits and vegetables were being constructed in Europe and America as early as 1700. These structures were often called orangeries or pineries. One of the earliest orangeries in America was built by 1737 in Boston for Andrew Faneuil (Bailey 1906). At Mount Vernon George Washington constructed his own orangery in the 1790s, and on the Eastern Shore of Maryland, Edward Lloyd built his own several years earlier at his plantation at Wye House (Weber 1996).

The term *greenhouse* came into use in the late eighteenth century (Marshall 2006). At that time glass was expensive, and early greenhouses contained far less of the material than their modern counterparts. These early greenhouses were heated by flues or deep plant beds of fermenting manure. By the 1850s glass greenhouses had become much more popular. By the mid-nineteenth century technological advances made it possible for glass to be produced in large sheets. As a result glass became much more inexpensive and greenhouses became an increasingly more popular addition to nineteenth-century homes in both rural and urban environments.

Kemp wrote that both attached and detached greenhouses were common. When attached to a dwelling, careful consideration was taken to make the structure appear as a decidedly architectural object rather than a superfluous appendage. An attached greenhouse was not to be constructed on the entrance front of the house, particularly if the house was near a public road. Following these rules, an attached greenhouse was convenient in allowing the gardener easy access to plants, particularly in colder weather.

Regardless of the convenience an attached greenhouse provided, Kemp argued that a detached structure was preferable. By removing the structure from the house, there was much more latitude in regard to its design and location. The interior design of the greenhouse was nearly always reflective of its function. The optimal location of the structure was such that it could take full advantage of the warm southern sun. This detail was most important during the winter months when plants and flowers cultivated in the greenhouse were most vulnerable. After taking these important details into consideration, the exterior design of the structure often always reflected the overall character of the house and garden.

IV. EXCAVATION RESULTS

LANDSCAPE HISTORY

The project area consisted of the grounds of the Lee-Fendall House, measuring 156x128 feet, less the standing house itself and the existing twentieth-century privy. The remainder of the property (the garden) measures about 112x128 feet. The modern Lee-Fendall property is the same size as the lot purchased by Philip Richard Fendall in 1784. The property boundaries were expanded in the early twentieth century by the Downham family to include the entire south side of Oronoco Street between Washington and Asaph streets. By 1937, when the property was sold to Myrta and John L. Lewis, the original boundaries had been restored.

IDEALIZED STRATIGRAPHY
- Late 20th-Century Surface
- Early 20th-Century Surface
- Circa 1850 Fill/Surface
- Late 18th-/Early 19th-Century Surface
- Sterile Subsoil

The late twentieth-century period is very distinct in the stratigraphy of the site (see box, right). The existing surface of the Lee-Fendall House garden is at 49 to 51 feet above mean sea level (amsl). The highest elevations in the garden are in the north and west sections, sloping gradually down toward the south and east. The brick walkways, lawn, and planting beds installed during the 1976 garden redesign are all clearly visible. Beneath this twentieth-century ground surface is buried grayish brown to brown silt loam topsoil. This surface is only a couple of inches below the current grade and likely represents the ground surface of the garden during the late nineteenth and early twentieth centuries. Beneath this buried topsoil is a thick layer of mixed olive yellow and brown fill. The top of the fill deposit sits at approximately 48.30 to 49.70 feet amsl. It ranges in thickness from 0.2 foot in the west and center of the garden to 0.5 foot in the east and south portions of the property. It is rich with late eighteenth- to mid-nineteenth-century artifacts. The fill was likely imported by Louis Cazenove in 1850 to raise and level the yard surface to design his pleasure garden. The presence of so much late eighteenth- to early nineteenth-century cultural material suggests that Cazenove imported the nearby yard soil from either a neighbor or some other location within the City of Alexandria. Underneath the fill deposit is a layer of brown silt loam that represents a buried ground surface dating to when the Fendall family purchased the property in 1784 to Edmund J. Lee's death in 1843. The top of this historic ground surface lies from 0.8 to 1.0 foot below the current grade of the modern garden. Beneath this layer sits sterile brownish yellow to olive yellow silty clay subsoil. The top of subsoil was identified at approximately 47 feet amsl in the south half of the garden and 48 feet amsl in the north.

EXCAVATION OVERVIEW

The archaeological excavations at the Lee-Fendall House Garden showed that two buried historic ground surfaces exist across the project area. The earliest historic surface dates to the Fendall and Lee families' occupations of the property dating to 1785 through 1843. A later historic surface was also identified, which dates to the Cazenove redesign and ownership of the property from 1850 to 1870. During the 2010 excavations 11 trenches, 1.5 to 2.0 feet wide, were dug into the historic-era soils (Figure 18). Added to these were six 3x3-foot test units and 21 1.5-foot-square shovel tests. In all, over 280 square feet of the Lee-Fendall House Garden was excavated in

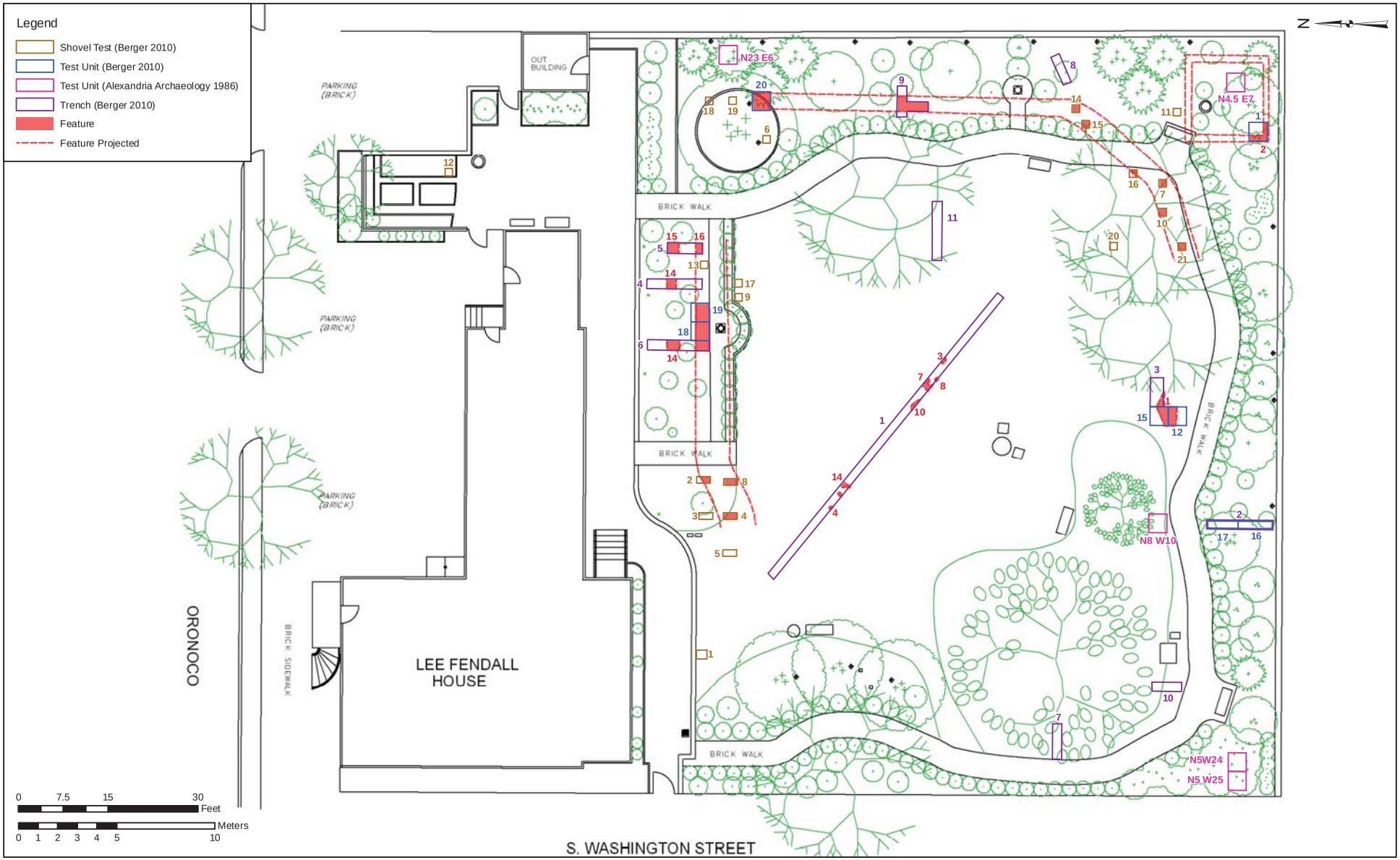


FIGURE 18: Plan of Testing and Features at the Lee Fendall Garden

SOURCE: Carvelho & Good, PLLC 2010

2010. In addition to the historic surfaces, 27 features were identified (Table 3). All of the features were excavated by hand. Of the 27 features, nine were root stains, rodent burrows, or fill deposits. Two of the features appeared to be modern mechanically excavated trenches, and four

Table 3: Feature List

FEA. NO.	DESCRIPTION	DATE	LOCATION	REMARKS	TOP/BASAL ELEVATIONS (feet amsl)	
1	Linear brick and mortar deposit, 5.5x3.0 feet, rectangular		Test Units 2 and 15, Trench 3	Concentration of architectural debris associated with early twentieth-century construction of the brick wall along property's south boundary.	48.59	48.49
2	Fieldstone foundation	Mid-nineteenth century	Test Unit 1	Southwest corner foundation for circa 1865 hospital "deadhouse," likely served earlier as garden outbuilding.	48.81	47.91
3	Rodent hole	-	Trench 1-Unit 5	-	48.44	48.24
4	Possible postmold, 0.55x0.55 foot, rectangular	Twentieth century	Trench 1-Unit 11	Remains of a tent support used during weddings in the garden.	49.91	49.76
5	Rodent run	-	Trench 1-Unit 11	-	49.81	49.71
6	Root stain	-	Trench 1-Unit 6	-	48.69	48.34
7	Part of historic ground surface		Trench 1-Unit 6	Initially identified as a feature but later determined to be part of late eighteenth-/early nineteenth-century ground surface.	48.59	48.10
8	Root stain	-	Trench 1-Unit 11	-	49.66	49.36
9	Rodent run	-	Trench 1-Unit 11	Feature 5 overlies Feature 9. Likely part of the same feature.	49.66	49.46
10	Root stain	-	Trench 1-Unit 7	-	50.01	49.81
11	Sandy fill deposit	Mid-nineteenth century	Trench 2-Unit 16	Fill deposit associated with leveling of garden around 1850.	48.96	48.46
12	Shallow circular depression, 0.65x0.65 foot, possible postmold	Late eighteenth century	Trench 2-Unit 16	Possible post associated with a wood-frame dwelling identified on 1796 assurance map, spatially related to Features 19 and 20.	48.66	48.06
13	Brick rubble foundation of garden walk, 45x6 feet	Mid-nineteenth century	Trenches 4 and 6 Units 18 and 19, Shovel Tests 3, 4, and 8	Remains of 1850 garden walk along north edge of garden, spatially related to Features 16 and 26.	49.86	48.76
14	Possible planting bed	Mid-nineteenth century	Trenches 4 and 6	Former planting bed for circa 1850 pleasure garden. Spatially related to Feature 15.	49.56	49.16
15	Possible planting bed, 18x2 feet	Mid-nineteenth century	Trench 5	Former planting bed for circa 1850 pleasure garden. Spatially related to Feature 14.	49.46	48.96

Table 3 (continued)

FEA. NO.	DESCRIPTION	DATE	LOCATION	REMARKS	TOP/BASAL ELEVATIONS (feet amsl)	
16	Brick rubble foundation of garden walk	Mid-nineteenth century	Trench 5	Remains of the 1850 garden walk along the north edge of the garden, spatially related to Features 13 and 26.	49.76	-
17	Possible postmold, 0.9x0.35 foot, rectangular	Twentieth century	Trench 6	Located in twentieth-century fill deposit (Feature 24). Probably associated with Features 18 and 23.	49.76	49.26
18	Possible postmold, 0.55x0.4 foot, rectangular	Twentieth century	Trench 6	Located in twentieth-century fill deposit (Feature 25). Probably associated with Features 17 and 23.	49.76	49.26
19	Shallow circular depression, 0.65x0.65 foot, possible postmold	Late eighteenth century	Trench 2-Unit 17	Possible post associated with a wood-frame dwelling identified on the 1796 assurance map, spatially related to Features 12 and 20.	48.66	48.26
20	Shallow circular depression, 0.65x0.65 foot, possible postmold	Late eighteenth century	Trench 2-Unit 17	Possible post associated with a wood-frame dwelling identified in the 1796 assurance map, spatially related to Features 12 and 19.	48.66	48.16
21	Irregularly shaped; possible rodent burrow	-	Trench 2-Unit 17	-	48.26	48.06
22	Irregularly shaped; possible rodent burrow	-	Trench 2-Unit 17	-	48.46	48.31
23	Possible postmold, 0.55x0.4 foot, rectangular	Twentieth century	Trench 6	Probably associated with Features 17 and 18. May be associated with tent supports used during weddings in the Lee-Fendall garden.	49.26	49.11
24	Modern mechanically excavated trench	Twentieth Century	Trench 6	Deep trench containing historic artifacts and modern plastic and Styrofoam.	50.01	48.11
25	Modern mechanically excavated trench	Twentieth Century	Trench 6	Deep trench containing historic artifacts and modern plastic and Styrofoam.	50.16	48.36
26	Brick rubble foundation of garden walk	Mid-nineteenth century	Trench 9 Unit 20 STPs 7, 10, 14, 15, 16, & 21	Remains of the 1850 garden walk along the east and south edges of the garden, spatially related to Features 13 and 16. 75x3 feet	49.43	48.53
27	Builder's trench for garden walk	Mid-nineteenth century	Trench 9 Unit 20	Builder's trench for the construction of the garden walk, appears to be spatially related to Feature 26	49.13	48.53

were twentieth-century postmolds probably associated with tent supports used during weddings at the Lee-Fendall garden. One feature appears to part of the buried historic ground surface. The remaining 11 features appear to be related to the historic house garden designed by Louis Cazenove in 1850.

The most important finds are:

- the remains of the former circa 1850 garden walk, which extended at least along the north, east, and south perimeters of the garden;
- the corner of a fieldstone foundation of an outbuilding related to the circa 1850 garden and repurposed as a "deadhouse" during the Civil War when the Lee-Fendall House served as a Union military hospital;
- a garden planting bed, likely associated with the circa 1850 garden;
- more than 2,300 artifacts, the majority dating to the early to mid-nineteenth century.

ANALYTICAL UNITS

Although all of the material excavated during the study is from the same property, it nonetheless falls into several spatial and temporal groupings. To organize the analysis and discussion of the material, several Analytical Units (AU) have therefore been defined (Table 4). Each AU corresponds either to an area of the site or to a group of related features, such as the brick walkway. In essence, AUs are formal devices to combine information from discrete excavation contexts associated with the principal historical events that shaped the archaeological record.

Table 4: Summary of Analytical Units (AU)

AU	DESCRIPTION, DATING, HISTORICAL ASSOCIATION	LOCATIONS
A	*Circa 1784-1843 Ground Surface* Buried historic ground surface found across the yard that appears to date to the occupation of the property by the Fendall and Lee families prior to 1843.	Shovel Tests 1, 5, 9, 17, and 19 Units 2, 3, 16, and 17 Trench 7, 8, 11
B	*Fill Deposit and Topsoil Associated with Circa 1850-1870 Garden Regrading* Local fill deposit and topsoil imported to the site by Louis Cazenove for the purpose of regrading the yard to construct his pleasure garden.	Shovel Tests 1, 2, 3, 9, 13, and 17-19 Units 1-7, 10, 12, and 16-19 Trench 7, 8, 10, and 11 Feature 2
C	*Pleasure Garden Topsoil* The late nineteenth-century ground surface associated with the garden following Louis Cazenove's renovation of the yard.	Shovel Tests 3, 13, 18, and 19 Units 2, 5, 7, 9-11, 16, 17, and 20 Trench 4-7
D	*Garden Walk* Brick rubble bed associated with the circa 1850 garden designed by Louis Cazenove.	Features 13, 16, 26, and 27
E	*Historic Planting Bed* A soil deposit located adjacent to the garden walk, possibly associated with the circa 1850 garden designed by Louis Cazenove.	Features 14 and 15

Various criteria were used to define analytical units, including spatial proximity, similarity of feature form, similarity of soil characteristics, stratigraphic relationships, and deposit dates. The greatest analytical attention was focused on the interpretation of deposits that could be most clearly associated with the site's primary period of significance (1850 to 1870).

STUDY RESULTS

Analytical Unit A: Circa 1784 to 1843 Ground Surface

Excavation of three trenches and four test units at the Lee-Fendall House Garden revealed a buried historic ground surface lying approximately 1 foot beneath the modern grade. The soil from the circa 1784-1843 surface consisted of brown (10YR 4/3) silty clay loam. Five shovel tests were also dug to this level. The excavation produced an assortment of artifacts that date to the occupation of the site by the Fendall (1784-1827) and Lee (1828-1843) families.

Like the modern garden, this late eighteenth- to early nineteenth-century ground surface is not entirely even. The grade is highest in the north and west halves of the property at approximately 49.70 feet amsl. The ground surface descends gradually to the south and east, bottoming out at approximately 47.80 feet amsl.

From the various units, trenches, and shovel tests excavated across the site, 189 artifacts were collected (Table 5). This material spans the period from the late eighteenth through the early nineteenth centuries. Of the ceramics recovered, the majority were manufactured before 1840 (Figure 19). Pearlware (1775-1840) is the most numerous of the historic ceramics collected, followed by whiteware (post 1820) and creamware (1762-1820). Several pieces of a mocha dipped yellowware bowl (1827-1940) were also found (Figure 20). In addition to the ceramics, several other diagnostic artifacts were recovered. Eight machine-cut nails (post 1790) and 12 machine-cut nails with wrought heads (1790-1815) were found in the deposit along with a pressed glass button (post 1840). The *terminus post quem* (TPQ) for the deposit is 1840, based on the button. All these indications point to the deposits having accumulated over several years or even a few decades starting in the late eighteenth and into the first half of the nineteenth century.

During the Fendall occupation (1784-1827) the rear of the property was occupied by at least five wood-frame outbuildings (Figure 21). Based on the 1796 assurance map, these outbuildings included a two-story wooden stable, a wooden office building, a two-story wooden dwelling, a wooden pigeon house, and a wooden rabbit house. During the survey in 1986, George Washington University field school students and Alexandria archaeologist Donald Creveling identified a single posthole located in the southeast corner of the garden. They attributed this posthole to the wooden rabbit house as shown on the 1796 map. During the 2010 excavations small brick and mortar flecks were found within the buried ground surface in all parts of the yard. No specific concentrations were identified, and the flecks seem to be evenly distributed across the ground surface. This material likely derives from the construction of the Lee-Fendall House in 1785.

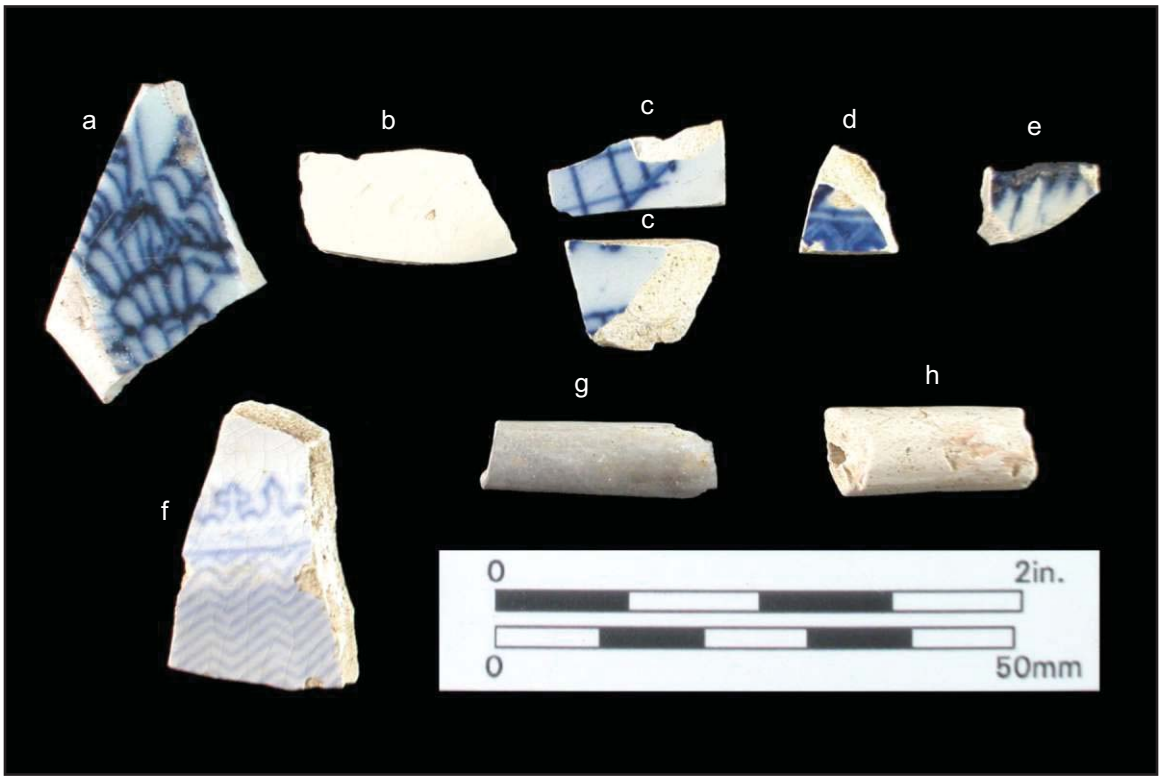


FIGURE 19: Selected Artifacts from Analytical Unit A

a) Oriental Porcelain, Underglazed Blue (Cat. No. 49-1)
b) Creamware, Undercoated, 1762-1820 (Cat. No. 47-1)
c) Pearlware, Underglazed Handpainted, Blue, 1715-1820 (Cat. No. 28-2)
d) Pearlware, Transfer-Printed, Blue with Stipple, 1800-1840 (Cat. No. 2-2)
e) Pearlware, Shell Edge, Blue, 1800-1840 (Cat. No. 83-1)
f) Whiteware, Transfer-Printed, Blue, 1820-1915 (Cat. No. 73-3)
g) Pipe Stem (Cat. No. 90-14)
h) Pipe Stem (Cat. No. 86-8)

FIGURE 20: Mocha-Dipped Yellowware Bowl, 1827-1940 (Cat. No. 73-1), from Analytical Unit A

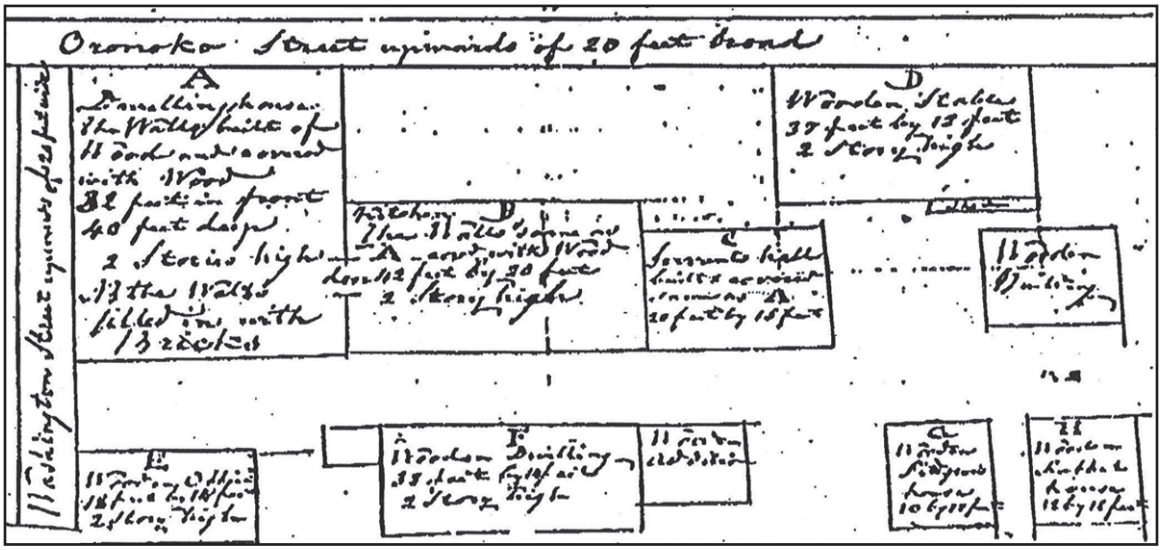


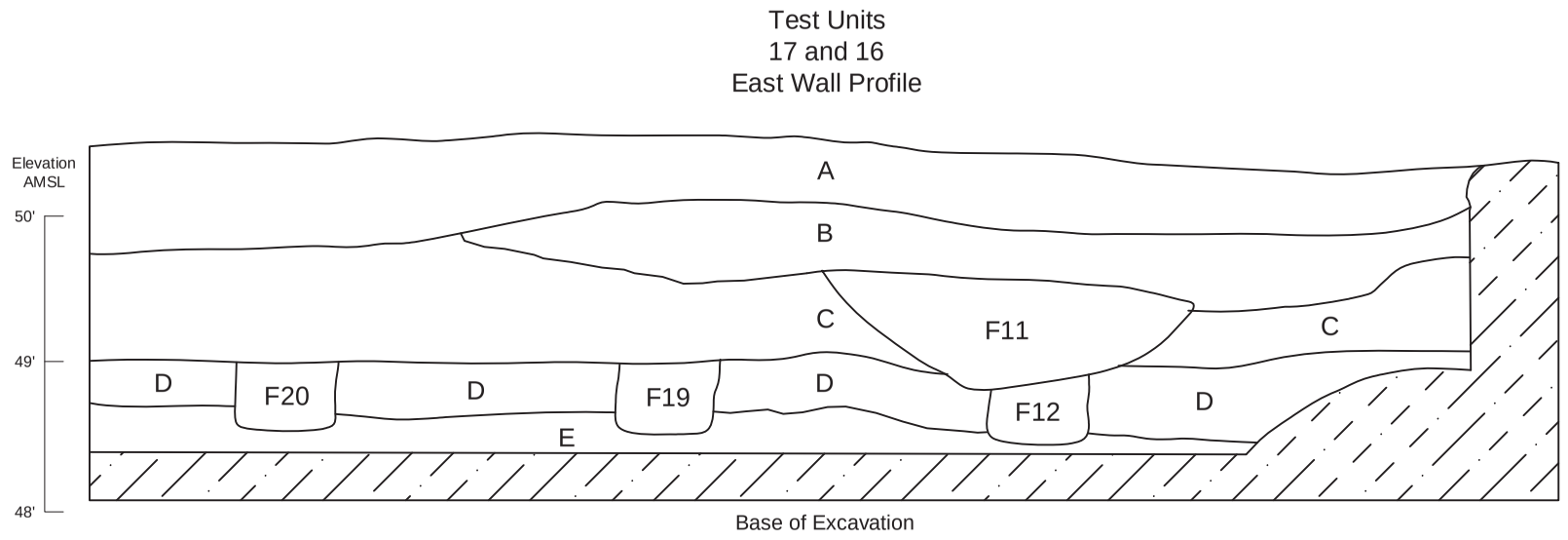
FIGURE 21: Section of the 1796 Declaration of Assurance for the Lee-Fendall House

SOURCE: Mutual Insurance Company 1796

Table 5: Artifacts from Analytical Unit A

ARTIFACT TYPE	COUNT	ARTIFACT TYPE	COUNT
Ceramics		*Glass*	
Coarse red earthenware		Bottle/jar glass	
Glazed	2	Olive green	5
Creamware		Aqua	1
Undecorated (1762-1820)	13	Yellow	2
Pearlware		Vessel glass	
Undecorated (1775-1840)	23	Clear	1
Transfer-printed (1800-1840)	1	Melted	3
Handpainted, blue (1775-1820)	5	Pressed glass tableware	
Shell edge, blue (1800-1840)	2	Clear	5
Whiteware		Aqua	1
Undecorated (1820-present)	27	Wine Bottle	1
Transfer-printed, blue (1820-1910)	2	*Faunal*	
Yellowware		Cow	1
Undecorated (1827-1940)	2	Mammal, unidentified	4
Mocha (1827-1940)	11	Bone, unidentified	5
Hard-paste porcelain	1	*Architectural*	
Soft-paste porcelain, embossed	1	Window glass	35
Oriental porcelain, underglaze, blue	2	Nails	
Stoneware		Machine-cut (post 1790)	8
Gray salt glaze	2	Machine-cut/wrought (1790-1815)	12
Gray, Albany slip (1800-1940)	1	Unidentified	3
Refined earthenware, misc.	1	*Other*	
Personal		Unidentified metal	3
Clay tobacco pipe stem	2		
Button, pressed glass (1840-present)	1	**Total**	**189**

During the 2010 excavation a line of three circular postmolds (Features 12, 19, and 20) was identified in Units 16 and 17 of Trench 2. Trench 2 was located on the south edge of the garden, perpendicular to the south garden wall (see Figure 18). The postmolds were identified at 48.6 feet amsl and extended into both the circa 1784-1843 ground surface and the underlying subsoil. The three molds are spaced at even 2.5-foot intervals and are approximately 0.65 foot in diameter (Figure 22). All three are over half a foot in depth and contain no artifacts. Judging from the care that was taken to place each post at the same depth, it appears that these were structural. Their small diameter and shallow depth suggest that these posts were not load-bearing piers; however, they are spaced too closely together to be considered as part of a fence line. Most fence lines built during this period were spaced between 6 and 8 feet apart. It is possible that the posts were associated with a wood-frame building, serving as secondary supports for the structure. If this is the case, these features were likely associated with a wood-frame dwelling identified in Philip Richard Fendall's 1796 assurance map.



