Magazine of Albemarle County History

In this issue:

Jefferson in the Rhineland · Local Author Julia Magruder
Albemarle on the Big Screen · Lot 8 Excavation

VOLUME 71 2013

ALBEMARLE CHARLOTTESVILLE HISTORICAL SOCIETY