Legend

A Very dark grayish brown (10YR 3/2) silt loam; planting bed

B Brown (10YR 4/3) silt loam mixed with brownish yellow (10YR 6/8) silty clay lenses; early twentieth-century surface

C Yellowish brown (10YR 5/4) loamy silt mixed with brownish yellow (10YR 6/8) silt inclusions; ca 1850 fill

D Brown (10YR 4/3) silty clay loam; buried late eighteenth- to early nineteenth-century ground surface

E Brownish yellow (10YR 4/8) silty clay; sterile subsoil

F11 Strong brown (7.5YR 4/6) very fine sandy clay loam; sandy fill deposit

F12 Dark grayish brown (10YR 4/2) silt loam; postmold

F19 Dark grayish brown (10YR 4/2) silt loam; postmold

F20 Dark grayish brown (10YR 4/2) silt loam; postmold

Unexcavated

0 0.4 0.8 Foot

FIGURE 22: East Profile of Trench 2 Showing the Three Postmolds

Analytical Unit B: Circa 1850 Garden Fill and Ground Surface

A circa 1850 fill deposit was identified across the Lee-Fendall House Garden. The deposit consists of brown (10YR 4/3) silt loam mixed with brownish yellow (10YR 6/8) silty clay. It sits atop the buried 1784-1843 ground surface and is likely associated with the regrading of the property by Louis Cazenove in preparation for constructing his pleasure garden. Since artifacts dating to as late as 1880 were found in the fill, it must have been close to the surface throughout the 1850 to 1880 period. Most likely it was capped with a shallow layer of topsoil.

Analytical Unit B was identified in nearly all of the trenches, test units, and shovel tests excavated across the house garden (see Figure 18). The top of the fill sits at approximately 49.7 feet amsl in the north end of the garden, near the Lee-Fendall House. Across the rest of the garden, the fill is found at an average 48.5 feet amsl with a slight 1- to 2-inch variation across the site. The level of the fill is also slightly higher in the vicinity of the black walnut and gingko trees in the southeast corner of the garden. In that location the deposit sits at 50.4 feet amsl.

The fill was imported to the property by Cazenove in order to level the rear of the lot for his garden. Based on the composition of the soil, Cazenove likely imported it from local sources in Alexandria. It consists of local subsoil mixed with more humic material, identical to the aforementioned underlying 1784-1843 ground surface. Furthermore, the majority of the artifacts recovered from the deposit date to the late eighteenth and early nineteenth centuries, supporting the notion that the fill was composed of redeposited yard soil.

A total of 859 artifacts was recovered from the fill deposit (Table 6). The majority of the artifacts were manufactured prior to 1840 (Figure 23). The early artifacts include 108 sherds of refined ceramic manufactured before 1820 (72 creamware, 36 handpainted pearlware) along with two pieces of white glazed delftware (1640-1800), a sherd of white salt-glazed stoneware (1720-1805), and a piece of red bodied slipware (1670-1850). Other early historic artifacts include 50 machine-cut nails with wrought heads (1790-1815) and a Connecticut Copper coin with the date 1788. Several prehistoric artifacts were also found in this fill deposit. They include two chalcedony flake fragments and a chalcedony late-stage biface (Figure 24).

The TPQ for the deposit is 1880, indicating that the fill deposit also served as the ground surface for Cazenove's pleasure garden from 1850 to at least the 1880s (Figure 25). Common mid- to late nineteenth-century ceramics were recovered, including ironstone (post 1840), soft-paste porcelain (post 1830), and a piece of decal over glazed whiteware (post 1880). In addition, a plain small china button (post 1850) and a five-cent piece with the date 1867 were recovered from the level. Other artifacts recovered from the level include nearly 200 pieces of window glass, over 30 animal bones, and over 100 sherds of bottle/container glass. Some recreational items were also recovered, including 12 pieces of white clay tobacco pipe bowls and a pipe stem.

Cazenove Outbuilding/"Deadhouse" Foundation – Feature 2

The southwest corner of a Cazenove-era outbuilding foundation (Feature 2) was identified during the excavation of Test Unit 1. The foundation was discovered underneath 0.9 foot of garden

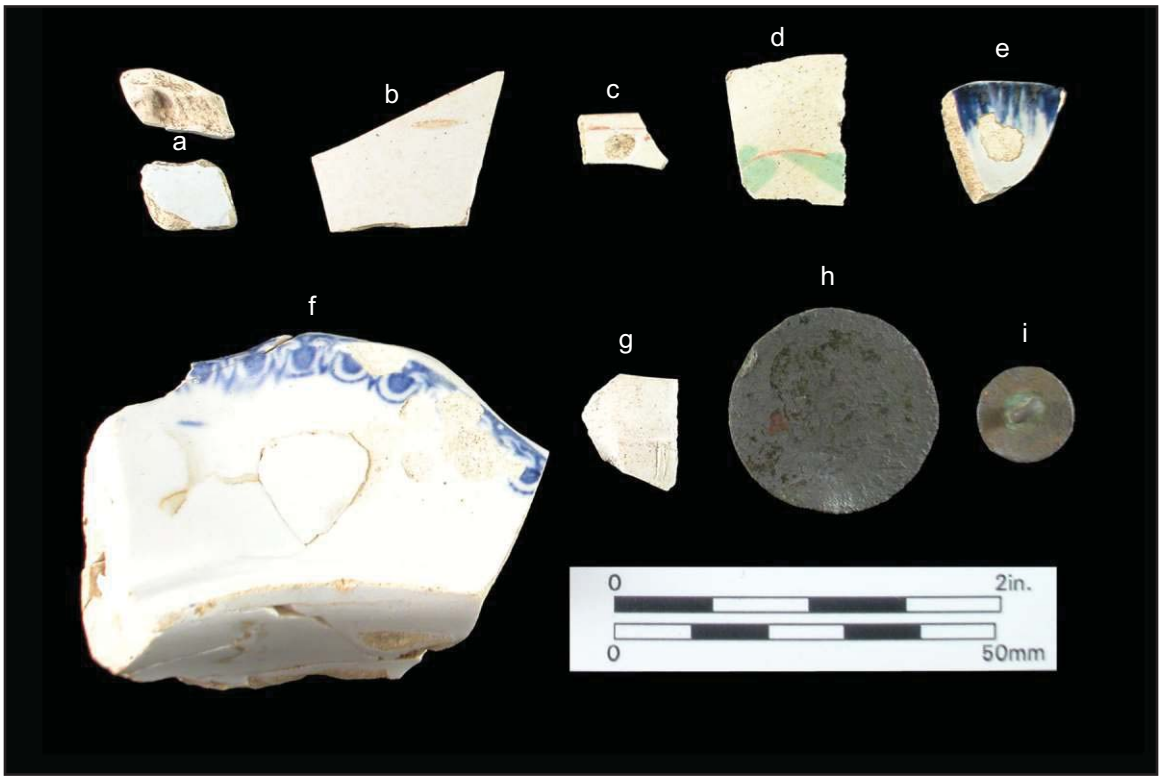


FIGURE 23: Selected Late Eighteenth- to Early Nineteenth-Century Artifacts from Analytical Unit B

a) Delftware, White Glaze, 1640-1800 (Cat. No. 51-6)
b) Stoneware, White Salt Glaze, 1720-1805 (Cat. No. 69-6)
c) Creamware, Overglaze Handpainted, 1765-1810 (Cat. No. 44-11)
d) Whiteware, Undecorated, Post 1820 (Cat. No. 87-3)
e) Pearlware, Shell Edge, Blue, 1800-1840 (Cat. No. 27-2)
f) Whiteware, Transfer-Printed, Blue, 1820-1915 (Cat. No. 69-3)
g) Pipe Bowl, Embossed with "T[D]" (Cat. No. 44-27)
h) Connecticut Copper Coin, 1788 (Cat. No. 62-2)

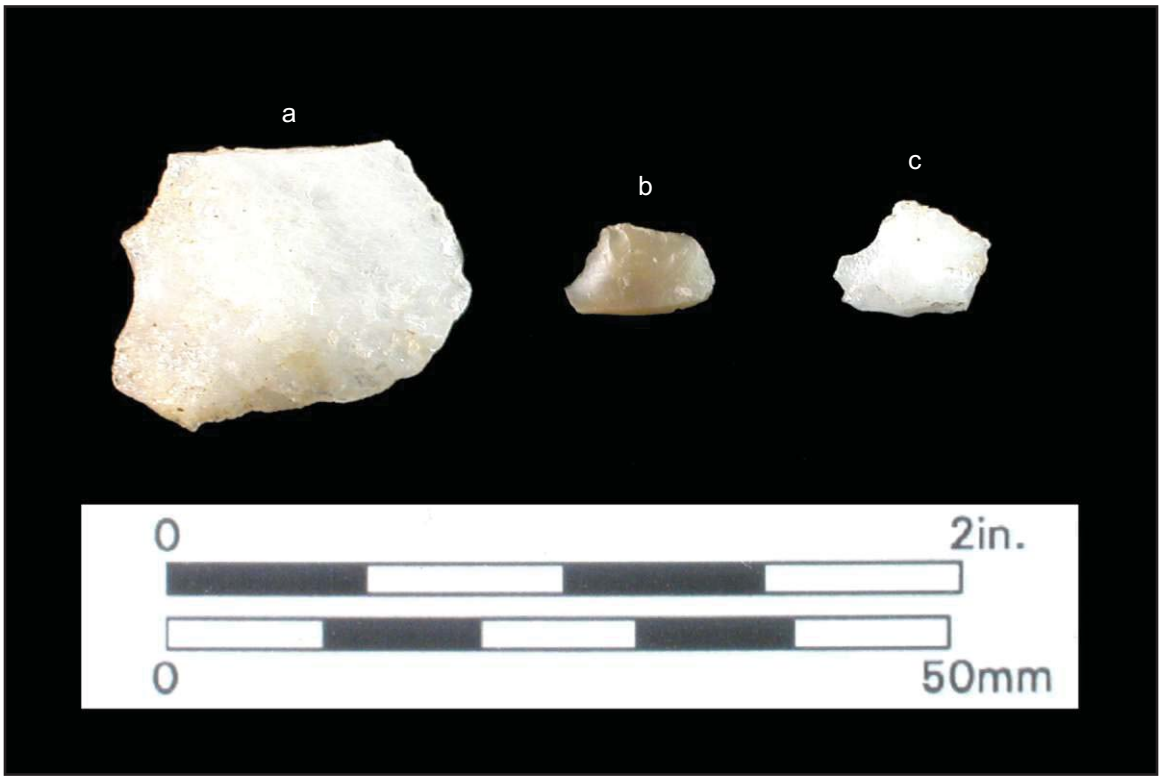


FIGURE 24: Prehistoric Biface and Flakes Recovered from Analytical Unit B

a) Late-Stage Biface, Quartz (Cat. No. 48-28)
b) Flake Fragment, Chalcedony (Cat. No. 22-2)
c) Flake Fragment, Quartz (Cat. No. 51-20)

FIGURE 25: Selected Mid-Nineteenth-Century Artifacts from Analytical Unit B

a) Soft-Paste Porcelain, Decal Overglaze, 1832-2000 (Cat. No. 89-12)
b) Whiteware, Decal Overglaze, 1880-2000 (Cat. No. 45-11)
c) Ironstone, Undecroated, Post-1840 (Cat. No. 1-3)
d) United States 5-cent Piece, 1867 (Cat. No. 44-22)
e) Plain Small China Button, Post-1850 (Cat. No. 89-24)

Table 6: Artifacts from Analytical Unit B

ARTIFACT TYPE	COUNT	ARTIFACT TYPE	COUNT
Prehistoric Artifacts		*Glass*	
Flake fragment	2	Bottle/jar glass	
Late-stage biface	1	Clear	14
Ceramics		Emerald	2
Delftware (1640-1800)	2	Olive green	34
Creamware		Aqua	30
Undecorated (1762-1820)	70	Yellow	4
Handpainted (1765-1810)	2	Vessel glass	
Pearlware		Tumbler, fluted, clear	1
Undecorated (1775-1840)	69	Curved, clear	1
Transfer-printed (1800-1840)	5	Pressed glass tableware, clear	16
Handpainted (1775-1820)	36	Wine Bottle	17
Shell edge (1775-1840)	10	*Faunal*	
Sponged (1820-1840)	1	Pig	1
Embossed (1775-1840)	4	Sheep/goat	4
Dipped (1790-1890)	1	Mammal, large	6
Whiteware		Mammal, unidentified	22
Undecorated (1820-present)	100	Bone, unidentified	6
Transfer-printed, blue (1820-1910)	11	Shell, unidentified	2
Handpainted (1820-present)	1	*Architectural*	
Dipped (1820-1900)	3	Window glass	198
Plain paneled (1830-1870)	1	Nails	
Decal-decorated (1880-2000)	1	Machine-cut (post 1790)	23
Ironstone (1840-present)	1	Machine-cut/wrought (1790-1815)	50
Hard-paste porcelain	4	Unidentified	22
Soft-paste porcelain (1830-2000)	1	Salt glazed drain pipe (post 1810)	1
Oriental Porcelain		*Personal*	
Undecorated (1660-1860)	1	Clay tobacco pipe bowl	
Underglaze, blue	5	Undecorated	12
Stoneware		Decorated	1
Brown, Albany slip (1800-1940)	1	Clay tobacco pipe stem	1
Buff salt glaze	1	Button	
Gray bodied	1	1-pc. Construction	1
Gray salt glaze	1	China (post 1850)	1
Gray, Albany slip (1800-1940)	1	Coin	
White salt glaze (1720-1805)	1	Connecticut Copper (1788)	1
Red bodied slipware (1670-1850)	1	5-cent piece (1867)	1
Redware		*Other*	
Glazed	12	Coal	1
Unglazed	12	Unidentified metal	15
Refined earthenware, misc.	7	Rivet	1
		Total	**859**

topsoil in the southeast corner of the property. It consists of mortared fieldstone, 1 foot wide, sitting on top of the circa 1850 fill deposit (Figure 26). A large quantity of disarticulated brick and mortar rubble was recovered overlying the feature, suggesting that the brick may have also been part of the foundation but has since been scattered as a result of constant planting over the last several decades.

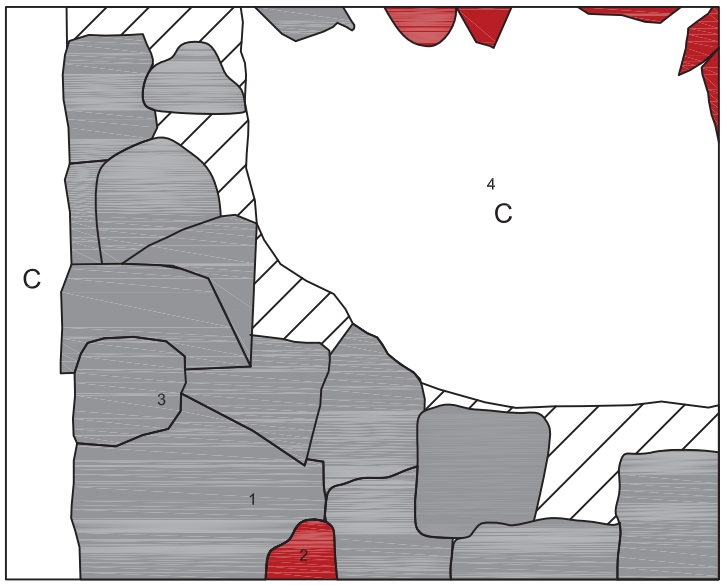
A systematic series of probes at 1-foot intervals tested the vicinity of the foundation to identify the presence of additional structural remains of the outbuilding. Based on those results, the outbuilding appears to have a 12x12-foot footprint (see Figure 18), similar to the "deadhouse" identified in the 1865 U.S. Army map (see Figure 9). Just as the U.S. Army used the existing Lee-Fendall House as a hospital, they probably used an existing outbuilding as the "deadhouse."

After the war Sanborn Fire Insurance maps show a similar outbuilding, with approximately the same footprint, in the garden's southeast corner. On the 1891 map the outbuilding is absent, however, suggesting that it was demolished sometime prior to that date (Figure 27). Later maps indicate that the structure was rebuilt, likely on the same foundations (Figure 28). Those maps show the outbuilding with one story and frame siding. A 1908 photograph of the garden (Figure 29) indicates that the building appears to consist of wood-frame siding similar to the weatherboard siding covering the Lee-Fendall House. The structure's entrance is on the north elevation, and the building has a shingle-covered steeple roof. It is unclear whether the shingles were wood or slate because of the poor resolution of the photograph.

Sixty-seven artifacts were recovered from the soil overlying the fieldstone foundation (Table 7). Twenty-two ceramics were recovered, including creamware (1762-1820), pearlware (1775-1840), whiteware (post 1820), stoneware, and redware flower pot fragments. Other artifacts include bottle and jar glass, window glass, tile, and nails. Nails recovered from around the feature vary in type: three handwrought (pre 1820), eight machine-cut (post 1790), and one wire (post 1880).

Table 7: Artifacts from Feature 2, Analytical Unit B

ARTIFACT TYPE	COUNT	ARTIFACT TYPE	COUNT
Ceramics		*Architectural*	
Creamware, undecorated (1762-1820)	1	Window glass	13
Pearlware		Nails	
Undecorated (1775-1840)	2	Handwrought (pre 1820)	3
Handpainted (1775-1820)	8	Machine-cut (post 1790)	8
Whiteware		Wire (post 1880)	1
Undecorated (1820-present)	6	Unidentified	4
Colored glaze (1820-present)	1	Tile	1
Stoneware, buff salt glaze	1	*Other*	
Redware, unglazed	3	Unidentified metal	1
Glass			
Bottle/jar glass			
Clear	1		
Emerald	1		
Aqua	8		
Liquor Bottle, brown	7		
Fruit Jar, aqua	1	**Total**	**67**



Legend

C Yellowish Brown (10YR 5/4) silt loam mixed with brownish yellow (10YR 6/8) silt

Field stone

Brick

Mortar/brick

Elevations AMSL

1	48.76'
2	49.11'
3	48.96'
4	48.71'

0 5 10 Feet

FIGURE 26: Plan View of Cazenove-Era Outbuilding Foundation (Feature 2)

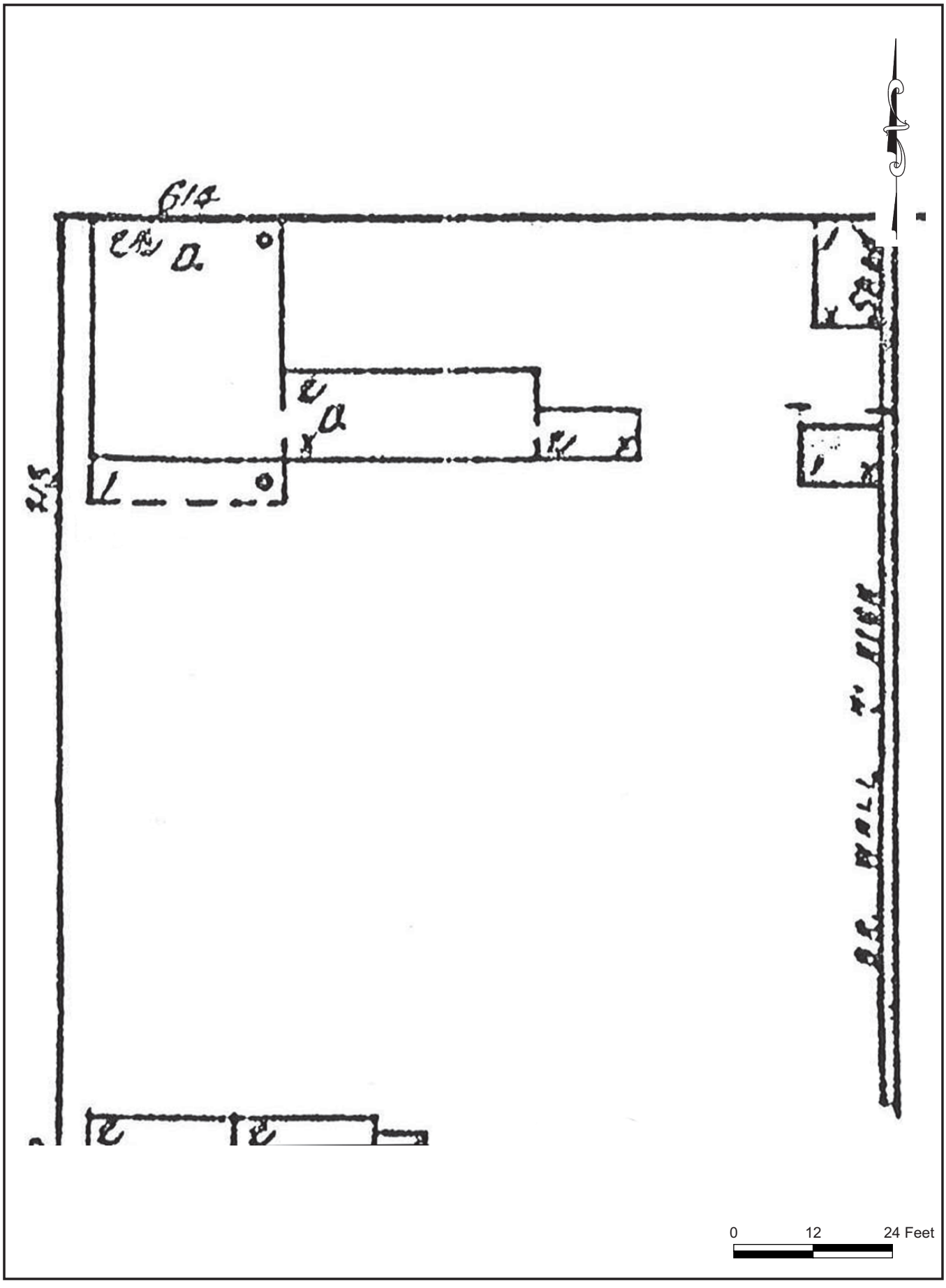


FIGURE 27: Lee-Fendall Property in 1891

SOURCE: Sanborn 1891

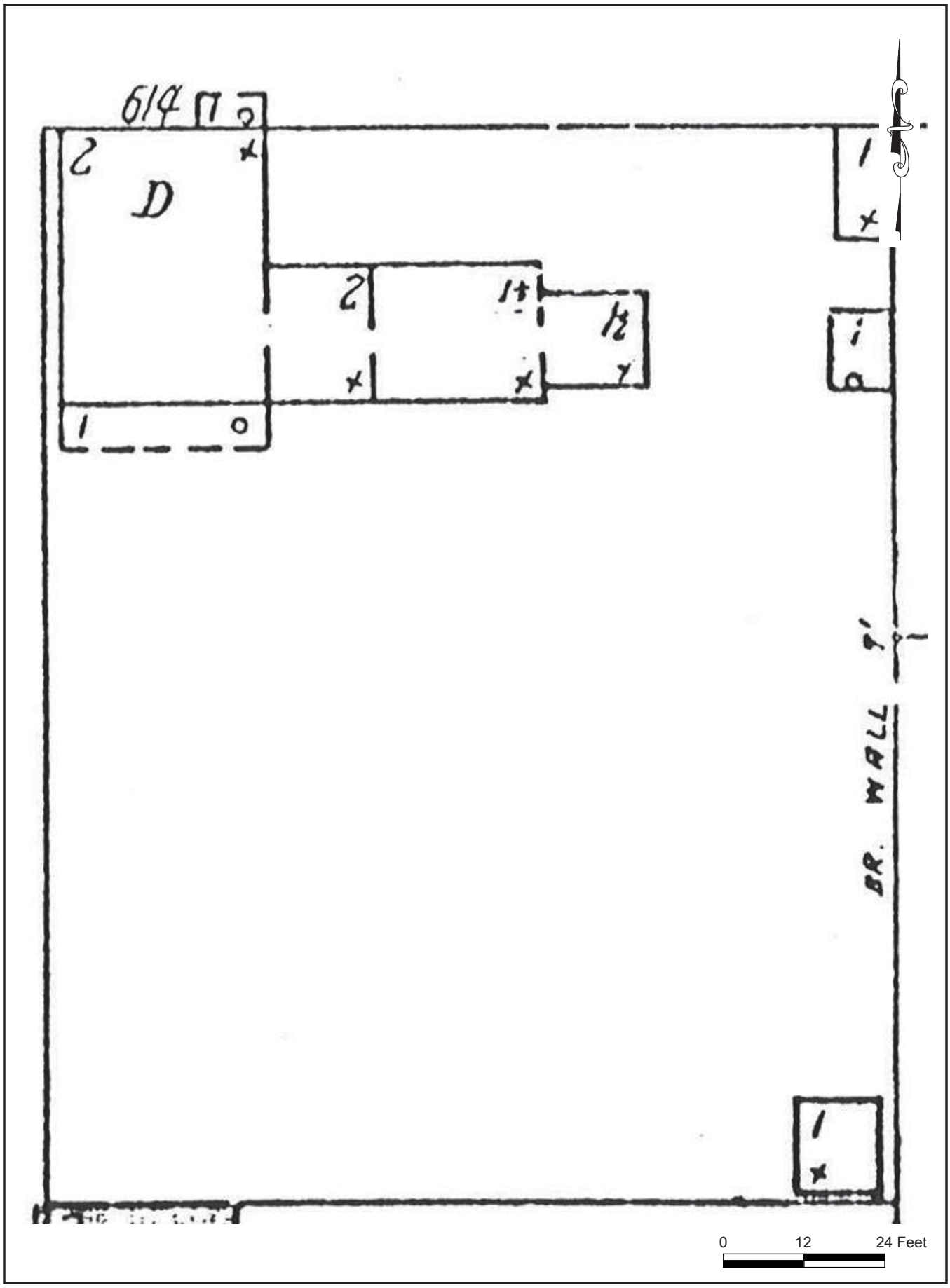


FIGURE 28: Lee-Fendall Property in 1902

SOURCE: Sanborn 1902

FIGURE 29: Detail of the Garden in 1908 Showing the Outbuilding

SOURCE: Alexandria Archaeology 1908b

Judging from the artifacts and historical documentation (i.e., the photograph and maps), the fieldstone foundation appears to be the remains of a garden shed or storage building erected around 1850. By 1891 the building had likely been demolished, but it was later rebuilt on the same foundations. That building is pictured in the 1908 photograph and remained in use until the early twentieth century.

Analytical Unit C: Late Nineteenth- to Early Twentieth-Century Garden

Overlying the circa 1850 fill and garden ground surface was a thin layer of grayish brown (10YR 5/2) to brown (10YR 4/2) silt loam topsoil. This surface is only a couple of inches below the current garden grade and likely represents the ground surface of the property during the late nineteenth and early twentieth centuries. The residents of the Lee-Fendall House during that period included the brother and three sisters of Mary Elizabeth Fleming. From 1881 until 1903, the four siblings occasionally resided at the house. One of her sisters, Myra G. Civalier, was known for hosting numerous garden parties on the property during the 1890s. The extent to which the other siblings used the garden is less known.

From 1903 to 1937, Robert Downham owned the property. Downham and his family resided at the Lee-Fendall House from 1907 to 1931. During that time Downham was a haberdasher and liquor dealer in the City of Alexandria. During the 1986 excavation of the house privy, a large quantity of liquor bottles and other artifacts associated with the Downham family occupation were recovered.

This deposit was identified in nearly all trenches, test units, and shovel tests excavated across the house garden (see Figure 18). The top of the late nineteenth- and early twentieth-century deposit sits at an average of 49.5 feet amsl across most of the garden. In the north end, near the Lee-Fendall House, the average height is slightly higher, at 50.1 feet amsl. The level of this deposit is also slightly higher in the vicinity of the black walnut and gingko trees in the southeast corner of the garden. In that location the deposit sits at 50.7 feet amsl.

During the present survey 561 artifacts were recovered, representing all periods of the site's occupation (Table 8). The presence of such a wide diversity of late eighteenth- through early twentieth-century material is likely the result of bioturbation from the planting and replanting of trees, shrubs, and flowers in the garden over the last century. The installation and removal of such plantings appears to have drawn material from underlying, earlier deposits into more modern soils. Root networks and rodent burrows observed during the excavation also worked in much the same way, thus further disturbing the context of this late nineteenth- to early twentieth-century deposit. The vast majority of rodent burrows and root stains excavated during this study were identified in this and the underlying soil deposit.

A small number of the artifacts recovered from this deposit were manufactured before 1840. They include 41 pieces of pearlware (1775-1840), seven creamware (1762-1820), and one piece of Westerwald (1675-1775). In addition to the ceramics, other early diagnostic material includes 21 machine-cut nails with wrought heads (1790-1815) and a single wrought iron spike (pre 1830).

Table 8: Artifacts from Analytical Unit C

ARTIFACT TYPE	COUNT	ARTIFACT TYPE	COUNT
Ceramics		*Glass*	
Creamware, undecorated (1762-1820)	7	Bottle/jar glass	
Pearlware		Clear	137
Undecorated (1775-1840)	26	Emerald	43
Transfer-printed (1800-1840)	3	Olive green	14
Handpainted (1775-1820)	6	Brown	8
Shell edge (1775-1840)	4	Aqua	5
Dipped (1790-1890)	2	Yellow	4
Whiteware		Bottle/jar glass base (post 1904)	2
Undecorated (1820-present)	31	Vessel glass	
Transfer-printed, blue (1820-1910)	4	Finial, clear	1
Handpainted (1820-present)	1	Curved, clear	9
Decal-decorated (1880-2000)	1	Curved, milk glass	1
Embossed (1820-2000)	1	Pressed glass tableware, clear	5
Yellowware, undecorated (1827-1940)	2	Wine Bottle	1
Ironstone (1840-present)	2	*Faunal*	
Hard-paste porcelain	5	Mammal, large	1
Soft-paste porcelain (1830-2000)	2	Mammal, unidentified	1
Oriental Porcelain	1	Rodent, unidentified	1
Stoneware		*Architectural*	
Brown salt glaze	2	Window glass	130
Gray, Albany slip (1800-1940)	1	Nails	
Gray, brown slip	3	Machine-cut/wrought (1790-1815)	21
Westerwald (1675-1775)	1	Unidentified	15
Red bodied slipware (1670-1850)	2	Tile	1
Redware		Bolt	1
Glazed	5	Spike, handwrought (pre 1830)	1
Unglazed	28	Cotter pin	1
Refined earthenware, misc.	1	*Personal*	
Other		Clay tobacco pipe stem	3
Unidentified metal	2	Marble, limestone (1850-1880)	1
		Porcelain doll part	1
		Total	**561**

The majority of the other artifacts were all commonly available during the late nineteenth and early twentieth centuries (Figure 30). Thirty-eight sherds of whiteware (post 1820) were recovered along with yellowware (1827-1940), ironstone (post 1840), and soft-paste porcelain (post 1830). Sherds of some utilitarian stoneware storage vessels and a large quantity of red terra cotta flower pot fragments were also present in this deposit. Other diagnostics artifacts include a limestone marble (1850-1880) and two pieces of a machine-tempered clear glass bottle base (post 1904).

The most numerous artifact type recovered in the late nineteenth- to early twentieth-century deposit was bottle glass. Two hundred seven pieces of clear, emerald, olive green, aqua, and yellow glass were found. The quantity of bottle glass is an interesting discovery. This deposit

FIGURE 30: Selected Artifacts from Analytical Unit C

a) Whiteware, Transfer-Printed, Brown, 1820-1915 (Cat. No. 6-3)
b) Whiteware, Decal Overglaze, Post-1880 (Cat. No. 52-4)
c) Ironstone, Embossed Rim, Post-1840 (Cat. No. 79-9)
d) Hard-Paste Porcelain, (Cat. No. 80-11)
e) Clear Glass Finial (Cat. No. 55-4)
f) Limestone Marble, 1850-1880 (Cat. No. 59-5)

contained the highest quantity of bottle glass at the site. Since the Downhams were liquor dealers, it is perceivable that the bottle glass can be attributed to their occupation of the Lee-Fendall House. Other glass artifacts include a finial, nine pieces of clear curved vessel glass, and one piece of milk glass. Five pieces of flat glass tableware and a single sherd of wine bottle glass were also recovered.

Brick and Mortar Deposit – Feature 1

A linear brick and mortar deposit (Feature 1) was first observed during the excavation of Test Unit 2. It is located in the south-central portion of the garden, just north of the existing brick garden walkway (see Figure 18). The feature was located directly underneath the existing ground surface and cuts slightly into the underlying stratum (AU C). Eventually an additional test unit (TU 15) and trench (T3) were opened adjacent to Test Unit 1 to further inspect the deposit.

Feature 1 measured approximately 5.5 feet east-west across the excavated area and up to 3.0 feet north-south (Figure 31). The deposit was only 0.1 foot thick and contained large quantities of brick and mortar fragments. The fragments were small, measuring from 0.25 to 1 inch in diameter. Thirty artifacts dating to the late nineteenth and early twentieth centuries were recovered from the feature: 24 pieces of clear, brown, aqua, yellow, and cobalt machine-made bottle/container glass; three pieces of whiteware (post 1820); one ironstone fragment (post 1840); and two sherds of window glass.

The artifacts recovered from the feature are indistinguishable from those found in the surrounding late nineteenth- to early twentieth-century ground surface (AU C). The high quantity of brick and mortar distinguishes the feature from the surrounding soil; however, small fragments of architectural material were commonly found across the site during the excavation of Analytical Unit C.

Feature 1 likely represents a dense concentration of small architectural debris associated with the renovation of the Lee-Fendall property around 1902. During that time a brick wall along the south boundary of the garden was erected and a nearby outbuilding in the southeast corner of the garden was rebuilt. Both construction projects would have produced large quantities of architectural debris.

Analytical Unit D: Garden Walk

Remains of Louis Cazenove's pleasure garden walking path were identified across the north, east, and south edges of the Lee-Fendall House Garden (see Figure 18). A series of probes, shovel tests, test units, and trenches was used to identify the buried historic garden walkway and find its limits. Because the identity of the various parts of the path were not recognized when they were first encountered, they were given several different designations. In the north end of the garden, the garden walk was designated Features 13 and 16. The same path was identified in the east and south portions of the property and was designated Features 26 and 27. Once it was realized that all the features were related, they were collectively defined as AU D. The walkway was identified at a mean elevation of 49.6 feet amsl. AUs B and D sit at the same stratigraphic level, suggesting they are contemporary with each other. Judging from the excavations, the

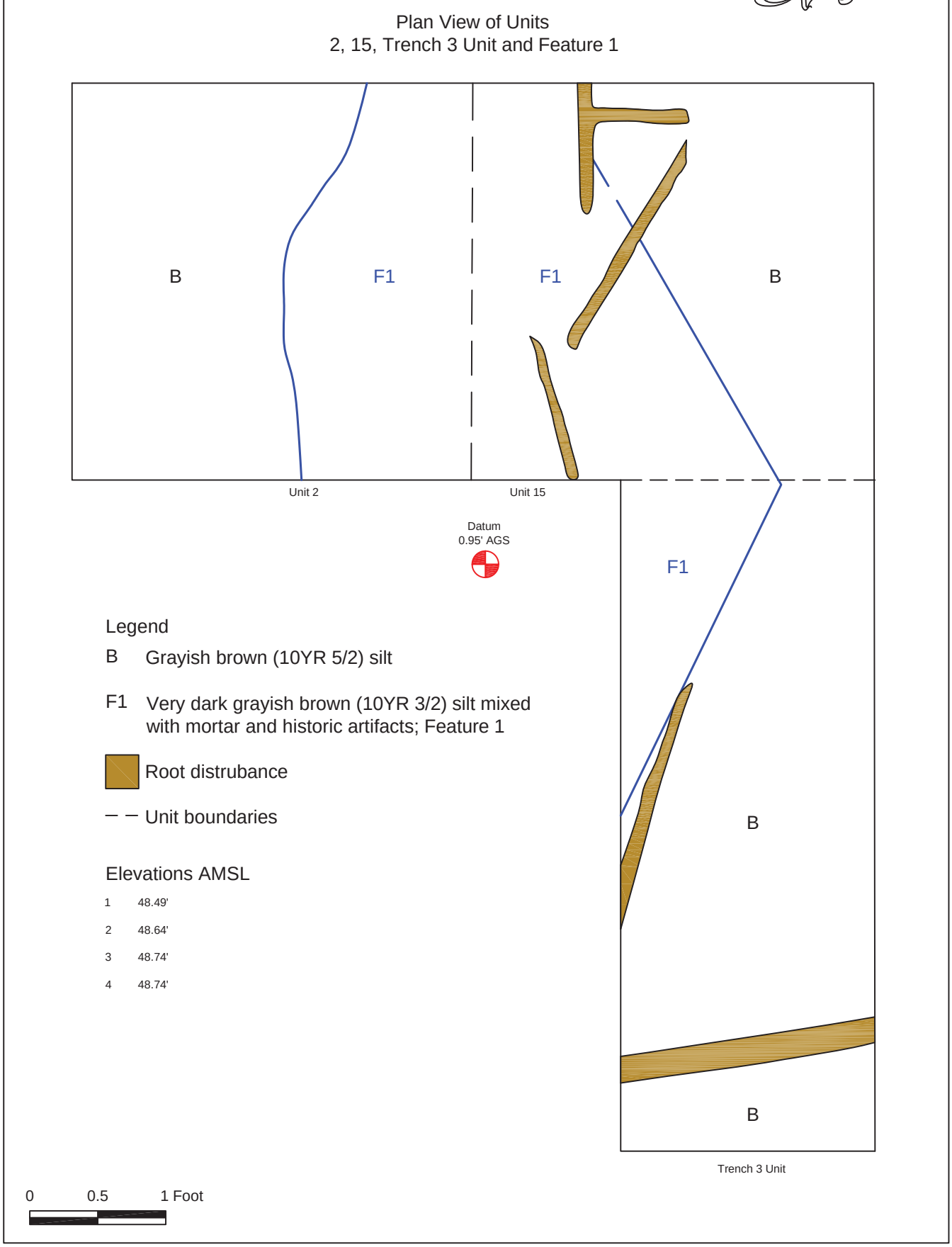


FIGURE 31: Plan View of the Brick and Mortar Deposit (Feature 1)

walkway appears to follow the perimeter of the Lee-Fendall garden, roughly mimicking the path of the modern brick walkway.

Features 13 and 16 were identified in the north end of the garden in a series of three trenches (Trenches 4-6) and two test units (TUs 18 and 19) excavated in the rose garden adjacent to the Lee-Fendall House. The walkway consists of brick and mortar rubble deposited in a trench 1 foot deep extending east-west across the north side of the garden, parallel to the Lee-Fendall House (Figure 32). Overlying the brick rubble were several inches of pea gravel. The limits of the north walkway were further delineated through a series of probes and shovel test excavations. Judging from those results, the north portion of the walkway appears to measure approximately 6 feet wide and at least 45 feet long. The path runs east-west along the south half of the rose and perennial flower beds. Once in the flower bed, the path curves to the southwest and then appears to continue to the west edge of the garden. Features 13 and 16 sit atop subsoil; cutting through both the circa 1850 fill (AU B) and the underlying late eighteenth- and early nineteenth-century ground surface (AU A).

Features 26 and 27 represent the remains of the circa 1850 walkway in the east and south portions of the garden. Initial discovery of these features was made during the excavation of Trench 9 and Test Unit 20. Feature 26 consists of the same brick and mortar rubble identified in the north portion of the garden; however, this deposit sits on a solid articulated bed of cobbles and fieldstone (Figure 33). Overlying the rubble is a thin layer of small stones. Feature 27 does not contain the same quantity of brick and mortar; rather it appears to be the builder's trench associated with Feature 26. Like its counterpart in the north end of the garden, Feature 26 sits in a 1-foot-deep trench. The brick and rubble fill measures only 3 feet wide, but with the builder's trench the width extends to over 5 feet.

The limits of Feature 26 was further delineated in the south and southeast portions of the garden through probe and shovel test excavation. The path along the east and south sides of the garden extends for at least 75 feet. Along the east side of the garden, the path runs parallel with the existing garden wall. At approximately 32 feet from the south garden boundary, it turns to the southwest, passing just along the south side of the gingko and black walnut trees. Beyond the black walnut the path continues southwest until it runs under the modern brick walkway. No other evidence of Feature 26 was found beyond the existing walkway, suggesting the original walk may run underneath the existing path in the south end of the garden. Shovel Tests 6, 18, and 19 were excavated in the northeast corner of the garden along with Test Unit 20 in an effort find whether the two sections of the circa 1850 walkway joined. No evidence of an intersection was found.

Artifacts from AU D are generally similar to those found in the circa 1850 fill and garden deposit (AU B). One hundred forty-three artifacts were recovered (Table 9). Large quantities of brick and mortar were removed from Features 13, 16, 26, and 27; however, none of it was retained. Still, architectural material was the most common class of artifacts recovered from the walkway. They include 41 machine-cut nails with wrought heads (1790-1815), five machine-cut nails (post 1790), two handwrought nails (pre 1820), and 23 pieces of window glass.

FIGURE 32: Circa 1850 Walkway In the North End of the Garden(Feature 13)

FIGURE 33: Circa 1850 Walkway in the East End of the Garden (Feature 26)

Only 36 historic ceramics were found, including 17 pieces of whiteware (post 1820), four of pearlware (1775-1840), two of ironstone (post 1840), and one sherd of yellowware (1827-1940). Other artifacts recovered from the walkway consist of 18 pieces of glass, nine fragments of animal bone (mostly sheep and cow), and two fragments of white clay tobacco pipe stem.

Table 9: Artifacts from Analytical Unit D, Features 13, 16, 26, and 27

ARTIFACT TYPE	COUNT	ARTIFACT TYPE	COUNT
Ceramics		*Glass*	
Pearlware		Bottle/jar glass	
Undecorated (1775-1840)	1	Clear	2
Transfer-printed (1800-1840)	2	Olive green	6
Handpainted (1775-1820)	1	Aqua	4
Whiteware		Vessel glass	
Undecorated (1820-present)	15	Tumbler, fluted, clear	1
Transfer-printed (1820-1910)	1	Curved, clear	3
Dipped (1820-1900)	1	Pressed glass tableware, clear	2
Yellowware (1827-1940)	1	*Faunal*	
Ironstone (1840-present)	2	Cow	2
Hard-paste porcelain	4	Sheep/goat	3
Stoneware, brown bottle (1820-1900)	1	Mammal, large	1
Redware		Mammal, unidentified	3
Glazed	1	*Architectural*	
Unglazed	6	Window glass	23
Other		Nails	
Clay tobacco pipe stem	2	Handwrought (pre 1820)	2
Unidentified metal	3	Machine-cut (post 1790)	5
		Machine-cut/wrought (1790-1815)	41
		Unidentified	4
		Total	**143**

Interpretation

The remains of Louis Cazenove's garden walkway at the Lee-Fendall House reflect construction techniques recommended in contemporary garden design manuals. One such manual (Kemp 1850a) instructs the reader to begin building a path by first digging a linear trench 12 to 18 inches below the grade of the garden surface. The manual further instructs that all but the top 3 inches should be filled with rubblestone, flints, coarse gravel, cinders, or any other angular and irregularly shaped substance. The placement of such materials at the base of the path facilitates drainage of water and allows for a firm surface to be placed on top. The manuals further indicate that the surface overlying the rubble should consist of fine gravel.

The remains of the walk identified in the Lee-Fendall garden consist of broken brick and mortar, irregularly deposited in curvilinear pits approximately 12 inches below the grade of Cazenove's historic pleasure garden. Lying on top of the brick and mortar is a thin layer of fine gravel. The curvilinear layout of the walkway further suggests that Cazenove paid close attention to the garden design manuals of his day. The books indicate that serpentine, or curvilinear, paths are

the most desirable when laying out a pleasure garden, and that paths should not turn unless given a reason, such as a tree or other obstruction. It appears that Cazenove took heed of this principle. In the east portion of his garden, the path extends in a straight line north to south before turning abruptly to the southwest to avoid running into his outbuilding in the southeast corner of the garden (AU B, Feature 2). A similar southwest turn of his garden path was observed during the excavation in the northwest corner of the garden; the purpose of the turn is still unresolved as archaeological evidence was not found to suggest that a turn was warranted. Perhaps Cazenove used trees, shrubs, or some other planting or garden accessory in this area to make the turn in his walkway appear natural.

Louis Cazenove's walkway likely extended around the four sides of his garden. Archaeological evidence of the path was discovered on three of the sides during the recent investigation. No evidence of the path was discovered along the west side of the garden. This is likely be the result of limited sampling in this portion of the garden as trenches were only placed near the southwest edges of the garden. However, comparing the known locations of the path to the 1986 probe tests by Alexandria Archaeology provides some indication of where the path might have been located in the west and southwest portions of the garden (Figure 34). The results of the 1986 probe tests showed high concentrations of brick and mortar in the north and south sides of the garden. These locations match perfectly with where remnants of the path were uncovered during the recent excavation. Additional high concentrations of brick and mortar were also were found in west portions of the garden, suggesting that the path also extended through that area.

Aside from the location of Cazenove's garden path, one other question arose from the discovery of the brick and mortar rubble. Where did Louis Cazenove acquire the rubble needed to lay the foundation of his garden path? It is possible that he imported the rubble along with the soil he used to regrade the back of the lot. The presence of so much mortar with the brick suggests that the rubble was once the remains of a demolished building in a nearby lot somewhere in Alexandria. Cazenove may have purchased the demolished remains from a neighbor and brought them to his property.

The other possibility is that the brick and mortar path foundations may have been from a demolished brick building already located on the Lee-Fendall property. Evidence of a dry-laid cobble and fieldstone foundation were found underlying the brick and mortar rubble along the east edge of the garden (Feature 26). Unlike the brick and mortar, the fieldstone and cobbles appear articulated and purposefully placed. Furthermore, none of the cobbles were found mixed with the brick and mortar rubble, suggesting that the two were not dumped in the linear pits during a single episode.

The presence of handwrought, machine-cut, and machine-cut/wrought nails suggests that the demolished building was likely constructed sometime between 1790 and 1815. Five wood-frame outbuildings were located on the Lee-Fendall property in 1796; however, those structures are probably not the source of the vast amount of brick and mortar that compose the circa 1850 garden path foundation.

For further insight into the history of improvements at the Lee-Fendall House, the City of Alexandria tax assessments were reviewed. There was a substantial increase in the value of the

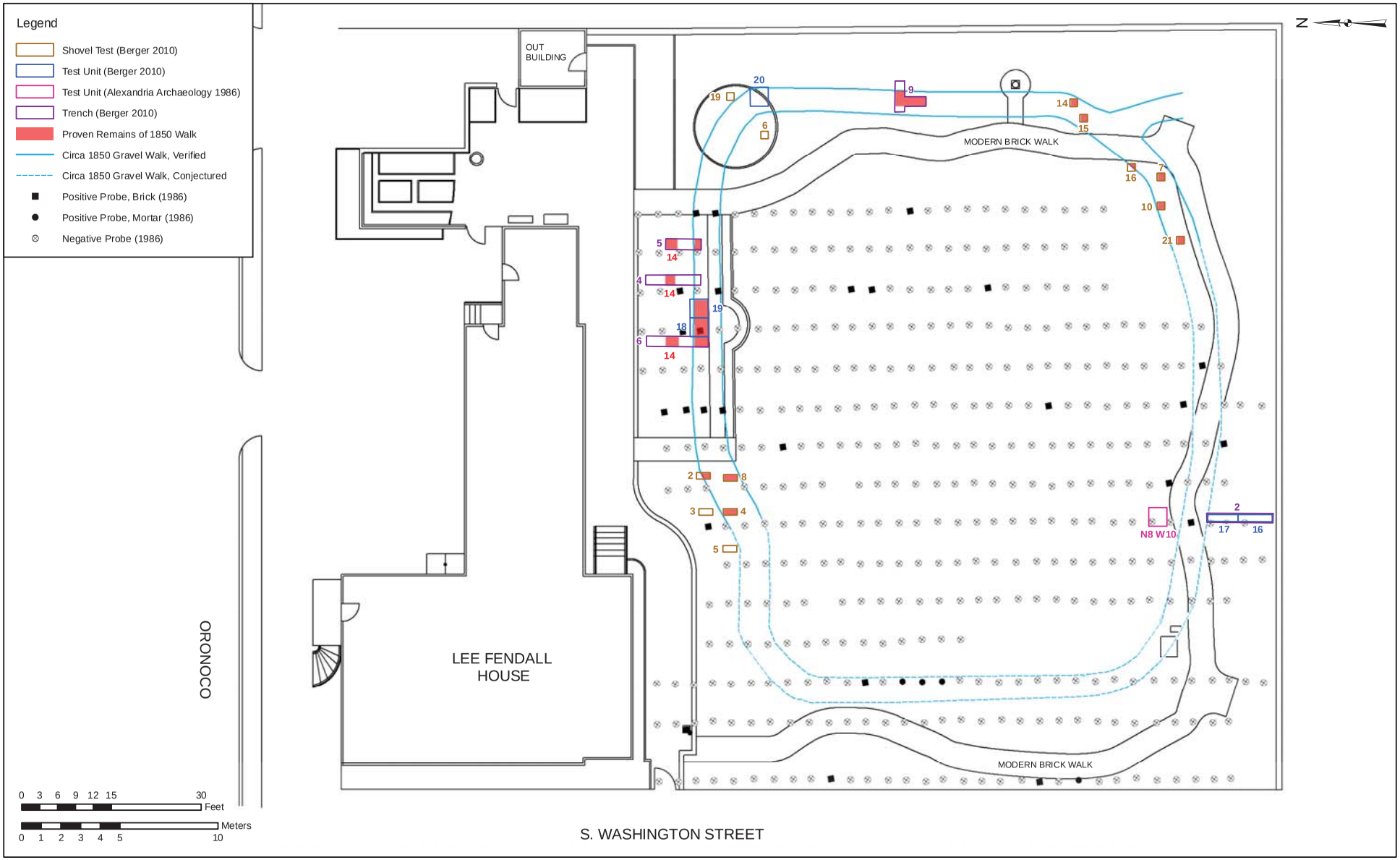


FIGURE 34: Map Showing the Conjectured Path of the Garden Walk Based on the Results of the 1986 Probe Tests and the 2010 Excavation

SOURCE: Carvelho & Good, PLLC 2010

property in 1803, suggesting that substantial improvements were made to the property over the previous two years. These improvements might have included renovations to the Lee-Fendall House and the carriage house (located on the northeast corner of the property off Oronoco Street). Other improvements likely took the form of the new construction of one or more brick outbuilding in the yard of the property. These new outbuildings remained on the property until it was sold to Edmund J. Lee in 1828. That year the property value decreased, suggesting that some of the property improvements were demolished or fell into extreme disrepair. By the time Louis Cazenove purchased the house in 1850, the Lee-Fendall property was in very poor condition. As Cazenove began renovations, the materials of any demolished or partially destroyed outbuilding on the property were likely salvaged, much of which certainly would have been used for the foundation of his pleasure garden walkway.

Analytical Unit E: Planting Bed

A possible circa 1850 garden planting bed (Features 14 and 15) was identified in the north-central portion of the garden (see Figure 18). It was identified during the excavation of three trenches (T4-T6) in the existing rose bed. The possible planting bed is roughly linear and measures approximately 18x2 feet, running parallel to the north portion of the garden walkway (Feature 13). The planting bed consists of 0.45 foot of dark grayish brown silt and underlies the late nineteenth- to early twentieth-century garden surface (AU C).

Excavation of the feature in Trenches 4 and 6 produced 31 artifacts dating to the early to late nineteenth century (Table 10). Ceramics include some creamware (1762-1820), pearlware (1775-1840), whiteware (post 1820), and yellowware (1827-1940). Several pieces of clear, olive, aqua and solarized bottle glass were also found. Other notable artifacts recovered from Feature 14 include sheep/goat bone and a fragment of a clay tobacco pipe bowl.

Table 10: Artifacts from Analytical Unit E

ARTIFACT TYPE	COUNT	ARTIFACT TYPE	COUNT
Ceramics		*Faunal*	
Creamware, undecorated (1762-1820)	2	Sheep/goat	1
Pearlware, undecorated (1775-1840)	2	Mammal, medium	2
Whiteware, undecorated (post 1820)	2	Mammal, unidentified	2
Yellowware (1827-1940)	1	Rodent, unidentified	1
Hard-paste porcelain	1	*Architectural*	
Redware, unglazed	1	Window glass	3
Refined earthenware, misc.	1	Nail, machine-cut/wrought (1790-1815)	2
Glass		Brick	1
Bottle/jar glass			
Clear	1	*Other*	
Olive green	1	Clay tobacco pipe bowl	1
Aqua	1	Unidentified metal	1
Solarized	1		
Tumbler, ribbed, clear	1		
Pressed glass tableware, clear	2	**Total**	**31**

Flotation samples were also taken from the feature for analysis, but no preserved seeds were found.

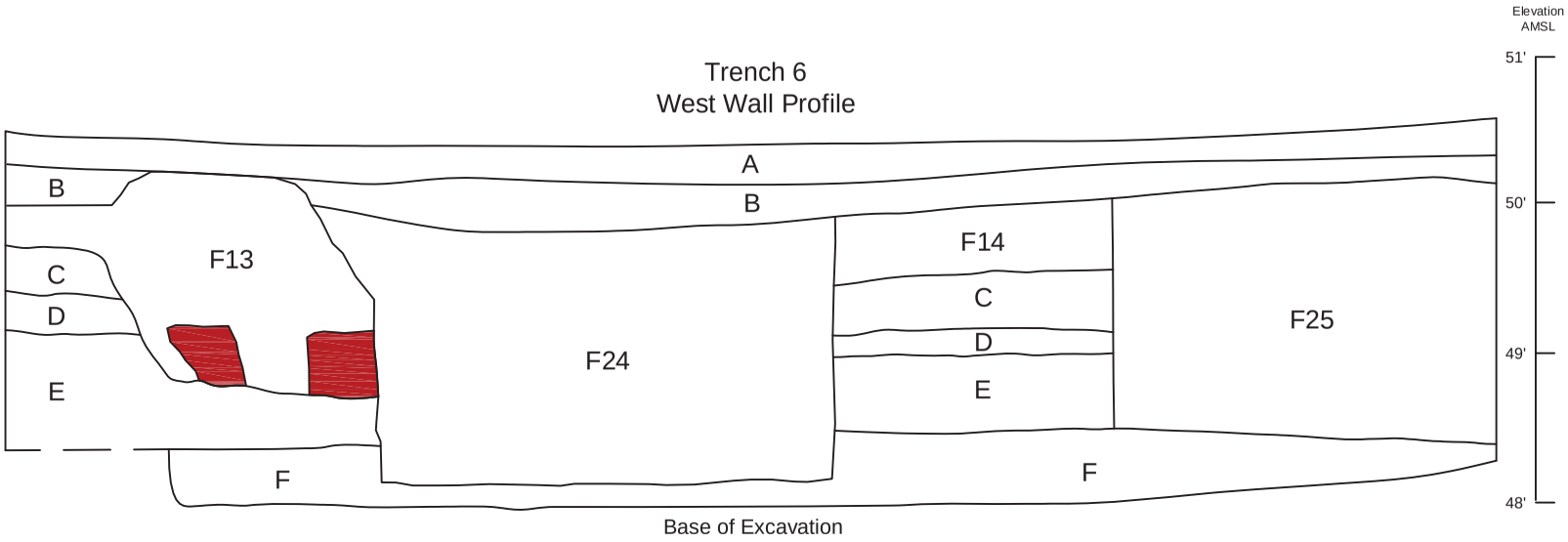
Mechanically Excavated Trenches – Features 24 and 25

The width of the possible nineteenth-century planting bed (Feature 14) was likely larger than what is presently represented in the archaeological record. During the excavation of Trenches 4-6, two mechanically excavated trenches (Features 24 and 25) were observed cutting through the north and south sides of the former planting bed (Figure 35).

The first mechanically excavated trench (Feature 24) was located between the possible planting bed (Feature 14) and the remains of the circa 1850 garden walk (Feature 13). It measured approximately 3 feet wide and extended to 2.2 feet below the ground surface, or 48.2 feet amsl, cutting through both the circa 1850 fill (AU B) and the earlier ground surface (AU A). The trench also cut through two strata of sterile subsoil underlying the late eighteenth- to early nineteenth-century ground surface. The second mechanically excavated trench (Feature 25) was located north of the possible planting bed. It measured approximately 2.5 feet wide and extended to a depth of 48.4 feet amsl.

Both trenches had perfectly straight vertical sides and a flat bottom, suggesting that they were dug using mechanical excavating equipment. The soil from the trenches consisted of a mix of dark brown silt and olive yellow silt loam fill. Ninety-nine historic artifacts were recovered from the two mechanical trenches. The materials are a mix of late eighteenth- to early twentieth-century domestic artifacts along with a moderate amount of brick, coal, and mortar. A large quantity of clear plastic sheeting was also discovered at the bottom of the trenches along with some pieces of Styrofoam, which became commercially available in the 1940s.

Trenches such as these are often dug near houses for the purpose of installing utility lines; however, no evidence of such utilities was found at the bottom of either trench. On the other hand the trenches may have been dug to remove obsolete utilities from the property. The VTHP has no record of such work ever taking place at the Lee-Fendall House. Without further insight, Features 24 and 25 remain a mystery.



Legend

A	Very dark brown (10YR 2/1) silt with wood chip surface layer
B	Dark grayish brown (10YR 4/2) silt
C	Brownish yellow (10YR 6/6) silty clay loam
D	Brown (10YR 4/3) silt loam mixed with brownish yellow (10YR 6/6) silt loam with brick and charcoal
E	Olive yellow (2.5Y 6/6) silt
F	Brownish yellow (10YR 6/8) silty clay loam
F13	Dark grayish brown (10YR 4/2) silt; Feature 13 ca 1850 walk
F14	Dark grayish brown (10YR 4/2) silt; Feature 14 possible planting bed
F24	Dark brown (10YR 3/3) silt mixed with olive yellow (2.5Y 6/8) silt loam with brick, mortar, and charcoal; mechanically excavated trench
F25	Dark brown (10YR 3/3) silt mixed with olive yellow (2.5Y 6/8) silt loam with brick, mortar, and charcoal; mechanically excavated trench
	Brick

0 0.4 0.8 Foot

FIGURE 35: West Profile of Trench 6 Showing Features 24 and 25

V. SUMMARY AND CONCLUSIONS

SUMMARY

In the course of the archaeological investigation for the Lee-Fendall House Garden in Alexandria, intact deposits and features dating to the late eighteenth to mid-nineteenth centuries were discovered underneath the modern garden surface. They include a buried ground surface associated with the Fendall and Lee families' occupation of the property from 1785 to 1843 as well as a series of three postholes that appear to be related to one of several outbuildings recorded on a Declaration of Assurance made by Philip Richard Fendall in 1796. An additional intact buried surface was identified atop the Fendall-Lee ground surface. This second buried surface is associated with the Cazenove family occupation of the Lee-Fendall House and dates to 1850 to 1870. During that period Louis Cazenove constructed a pleasure garden to compliment his newly redesigned Greek Revival house, and several elements from his pleasure garden were discovered during the archaeological investigation. The most important of these is the remains of a curvilinear walkway that stretched around the perimeter of Cazenove's garden. Another feature is a possible mid-nineteenth-century planting bed that bordered the walkway along the north-central portion of the garden. Lastly, the foundation of a garden tool shed or storage building was identified in the southeast corner of the garden. The building appears to be the same one that was repurposed as a "deadhouse" when the Lee-Fendall House was used as a hospital by the Union Army from 1863 to 1865.

LOUIS CAZENOVE'S PLEASURE GARDEN

When Louis Cazenove purchased the Lee-Fendall House in 1850, he quickly began rebuilding and renovating the property. Cazenove remodeled the house in the Greek Revival style, removed the old pitched roof and attic space, and replaced it with a hip roof to create a full third story. He also installed diamond-paned windows on the third story and lengthened the first-story windows. The exterior of the structure was restored with new wood siding, and several other decorative changes were made to both the interior and exterior. To complement and enhance his redesigned house, Cazenove would have also extended the renovation to include the construction of a contemporary pleasure garden on the grounds.

For years the VTHP has attempted to ascertain how Cazenove organized his garden. A thorough investigation of Cazenove family papers and other historical documents related to the Lee-Fendall House failed to produce any insight into the nineteenth-century garden's design. Lacking such historical accounts, contemporary gardening manuals were consulted and were extremely helpful in interpreting the results from the archaeological investigation. The two main schools in garden design during the mid-nineteenth century were "the Beautiful" and "the Picturesque." The exclusive use of one over the other, or the harmonious combination of the two, could inform every aspect of garden design from the placement of walks and outbuildings down to the variety and location of the garden's trees and plants.

Even with the limited amount of space available to him, Cazenove appears to have implemented elements of the Beautiful in his garden design. Downing (1845) suggests that homes in the

classical style are better suited to have adjoining gardens follow the principles of the Beautiful. Cazenove's renovated Greek Revival house would have certainly fallen into this category. One major element of the Beautiful found during the investigation at the Lee-Fendall House Garden was the curvilinear garden walk. The walk was well built, with a gravel surface and a thick brick and mortar rubble foundation. According to Kemp (1850a), walks built in such a manner remain firm and dry through any season. This feature is an essential element of the Beautiful design. The walk at the Lee-Fendall House Garden also reflects the Beautiful in that its path consists of easy flowing curves and lines as it extends around the perimeter of the garden.

Whether Cazenove employed elements of the Picturesque is uncertain. No such elements were identified archaeologically. It is possible that Cazenove implemented elements of the Picturesque when selecting and arranging trees, plants, and shrubs within his design, displaying interesting varieties and arrangements of plants and trees while retaining overall simplicity. As no archaeological evidence was found, the possibility of Cazenove's use of the Picturesque in his garden design is purely conjecture.

Aside from determining which principles of design to use, Louis Cazenove likely had other challenges to address when planning and implementing his small garden. Edward Kemp's book, *How to Lay Out a Small Garden,* was not published until 1850, but many of the practical considerations and directions his book provides were evidently applied by Cazenove during the creation of his garden.

One practical consideration provided in the text included the proper grade of the garden. Kemp (1850a) argues that a proper small garden should include an open, flat or slightly sloping grass lawn stretching from the best windows of the house to within a short distance of the property boundary. Louis Cazenove's garden consisted of an artificially level surface with an open yard, or bowling green, extending from the windows of the dining room to within 8 feet of the property line. This was represented archaeologically by a deposit of fill found across the entire garden. The fill sits on top an uneven late eighteenth- to early nineteenth-century yard surface and contains numerous features associated with the circa 1850 garden, including the garden walkway and outbuilding. No structural features or planting beds were found in the center of the garden during the investigation, suggesting that this area was open and likely covered by a manicured lawn.

Another practical consideration described by Kemp involves the treatment of garden walks. As discussed earlier, Kemp argues that a proper walk should be constructed by cutting curvilinear trenches 12 to 18 inches deep, filled with rubble and topped by 3 inches of gravel. This way the walk will remain firm over the years and facilitate proper drainage of water after heavy rains. The walks discovered during the Lee-Fendall excavation reflect this design. A curvilinear walkway was discovered around the north, east, and south perimeters of Cazenove garden's bowling green. The walks were constructed with brick and mortar rubble foundations 3 to 5 feet wide, measuring approximately 1 foot thick and covered by a layer of fine-grain gravel.

Planting beds were commonly placed along the perimeter of walks, and Kemp maintained that beds are appropriate additions along the edge of the property. Since Louis Cazenove chose to have an open yard at the center of his garden, the only possible location for his planting beds was

between the walks and property line. That design closely parallels that of the present garden at the Lee-Fendall House, with the majority of the plantings located at the property's edge. Only one possible planting bed was discovered archaeologically. It was located between the north walk and the Lee-Fendall House. Since the bed is positioned between the house and the lawn, the plantings would have been low-lying varieties that would not obscure the view of the landscape. Archaeological traces of the perimeter beds have been obscured by repeated redigging in the active planting beds that cover these areas.

In addition to planting beds, Kemp recommended fences or walls at the perimeter of gardens to provide some privacy and "retirement" for the property's owners. Kemp suggested the use of small, well-made fences over high brick walls or tree belts. Such a suggestion would have been difficult for Louis Cazenove to implement. When Cazenove purchased the property in 1850, a long, high brick wall ran along the east boundary of the garden. This same wall still stands today. The presence of such walls often serves to make a small garden appear even more diminutive. In order to counteract this, Kemp suggested that ivy or shrubs be placed irregularly along the wall in order to reduce the hardness of the wall's lines.

The same principles of camouflage could also be used to hide a garden outbuilding. During the investigation one outbuilding associated with the Cazenove period garden was identified. It was located in the southeast corner of the garden, between the circa 1850 walk and the property boundary. The building measured approximately 14 feet square and likely served as a tool shed or other storage building. Its location between the walk and property line suggests that planting beds would be placed around the structure. The plantings may have taken the form of small trees or shrubs to partially obscure the outbuilding.

CONCLUSION

In 1851, with the renovation of the Lee-Fendall House completed, Louis Cazenove became the owner of one of the stateliest modern homes in the City of Alexandria. Cazenove's concern for modernity was expressed in his renovation of the Lee-Fendall House from a rural telescoping house into an urban mansion in the Greek Revival style. Along with the aesthetic enhancements, Cazenove installed several modern comforts that many contemporaries in the mid-nineteenth century could not afford, including a central heating system and shower on the second floor.

Prior to the recent archaeological study, little was known about Cazenove's adjoining half-acre garden. The opulence of his home suggests that the garden may have been equally grand. With the passage of time, however, Cazenove's garden became obscured as later residents modified the landscape to suit their tastes. Documentary accounts from the Cazenove family allude to the presence of a pleasure garden at 614 Oronoco Street, but they lack details regarding the design of the landscape. With all other sources of information exhausted, the VTHP turned to archaeological investigation as a means to reconstruct the lost garden.

Evidence from the 2010 archaeological investigation shows that substantial portions of Louis Cazenove's garden remain intact underneath the modern surface. An even garden surface, composed of locally imported fill, covers the site and contains large quantities of domestic and architectural material dating to the early to mid-nineteenth century. The remains of the garden

walk and outbuildings provide insight as to how Cazenove organized the landscape. The walks encircle an open lawn, which members of the Cazenove family may have used for recreation or entertaining guests, and the gingko and black walnut trees provided shade. The lone outbuilding in the southeast corner of the garden possibly served as a storage shed where servants may have kept gardening equipment and other tools. The garden of the 1850s closely resembled the one shown in a photograph from 1895, which depicts a grassy yard and a few trees within a mostly open space encircled by a curving path (see Figure 10).

The archaeology shows that in the 1850s the Lee-Fendall House garden had more or less the same layout it has today (Figure 36). Sometimes archaeology documents great changes in the past, and shows us that our ancestors lived in ways we find strange or even shocking. Sometimes, though, it shows us continuity. Some things endure: designs, habits, notions of beauty. Our idea of how to layout a half-acre garden dates back to the stylish designers and patrons of the early 1800s, who established a pattern that lives on in thousands of modern yards. Just as the Lee-Fendall House preserves a sense of the framework of life in the 1850s, so does the garden.

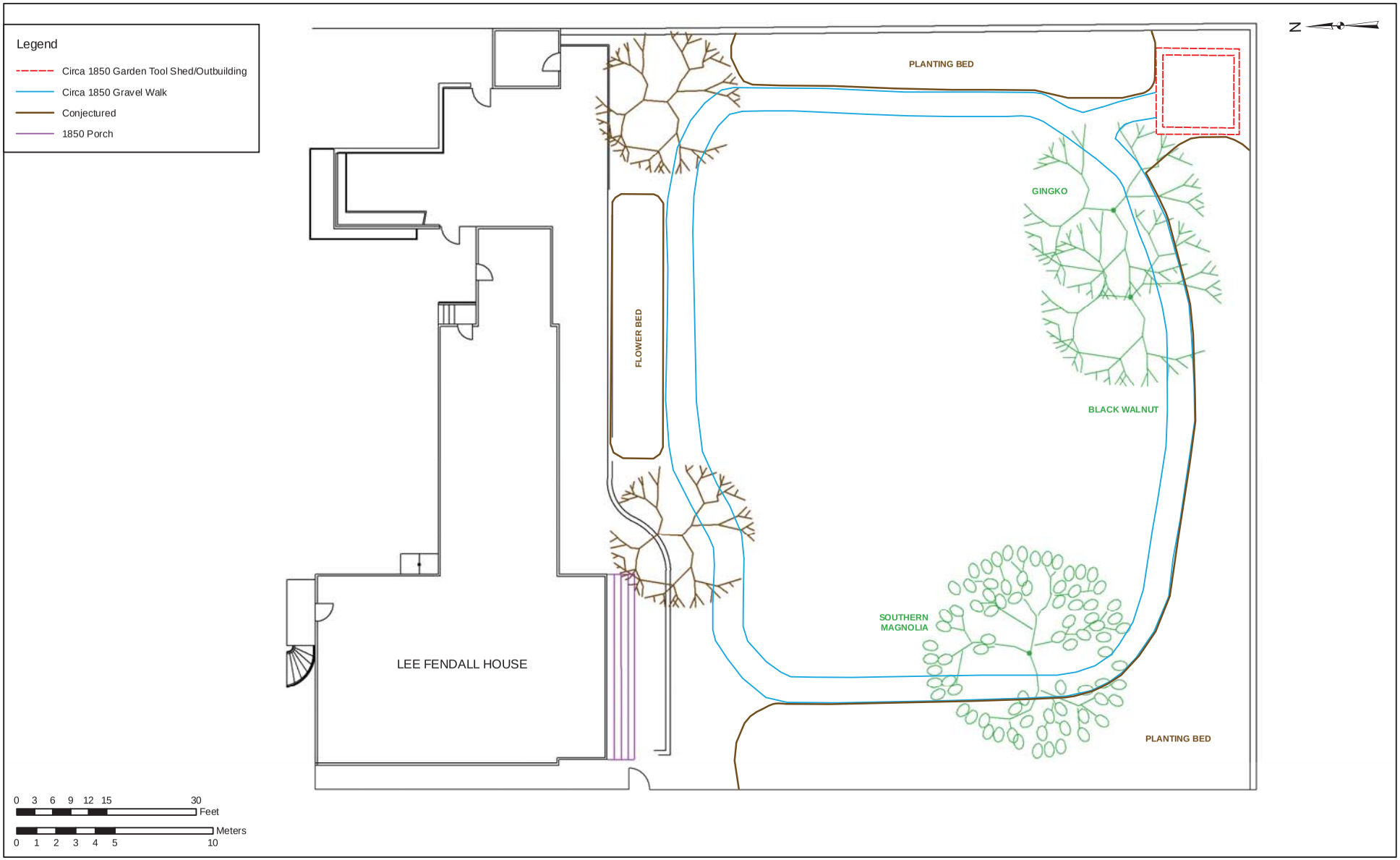


FIGURE 36: Lee-Fendall Garden in 1850

SOURCE: Carvelho & Good, PLLC 2010

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APPENDIX A

METHODS OF ARTIFACT CATALOGING AND ANALYSIS
UTILIZED CODES
ARTIFACT CATALOG

METHODS OF ARTIFACT CATALOGING AND ANALYSIS

A. LABORATORY PROCESSING

All artifacts were transported from the field to Berger's laboratory. In the field, artifacts were bagged in 4-mil, resealable polyethylene bags. Artifact cards bearing provenience information were included in the plastic bags. A Field Number was assigned to each unique provenience in the field. This number appears with all the provenience information and is used throughout processing and analysis to track artifacts.

In the laboratory, provenience information on each artifact card was checked against a master list of Field Numbers with their proveniences. Any discrepancies were corrected at that time, and a Catalog Number was assigned to each provenience, according to Virginia Department of Historic Resources guidelines.

Prehistoric lithics and most historic artifacts were washed in water with a soft toothbrush. Faunal material and fragile artifacts were wet-brushed with a soft natural-bristle paintbrush or were simply dry-brushed. Metal objects were cleaned using a dry toothbrush or stainless steel wire brush. All artifacts were laid out to air-dry in preparation for analysis.

During analysis, individual Specimen Numbers were assigned to artifacts within each Catalog Number. After analysis, the artifacts were re-bagged into clean perforated 4-mil resealable polyethylene bags. Artifacts are organized sequentially first by Site Number, then by Catalog Number, and finally by Specimen Number within each Catalog Number. An acid-free artifact card listing full provenience information and analytical class was included in each bag.

Artifacts were marked with provenience information following the below format, using black waterproof India ink on a base of Rhoplex AC-33. The label was then sealed with a top coat of 10 percent polyvinyl acetate (PVA) in acetone.

(State Site Number) Ex.: 44AX48
(Catalog #) - (Specimen #) 56-12

B. ANALYTICAL METHODS

All artifact analyses were conducted by the Laboratory Supervisor and/or Material Specialist(s). Berger maintains an extensive comparative collection and laboratory research library to aid in making complete and accurate analyses.

Berger has developed a flexible analytical database system that fully integrates all artifacts in one database for use in data manipulation and interpretation. The computerized data management system is written using Paradox® 9, a relational database development package that runs on a Windows® platform.

Each class of artifacts (historic ceramics, curved (vessel) glass, small finds/architectural, historic tobacco pipes, lithics, and faunal) has a series of attributes, sometimes unique to that class, that are recorded to describe each artifact under analysis. Artifact information (characteristics), recorded on the data entry forms by the analysts, was entered into the system. The system was then used to enhance the artifact records with the addition of provenience information. Berger maintains a complete type and attribute coding book for each analytical class.

The artifact coding system employs a Type/SubType system developed by Berger's Cultural Resources Division. The format for the historic artifacts is based on the South/Noël Hume typology (South 1977),

as modified for use in a computerized system (Berger 2006). The prehistoric lithics system is based on Taylor et al. (1996), modified for use in a computerized system (Berger 2006).

The Type/SubType system is composed of a three-letter code followed by a number (integer). The first letter of the code represents the specific Class to which that artifact belongs: C, for Historic Ceramics; G, for Curved (Vessel) Glass; S, for Small Finds/Architectural; P, for Historic Tobacco Pipes; L, for Lithics; and Z, for Faunal. The second and third letters and number represent further subdivisions of the artifact groups within the class and are defined below for each analytical class.

C. HISTORIC CERAMIC ANALYSIS

The ceramic tabulation provides the following information: identification of ware types and techniques of surface decoration; dates based on manufacturing and decorative techniques and, if present, makers' marks; identification of vessel forms and functions; and descriptions of decoration motifs. The following are explanations of the variables used in the coding process.

Type/SubType. As mentioned previously, the first letter in the type codes for Historic Ceramics is always C. The second letter refers to general ware groups: E, for Coarse Earthenwares; R, for Refined Earthenwares; S, for Coarse Stonewares; F, for Refined Stonewares; P, for Porcelain; and O, for Other and Unidentified. The third letter refers to specific ware types, e.g., R, for Redware; W, for Whiteware; and L, for Gray or Buff Stoneware. The Subtype numbers refer to particular decorative treatments or named types, e.g., CRW50 – Whiteware with Blue Transfer-Printed Decoration.

Begin/End Dates. Type/Subtype may be descriptive and undated or have specific dates which are automatically assigned by the database. Sources for these dates include but are not limited to Cameron (1986), Denker and Denker (1985), Miller (1980, 1987, 1991), Rickard (2006), and South (1977).

Form (Var 5). Form indicates the shape and possible function of the complete vessel as represented by the sherds present. General categories, such as "Tableware, Hollowware," are used for sherds whose small size or ambiguous characteristics make determination of form problematical. **Part (Var 7)** is used to indicate what part of a vessel is represented by the sherd(s) present.

D. CURVED (VESSEL) GLASS ANALYSIS

The glass artifacts from the collection were broken down, for analytical purposes, into four functionally distinct groupings based on Bottle, Table, Lighting, and Other use-categories. Window glass, considered more functionally inclusive under an architectural group of artifacts, was subsumed for analysis under Small Finds/Architectural materials, as discussed below. Variables used in the coding process are explained below.

Type/Subtype. The first letter of the Type code for Glass is always G. The second letter denotes the functional groupings: B, for Bottle; T, for Table; L, for Lighting; and O, for Other. The third letter denotes specific function within the appropriate use category, e.g., A, for Alcohol; T, for Tumbler; L, for Lamp; and U, for Unidentified. The Subtype numbers denotes vessel form, e.g., GBA1 – Wine Bottle; GTT41 – Tumbler/Paneled; GLL23 – Lamp Chimney; and GOU1 – Unidentified Curved/Vessel Glass.

All artifacts identified as to specific function and form were coded as such regardless of the degree of fragmentation. The specific vessel part(s) encountered are indicated by the coding of the appropriate fields, e.g., Base (Var 7) or Finish (Var 8).

Begin/End Date. Dating of the glass artifacts was completed according to established diagnostic criteria. These criteria, utilized either singly or in combination, can include various technological aspects of glass manufacture such as finish treatments, tooling methods, empontilling techniques, mold markings, and Color (Var 9). Sources for glass dating include but are not limited to Jones and Sullivan (1985) and Miller and Sullivan (1984).

Finish (Var 8). Finish and rim type were identified as specific types within one-part (100s), two-part (200s), and three-part (300s) categories. Common names, such as "Screw," were used when appropriate.

Base (Var 7). The majority of coded base types in the collection indicate the marks on the basal surfaces of glassware. "Snap case" indicates the lack of any markings when this device was used to hold a bottle in place while its finish was formed. Machine-made basal markings were also coded, if identifiable.

E. SMALL FINDS/ARCHITECTURAL ANALYSIS

For the small finds/architectural analysis, each artifact was identified by its group and class, Material Type (Var 3) and Part/Portion (Var 6), and received a count and/or weight. Additional information, including Characteristic (Var 5) and Color (Var 9), was recorded as identified for the individual artifacts. Variables used are defined below.

Type/Subtype. The first letter of the Type code for Small Finds/Architectural is always S. The second letter denotes the group of the artifact, e.g., A, for Architecture, and the third letter denotes a class within that group, e.g., F, for Fasteners. The Subtype number denotes the specific artifact type, e.g., SAF6 – Wire Nail.

Begin/End Date. Dates for certain artifact were generated in the database based on the Type/Subtype. Other dates were entered manually and were based on various artifact characteristics. References used for dating of artifacts include but are not limited to Edwards and Wells (1993), Krause and Mishler (2002), and Luscomb (1967).

Characteristic (Var 5). A modifier that best described the form or manufacturing technique of each artifact was entered in this field.

F. HISTORIC TOBACCO PIPES ANALYSIS

Pipes were identified by morphological type, Makers' Mark (Var 1), Part (Var. 7), and Stem Bore Diameter (Var 9). The analysis is designed for descriptive purpose and to generate dates and Origin (Var 10) whenever possible.

Type/Subtype. The first and second letters of the Type code for Historic Tobacco Pipes are PT. The third letter identifies the artifact as a stem (S) or a general white clay bowl (E). The Subtype number further indicates specific bowl shapes and date ranges or stem characteristics.

Begin/End Date. Dates for pipes were generated by the database, based on the Type/Subtype codes. When a manufacturing range for a specific pipe could be determined based on other variables, the date was recorded and manually entered.

G. FAUNAL ANALYSIS

The analysis of the faunal material allowed for the identification of species, Element (Var 5), and any modification to the specimen, e.g., Burning (Var 7), Butchering (Var 1), etc. Identifications were made

with the aid of a comparative faunal type collection and the use of reference materials that include but are not limited to Schmid (1972).

Type/SubType. The first letter of the Type code for Faunal material is Z (for zoological). The second letter denotes the class of the animal, e.g., M, for Mammal; B, for Bird. The third letter distinguishes groups with the class, e.g., D, for Domestic; W, for Wild. The numeric Subtype code identifies species.

H. PREHISTORIC ARTIFACTS

Minimal amounts of prehistoric artifacts were recovered from this project. Analysis of these items also proceeded according to a Type/Subtype for each type of material. Minimal analysis of these artifacts was undertaken, primarily to show presence of data and/or to show potential mixing of deposits.

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Utilized Codes for CXE 4578, Site 44AX48, Lee-Fendall House, Garden, Alexandria, VA Ph. II

Lithics

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
Point Type		Material	Termination	Flake Scars	Condition	Modification	Platform Type	Cortex	Temporal Affiliation	Size Category

Var6	Translation
2	Broken

Var3	Translation
531	Quartz
581	Chalcedony

Var9	Translation
1	Absent

Var7	Translation
1	No Heating Present

Historic Ceramic

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
Maker's Mark	Vessel Number		Motif/Pattern	Form	Percent Complete	Part		Color	Wear	

Var1	Translation
904	Unidentifiable printed maker's mark
905	Unidentifiable cypher mark

Cmt	Comment Trans
16	From Flotation

Var4	Translation
2	Unidentifiable Motif
101	Large Scale Floral
102	Small Scale Floral
110	Floral w/ Black Stems
140	Landscape - General
168	Floral - Linear
200	Chinoiserie - General
201	Chinoiserie - Landscape
222	Chinoiserie - Border
226	Chinoiserie - Fish Scale and Roe Border
239	Stripe
553	Stripe
557	Dendritic - Mocha
610	Miscellaneous Incised - Blue
615	Incised/Banded (Annular)
628	Brown Slipped, Interior & Exterior
677	Albany Type Slip, Interior Only
748	Unglazed Interior, Exterior Spalled
750	Glazed Interior Only
752	Glazed Both Surfaces
753	Glazed Interior, Exterior Spalled
965	Wheat Variant
970	Paneled - General
987	Shell Edge-Scalloped; Rim, Curved Lines - General
993	Shell Edge - General
1011	Floral - General
1020	Indeterminate Molded Motif

Var9	Translation
6	Blue & Brown
10	White
11	Blue & White
19	See Written Comments
30	Red
39	Olive Green
40	Green
50	Blue
60	Black
61	Dark Brown
62	Brown
73	Various Shades of Brown on One Vessel
97	Unidentified - Only Shadow of Decoration Remains
101	Blue, Green, & Brown
105	Green & Orange
114	Blue, Green, & Orange

Var7	Translation
1	Body
2	Rim
3	Base
5	Rim & Body
6	Base & Body
7	Handle
9	Rim, Body & Base
41	Body & Handle
45	Footring

Var5	Translation
50	Plate-Unidentified Diameter
77	Unidentified Tableware, Flatware
78	Unidentified Tableware, Hollowware
79	Unidentified Tableware
94	Teacup w/o Handle - General
98	Teacup - General
103	Coffee Cup
106	Saucer/Bowl Diameter Unknown
109	Tea Pot
126	Bottle
140	Unidentified Drinking/Service Vessel
215	Bowl - Depth & Diameter Unknown
226	Shallow Bowl/Dish 4"-6"
357	Miscellaneous Storage/Serving Vessel
520	Flower Pot

Utilized Codes for CXE 4578, Site 44AX48, Lee-Fendall House, Garden, Alexandria, VA Ph. II

Glass

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
Maker's Mark	Vessel Number	Brand	Motif/Pattern	Manufacturing Technique	Percent Complete	Base	Finish	Color	Wear	Embossment/Label

Var3	Translation
213	Ball

Var4	Translation
1	Panel
2	Flute
4	Rib (vertical)
55	Stipple (on base and/or heel)
92	Embossed Lettering
98	Unidentified Pressed Motif

Var8	Translation
140	Screw, Continuous or Interrupted
149	Bead (for machine-made containers)

Var9	Translation
1	Colorless
2	Milkglass (Opaque White)
3	Emerald Green/Teal
5	Light Olive/Dark Olive Green
7	Brown/Amber/Honey
9	Aquamarine (all shades)
11	Amethyst Tint (Solarized)
12	Cobalt
17	Yellow

Var7	Translation
1	Blowpipe
8	Machine Suction Scar (Owens)
99	Unidentified

Var5	Translation
99	Unidentified

Small Finds/Architectural

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
Maker's Mark/Brand		Material	Decoration	Characteristic	Percent Complete	Back Mark		Color		

Var6	Translation
1	Whole
2	Portion/Fragment

Var3	Translation
1	Brick
204	Earthenware
212	Porcelain
220	Stoneware
249	Ceramic
320	Glass
520	Coal
604	Brass
609	Copper
610	Copper Alloy
624	Ferrous Metal
634	Lead
1292	Limestone
1296	Marble

Var9	Translation
1	Red
2	Yellow
10	Colorless
11	Aqua
13	White
17	Pink
26	Amethyst (Solarized)

Var5	Translation
23	2 Holes
25	4 Holes
110	Glazed
320	Rimfire
411	Roofing
414	Common
435	Brad - Rosehead w/ Flat Point
522	Shield Type w/o Rays
586	Salt Glazed
598	Albany Slipped
703	Loop Shank

Pipes

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
Maker's Mark		Origin	Decoration		Percent Complete	Part		Bore Diameter	Use	

Var1	Translation
1600	Miscellaneous TD mark

Var9	Translation
1	unmeasurable or not present (on bowls)
4	4/64"
5	5/64"
6	6/64"

Var7	Translation
1	Bowl
3	Stem
5	Bowl to Elbow

Utilized Codes for CXE 4578, Site 44AX48, Lee-Fendall House, Garden, Alexandria, VA Ph. II

Faunal

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
Butchering Type		Illustrated Meat Cut	Age/Fusion	Element	Portion	Burning	Gnawing	Weathering	MNU Type	

Var1	Translation
1	Sawed

Var7	Translation
4	Calcined

Var5	Translation
7	Mandible
13	Molar
30	Vertebra
38	Rib
50	Scapula
60	Humerus
61	Radius
111	Astragalus
120	Longbone
700	Shell
999	Unidentified

Var6	Translation
1	Whole
2	Fragment
5	Shaft
6	Proximal Fragment
12	Epiphysis

Floral

Var1 Meaning	Var2 Meaning	Var3 Meaning	Var4 Meaning	Var5 Meaning	Var6 Meaning	Var7 Meaning	Var8 Meaning	Var9 Meaning	Var10 Meaning	Var11 Meaning
		Cultural Use		Element	Percent Complete	Burning				

Var6	Translation
1	Whole
2	Fragment

Var3	Translation
1	Cultivated
2	Exploited
8	Indeterminate

Cmt	Comment Trans
16	From Flotation

Var7	Translation
10	Carbonized

Var5	Translation
2	Seed
50	Wood

Utilized Codes for CXE 4578, Site 44AX48, Lee-Fendall House, Garden, Alexandria, VA Ph. II

Pattern Group and Class Translations

PatGrp	Pattern Analysis Group
0	Unidentified
1	Kitchen
2	Architecture
4	Arms
5	Clothing
6	Personal
7	Tobacco Pipes
8	Other
9	Prehistoric Lithics
11	Faunal
12	Floral
13	Recreation
14	Business/Commerce
18	Household/Domestic
19	Hardware, Tools, & Machinery

PatCls	Pattern Analysis Class
0	Unidentified
2	Bottles/Jars/Cans
3	Tumblers/Wine Glasses
4	Tableware
5	Misc. Drinking Vessels/Containers
7	Food Preparation/Storage
10	Kitchen - Other
11	Window Glass/Caming/Etc.
12	Nails, Spikes, Tacks, etc., and Misc. Construction Hardware
15	Plumbing/Heating/Fixtures
16	Misc. Building Materials/Floor Covering/Roofing Materials
26	Ammunition
31	Clothing Fasteners
40	Coins
41	Keys
51	White Clay Pipes
59	Toys
63	Heating Related
90	Chipped Stone
111	Miscellaneous Household Related
115	Miscellaneous Hardware
116	Tableware/Serving
117	Teaware
125	Domesticated/Exploited
126	Non-Domesticated
127	Faunal - Other
130	Cultivated
131	Exploited
135	Unidentified

Utilized Codes for CXE 4578, Site 44AX48, Lee-Fendall House, Garden, Alexandria, VA Ph. II

Analytical Type Codes & Translations: Class -- Type -- Type Description -- Type Group

Faunal	ZAZ	Unidentified Bone	UNIDENTIFIED BONE	SmllFind	SAB	Building Materials	ARCHITECTURAL
Faunal	ZMD	Domesticated	MAMMALS	SmllFind	SAF	Fasteners	ARCHITECTURAL
Faunal	ZMR	Rodents	MAMMALS	SmllFind	SAG	Glass	ARCHITECTURAL
Faunal	ZMZ	Unidentified Mammal	MAMMALS	SmllFind	SAP	Plumbing/Heating	ARCHITECTURAL
Faunal	ZXZ	Unidentified Shell	SHELL - UNIDENTIFIED	SmllFind	SAT	Tile and Floor Covering	ARCHITECTURAL
Floral	FAP	PINACEAE	GYMNOSPERMS	SmllFind	SBC	Coins	BUSINESS/COMMERCE
Floral	FAT	GENERAL (NO FAMILY)	GYMNOSPERMS	SmllFind	SCF	Fasteners	CLOTHING
Floral	FDC	ACERACEAE	ANGIOSPERMS DICOTS	SmllFind	SGB	Ammunition	ARMS & AMMUNITION
Floral	FMG	POACEAE	ANGIOSPERMS MONOCOTS	SmllFind	SHB	Heating Materials and By-Products	HEATING MATERIALS & BY-PRODUCTS
Floral	FTN	JUGLANDACEAE	ANGIOSPERMS DICOTS	SmllFind	SMH	Hardware (Non-Architectural)	HARDWARE, TOOLS, & MACHINERY
Floral	FTO	FACACEAE	ANGIOSPERMS DICOTS	SmllFind	SOS	Unidentified	UNIDENTIFIED
Floral	FTT	GENERAL (NO FAMILY)	ANGIOSPERMS DICOTS	SmllFind	SPO	Other Personal Items	PERSONAL
Floral	FZA		MISCELLANEOUS FLORAL	SmllFind	SRM	Marbles	RECREATION
Glass	GBA	Alcohol	BOTTLE GLASS	SmllFind	SRT	Toys	RECREATION
Glass	GBF	Foods	BOTTLE GLASS				
Glass	GBU	Unidentified	BOTTLE GLASS				
Glass	GOU	Unidentified - Other	OTHER GLASS				
Glass	GTT	Tumblers	TABLE GLASS				
Glass	GTU	Unidentified	TABLE GLASS				
Glass	GTX	Miscellaneous Tableware Associated	TABLE GLASS				
Hceramic	CEH	Buff/White Bodied Earthenware	EARTHENWARES				
Hceramic	CER	Red Bodied Earthenware	EARTHENWARES				
Hceramic	CES	Red Bodied Slipware	EARTHENWARES				
Hceramic	CFL	Gray Stoneware/Non-American-Made	STONEWARES				
Hceramic	CFT	White Salt Glazed	STONEWARES				
Hceramic	CPF	Soft Paste Porcelain	PORCELAIN				
Hceramic	CPJ	Hard Paste Porcelain	PORCELAIN				
Hceramic	CPP	Oriental Porcelain	PORCELAIN				
Hceramic	CRC	Creamware	EARTHENWARES				
Hceramic	CRD	Delftware	EARTHENWARES				
Hceramic	CRI	Ironstone	EARTHENWARES				
Hceramic	CRK	Other Refined Earthenware	EARTHENWARES				
Hceramic	CRP	Pearlware	EARTHENWARES				
Hceramic	CRW	Whiteware	EARTHENWARES				
Hceramic	CRY	Yellowware	EARTHENWARES				
Hceramic	CSB	Brown Stoneware	STONEWARES				
Hceramic	CSL	Gray Stoneware	STONEWARES				
Lithics	LBF	Bifaces	CHIPPED STONE				
Lithics	LDB	Debitage	CHIPPED STONE				
Pipes	PTE	White Clay Pipe Bowl Shapes	TOBACCO PIPES				
Pipes	PTS	White Clay Pipe Stems	TOBACCO PIPES				

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	1	1	172	-	1	-	C	-	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	78	-	1	-	-	1.4	-
44AX48	1	2	172	-	1	-	C	-	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	1	3	172	-	1	-	C	-	-	CRI 0	Ironstone	1	-	1840	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	1	4	172	-	1	-	C	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	1	5	172	-	1	-	C	-	-	SAG 11	Broad Glass	2	0.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	1	6	172	-	1	-	C	-	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	2	1	173	-	1	-	D	-	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	61	1.7	-
44AX48	2	2	173	-	1	-	D	-	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	222	79	-	1	-	50	1.4	-
44AX48	2	3	173	-	1	-	D	-	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	50	-	6	-	-	1.4	-
44AX48	2	4	173	-	1	-	D	-	-	SAG 11	Broad Glass	1	0.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	2	5	173	-	1	-	D	-	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	2	6	173	-	1	-	D	-	-	SCF 50	Pressed Glass Button	1	-	1840	-	-	320	-	23	1	-	-	13	5.31	-
44AX48	3	1	174	-	2	-	A	-	-	CRP 0	Pearlware	3	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	3	2	174	-	2	-	A	-	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	3	3	174	-	2	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	3	4	174	-	2	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	3	5	174	-	2	-	A	-	-	GOU 1	Unidentified Curved/Vessel Glass	3	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	3	6	174	-	2	-	A	-	-	SAG 11	Broad Glass	4	1.0	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	3	7	174	-	2	-	A	-	-	SAP 2	Salt-Glazed Slipped Drain Pipe	1	-	1810	-	-	220	-	598	2	-	-	-	2.15	-
44AX48	3	8	174	-	2	-	A	-	-	SOS 1	Unidentified Metal	4	27.7	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	4	1	175	-	2	-	C	-	-	SAG 11	Broad Glass	3	3.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	5	1	177	-	3	-	A	-	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	5	2	177	-	3	-	A	-	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	2	-	50	1.4	-
44AX48	5	3	177	-	3	-	A	-	-	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	2	0.0	-
44AX48	5	4	177	-	3	-	A	-	-	SAG 11	Broad Glass	2	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	6	1	178	-	3	-	B	-	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	6	2	178	-	3	-	B	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	6	3	178	-	3	-	B	-	-	CRW 52	Whiteware - Transfer Printed - Brown	1	-	1820	1915	-	-	102	79	-	1	-	62	1.4	-
44AX48	6	4	178	-	3	-	B	-	-	SAG 11	Broad Glass	1	0.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	7	1	179	-	3	-	C	-	-	CRC 0	Creamware	4	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	7	2	179	-	3	-	C	-	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	102	79	-	1	-	50	1.4	-
44AX48	7	3	179	-	3	-	C	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	7	4	179	-	3	-	C	-	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	61	1.7	-
44AX48	7	5	179	-	3	-	C	-	-	SAG 11	Broad Glass	2	0.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	7	6	179	-	3	-	C	-	-	SAF 7	Unidentified Nail	2	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	7	7	179	-	3	-	C	-	-	SOS 1	Unidentified Metal	1	1.5	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	8	1	180	-	4	-	A	-	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	8	2	180	-	4	-	A	-	-	CRW 35	Whiteware - Underglaze Handpainted	1	-	1820	-	-	-	239	79	-	2	-	40	1.4	both surfaces decorated
44AX48	8	3	180	-	4	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	8	4	180	-	4	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	8	5	180	-	4	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	8	6	180	-	4	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	8	7	180	-	4	-	A	-	-	SAG 11	Broad Glass	6	2.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	9	1	182	-	5	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	9	2	182	-	5	-	A	-	-	SAG 11	Broad Glass	6	4.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	10	1	183	-	5	-	C	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	10	2	183	-	5	-	C	-	-	CSL 0	Stoneware - Gray Salt Glazed	1	-	-	-	-	-	-	357	-	1	-	-	1.7	-
44AX48	10	3	183	-	5	-	C	-	-	SAG 11	Broad Glass	3	1.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	11	1	184	-	6	-	A	-	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	11	2	184	-	6	-	A	-	-	GOU 2	Unidentified Curved/Vessel Glass/Melted	1	-	-	-	-	-	-	-	-	-	-	1	0.0	melted
44AX48	11	3	184	-	6	-	A	-	-	SAG 11	Broad Glass	2	0.7	-	1926	-	320	-	-	2	-	-	1	2.11	-
44AX48	11	4	184	-	6	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	12	1	185	-	7	-	A	-	-	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	12	2	185	-	7	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	12	3	185	-	7	-	A	-	-	SAG 11	Broad Glass	3	1.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	13	1	186	-	8	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	13	2	186	-	8	-	A	-	-	SAG 11	Broad Glass	1	0.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	13	3	186	-	8	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	14	1	188	-	9	-	A	-	-	CEH 1	Buff/White Bodied Earthenware - Unglazed	1	-	-	-	-	-	-	520	-	2	-	-	18.111	-
44AX48	14	2	188	-	9	-	A	-	-	CER 62	Redware - Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	62	1.7	-
44AX48	14	3	188	-	9	-	A	-	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	79	-	2	-	50	1.4	-
44AX48	14	4	188	-	9	-	A	-	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	226	77	-	2	-	50	1.4	-
44AX48	14	5	188	-	9	-	A	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	14	6	188	-	9	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	14	7	188	-	9	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	14	8	188	-	9	-	A	-	-	SAG 11	Broad Glass	5	0.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	15	1	189	-	9	-	B	-	-	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	15	2	189	-	9	-	B	-	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	15	3	189	-	9	-	B	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	15	4	189	-	9	-	B	-	-	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	15	5	189	-	9	-	B	-	-	SCF 47	1-pc. Construction Button	1	-	-	-	-	604	-	703	1	-	-	-	5.31	-
44AX48	15	6	189	-	9	-	B	-	-	ZAZ 1	Unidentified Bone	3	0.8	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	16	1	190	-	9	-	C	-	-	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	16	2	190	-	9	-	C	-	-	CRP 0	Pearlware	3	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	16	3	190	-	9	-	C	-	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	16	4	190	-	9	-	C	-	-	SAG 11	Broad Glass	2	0.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	16	5	190	-	9	-	C	-	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	16	6	190	-	9	-	C	-	-	ZAZ 1	Unidentified Bone	3	0.9	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	17	1	191	-	10	-	A	-	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	17	2	191	-	10	-	A	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	17	3	191	-	10	-	A	-	-	CPP 0	Oriental Porcelain	1	-	1660	1860	-	-	-	79	-	1	-	-	1.4	-
44AX48	17	4	191	-	10	-	A	-	-	SAG 11	Broad Glass	3	2.9	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	18	1	192	-	11	-	A	-	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	2	-	-	18.111	-
44AX48	18	2	192	-	11	-	A	-	-	CSL 0	Stoneware - Gray Salt Glazed	1	-	-	-	-	-	-	357	-	2	-	-	1.7	-
44AX48	18	3	192	-	11	-	A	-	-	SAG 11	Broad Glass	1	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	18	4	192	-	11	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	19	1	193	-	12	-	A	-	-	SAG 11	Broad Glass	1	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	19	2	193	-	12	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	20	1	194	-	13	-	A	-	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	20	2	194	-	13	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	20	3	194	-	13	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	melted
44AX48	20	4	194	-	13	-	A	-	-	SAG 11	Broad Glass	1	0.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	21	1	195	-	13	-	B	-	-	SAG 11	Broad Glass	1	0.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	21	2	195	-	13	-	B	-	-	ZMZ 5	Large Mammal	1	8.7	-	-	-	-	-	120	2	-	-	-	11.127	-
44AX48	22	1	196	-	13	-	C	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	22	2	196	-	13	-	C	-	-	LDB 9	Flake Fragment	1	0.1	-	-	-	581	-	-	-	1	-	1	9.90	-
44AX48	23	1	197	-	14	-	A	-	-	CRP 11	Pearlware - Shell Edge - Green	1	-	1800	1840	-	-	987	77	-	2	-	40	1.4	-
44AX48	23	2	197	-	14	-	A	-	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	23	3	197	-	14	-	A	-	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	24	1	198	-	15	-	A	-	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	77	-	2	-	50	1.4	-
44AX48	24	2	198	-	15	-	A	-	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	2	-	-	18.111	-
44AX48	24	3	198	-	15	-	A	-	-	CSL 11	Stoneware - Gray Salt Glazed w/ Albany Type Slip	1	-	1800	1940	-	-	677	357	-	1	-	-	1.7	-
44AX48	25	1	199	-	16	-	A	-	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	25	2	199	-	16	-	A	-	-	CPP 0	Oriental Porcelain	1	-	1660	1860	-	-	-	98	-	6	-	-	1.117	-
44AX48	25	3	199	-	16	-	A	-	-	SAG 11	Broad Glass	1	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	26	1	200	-	17	-	A	-	-	CRW 0	Whiteware	3	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	26	2	200	-	17	-	A	-	-	CRW 57	Whiteware - Transfer Printed - Black	1	-	1820	1915	-	-	140	77	-	1	-	60	1.4	-
44AX48	26	3	200	-	17	-	A	-	-	CRW 55	Whiteware - Transfer Printed - Other Colors	1	-	1825	1915	-	-	2	77	-	2	-	40	1.4	with scalloped rim
44AX48	27	1	201	-	17	-	B	-	-	CRC 0	Creamware	8	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	27	2	201	-	17	-	B	-	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	77	-	2	-	50	1.4	-
44AX48	27	3	201	-	17	-	B	-	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	27	4	201	-	17	-	B	-	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	27	5	201	-	17	-	B	-	-	SAG 11	Broad Glass	4	1.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	27	6	201	-	17	-	B	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	27	7	201	-	17	-	B	-	-	ZMZ 1	Unidentified Mammal	9	6.2	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	28	1	202	-	17	-	C	-	-	CRC 0	Creamware	5	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	28	2	202	-	17	-	C	-	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	2	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	28	3	202	-	17	-	C	-	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	239	79	-	2	-	50	1.4	stripe near rim
44AX48	28	4	202	-	17	-	C	-	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	239	79	-	2	-	50	1.4	stripe atop rim
44AX48	28	5	202	-	17	-	C	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	28	6	202	-	17	-	C	-	-	SAG 11	Broad Glass	1	0.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	28	7	202	-	17	-	C	-	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	29	1	203	-	18	-	A	-	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	2	-	-	18.111	-
44AX48	29	2	203	-	18	-	A	-	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	29	3	203	-	18	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	1	0.2	unidentified embossed lettering
44AX48	29	4	203	-	18	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	29	5	203	-	18	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	29	6	203	-	18	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	melted
44AX48	29	7	203	-	18	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	29	8	203	-	18	-	A	-	-	GOU 2	Unidentified Curved/Vessel Glass/Melted	4	-	-	-	-	-	-	-	-	-	-	1	0.0	melted
44AX48	29	9	203	-	18	-	A	-	-	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	414	1	-	-	-	2.12	-
44AX48	29	10	203	-	18	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	30	1	204	-	18	-	B	-	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	30	2	204	-	18	-	B	-	-	CRP 0	Pearlware	1	-	1775	1840	-	-	226	79	-	1	-	50	1.4	-
44AX48	30	3	204	-	18	-	B	-	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	30	4	204	-	18	-	B	-	-	SAG 11	Broad Glass	7	30.0	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	30	5	204	-	18	-	B	-	-	PTS 98	Pipe Stem - Unmeasurable Fragment	1	-	-	-	-	-	-	-	-	3	-	1	7.51	-
44AX48	31	1	205	-	18	-	C	-	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	31	2	205	-	18	-	C	-	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	50	-	2	-	-	1.4	-
44AX48	31	3	205	-	18	-	C	-	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	31	4	205	-	18	-	C	-	-	SAG 11	Broad Glass	2	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	31	5	205	-	18	-	C	-	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	32	1	206	-	19	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	32	2	206	-	19	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	32	3	206	-	19	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	melted
44AX48	32	4	206	-	19	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	32	5	206	-	19	-	A	-	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	32	6	206	-	19	-	A	-	-	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	9	0.0	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	33	1	207	-	19	-	B	-	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	34	1	208	-	19	-	C	-	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	34	2	208	-	19	-	C	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	melted
44AX48	35	1	209	-	19	-	D	-	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	35	2	209	-	19	-	D	-	-	SAG 11	Broad Glass	1	0.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	35	3	209	-	19	-	D	-	-	SOS 10	Rock/Stone	1	2.5	-	-	-	1292	-	-	2	-	-	-	0.0	-
44AX48	35	4	209	-	19	-	D	-	-	ZAZ 1	Unidentified Bone	1	0.8	-	-	-	-	-	999	2	4	-	-	11.127	-
44AX48	35	5	209	-	19	-	D	-	-	ZAZ 1	Unidentified Bone	1	0.2	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	36	1	210	-	20	-	A	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	36	2	210	-	20	-	A	-	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	36	3	210	-	20	-	A	-	-	SHB 1	Coal	1	0.5	-	-	-	520	-	-	2	-	-	-	8.63	-
44AX48	37	1	211	-	21	-	A	-	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	37	2	211	-	21	-	A	-	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	38	1	101	-	-	1	A	1	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	38	2	101	-	-	1	A	1	-	GBF 2	Fruit Jar/Preserves	1	-	-	-	-	213	92	-	-	-	-	9	1.2	embossed "B[all]"
44AX48	38	3	101	-	-	1	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	38	4	101	-	-	1	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	38	5	101	-	-	1	A	1	-	SAG 11	Broad Glass	4	4.9	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	38	6	101	-	-	1	A	1	-	SAF 74	Machine Cut Nail - Unknown Head	3	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	38	7	101	-	-	1	A	1	-	SAT 1	Tile	1	-	-	-	-	249	-	110	2	-	-	17	2.16	-
44AX48	39	1	102	-	-	1	A	2	-	CRW 0	Whiteware	3	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	39	2	102	-	-	1	A	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	78	-	1	-	-	1.4	-
44AX48	39	3	102	-	-	1	A	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	78	-	2	-	-	1.4	-
44AX48	39	4	102	-	-	1	A	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	3	-	-	1.4	-
44AX48	39	5	102	-	-	1	A	2	-	CRW 84	Whiteware - Colored Glaze	1	-	1820	-	-	-	-	79	-	1	-	50	1.4	-
44AX48	39	6	102	-	-	1	A	2	-	SAF 1	Handwrought Nail	2	-	-	1820	-	624	-	435	1	-	-	-	2.12	-
44AX48	39	7	102	-	-	1	A	2	-	CSL 81	Stoneware - Buff Salt Glazed	1	-	-	-	-	-	-	357	-	1	-	-	1.7	-
44AX48	39	8	102	-	-	1	A	2	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	39	9	102	-	-	1	A	2	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	2	-	-	18.111	-
44AX48	39	10	102	-	-	1	A	2	-	GBA 2	Liquor Bottle	6	-	-	-	-	-	1	-	-	-	-	7	1.2	-
44AX48	39	11	102	-	-	1	A	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	39	12	102	-	-	1	A	2	-	GBU 4	Unidentified Bottle/Jar-Body	6	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	39	13	102	-	-	1	A	2	-	SAG 11	Broad Glass	6	13.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	39	14	102	-	-	1	A	2	-	SAF 6	Wire Nail	1	-	1880	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	39	15	102	-	-	1	A	2	-	SAF 74	Machine Cut Nail - Unknown Head	4	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	40	1	103	-	-	1	A	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	77	-	1	-	-	1.4	-
44AX48	40	2	103	-	-	1	A	3	-	GBA 2	Liquor Bottle	1	-	-	-	-	-	1	-	-	-	-	7	1.2	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	40	3	103	-	-	1	A	3	-	SAF 1	Handwrought Nail	1	-	-	1820	-	624	-	435	1	-	-	-	2.12	-
44AX48	40	4	103	-	-	1	A	3	-	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	41	1	104	-	-	1	C	4	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	41	2	104	-	-	1	C	4	-	CRP 32	Pearlware - Overglaze Handpainted - Polychrome	8	-	1775	1810	-	-	102	98	-	5	-	19	1.117	brown stems and orange flowers
44AX48	41	3	104	-	-	1	C	4	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	41	4	104	-	-	1	C	4	-	SAG 11	Broad Glass	3	1.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	41	5	104	-	-	1	C	4	-	SOS 1	Unidentified Metal	1	3.7	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	42	1	105	-	-	2	A	1	-	CSL 3	Stoneware - Gray Salt Glazed w/ Handpainted Decoration	1	-	-	-	-	-	2	357	-	1	-	50	1.7	-
44AX48	42	2	105	-	-	2	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	12	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	42	3	105	-	-	2	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	42	4	105	-	-	2	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	42	5	105	-	-	2	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	22	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	42	6	105	-	-	2	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	17	0.2	embossed "...OUNCES"
44AX48	42	7	105	-	-	2	A	1	-	SAG 11	Broad Glass	6	4.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	42	8	105	-	-	2	A	1	-	SAF 7	Unidentified Nail	6	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	43	1	106	-	-	2	B	2	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	77	-	2	-	50	1.4	-
44AX48	43	2	106	-	-	2	B	2	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	43	3	106	-	-	2	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	3	-	-	1.4	-
44AX48	43	4	106	-	-	2	B	2	-	CER 1	Redware - Unglazed	2	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	43	5	106	-	-	2	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	43	6	106	-	-	2	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	43	7	106	-	-	2	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	43	8	106	-	-	2	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	43	9	106	-	-	2	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	43	10	106	-	-	2	B	2	-	GOU 1	Unidentified Curved/Vessel Glass	6	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	43	11	106	-	-	2	B	2	-	SRT 98	Misc. Toy Parts	1	-	-	-	-	212	-	110	2	-	-	-	13.59	possible doll part
44AX48	43	12	106	-	-	2	B	2	-	SAG 11	Broad Glass	23	16.9	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	43	13	106	-	-	2	B	2	-	SAF 7	Unidentified Nail	6	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	43	14	106	-	-	2	B	2	-	SMH 15	Cotter Pin	1	-	-	-	-	624	-	-	1	-	-	-	19.115	-
44AX48	43	15	106	-	-	2	B	2	-	SOS 1	Unidentified Metal	1	15.5	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	44	1	107	-	-	2	C	3	-	CRW 0	Whiteware	14	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	44	2	107	-	-	2	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	44	3	107	-	-	2	C	3	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	3	-	-	1.4	-
44AX48	44	4	107	-	-	2	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	44	5	107	-	-	2	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	77	-	1	-	50	1.4	-
44AX48	44	6	107	-	-	2	C	3	-	CRP 25	Pearlware - Embossed Body	1	-	1775	1840	-	-	1020	79	-	1	-	-	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	44	7	107	-	-	2	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	44	8	107	-	-	2	C	3	-	CRP 36	Pearlware - Underglaze Handpainted - Polychrome	1	-	1795	1825	-	-	102	79	-	1	-	101	1.4	-
44AX48	44	9	107	-	-	2	C	3	-	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	44	10	107	-	-	2	C	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	78	-	6	-	-	1.4	-
44AX48	44	11	107	-	-	2	C	3	-	CRC 30	Creamware - Overglaze Handpainted - Monochrome	1	-	1765	1810	-	-	239	79	-	2	-	62	1.4	-
44AX48	44	12	107	-	-	2	C	3	-	CRK 0	Miscellaneous Refined Earthenwares	1	-	-	-	-	-	-	78	-	1	-	-	1.4	burned
44AX48	44	13	107	-	-	2	C	3	-	CRK 0	Miscellaneous Refined Earthenwares	1	-	-	-	-	-	2	79	-	1	-	50	1.4	burned
44AX48	44	14	107	-	-	2	C	3	-	CER 1	Redware - Unglazed	4	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	44	15	107	-	-	2	C	3	-	CER 62	Redware - Brown Glaze	1	-	-	-	-	-	750	357	-	2	-	62	1.7	-
44AX48	44	16	107	-	-	2	C	3	-	CEH 98	Buff/White Bodied Earthenware - Other	1	-	-	-	-	-	752	357	-	1	-	62	1.7	brown glaze
44AX48	44	17	107	-	-	2	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	44	18	107	-	-	2	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	44	19	107	-	-	2	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	10	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	44	20	107	-	-	2	C	3	-	GOU 3	Unidentified Table or Lighting Glass	6	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	44	21	107	-	-	2	C	3	-	SAG 11	Broad Glass	28	11.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	44	22	107	-	-	2	C	3	-	SBC 6	U.S. Nickel	1	-	1867	-	-	610	-	522	1	-	-	-	14.40	-
44AX48	44	23	107	-	-	2	C	3	-	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	414	1	-	-	-	2.12	-
44AX48	44	24	107	-	-	2	C	3	-	SAF 74	Machine Cut Nail - Unknown Head	21	-	1790	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	44	25	107	-	-	2	C	3	-	SOS 1	Unidentified Metal	6	23.8	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	44	26	107	-	-	2	C	3	-	PTE 98	Pipe Bowl - Unidentified Shape Bowl	9	-	-	-	-	-	-	-	-	1	-	1	7.51	-
44AX48	44	27	107	-	-	2	C	3	-	PTE 95	Pipe Bowl - Unidentified Shape Marked/Decorated Bowl	1	-	-	-	1600	-	-	-	-	1	-	1	7.51	embossed "T[D]"
44AX48	44	28	107	-	-	2	C	3	-	ZAZ 1	Unidentified Bone	2	0.5	-	-	-	-	-	999	2	4	-	-	11.127	-
44AX48	44	29	107	-	-	2	C	3	-	SMH 41	Rivet	1	-	-	-	-	610	-	-	1	-	-	-	19.115	-
44AX48	45	1	108	-	-	2	C	4	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	2	-	-	18.111	-
44AX48	45	2	108	-	-	2	C	4	-	CER 62	Redware - Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	62	1.7	-
44AX48	45	3	108	-	-	2	C	4	-	CRW 0	Whiteware	4	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	45	4	108	-	-	2	C	4	-	CRC 0	Creamware	3	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	45	5	108	-	-	2	C	4	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	2	-	-	1.4	-
44AX48	45	6	108	-	-	2	C	4	-	CRP 0	Pearlware	11	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	45	7	108	-	-	2	C	4	-	CRP 25	Pearlware - Embossed Body	1	-	1775	1840	-	-	1020	79	-	1	-	-	1.4	-
44AX48	45	8	108	-	-	2	C	4	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	2	-	1800	1840	-	-	2	79	-	1	-	50	1.4	burned
44AX48	45	9	108	-	-	2	C	4	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	2	-	1800	1840	-	-	140	98	-	5	-	50	1.117	refit; both surfaces decorated
44AX48	45	10	108	-	-	2	C	4	-	CRP 70	Pearlware - Sponged	1	-	1820	1840	-	-	-	79	-	1	-	50	1.4	-
44AX48	45	11	108	-	-	2	C	4	-	CRW 80	Whiteware - Decal - Overglaze	1	-	1880	-	-	-	102	79	-	1	-	97	1.4	-
44AX48	45	12	108	-	-	2	C	4	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	9	0.2	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	45	13	108	-	-	2	C	4	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	45	14	108	-	-	2	C	4	-	GBA 1	Wine Bottle	2	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	45	15	108	-	-	2	C	4	-	SAG 11	Broad Glass	12	4.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	45	16	108	-	-	2	C	4	-	SOS 1	Unidentified Metal	5	49.0	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	45	17	108	-	-	2	C	4	-	PTE 98	Pipe Bowl - Unidentified Shape Bowl	1	-	-	-	-	-	-	-	-	1	-	1	7.51	-
44AX48	45	18	108	-	-	2	C	4	-	ZAZ 1	Unidentified Bone	1	0.3	-	-	-	-	-	999	2	4	-	-	11.127	-
44AX48	46	1	109	-	-	2	C	5	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	46	2	109	-	-	2	C	5	-	CER 62	Redware - Brown Glaze	1	-	-	-	-	-	750	357	-	1	-	62	1.7	-
44AX48	46	3	109	-	-	2	C	5	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	46	4	109	-	-	2	C	5	-	SAG 11	Broad Glass	2	0.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	46	5	109	-	-	2	C	5	-	ZMZ 5	Large Mammal	6	11.7	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	47	1	115	-	-	2	D	6	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	47	2	115	-	-	2	D	6	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	3	-	-	1.4	-
44AX48	47	3	115	-	-	2	D	6	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	47	4	115	-	-	2	D	6	-	SAG 11	Broad Glass	1	0.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	47	5	115	-	-	2	D	6	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	48	1	111	1	-	3	C	3	-	CRC 0	Creamware	9	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	48	2	111	1	-	3	C	3	-	CRW 0	Whiteware	14	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	48	3	111	1	-	3	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	48	4	111	1	-	3	C	3	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	226	79	-	1	-	50	1.4	-
44AX48	48	5	111	1	-	3	C	3	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	2	79	-	1	-	50	1.4	-
44AX48	48	6	111	1	-	3	C	3	-	CRW 35	Whiteware - Underglaze Handpainted	1	-	1820	-	-	-	239	79	-	1	-	50	1.4	-
44AX48	48	7	111	1	-	3	C	3	-	CRW 60	Whiteware - Dipped - General	1	-	1820	1900	-	-	553	78	-	1	-	6	1.4	-
44AX48	48	8	111	1	-	3	C	3	-	CRW 60	Whiteware - Dipped - General	1	-	1820	1900	-	-	2	79	-	1	-	73	1.4	-
44AX48	48	9	111	1	-	3	C	3	-	CRW 0	Whiteware	1	-	1820	-	904	-	-	79	-	3	-	-	1.4	-
44AX48	48	10	111	1	-	3	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	48	11	111	1	-	3	C	3	-	CRP 38	Pearlware - Underglaze Handpainted - Other	1	-	1775	1820	-	-	102	79	-	1	-	40	1.4	-
44AX48	48	12	111	1	-	3	C	3	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	48	13	111	1	-	3	C	3	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	79	-	1	-	50	1.4	-
44AX48	48	14	111	1	-	3	C	3	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	77	-	2	-	50	1.4	-
44AX48	48	15	111	1	-	3	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	48	16	111	1	-	3	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	48	17	111	1	-	3	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	9	0.2	unidentified embossed lettering
44AX48	48	18	111	1	-	3	C	3	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	48	19	111	1	-	3	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	10	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	48	20	111	1	-	3	C	3	-	GTU 1	Unidentified Tableware/General	1	-	-	-	-	-	1	-	-	-	-	1	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	48	21	111	1	-	3	C	3	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	48	22	111	1	-	3	C	3	-	SAG 11	Broad Glass	27	7.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	48	23	111	1	-	3	C	3	-	SHB 1	Coal	1	0.4	-	-	-	520	-	-	2	-	-	-	8.63	-
44AX48	48	24	111	1	-	3	C	3	-	SAF 7	Unidentified Nail	13	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	48	25	111	1	-	3	C	3	-	ZMZ 1	Unidentified Mammal	2	1.6	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	48	26	111	1	-	3	C	3	-	ZMD 60	Pig	1	0.6	-	-	-	-	-	13	2	-	-	-	11.125	-
44AX48	48	27	111	1	-	3	C	3	-	ZXZ 1	Unidentified Shell	2	0.6	-	-	-	-	-	700	2	-	-	-	11.127	-
44AX48	48	28	111	1	-	3	C	3	-	LBF 4	Late-Stage Biface	1	3.0	-	-	-	531	-	-	2	1	-	1	9.90	-
44AX48	49	1	112	1	-	3	D	4	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	77	-	1	-	50	1.4	-
44AX48	49	2	112	1	-	3	D	4	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	49	3	112	1	-	3	D	4	-	CSL 11	Stoneware - Gray Salt Glazed w/ Albany Type Slip	1	-	1800	1940	-	-	677	357	-	1	-	-	1.7	-
44AX48	49	4	112	1	-	3	D	4	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	49	5	112	1	-	3	D	4	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	1	-	-	-	-	9	0.2	-
44AX48	49	6	112	1	-	3	D	4	-	GOU 3	Unidentified Table or Lighting Glass	2	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	49	7	112	1	-	3	D	4	-	SAG 11	Broad Glass	3	1.0	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	49	8	112	1	-	3	D	4	-	SAF 74	Machine Cut Nail - Unknown Head	3	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	49	9	112	1	-	3	D	4	-			1	0.8	-	-	-	531	-	-	-	1	-	1	.	-
44AX48	50	1	113	1	-	3	E	5	-	CRW 0	Whiteware	3	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	50	2	113	1	-	3	E	5	-	CRP 0	Pearlware	4	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	50	3	113	1	-	3	E	5	-	CRC 0	Creamware	3	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	50	4	113	1	-	3	E	5	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	2	-	-	1.4	-
44AX48	50	5	113	1	-	3	E	5	-	CER 64	Redware - Olive Glaze	1	-	-	-	-	-	752	357	-	1	-	39	1.7	-
44AX48	50	6	113	1	-	3	E	5	-	GTU 1	Unidentified Tableware/General	1	-	-	-	-	-	98	-	-	-	-	1	1.4	-
44AX48	50	7	113	1	-	3	E	5	-	GOU 2	Unidentified Curved/Vessel Glass/Melted	3	-	-	-	-	-	-	-	-	-	-	1	0.0	melted
44AX48	50	8	113	1	-	3	E	5	-	SAG 11	Broad Glass	5	2.0	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	50	9	113	1	-	3	E	5	-	SAF 74	Machine Cut Nail - Unknown Head	5	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	51	1	114	1	-	4	C	3	-	CRC 0	Creamware	3	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	51	2	114	1	-	4	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	3	-	-	1.4	-
44AX48	51	3	114	1	-	4	C	3	-	CRW 0	Whiteware	8	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	51	4	114	1	-	4	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	77	-	2	-	-	1.4	-
44AX48	51	5	114	1	-	4	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	51	6	114	1	-	4	C	3	-	CRD 10	Delftware - White Glaze	2	-	1640	1800	-	-	-	79	-	1	-	-	1.4	-
44AX48	51	7	114	1	-	4	C	3	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	79	-	1	-	50	1.4	-
44AX48	51	8	114	1	-	4	C	3	-	CRK 0	Miscellaneous Refined Earthenwares	2	-	-	-	-	-	-	79	-	1	-	-	1.4	burned
44AX48	51	9	114	1	-	4	C	3	-	CRK 0	Miscellaneous Refined Earthenwares	1	-	-	-	-	-	-	79	-	2	-	-	1.4	burned
44AX48	51	10	114	1	-	4	C	3	-	CER 62	Redware - Brown Glaze	2	-	-	-	-	-	753	357	-	1	-	62	1.7	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	51	11	114	1	-	4	C	3	-	CSB 11	Stoneware - Brown Salt Glazed w/ Albany Type Slip	1	-	1800	1940	-	-	677	357	-	1	-	-	1.7	-
44AX48	51	12	114	1	-	4	C	3	-	CSL 98	Stoneware - Gray Body - Other	1	-	-	-	-	-	2	357	-	1	-	50	1.7	burned
44AX48	51	13	114	1	-	4	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	51	14	114	1	-	4	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	51	15	114	1	-	4	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	9	0.2	unidentified embossed lettering
44AX48	51	16	114	1	-	4	C	3	-	SAG 11	Broad Glass	1	0.4	-	1926	-	320	-	-	2	-	-	10	2.11	-
44AX48	51	17	114	1	-	4	C	3	-	SAG 11	Broad Glass	16	6.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	51	18	114	1	-	4	C	3	-	SOS 2	Unidentified Glass	1	0.7	-	-	-	320	-	-	2	-	-	26	0.0	-
44AX48	51	19	114	1	-	4	C	3	-	SAF 5	Machine Cut/Wrought Nail	6	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	51	20	114	1	-	4	C	3	-	LDB 9	Flake Fragment	1	0.2	-	-	-	531	-	-	-	1	-	1	9.90	-
44AX48	52	1	116	1	-	5	B	2	-	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	52	2	116	1	-	5	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	52	3	116	1	-	5	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	52	4	116	1	-	5	B	2	-	CRW 80	Whiteware - Decal - Overglaze	1	-	1880	-	-	-	102	77	-	1	-	97	1.4	-
44AX48	52	5	116	1	-	5	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	78	-	1	-	-	1.4	-
44AX48	52	6	116	1	-	5	B	2	-	CRY 0	Yellowware	1	-	1827	1940	-	-	-	79	-	1	-	-	1.4	-
44AX48	52	7	116	1	-	5	B	2	-	CEH 0	Buff/White Bodied Earthenware	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	52	8	116	1	-	5	B	2	-	GOU 1	Unidentified Curved/Vessel Glass	3	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	52	9	116	1	-	5	B	2	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	1	-	5	1.2	-
44AX48	52	10	116	1	-	5	B	2	-	SAG 11	Broad Glass	7	1.9	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	52	11	116	1	-	5	B	2	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	53	1	117	1	-	5	C	3	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	61	1.7	-
44AX48	53	2	117	1	-	5	C	3	-	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	53	3	117	1	-	5	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	239	78	-	5	-	50	1.4	-
44AX48	53	4	117	1	-	5	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	53	5	117	1	-	5	C	3	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	53	6	117	1	-	5	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	53	7	117	1	-	5	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	53	8	117	1	-	5	C	3	-	SAG 11	Broad Glass	5	1.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	54	1	118	1	-	6	C	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	54	2	118	1	-	6	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	54	3	118	1	-	6	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	79	-	2	-	50	1.4	-
44AX48	54	4	118	1	-	6	C	3	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	750	357	-	2	-	61	1.7	-
44AX48	54	5	118	1	-	6	C	3	-	SAG 11	Broad Glass	1	0.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	54	6	118	1	-	6	C	3	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	55	1	119	1	-	7	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	55	2	119	1	-	7	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	55	3	119	1	-	7	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	3	0.2	embossed "...NO..."
44AX48	55	4	119	1	-	7	B	2	-	GTX 2	Finial	1	-	-	-	-	-	-	-	-	-	-	1	1.10	plain rectangular finial
44AX48	55	5	119	1	-	7	B	2	-	SAG 11	Broad Glass	4	1.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	55	6	119	1	-	7	B	2	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	55	7	119	1	-	7	B	2	-	PTS 1	Pipe Stem - Measurable	1	-	-	-	-	-	-	-	-	3	-	6	7.51	-
44AX48	56	1	120	1	-	7	C	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	50	-	1	-	-	1.4	-
44AX48	56	2	120	1	-	7	C	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	56	3	120	1	-	7	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	56	4	120	1	-	7	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	1	-	-	-	-	1	0.2	-
44AX48	56	5	120	1	-	7	C	3	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	56	6	120	1	-	7	C	3	-	SAG 11	Broad Glass	5	4.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	56	7	120	1	-	7	C	3	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	57	1	121	1	-	8	B	2	-	CRW 20	Whiteware - Other Embossed Rims	1	-	1820	-	-	-	1020	215	-	2	-	-	1.116	-
44AX48	57	2	121	1	-	8	B	2	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	58	1	122	1	-	9	B	2	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	2	79	-	1	-	50	1.4	-
44AX48	58	2	122	1	-	9	B	2	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	2	98	-	2	-	50	1.117	both surfaces decorated
44AX48	58	3	122	1	-	9	B	2	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	61	1.7	-
44AX48	58	4	122	1	-	9	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	58	5	122	1	-	9	B	2	-	SAG 11	Broad Glass	2	1.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	59	1	123	1	-	10	B	2	-	CRP 0	Pearlware	6	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	59	2	123	1	-	10	B	2	-	CSB 0	Stoneware - Brown Salt Glazed	2	-	-	-	-	-	-	357	-	1	-	-	1.7	-
44AX48	59	3	123	1	-	10	B	2	-	SAG 11	Broad Glass	4	1.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	59	4	123	1	-	10	B	2	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	59	5	123	1	-	10	B	2	-	SRM 7	Marble (Stone) Marble	1	-	1850	1880	-	1296	-	-	1	-	-	-	13.59	-
44AX48	60	1	124	1	-	10	C	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	60	2	124	1	-	10	C	3	-	CRP 0	Pearlware	3	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	60	3	124	1	-	10	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	50	-	2	-	50	1.4	-
44AX48	60	4	124	1	-	10	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	2	-	1775	1820	-	-	101	79	-	2	-	50	1.4	-
44AX48	60	5	124	1	-	10	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	60	6	124	1	-	10	C	3	-	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	60	7	124	1	-	10	C	3	-	SAG 11	Broad Glass	2	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	60	8	124	1	-	10	C	3	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	61	1	125	1	-	11	B	2	-	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	61	2	125	1	-	11	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	77	-	1	-	-	1.4	-
44AX48	61	3	125	1	-	11	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	61	4	125	1	-	11	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	61	5	125	1	-	11	B	2	-	CRP 36	Pearlware - Underglaze Handpainted - Polychrome	1	-	1795	1825	-	-	110	79	-	1	-	30	1.4	-
44AX48	61	6	125	1	-	11	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	61	7	125	1	-	11	B	2	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	2	79	-	1	-	50	1.4	both surfaces decorated
44AX48	61	8	125	1	-	11	B	2	-	CER 62	Redware - Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	62	1.7	-
44AX48	61	9	125	1	-	11	B	2	-	CES 0	Red Bodied Slipware	1	-	1670	1850	-	-	750	77	-	1	-	-	1.4	-
44AX48	61	10	125	1	-	11	B	2	-	CES 0	Red Bodied Slipware	1	-	1670	1850	-	-	750	77	-	2	-	-	1.4	-
44AX48	61	11	125	1	-	11	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	61	12	125	1	-	11	B	2	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	61	13	125	1	-	11	B	2	-	SAF 14	Handwrought Spike	1	-	-	1830	-	624	-	-	1	-	-	-	2.12	-
44AX48	62	1	126	1	-	11	C	3	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	62	2	126	1	-	11	C	3	-	SBC 30	Colonial Coin	1	-	1788	1788	-	609	-	-	1	-	-	-	14.40	Connecticut copper coin; on obverse bust of man; on reverse "INDE * ET * LIB" over representation of seated Britannia (Krause and Mishler 2002:1209)
44AX48	63	1	128	1	-	12	C	3	-	CRP 0	Pearlware	15	-	1775	1840	-	-	-	50	-	6	-	-	1.4	-
44AX48	63	2	128	1	-	12	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	2	-	-	1.4	-
44AX48	63	3	128	1	-	12	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	45	-	-	1.4	-
44AX48	63	4	128	1	-	12	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	77	-	2	-	50	1.4	-
44AX48	63	5	128	1	-	12	C	3	-	CRP 37	Pearlware - Underglaze Handpainted - Brown	1	-	1795	1820	-	-	102	79	-	1	-	62	1.4	-
44AX48	63	6	128	1	-	12	C	3	-	CRP 38	Pearlware - Underglaze Handpainted - Other	1	-	1775	1820	-	-	102	79	-	1	-	40	1.4	-
44AX48	63	7	128	1	-	12	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	63	8	128	1	-	12	C	3	-	CRW 5	Whiteware - Plain Paneled	1	-	1830	1870	-	-	970	78	-	1	-	-	1.4	-
44AX48	63	9	128	1	-	12	C	3	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	63	10	128	1	-	12	C	3	-	CES 0	Red Bodied Slipware	1	-	1670	1850	-	-	750	77	-	1	-	-	1.4	-
44AX48	63	11	128	1	-	12	C	3	-	GBA 1	Wine Bottle	5	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	63	12	128	1	-	12	C	3	-	GOU 3	Unidentified Table or Lighting Glass	2	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	63	13	128	1	-	12	C	3	-	SAG 11	Broad Glass	4	1.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	63	14	128	1	-	12	C	3	-	PTS 1	Pipe Stem - Measurable	1	-	-	-	-	-	-	-	-	3	-	5	7.51	-
44AX48	64	1	129	1	-	13	C	3	-	CRW 0	Whiteware	4	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	64	2	129	1	-	13	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	101	79	-	2	-	50	1.4	-
44AX48	64	3	129	1	-	13	C	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	64	4	129	1	-	13	C	3	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	64	5	129	1	-	13	C	3	-	SAG 11	Broad Glass	1	0.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	65	1	130	1	-	14	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	65	2	130	1	-	14	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	65	3	130	1	-	14	C	3	-	SAG 11	Broad Glass	2	1.4	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	65	4	130	1	-	14	C	3	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	66	1	131	-	-	15	A	1	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	66	2	131	-	-	15	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	8	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	66	3	131	-	-	15	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	9	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	66	4	131	-	-	15	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	99	-	-	-	1	0.2	-
44AX48	66	5	131	-	-	15	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	24	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	66	6	131	-	-	15	A	1	-	SAF 6	Wire Nail	1	-	1880	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	66	7	131	-	-	15	A	1	-	SAF 6	Wire Nail	1	-	1880	-	-	624	-	-	1	-	-	-	2.12	with hard rubber head
44AX48	66	8	131	-	-	15	A	1	-	SAF 9	Roofing Nail	1	-	-	-	-	624	-	411	1	-	-	-	2.12	-
44AX48	66	9	131	-	-	15	A	1	-	SAG 11	Broad Glass	5	3.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	66	10	131	-	-	15	A	1	-	SAP 1	Salt-Glazed Stoneware Drain Pipe	4	-	1810	-	-	220	-	586	2	-	-	-	2.15	-
44AX48	66	11	131	-	-	15	A	1	-	ZAZ 1	Unidentified Bone	1	0.5	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	67	1	133	2	-	16	A	1	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	357	-	1	-	-	1.7	refit
44AX48	67	2	133	2	-	16	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	67	3	133	2	-	16	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	67	4	133	2	-	16	A	1	-	SAG 11	Broad Glass	2	3.0	-	1926	-	320	-	-	2	-	-	10	2.11	-
44AX48	67	5	133	2	-	16	A	1	-	SAG 11	Broad Glass	2	2.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	67	6	133	2	-	16	A	1	-	SAF 9	Roofing Nail	1	-	-	-	-	624	-	411	2	-	-	-	2.12	-
44AX48	68	1	134	2	-	16	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	68	2	134	2	-	16	B	2	-	CRW 35	Whiteware - Underglaze Handpainted	1	-	1820	-	-	-	2	79	-	1	-	60	1.4	-
44AX48	68	3	134	2	-	16	B	2	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	78	-	2	-	-	1.4	-
44AX48	68	4	134	2	-	16	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	68	5	134	2	-	16	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	68	6	134	2	-	16	B	2	-	SAG 11	Broad Glass	2	0.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	68	7	134	2	-	16	B	2	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	69	1	135	2	-	16	C	3	-	CRW 0	Whiteware	11	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	69	2	135	2	-	16	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	45	-	-	1.4	-
44AX48	69	3	135	2	-	16	C	3	-	CRW 50	Whiteware - Transfer Printed - Blue	8	-	1820	1915	-	-	102	109	-	9	-	50	1.117	refit
44AX48	69	4	135	2	-	16	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	69	5	135	2	-	16	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	3	-	50	1.4	-
44AX48	69	6	135	2	-	16	C	3	-	CFT 0	Stoneware - White Salt Glazed	1	-	1720	1805	-	-	-	78	-	1	-	-	1.4	-
44AX48	69	7	135	2	-	16	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	69	8	135	2	-	16	C	3	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	69	9	135	2	-	16	C	3	-	SAG 11	Broad Glass	5	8.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	69	10	135	2	-	16	C	3	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	70	1	212	2	-	16	D	4	-	FAP 1	Pine	1	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	70	2	212	2	-	16	D	4	-	FTO 3	White Oak Group	2	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	70	3	212	2	-	16	D	4	-	FTT 1	Deciduos Taxa	2	-	-	-	-	2	-	50	2	10	-	-	12.131	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	70	4	212	2	-	16	D	4	-	FZA 5	Charred Wood - Unidentifiable	5	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	71	1	137	-	-	17	B	2	-	CRW 0	Whiteware	5	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	71	2	137	-	-	17	B	2	-	CSL 21	Stoneware - Gray Salt Glazed w/ Misc. Brown Slip	3	-	-	-	-	-	628	357	-	1	-	-	1.7	-
44AX48	71	3	137	-	-	17	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	71	4	137	-	-	17	B	2	-	SAG 11	Broad Glass	6	3.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	71	5	137	-	-	17	B	2	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	72	1	138	-	-	17	C	3	-	CRW 0	Whiteware	4	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	72	2	138	-	-	17	C	3	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	904	-	140	77	-	3	-	50	1.4	-
44AX48	72	3	138	-	-	17	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	72	4	138	-	-	17	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	77	-	2	-	50	1.4	-
44AX48	72	5	138	-	-	17	C	3	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	79	-	1	-	50	1.4	-
44AX48	72	6	138	-	-	17	C	3	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	2	-	61	1.7	-
44AX48	72	7	138	-	-	17	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	72	8	138	-	-	17	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	72	9	138	-	-	17	C	3	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	72	10	138	-	-	17	C	3	-	SAG 11	Broad Glass	2	1.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	73	1	139	-	-	17	D	4	-	CRY 61	Yellowware - Dipped - Mocha	11	-	1827	1940	905	-	557	226	-	9	-	11	1.116	refit; blue mocha on white band; with impressed cypher mark on base
44AX48	73	2	139	-	-	17	D	4	-	CRW 0	Whiteware	21	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	73	3	139	-	-	17	D	4	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	2	50	-	1	-	50	1.4	-
44AX48	73	4	139	-	-	17	D	4	-	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	201	77	-	1	-	50	1.4	-
44AX48	73	5	139	-	-	17	D	4	-	SAG 11	Broad Glass	1	0.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	73	6	139	-	-	17	D	4	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	73	7	139	-	-	17	D	4	-	ZMZ 1	Unidentified Mammal	1	1.1	-	-	-	-	-	999	2	4	-	-	11.127	-
44AX48	73	8	139	-	-	17	D	4	-	ZMZ 1	Unidentified Mammal	1	0.3	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	73	9	139	-	-	17	D	4	-	CRW 0	Whiteware	3	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	73	10	139	-	-	17	D	4	-	CRY 0	Yellowware	2	-	1827	1940	-	-	-	78	-	45	-	-	1.4	-
44AX48	73	11	139	-	-	17	D	4	-	FZA 10	Wood Sub-sample - Not Analyzed	13	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	73	12	139	-	-	17	D	4	-	FTO 21	American Chestnut	2	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	73	13	139	-	-	17	D	4	-	FAP 1	Pine	2	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	73	14	139	-	-	17	D	4	-	FTO 3	White Oak Group	6	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	73	15	139	-	-	17	D	4	-	FTT 1	Deciduos Taxa	4	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	73	16	139	-	-	17	D	4	-	FZA 5	Charred Wood - Unidentifiable	6	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	73	17	139	-	-	17	D	4	-	FMG 13	Bread Wheat	1	-	-	-	-	1	-	2	1	10	-	-	12.130	-
44AX48	73	18	139	-	-	17	D	4	-	FZA 6	Charred Seed - Unidentifiable	1	-	-	-	-	8	-	2	2	10	-	-	12.135	-
44AX48	74	1	140	-	-	18	C	3	-	CER 1	Redware - Unglazed	3	-	-	-	-	-	-	520	-	1	-	-	18.111	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	74	2	140	-	-	18	C	3	-	CRW 0	Whiteware	4	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	74	3	140	-	-	18	C	3	-	CRW 60	Whiteware - Dipped - General	1	-	1820	1900	-	-	2	79	-	1	-	50	1.4	-
44AX48	74	4	140	-	-	18	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	74	5	140	-	-	18	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	74	6	140	-	-	18	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	74	7	140	-	-	18	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	74	8	140	-	-	18	C	3	-	SAG 11	Broad Glass	10	3.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	74	9	140	-	-	18	C	3	-	SAF 7	Unidentified Nail	5	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	75	1	142	-	-	19	C	3	-	CER 1	Redware - Unglazed	2	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	75	2	142	-	-	19	C	3	-	CER 62	Redware - Brown Glaze	1	-	-	-	-	-	750	357	-	1	-	62	1.7	-
44AX48	75	3	142	-	-	19	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	79	-	2	-	50	1.4	-
44AX48	75	4	142	-	-	19	C	3	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	3	-	50	1.4	-
44AX48	75	5	142	-	-	19	C	3	-	CRW 0	Whiteware	13	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	75	6	142	-	-	19	C	3	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	75	7	142	-	-	19	C	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	75	8	142	-	-	19	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	75	9	142	-	-	19	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	75	10	142	-	-	19	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	1	0.2	unidentified embossed lettering
44AX48	75	11	142	-	-	19	C	3	-	SAG 11	Broad Glass	3	2.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	75	12	142	-	-	19	C	3	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	75	13	142	-	-	19	C	3	-	PTE 98	Pipe Bowl - Unidentified Shape Bowl	1	-	-	-	-	-	-	-	-	1	-	1	7.51	-
44AX48	76	1	144	-	-	20	B	2	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	76	2	144	-	-	20	B	2	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	77	-	2	-	50	1.4	-
44AX48	76	3	144	-	-	20	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	102	77	-	1	-	50	1.4	-
44AX48	76	4	144	-	-	20	B	2	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	76	5	144	-	-	20	B	2	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	79	-	1	-	50	1.4	-
44AX48	76	6	144	-	-	20	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	76	7	144	-	-	20	B	2	-	SAG 11	Broad Glass	7	5.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	76	8	144	-	-	20	B	2	-	SAF 5	Machine Cut/Wrought Nail	4	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	76	9	144	-	-	20	B	2	-	PTS 1	Pipe Stem - Measurable	1	-	-	-	-	-	-	-	-	3	-	4	7.51	-
44AX48	77	1	146	3	-	-	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	7	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	77	2	146	3	-	-	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	77	3	146	3	-	-	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	9	0.2	embossed "...E...."
44AX48	77	4	146	3	-	-	A	1	-	GBU 4	Unidentified Bottle/Jar-Body	17	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	77	5	146	3	-	-	A	1	-	SGB 31	Cartridge Casing - 22 Caliber	1	-	1857	-	-	634	-	320	2	-	-	-	4.26	no headstamp
44AX48	77	6	146	3	-	-	A	1	-	SPO 1	Key	1	-	-	-	-	604	-	-	1	-	-	-	6.41	stamped "YALE", impressed "A2293"

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	77	7	146	3	-	-	A	1	-	SAG 11	Broad Glass	9	10.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	77	8	146	3	-	-	A	1	-	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	77	9	146	3	-	-	A	1	-	SOS 1	Unidentified Metal	2	47.4	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	78	1	147	4	-	-	B	2	-	CER 1	Redware - Unglazed	6	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	78	2	147	4	-	-	B	2	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	painted green
44AX48	78	3	147	4	-	-	B	2	-	CSL 11	Stoneware - Gray Salt Glazed w/ Albany Type Slip	1	-	1800	1940	-	-	677	357	-	1	-	-	1.7	-
44AX48	78	4	147	4	-	-	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	78	5	147	4	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	78	6	147	4	-	-	B	2	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	1	-	50	1.4	-
44AX48	78	7	147	4	-	-	B	2	-	CRP 52	Pearlware - Transfer Printed - Brown	1	-	1775	1840	-	-	2	79	-	2	-	62	1.4	both surfaces decorated
44AX48	78	8	147	4	-	-	B	2	-	CRP 60	Pearlware - Dipped - General	1	-	1790	1890	-	-	553	78	-	1	-	6	1.4	-
44AX48	78	9	147	4	-	-	B	2	-	CRW 0	Whiteware	5	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	78	10	147	4	-	-	B	2	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	78	11	147	4	-	-	B	2	-	CPF 0	Soft Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	78	12	147	4	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	78	13	147	4	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	78	14	147	4	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	11	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	78	15	147	4	-	-	B	2	-	SAG 11	Broad Glass	22	14.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	78	16	147	4	-	-	B	2	-	SAF 7	Unidentified Nail	6	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	78	17	147	4	-	-	B	2	-	SMH 70	Bolt	1	-	-	-	-	624	-	-	2	-	-	-	19.115	-
44AX48	79	1	150	5	-	-	B	2	-	CER 1	Redware - Unglazed	2	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	79	2	150	5	-	-	B	2	-	CRY 0	Yellowware	1	-	1827	1940	-	-	-	79	-	1	-	-	1.4	-
44AX48	79	3	150	5	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	3	-	50	1.4	-
44AX48	79	4	150	5	-	-	B	2	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	77	-	2	-	50	1.4	-
44AX48	79	5	150	5	-	-	B	2	-	CRP 11	Pearlware - Shell Edge - Green	1	-	1800	1840	-	-	987	77	-	2	-	40	1.4	-
44AX48	79	6	150	5	-	-	B	2	-	CRP 0	Pearlware	2	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	79	7	150	5	-	-	B	2	-	CRW 0	Whiteware	4	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	79	8	150	5	-	-	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	79	9	150	5	-	-	B	2	-	CRI 20	Ironstone - Embossed Rim	1	-	1840	-	-	-	965	106	-	2	-	-	1.117	-
44AX48	79	10	150	5	-	-	B	2	-	CPF 0	Soft Paste Porcelain	1	-	-	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	79	11	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	79	12	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	17	-	-	-	-	-	-	-	-	-	-	3	0.2	melted
44AX48	79	13	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	79	14	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	19	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	79	15	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	6	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	79	16	150	5	-	-	B	2	-	GBU 2	Unidentified Bottle/Jar-Base	1	-	1904	-	-	-	55	-	-	8	-	1	0.2	-
44AX48	79	17	150	5	-	-	B	2	-	GBU 3	Unidentified Bottle/Jar-Finish	1	-	-	-	-	-	-	-	-	-	149	1	0.2	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	79	18	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	1	0.2	unidentified embossed lettering
44AX48	79	19	150	5	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	28	-	-	-	-	-	-	-	-	-	-	1	0.2	melted
44AX48	79	20	150	5	-	-	B	2	-	SAG 11	Broad Glass	18	6.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	79	21	150	5	-	-	B	2	-	SAT 1	Tile	1	-	-	-	-	204	-	110	2	-	-	2	2.16	-
44AX48	79	22	150	5	-	-	B	2	-	SAF 5	Machine Cut/Wrought Nail	7	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	79	23	150	5	-	-	B	2	-	SOS 1	Unidentified Metal	1	0.8	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	79	24	150	5	-	-	B	2	-	ZMZ 1	Unidentified Mammal	1	0.6	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	80	1	153	6	-	-	B	2	-	CER 1	Redware - Unglazed	9	-	-	-	-	-	-	520	-	6	-	-	18.111	dark red, hard paste
44AX48	80	2	153	6	-	-	B	2	-	CER 1	Redware - Unglazed	5	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	80	3	153	6	-	-	B	2	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	750	357	-	1	-	61	1.7	-
44AX48	80	4	153	6	-	-	B	2	-	CER 98	Redware - Other	1	-	-	-	-	-	750	357	-	1	-	10	1.7	-
44AX48	80	5	153	6	-	-	B	2	-	CRC 0	Creamware	3	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	80	6	153	6	-	-	B	2	-	CRP 0	Pearlware	4	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	80	7	153	6	-	-	B	2	-	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	1	-	50	1.4	-
44AX48	80	8	153	6	-	-	B	2	-	CRP 60	Pearlware - Dipped - General	1	-	1790	1890	-	-	2	79	-	1	-	50	1.4	-
44AX48	80	9	153	6	-	-	B	2	-	CRW 0	Whiteware	5	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	80	10	153	6	-	-	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	3	-	-	1.4	-
44AX48	80	11	153	6	-	-	B	2	-	CRI 0	Ironstone	1	-	1840	-	-	-	-	79	-	3	-	-	1.4	-
44AX48	80	12	153	6	-	-	B	2	-	CPJ 0	Hard Paste Porcelain	2	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	80	13	153	6	-	-	B	2	-	CFL 51	Westerwald - Incised Only	1	-	1675	1775	-	-	610	140	-	1	-	50	1.5	-
44AX48	80	14	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	23	-	-	-	-	-	-	-	-	-	-	3	0.2	-
44AX48	80	15	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	80	16	153	6	-	-	B	2	-	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	2	0.0	-
44AX48	80	17	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	80	18	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	80	19	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	46	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	80	20	153	6	-	-	B	2	-	GBU 2	Unidentified Bottle/Jar-Base	1	-	-	-	-	-	-	-	-	99	-	1	0.2	-
44AX48	80	21	153	6	-	-	B	2	-	GBU 3	Unidentified Bottle/Jar-Finish	1	-	-	-	-	-	-	-	-	-	140	1	0.2	-
44AX48	80	22	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	92	-	-	-	-	1	0.2	unidentified embossed lettering
44AX48	80	23	153	6	-	-	B	2	-	GOU 3	Unidentified Table or Lighting Glass	4	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	80	24	153	6	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	24	-	-	-	-	-	-	-	-	-	-	1	0.2	melted
44AX48	80	25	153	6	-	-	B	2	-	SAG 11	Broad Glass	21	7.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	80	26	153	6	-	-	B	2	-	SAF 5	Machine Cut/Wrought Nail	4	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	80	27	153	6	-	-	B	2	-	ZMR 1	Unidentified Rodent	1	0.4	-	-	-	-	-	7	2	-	-	-	11.126	-
44AX48	81	1	160	7	-	-	B	2	-	CRW 0	Whiteware	5	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	81	2	160	7	-	-	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	81	3	160	7	-	-	B	2	-	CER 0	Redware	1	-	-	-	-	-	748	520	-	1	-	-	18.111	-
44AX48	81	4	160	7	-	-	B	2	-	SAG 11	Broad Glass	5	2.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	81	5	160	7	-	-	B	2	-	SAF 7	Unidentified Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	82	1	171	7	-	-	C	3	-	CRC 0	Creamware	5	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	82	2	171	7	-	-	C	3	-	CRP 0	Pearlware	5	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	82	3	171	7	-	-	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	77	-	1	-	50	1.4	-
44AX48	82	4	171	7	-	-	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	239	79	-	2	-	50	1.4	both surfaces decorated
44AX48	82	5	171	7	-	-	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	2	-	50	1.4	both surfaces decorated
44AX48	82	6	171	7	-	-	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	2	-	50	1.4	-
44AX48	82	7	171	7	-	-	C	3	-	CRP 36	Pearlware - Underglaze Handpainted - Polychrome	1	-	1795	1825	-	-	102	79	-	2	-	105	1.4	-
44AX48	82	8	171	7	-	-	C	3	-	CRP 60	Pearlware - Dipped - General	1	-	1790	1890	-	-	553	79	-	1	-	50	1.4	-
44AX48	82	9	171	7	-	-	C	3	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	82	10	171	7	-	-	C	3	-	SAG 11	Broad Glass	6	4.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	82	11	171	7	-	-	C	3	-	SAG 9	Plate Glass	2	15.8	-	-	-	320	-	-	2	-	-	10	2.11	-
44AX48	82	12	171	7	-	-	C	3	-	SAP 2	Salt-Glazed Slipped Drain Pipe	1	-	1810	-	-	220	-	598	2	-	-	-	2.15	-
44AX48	82	13	171	7	-	-	C	3	-	PTE 98	Pipe Bowl - Unidentified Shape Bowl	1	-	-	-	-	-	-	-	-	1	-	1	7.51	-
44AX48	82	14	171	7	-	-	C	3	-	ZMZ 1	Unidentified Mammal	1	0.7	-	-	-	-	-	120	2	-	-	-	11.127	-
44AX48	82	15	171	7	-	-	C	3	-	ZMD 30	Sheep/Goat	1	3.8	-	-	-	-	-	50	2	-	-	-	11.125	-
44AX48	82	16	171	7	-	-	C	3	-	FAP 1	Pine	10	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	82	17	171	7	-	-	C	3	-	FZA 5	Charred Wood - Unidentifiable	9	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	83	1	161	7	-	-	D	4	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1800	1840	-	-	987	77	-	2	-	50	1.4	-
44AX48	83	2	161	7	-	-	D	4	-	CPF 30	Soft Paste Porcelain - Embossed	1	-	-	-	-	-	1020	77	-	2	-	-	1.4	-
44AX48	83	3	161	7	-	-	D	4	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	83	4	161	7	-	-	D	4	-	SAG 11	Broad Glass	6	3.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	83	5	161	7	-	-	D	4	-	SOS 1	Unidentified Metal	2	4.4	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	84	1	162	8	-	-	B	2	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	61	1.7	-
44AX48	84	2	162	8	-	-	B	2	-	CRW 0	Whiteware	8	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	84	3	162	8	-	-	B	2	-	CRC 0	Creamware	4	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	84	4	162	8	-	-	B	2	-	CRP 0	Pearlware	5	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	84	5	162	8	-	-	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	3	-	-	1.4	-
44AX48	84	6	162	8	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	84	7	162	8	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	burned
44AX48	84	8	162	8	-	-	B	2	-	GBA 1	Wine Bottle	2	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	84	9	162	8	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	84	10	162	8	-	-	B	2	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	84	11	162	8	-	-	B	2	-	SAG 11	Broad Glass	4	2.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	84	12	162	8	-	-	B	2	-	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	414	2	-	-	-	2.12	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	85	1	163	8	-	-	B	3	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	85	2	163	8	-	-	B	3	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	85	3	163	8	-	-	B	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	85	4	163	8	-	-	B	3	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	85	5	163	8	-	-	B	3	-	GBA 1	Wine Bottle	1	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	86	1	164	8	-	-	C	3	-	CRP 0	Pearlware	7	-	1775	1840	-	-	-	77	-	1	-	-	1.4	-
44AX48	86	2	164	8	-	-	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	86	3	164	8	-	-	C	3	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	3	-	-	1.4	-
44AX48	86	4	164	8	-	-	C	3	-	CRY 0	Yellowware	2	-	1827	1940	-	-	-	79	-	1	-	-	1.4	-
44AX48	86	5	164	8	-	-	C	3	-	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	86	6	164	8	-	-	C	3	-	SAG 11	Broad Glass	3	2.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	86	7	164	8	-	-	C	3	-	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	86	8	164	8	-	-	C	3	-	PTS 1	Pipe Stem - Measurable	1	-	-	-	-	-	-	-	-	3	-	5	7.51	-
44AX48	86	9	164	8	-	-	C	3	-	ZMD 70	Cow	1	9.4	-	-	-	-	-	13	2	-	-	-	11.125	-
44AX48	87	1	167	10	-	-	B	2	-	CSL 11	Stoneware - Gray Salt Glazed w/ Albany Type Slip	1	-	1800	1940	-	-	677	357	-	1	-	-	1.7	-
44AX48	87	2	167	10	-	-	B	2	-	CRC 0	Creamware	7	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	87	3	167	10	-	-	B	2	-	CRC 32	Creamware - Overglaze Handpainted - Polychrome	1	-	1765	1810	-	-	102	78	-	1	-	105	1.4	-
44AX48	87	4	167	10	-	-	B	2	-	CRP 0	Pearlware	3	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	87	5	167	10	-	-	B	2	-	CRP 25	Pearlware - Embossed Body	2	-	1775	1840	-	-	1011	79	-	1	-	-	1.4	-
44AX48	87	6	167	10	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	168	78	-	1	-	50	1.4	-
44AX48	87	7	167	10	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	239	78	-	1	-	50	1.4	-
44AX48	87	8	167	10	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	87	9	167	10	-	-	B	2	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	87	10	167	10	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	87	11	167	10	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	87	12	167	10	-	-	B	2	-	GTT 43	Tumbler/Fluted	1	-	-	-	-	-	2	-	-	-	-	1	1.3	-
44AX48	87	13	167	10	-	-	B	2	-	SAG 11	Broad Glass	2	2.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	87	14	167	10	-	-	B	2	-	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	87	15	167	10	-	-	B	2	-	SOS 1	Unidentified Metal	2	33.9	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	88	1	168	11	-	-	A	1	-	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	88	2	168	11	-	-	A	1	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	88	3	168	11	-	-	A	1	-	SCF 54	Plain Small China Button	1	-	1850	-	-	212	-	25	1	-	-	-	5.31	-
44AX48	88	4	168	11	-	-	A	1	-	SGB 31	Cartridge Casing - 22 Caliber	1	-	1857	-	-	604	-	320	1	-	-	-	4.26	no headstamp
44AX48	89	1	169	11	-	-	B	2	-	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	89	2	169	11	-	-	B	2	-	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	7	-	61	1.7	-
44AX48	89	3	169	11	-	-	B	2	-	CSL 0	Stoneware - Gray Salt Glazed	1	-	-	-	-	-	-	357	-	2	-	-	1.7	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg	End	V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	89	4	169	11	-	-	B	2	-	CSL 81	Stoneware - Buff Salt Glazed	1	-	-	-	-	-	615	357	-	1	-	-	1.7	two incised lines
44AX48	89	5	169	11	-	-	B	2	-	CRC 0	Creamware	10	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	89	6	169	11	-	-	B	2	-	CRC 0	Creamware	1	-	1762	1820	-	-	-	79	-	2	-	-	1.4	-
44AX48	89	7	169	11	-	-	B	2	-	CRP 0	Pearlware	9	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	89	8	169	11	-	-	B	2	-	CRP 0	Pearlware	1	-	1775	1840	-	-	-	78	-	7	-	-	1.4	-
44AX48	89	9	169	11	-	-	B	2	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	79	-	2	-	50	1.4	-
44AX48	89	10	169	11	-	-	B	2	-	CRP 11	Pearlware - Shell Edge - Green	2	-	1775	1840	-	-	993	79	-	2	-	40	1.4	-
44AX48	89	11	169	11	-	-	B	2	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	both surfaces decorated
44AX48	89	12	169	11	-	-	B	2	-	CRP 36	Pearlware - Underglaze Handpainted - Polychrome	1	-	1795	1825	-	-	168	79	-	3	-	114	1.4	-
44AX48	89	13	169	11	-	-	B	2	-	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	89	14	169	11	-	-	B	2	-	CRK 0	Miscellaneous Refined Earthenwares	1	-	-	-	-	-	-	77	-	1	-	-	1.4	burned
44AX48	89	15	169	11	-	-	B	2	-	CPP 0	Oriental Porcelain	1	-	1660	1860	-	-	-	79	-	1	-	-	1.4	-
44AX48	89	16	169	11	-	-	B	2	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	79	-	1	-	50	1.4	-
44AX48	89	17	169	11	-	-	B	2	-	CPF 57	Soft Paste Porcelain - Decal - Overglaze	1	-	1830	-	-	-	239	106	-	2	-	97	1.117	-
44AX48	89	18	169	11	-	-	B	2	-	GBA 1	Wine Bottle	2	-	-	-	-	-	-	-	-	-	-	5	1.2	-
44AX48	89	19	169	11	-	-	B	2	-	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	89	20	169	11	-	-	B	2	-	GOU 3	Unidentified Table or Lighting Glass	3	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	89	21	169	11	-	-	B	2	-	SAG 11	Broad Glass	3	1.2	-	1926	-	320	-	-	2	-	-	11	2.11	melted
44AX48	89	22	169	11	-	-	B	2	-	SAG 11	Broad Glass	37	-	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	89	23	169	11	-	-	B	2	-	SAF 5	Machine Cut/Wrought Nail	19	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	89	24	169	11	-	-	B	2	-	SCF 54	Plain Small China Button	1	-	1850	-	-	212	-	25	1	-	-	-	5.31	with embossed beading around rim
44AX48	89	25	169	11	-	-	B	2	-	ZMD 30	Sheep/Goat	1	3.1	-	-	-	-	-	111	2	-	-	-	11.125	-
44AX48	89	26	169	11	-	-	B	2	-	ZMD 30	Sheep/Goat	2	5.5	-	-	-	-	-	13	2	-	-	-	11.125	-
44AX48	89	27	169	11	-	-	B	2	-	ZMZ 1	Unidentified Mammal	10	5.9	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	90	1	170	11	-	-	C	3	-	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	79	-	2	-	50	1.4	-
44AX48	90	2	170	11	-	-	C	3	-	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	79	-	1	-	50	1.4	-
44AX48	90	3	170	11	-	-	C	3	-	CRP 0	Pearlware	5	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	90	4	170	11	-	-	C	3	-	CPP 10	Oriental Porcelain - Underglaze Blue - Miscellaneous Undated	1	-	-	-	-	-	2	79	-	1	-	50	1.4	-
44AX48	90	5	170	11	-	-	C	3	-	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	78	-	7	-	-	1.4	-
44AX48	90	6	170	11	-	-	C	3	-	CRK 0	Miscellaneous Refined Earthenwares	1	-	-	-	-	-	-	79	-	1	-	-	1.4	burned
44AX48	90	7	170	11	-	-	C	3	-	CSL 0	Stoneware - Gray Salt Glazed	1	-	-	-	-	-	-	357	-	1	-	-	1.7	-
44AX48	90	8	170	11	-	-	C	3	-	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	90	9	170	11	-	-	C	3	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	90	10	170	11	-	-	C	3	-	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	9	0.0	-
44AX48	90	11	170	11	-	-	C	3	-	SAF 5	Machine Cut/Wrought Nail	7	-	-	-	-	624	-	-	2	-	-	-	2.12	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	90	12	170	11	-	-	C	3	-	SAG 11	Broad Glass	8	3.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	90	13	170	11	-	-	C	3	-	SOS 1	Unidentified Metal	1	6.8	-	-	-	634	-	-	2	-	-	-	0.0	-
44AX48	90	14	170	11	-	-	C	3	-	PTS 1	Pipe Stem - Measurable	1	-	-	-	-	-	-	-	-	3	-	5	7.51	-
44AX48	90	15	170	11	-	-	C	3	-	ZMZ 1	Unidentified Mammal	2	1.2	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	91	1	110	-	-	-	-	-	1	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	91	2	110	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	91	3	110	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	7	0.2	-
44AX48	91	4	110	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	91	5	110	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	12	0.2	-
44AX48	91	6	110	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	8	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	91	7	110	-	-	-	-	-	1	SAG 11	Broad Glass	2	3.5	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	92	1	132	-	-	-	-	-	1	CRI 0	Ironstone	1	-	1840	-	-	-	-	103	-	2	-	-	1.117	-
44AX48	92	2	132	-	-	-	-	-	1	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	92	3	132	-	-	-	-	-	1	CRW 50	Whiteware - Transfer Printed - Blue	1	-	1820	1915	-	-	2	79	-	1	-	50	1.4	-
44AX48	92	4	132	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	92	5	132	-	-	-	-	-	1	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	17	0.2	-
44AX48	93	1	127	1	-	-	-	-	4	SAG 11	Broad Glass	1	1.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	94	1	136	2	-	-	-	-	11	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	94	2	136	2	-	-	-	-	11	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	95	1	176	-	-	-	-	-	13	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	95	2	176	-	-	-	-	-	13	CER 1	Redware - Unglazed	1	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	95	3	176	-	-	-	-	-	13	SAF 7	Unidentified Nail	4	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	96	1	181	-	-	-	-	-	13	CRW 55	Whiteware - Transfer Printed - Other Colors	1	-	1825	1915	-	-	140	77	-	1	-	30	1.4	-
44AX48	96	2	181	-	-	-	-	-	13	CRW 0	Whiteware	1	-	1820	-	-	-	-	78	-	1	-	-	1.4	-
44AX48	96	3	181	-	-	-	-	-	13	SAF 74	Machine Cut Nail - Unknown Head	3	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	96	4	181	-	-	-	-	-	13	SOS 1	Unidentified Metal	1	72.6	-	-	-	624	-	-	2	-	-	-	0.0	iron bar
44AX48	97	1	187	-	-	-	-	-	13	SAF 5	Machine Cut/Wrought Nail	1	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	98	1	141	-	-	-	-	-	13	CRW 0	Whiteware	6	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	98	2	141	-	-	-	-	-	13	CRW 60	Whiteware - Dipped - General	1	-	1820	1900	-	-	553	78	-	1	-	62	1.4	-
44AX48	98	3	141	-	-	-	-	-	13	CRY 0	Yellowware	1	-	1827	1940	-	-	-	79	-	1	-	-	1.4	-
44AX48	98	4	141	-	-	-	-	-	13	CER 1	Redware - Unglazed	5	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	98	5	141	-	-	-	-	-	13	CPJ 0	Hard Paste Porcelain	2	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	98	6	141	-	-	-	-	-	13	CSB 70	Stoneware - 19th Century Style Bottles - Brown	1	-	1820	1910	-	-	-	126	-	1	-	-	1.2	-
44AX48	98	7	141	-	-	-	-	-	13	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	98	8	141	-	-	-	-	-	13	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	98	9	141	-	-	-	-	-	13	GOU 1	Unidentified Curved/Vessel Glass	3	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	98	10	141	-	-	-	-	-	13	SAG 11	Broad Glass	13	7.7	-	1926	-	320	-	-	2	-	-	11	2.11	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	98	11	141	-	-	-	-	-	13	SAF 5	Machine Cut/Wrought Nail	7	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	98	12	141	-	-	-	-	-	13	PTS 1	Pipe Stem - Measurable	2	-	-	-	-	-	-	-	-	3	-	6	7.51	-
44AX48	98	13	141	-	-	-	-	-	13	ZMD 70	Cow	1	63.4	-	-	1	-	-	60	6	-	-	-	11.125	-
44AX48	98	14	141	-	-	-	-	-	13	ZMD 70	Cow	1	32.5	-	-	-	-	-	999	12	-	-	-	11.125	-
44AX48	98	15	141	-	-	-	-	-	13	ZMZ 5	Large Mammal	1	4.7	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	98	16	141	-	-	-	-	-	13	ZMZ 1	Unidentified Mammal	2	2.2	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	99	1	143	-	-	-	-	-	13	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	99	2	143	-	-	-	-	-	13	SAF 1	Handwrought Nail	2	-	-	1820	-	624	-	-	2	-	-	-	2.12	-
44AX48	99	3	143	-	-	-	-	-	13	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	100	1	148	4	-	-	-	-	13	SAG 11	Broad Glass	3	0.8	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	100	2	148	4	-	-	-	-	13	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	101	1	154	6	-	-	-	-	13	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	101	2	154	6	-	-	-	-	13	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	200	98	-	2	-	50	1.117	both surfaces decorated
44AX48	101	3	154	6	-	-	-	-	13	CRI 0	Ironstone	1	-	1840	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	101	4	154	6	-	-	-	-	13	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	101	5	154	6	-	-	-	-	13	GTT 43	Tumbler/Fluted	1	-	-	-	-	-	2	-	-	-	-	1	1.3	-
44AX48	101	6	154	6	-	-	-	-	13	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	101	7	154	6	-	-	-	-	13	SAG 11	Broad Glass	1	0.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	101	8	154	6	-	-	-	-	13	SAF 5	Machine Cut/Wrought Nail	3	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	101	9	154	6	-	-	-	-	13	FDC 1	Maple	1	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	101	10	154	6	-	-	-	-	13	FTN 10	Hickory	1	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	101	11	154	6	-	-	-	-	13	FTO 1	Oak	2	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	101	12	154	6	-	-	-	-	13	FAT 1	Coniferous Taxa	3	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	101	13	154	6	-	-	-	-	13	FZA 5	Charred Wood - Unidentifiable	4	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	102	1	149	4	-	-	-	-	14	CRW 0	Whiteware	5	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	102	2	149	4	-	-	-	-	14	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	102	3	149	4	-	-	-	-	14	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	102	4	149	4	-	-	-	-	14	SAG 11	Broad Glass	3	1.0	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	102	5	149	4	-	-	-	-	14	PTE 92	Pipe Bowl - Unidentified Shape w/o Heel	1	-	-	-	-	-	-	-	-	5	-	5	7.51	-
44AX48	102	6	149	4	-	-	-	-	14	ZMZ 1	Unidentified Mammal	1	1.3	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	103	1	155	6	-	-	-	-	14	CRC 0	Creamware	2	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	103	2	155	6	-	-	-	-	14	CRP 0	Pearlware	12	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	103	3	155	6	-	-	-	-	14	CRW 0	Whiteware	2	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	103	4	155	6	-	-	-	-	14	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	103	5	155	6	-	-	-	-	14	GBU 4	Unidentified Bottle/Jar-Body	1	-	1880	1915	-	-	-	-	-	-	-	11	0.2	-
44AX48	103	6	155	6	-	-	-	-	14	GTT 46	Tumbler/Ribbed	1	-	-	-	-	-	4	-	-	-	-	1	1.3	-
44AX48	103	7	155	6	-	-	-	-	14	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	103	8	155	6	-	-	-	-	14	SAG 11	Broad Glass	15	5.9	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	103	9	155	6	-	-	-	-	14	SAF 5	Machine Cut/Wrought Nail	4	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	103	10	155	6	-	-	-	-	14	FAP 1	Pine	7	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	103	11	155	6	-	-	-	-	14	FZA 5	Charred Wood - Unidentifiable	6	-	-	-	-	2	-	50	2	10	-	-	12.131	-
44AX48	104	1	151	5	-	-	-	-	15	CER 1	Redware - Unglazed	2	-	-	-	-	-	-	520	-	1	-	-	18.111	-
44AX48	104	2	151	5	-	-	-	-	15	CRC 0	Creamware	3	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	104	3	151	5	-	-	-	-	15	CRP 0	Pearlware	4	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	104	4	151	5	-	-	-	-	15	CRK 0	Miscellaneous Refined Earthenwares	1	-	-	-	-	-	-	79	-	1	-	-	1.4	burned
44AX48	104	5	151	5	-	-	-	-	15	CRY 76	Yellowware - Rockingham Type Glaze	1	-	1812	1920	-	-	-	79	-	1	-	-	1.4	-
44AX48	104	6	151	5	-	-	-	-	15	GBU 4	Unidentified Bottle/Jar-Body	3	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	104	7	151	5	-	-	-	-	15	GOU 3	Unidentified Table or Lighting Glass	2	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	104	8	151	5	-	-	-	-	15	SAB 1	Brick	1	0.7	-	-	-	1	-	-	2	-	-	-	2.16	-
44AX48	104	9	151	5	-	-	-	-	15	SAG 11	Broad Glass	9	3.1	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	104	10	151	5	-	-	-	-	15	SAF 5	Machine Cut/Wrought Nail	11	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	104	11	151	5	-	-	-	-	15	SOS 1	Unidentified Metal	1	1.6	-	-	-	610	-	-	2	-	-	-	0.0	decorative copper; personal or furnishings-related
44AX48	104	12	151	5	-	-	-	-	15	ZMD 30	Sheep/Goat	2	1.7	-	-	-	-	-	13	2	-	-	-	11.125	-
44AX48	104	13	151	5	-	-	-	-	15	ZMZ 4	Medium Mammal	2	9.6	-	-	-	-	-	120	5	-	-	-	11.127	-
44AX48	104	14	151	5	-	-	-	-	15	ZMZ 4	Medium Mammal	1	1.4	-	-	-	-	-	38	2	-	-	-	11.127	-
44AX48	104	15	151	5	-	-	-	-	15	ZMZ 1	Unidentified Mammal	5	2.1	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	104	16	151	5	-	-	-	-	15	ZMR 1	Unidentified Rodent	1	0.1	-	-	-	-	-	30	1	-	-	-	11.126	-
44AX48	104	17	151	5	-	-	-	-	15	MUR 1	Radiocarbon Sample - Unprocessed	1	6.2	-	-	-	-	-	-	-	-	-	-	.	-
44AX48	105	1	152	5	-	-	-	-	16	ZMD 30	Sheep/Goat	3	9.4	-	-	-	-	-	61	6	-	-	-	11.125	refit
44AX48	106	1	156	6	-	-	-	-	18	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	3	-	-	1.4	-
44AX48	106	2	156	6	-	-	-	-	18	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	106	3	156	6	-	-	-	-	18	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	106	4	156	6	-	-	-	-	18	SAF 5	Machine Cut/Wrought Nail	2	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	107	1	157	6	-	-	-	-	23	CRP 10	Pearlware - Shell Edge - Blue	1	-	1775	1840	-	-	993	77	-	2	-	50	1.4	-
44AX48	107	2	157	6	-	-	-	-	23	SAG 11	Broad Glass	1	0.3	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	108	1	158	6	-	-	-	-	24	CRP 0	Pearlware	6	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	108	2	158	6	-	-	-	-	24	CRP 0	Pearlware	1	-	1775	1840	-	-	-	79	-	45	-	-	1.4	-
44AX48	108	3	158	6	-	-	-	-	24	CRP 11	Pearlware - Shell Edge - Green	1	-	1800	1840	-	-	987	77	-	2	-	40	1.4	-
44AX48	108	4	158	6	-	-	-	-	24	CRP 35	Pearlware - Underglaze Handpainted - Blue	1	-	1775	1820	-	-	2	77	-	1	-	50	1.4	-
44AX48	108	5	158	6	-	-	-	-	24	CFT 0	Stoneware - White Salt Glazed	1	-	1720	1805	-	-	-	79	-	1	-	-	1.4	-
44AX48	108	6	158	6	-	-	-	-	24	GBU 4	Unidentified Bottle/Jar-Body	4	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	108	7	158	6	-	-	-	-	24	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	108	8	158	6	-	-	-	-	24	GOU 1	Unidentified Curved/Vessel Glass	1	-	-	-	-	-	-	-	-	-	-	9	0.0	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date		V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	108	9	158	6	-	-	-	-	24	SAG 11	Broad Glass	18	5.6	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	108	10	158	6	-	-	-	-	24	SAF 5	Machine Cut/Wrought Nail	6	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	108	11	158	6	-	-	-	-	24	SAF 18	Unidentified Spike	1	-	-	-	-	624	-	-	2	-	-	-	2.12	-
44AX48	108	12	158	6	-	-	-	-	24	ZMZ 1	Unidentified Mammal	1	2.2	-	-	-	-	-	120	2	-	-	-	11.127	-
44AX48	109	1	159	6	-	-	-	-	25	CRC 0	Creamware	4	-	1762	1820	-	-	-	79	-	1	-	-	1.4	-
44AX48	109	2	159	6	-	-	-	-	25	CRP 0	Pearlware	3	-	1775	1840	-	-	-	79	-	1	-	-	1.4	-
44AX48	109	3	159	6	-	-	-	-	25	CRP 57	Pearlware - Transfer Printed - Black with Stipple	1	-	1800	1840	-	-	2	79	-	3	-	60	1.4	-
44AX48	109	4	159	6	-	-	-	-	25	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	2	-	50	1.4	-
44AX48	109	5	159	6	-	-	-	-	25	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	109	6	159	6	-	-	-	-	25	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	2	-	-	1.4	-
44AX48	109	7	159	6	-	-	-	-	25	GBU 4	Unidentified Bottle/Jar-Body	5	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	109	8	159	6	-	-	-	-	25	GOU 1	Unidentified Curved/Vessel Glass	5	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	109	9	159	6	-	-	-	-	25	SAG 11	Broad Glass	28	8.7	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	109	10	159	6	-	-	-	-	25	SAF 5	Machine Cut/Wrought Nail	5	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	109	11	159	6	-	-	-	-	25	SMH 20	Miscellaneous Wire	1	-	1831	-	-	624	-	-	2	-	-	-	19.115	-
44AX48	109	12	159	6	-	-	-	-	25	ZMZ 1	Unidentified Mammal	2	2.0	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	110	1	145	-	-	-	-	-	26	CRI 0	Ironstone	1	-	1840	-	-	-	-	94	-	41	-	-	1.117	-
44AX48	110	2	145	-	-	-	-	-	26	SAF 74	Machine Cut Nail - Unknown Head	1	-	1790	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	111	1	165	9	-	-	-	-	26	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	1	-	50	1.4	both surfaces decorated
44AX48	111	2	165	9	-	-	-	-	26	CRP 50	Pearlware - Transfer Printed - Blue, with Stipple	1	-	1800	1840	-	-	2	79	-	2	-	50	1.4	-
44AX48	111	3	165	9	-	-	-	-	26	CRW 0	Whiteware	1	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	111	4	165	9	-	-	-	-	26	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	111	5	165	9	-	-	-	-	26	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	111	6	165	9	-	-	-	-	26	GBU 4	Unidentified Bottle/Jar-Body	2	-	-	-	-	-	-	-	-	-	-	9	0.2	-
44AX48	111	7	165	9	-	-	-	-	26	GBU 2	Unidentified Bottle/Jar-Base	1	-	-	-	-	-	-	-	-	99	-	1	0.2	-
44AX48	111	8	165	9	-	-	-	-	26	GOU 3	Unidentified Table or Lighting Glass	1	-	-	-	-	-	-	-	-	-	-	1	0.0	-
44AX48	111	9	165	9	-	-	-	-	26	SAG 11	Broad Glass	2	1.2	-	1926	-	320	-	-	2	-	-	11	2.11	-
44AX48	111	10	165	9	-	-	-	-	26	SAF 5	Machine Cut/Wrought Nail	23	-	-	-	-	624	-	414	2	-	-	-	2.12	-
44AX48	111	11	165	9	-	-	-	-	26	SOS 1	Unidentified Metal	2	7.5	-	-	-	624	-	-	2	-	-	-	0.0	-
44AX48	111	12	165	9	-	-	-	-	26	ZMZ 1	Unidentified Mammal	1	0.6	-	-	-	-	-	999	2	-	-	-	11.127	-
44AX48	111	13	165	9	-	-	-	-	26	MUR 1	Radiocarbon Sample - Unprocessed	1	1.2	-	-	-	-	-	-	-	-	-	-	.	-
44AX48	112	1	166	9	-	-	-	-	27	CRW 0	Whiteware	4	-	1820	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	112	2	166	9	-	-	-	-	27	CER 61	Redware - Dark Brown Glaze	1	-	-	-	-	-	752	357	-	1	-	61	1.7	-
44AX48	112	3	166	9	-	-	-	-	27	CPJ 0	Hard Paste Porcelain	1	-	-	-	-	-	-	79	-	1	-	-	1.4	-
44AX48	112	4	166	9	-	-	-	-	27	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	5	0.2	-
44AX48	112	5	166	9	-	-	-	-	27	GBU 4	Unidentified Bottle/Jar-Body	1	-	-	-	-	-	-	-	-	-	-	1	0.2	-
44AX48	112	6	166	9	-	-	-	-	27	SAG 11	Broad Glass	4	2.9	-	1926	-	320	-	-	2	-	-	11	2.11	-

Site	Cat	Spec	Fld	Tr	STP	Unit	Str	Lev	Fea	Type Stype	Translation	Cnt	Wght	Beg-End Date	V1	V3	V4	V5	V6	V7	V8	V9	Ptn	Note
44AX48	112	7	166	9	-	-	-	-	27	SAF 5	Machine Cut/Wrought Nail	4	-	- -	-	624	-	414	2	-	-	-	2.12	-

APPENDIX B

ARCHAEOBOTANICAL RESULTS

Archaeobotany in the Garden: A Report on the Analysis of Flotation-recovered Plant Remains from the Lee-Fendall House Garden, Alexandria, Virginia.

Introduction

Archaeological investigations at the Lee-Fendall House Museum in Alexandria, Virginia were conducted in the spring and early summer of 2010 in advance of garden restoration efforts. Garden archaeology was undertaken in order to aid in the restoration of the rear garden to the period ca. 1850, when the property was purchased by Louis Cazenove. Cazenove was responsible for an extensive remodeling of the Lee-Fendall house in the Greek Revival style. While there is no documentary evidence of renovation of the gardens and yard concurrent with the house renovation, corresponding improvements to the grounds are expected to have been made.

Archaeobotanical studies were undertaken at the site to explore details of the garden landscape form and function, and to identify specific plant types used for ornament and food. Five flotation-processed samples associated with the Lee-Fendall House rear garden were selected for analysis (see Table 01).

Table 01: Summary of Analyzed Samples

Context	Context Description	No. of samples	Soil volume (liters)	Weight carbonized material (grams)
Feature 13	Brick walkway in front of kitchen	1	4	0.12
Feature 14	Possible planting bed in front of kitchen	1	6	0.13
Unit 17, Strat D	Buried A horizon at back of garden	1	6	0.43
Trench 2, Unit 16 Strat D	Buried A horizon at back of garden	1	5	0.12
Trench 7, Strat C	Fill, Ca. 1850	1	3	0.29
Total		**5**	**24**	**1.085**

Methods

The five soil samples were individually flotation processed using a Flote-Tech flotation system equipped with 0.325mm fine fraction and 1.0mm coarse fraction screens. The Flote-Tech system is a multi-modal flotation system which facilitates the separation and recovery of plant macro-remains from the soil matrix by agitation in water. Processing resulted in two (light and heavy)

fractions of material. Samples were air dried. Archaeobotanical consultant Justine McKnight performed all aspects of sample processing and analysis at her Severna Park, Maryland laboratory.

Each flotation sample was passed through graduated geological sieves to provide divisions for analysis. Weights and sample descriptions of the resulting greater-than or equal-to 2mm and less-than 2mm fractions were recorded. The greater-than or equal-to 2mm botanical specimens were examined under low magnification (10X to 40X) and sorted into general categories of material (i.e. wood, cultigen, seed, etc.). Descriptions were recorded for each category of the greater-than or equal-to 2mm material. The less-than 2mm size fractions were examined under low magnification, described, and scanned for the remains of seeds and cultivated plants.

In addition to plant materials, a variety of artifacts and ecofacts were present in the processed flotation fractions. Brick fragments, glass, coal, clinker, iron hardware, mica flecks, rock, plaster or mortar, and gravel. Modern floral materials contained in the samples included non-carbonized root fibers and non-carbonized seeds. These remains were noted and identified, but were not quantified or separated from sample matrices.

Identifications were attempted on all carbonized seed and cultigen remains encountered, and on a maximum of 20 randomly-selected fragments of wood from each sample containing more than 20 fragments in accordance with standard practice (Pearsall 2000). Identifications of all classes of botanical remains were made to the genus level when possible, and to the species level only when the assignment could be made with absolute certainty. All identifications were made under low magnification (10X to 40X) with the aid of standard texts (Panshin and deZeeuw 1980; Martin and Barkely 1961; Hoadley 1990), and checked against plant specimens from a modern reference collection representative of the flora of northern Virginia. Specimens were weighed using an electronic balance accurate to 0.01 grams.

Results of Analysis

Flotation processing of a total of 24 liters of cultural fill from 5 discrete soil samples yielded 1.085 grams of carbonized plant material (a mean average of 0.045 grams of carbon per liter of soil). The site flotation assemblage contained a diversity of plant material types, including wood charcoal, field crop remains, carbonized seed, along with non-carbonized (modern) seeds. An inventory of recovered plant macro-remains is provided in Table 02.

Wood charcoal was the most abundant class of plant material recovered from the Lee-Fendall House garden flotation samples. Wood charcoal was present in each of the analyzed samples. A total of 86 fragments of wood charcoal (measuring greater-than or equal to 2mm) weighed 1.07 grams. Of this total, 73 (a maximum of 20 fragments per sample) were randomly selected for identification. The garden wood charcoal assemblage was dominated by pine *(Pinus spp.)* (20 fragments or 27 percent of the identified sub-sample, by fragment count). White oak *(Quercus spp., Leucobalanus group)* (11 percent), unspecified oak (*Quercus spp.*) (3 percent), American chestnut *(Castanea dentata)* (3 percent), maple *(Acer sp.)* (1 percent) and hickory *(Carya sp.)* (1 percent). Wood fragments not identifiable to the genus level were classed as coniferous, deciduous, and unidentifiable (collectively accounting for 53 percent of the wood subsample). Figure 01 illustrates the wood types identified from the Lee-Fendall Garden assemblage.

Table 02: Inventory of Flotation-Recovered Plant Remains from the Lee-Fendall Garden

Trench	6	6		2	7	TOTAL
Unit			17	16		5 samples
Strat			D	D	C	
Level			4	4	3	
Feature	13	14				
volume (liters)	4	6	6	5	3	24
sample weight (grams)	0.12	0.13	0.43	0.12	0.29	1.085
WOOD CHARCOAL (no. of fragments)	11	13	33	10	19	86
total weight (grams)	0.12	0.13	0.41	0.12	0.29	1.07
Acer sp. (maple)	1					1
Carya spp. (hickory)	1					1
Castanea dentata (American chestnut)			2			2
Pinus spp. (pine)		7	2	1	10	20
Quercus spp. (white oak)			6	2		8
Quercus spp. (oak)	2					2
coniferous	3					3
deciduous			4	2		6
unidentifiable	4	6	6	5	9	30
total identified fragments	11	13	20	10	19	73
CULTIGEN (carbonized) (no. of specimens)	0	0	1	0	0	1
total weight (grams)	0	0	0.01	0	0	0.01
Triticum aestivum (bread wheat) kernel			1			1
SEED (carbonized) (no. of specimens)	0	0	1	0	0	1
total weight (grams)	0	0	0.01	0	0	0.005
unidentifiable fragment			1			1
						20%
SEEDS (non-carbonized) (presence)		x				20%
Oxalis stricta (sheep sorrel)		x				20%
Mollugo verticillata (carpetweed)		x				20%

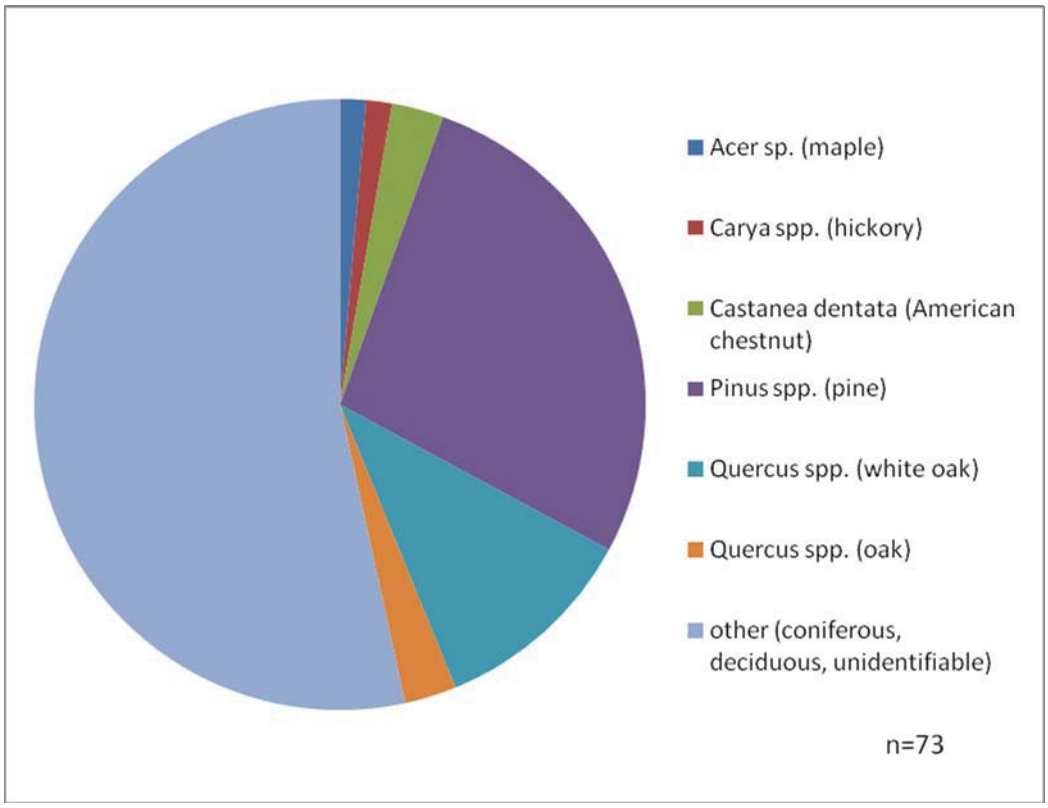

Figure 01: Percentage of Wood Types Recovered from the Lee-Fendall Garden Flotation Samples (N=73)

Cultivated plant remains were limited to a single bread wheat *(Triticum aestivum)* kernel recovered from Unit 17. See Figures 02 and 03.

The only evidence of carbonized seeds remains was a single unidentifiable fragment from Unit 17.

Non-carbonized seeds were present in one (20 percent) of the flotation samples analyzed. Two species of common, herbaceous garden weeds were identified (see Table 03). All represent weedy, opportunistic plants common to disturbed habitats. It is highly unlikely that the non-carbonized specimens were interred concurrent with historic artifacts and the carbonized macro-botanical remains. Although the persistence of non-carbonized plant remains from rare contexts such as consistently xeric or water-saturated environments does occur (Hastorf and Popper 1988; Minnis 1981; Pearsall 2000), such conditions do not characterize the Lee-Fendall House site. Non-carbonized plant remains occurring within archaeological soil samples from similar open-site environments are usually considered to be intrusive modern specimens (Minnis 1981; Keepax 1977). The recovery of non-carbonized plant remains may reveal specific contamination episodes associated with animal (i.e. rodent, insect, gastropod) burrowing, the action of root growth and decay, flooding or aeolian processes, or by the combined effects of these factors.

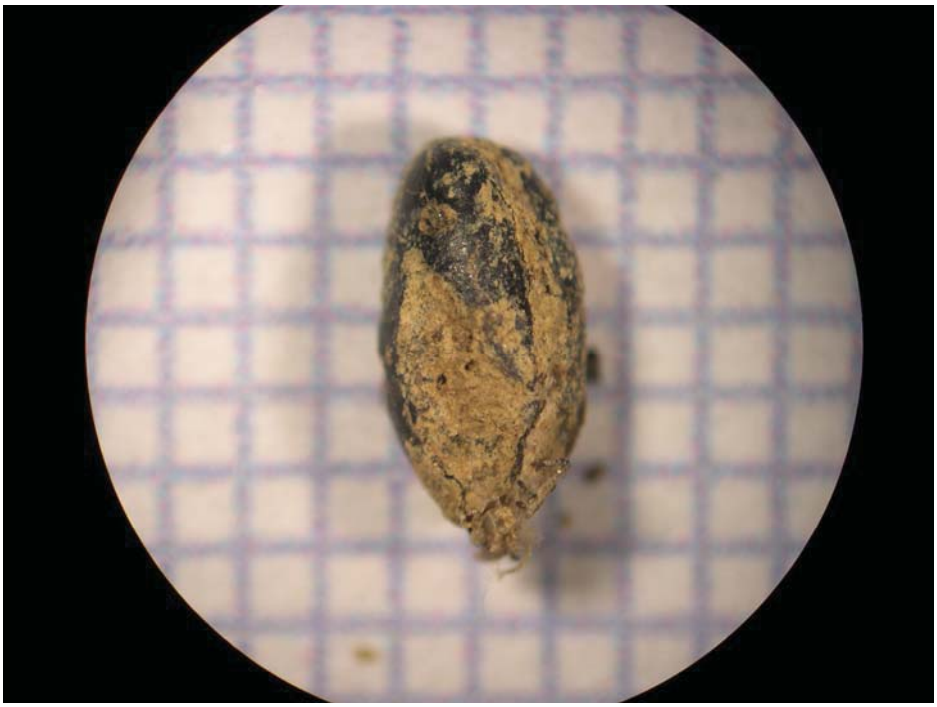

Figure 02: Bread Wheat Seed Recovered from Test Unit 17 (view 1). Scale = 1mm grid

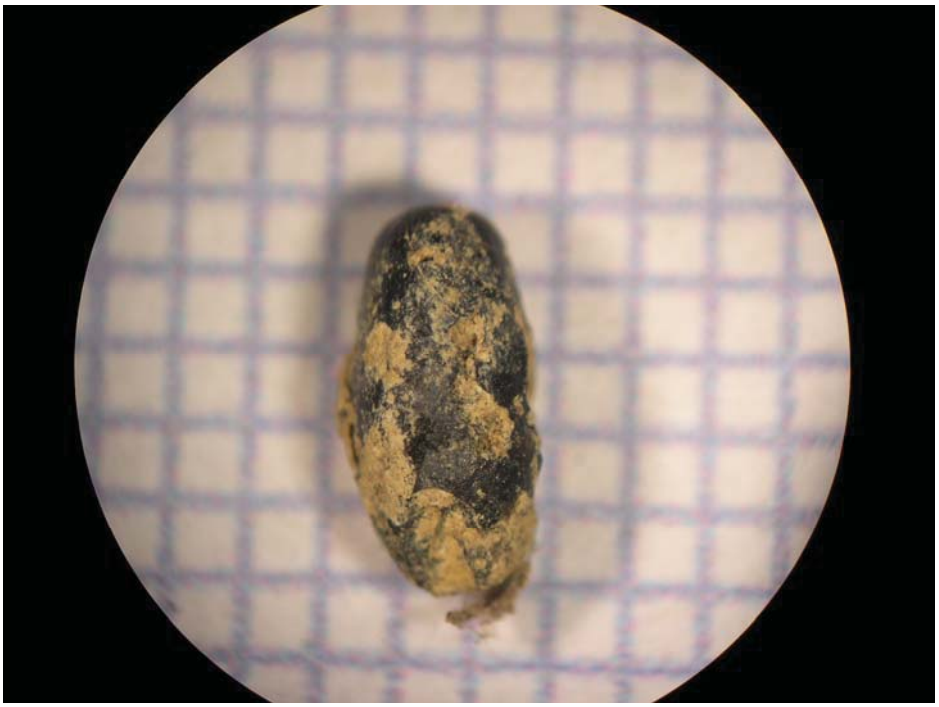

Figure 03: Bread Wheat Seed Recovered from Test Unit 17 (view 2). Scale = 1mm grid

Table 03: Modern, Non-Carbonized Seeds Recovered from the Lee-Fendall Garden

UNCARBONIZED SEEDS (percentage presence within flotation samples [N=5])	**20%**
Oxalis stricta (sheep sorrel)	20%
Mollugo verticillata (carpetweed)	20%

Discussion

The archaeobotanical remains recovered from mid-nineteenth century historic contexts within the Lee-Fendall rear garden (44AX48) provide baseline information regarding site landscape conditions, food preferences and activity areas associated with the rear yard. Flotation of 24 liters of garden fill associated with possible planting beds, brick walkways, and buried A horizon located at the back of the garden reveal general patterns of wood charcoal distribution and food waste disposal.

A comparison of charcoal densities between the sampled contexts reveals patterns associated with the disposal of fuelwood ash, or the demolition of structures in the rear garden (Figure 03). Carbon densities were highest within the Trench 7 sample (ca. 1850 fill at the western edge of the garden), followed by the Unit 17 samples (one of the buried A horizon samples at the back of the garden). The lowest densities of recovered carbon are observed in the features associated with the kitchen (Features 13 and 14) - perhaps reflecting heavily used activity areas which were regularly cleaned due to their proximity to the house.

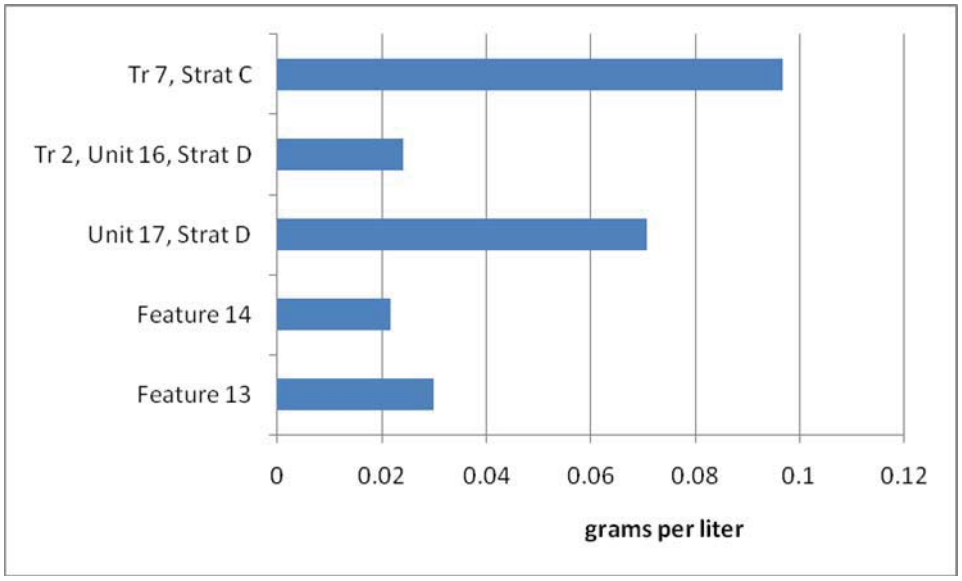

Figure 04: Density of Carbonized Plant Remains by Flotation Sample

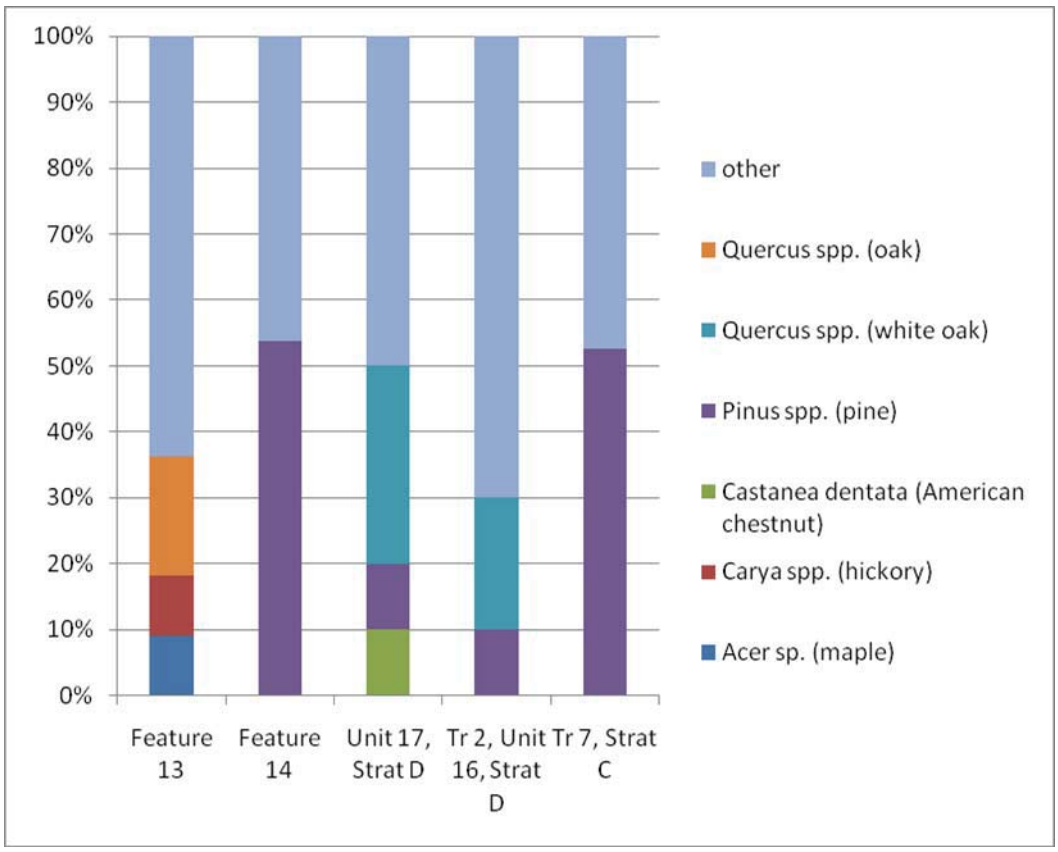

Figure 05: Comparison of Wood Types by Flotation Sample

Comparison of the wood types identified across the sampled garden context reveals general similarities between Feature 14 (a possible planting bed associated with the kitchen) and the Trench 7 (fill dating to 1850) sample, with pine species predominating. Feature 13 (brick walkway in front of the kitchen) contained a diversity of wood charcoal types, including hickory, oaks and maple. This association of these hardwood taxa suggests the deposition of fuel ash, as each of the wood types represented is a high-calorie fuel source (Graves 1919). Parallels in the wood charcoal assemblages from the two samples secured from the buried A horizon excavated at the back of the garden (Units 16 and 17) reveal the use of white oak as a structural material or perhaps as a fuel. American chestnut is represented in the Unit 17 sample, which also included the wheat kernel. Overall charcoal densities were notably high in the Unit 17 sample (Figure 04). This pattern of difference within Unit 17 suggests that this loci was unique among the sampled garden contexts.

Summary

Recent garden archaeology at the Lee-Fendall House emphasized the collection and study of archaeobotanical remains. The analysis of plant macro-remains aids in our interpretation of the form and function of the rear garden ca. 1850, and provides information about domestic life in the Lee-Fendall household during the period of Louis Cazenove's tenure.

Flotation cultural sediment from distinct areas of interest within the rear yard produced a limited quantity and diversity of plant material types which document the choice of economically important plant species. The wood charcoal assemblage reveals a reliance on native forest taxa for fuel and possibly building construction. The use of cultivated grains is indicated by the presence of wheat kernels. Patterns in the types of wood charcoal represented and the intensity of their distribution aids in understanding the various activity areas associated with the rear garden of the Lee-Fendall House during the mid-nineteenth century.

One of the aims of the archaeobotanical study at the Lee-Fendall Garden was to provide specific information to guide the garden restoration effort. Unfortunately, the macro-botanical dataset produced during these investigations fails to provide information regarding the details of garden layout (i.e. specimen trees, planting beds or parterres), nor does it offer clues to the kinds of ornamental plants that were chosen and cultivated.

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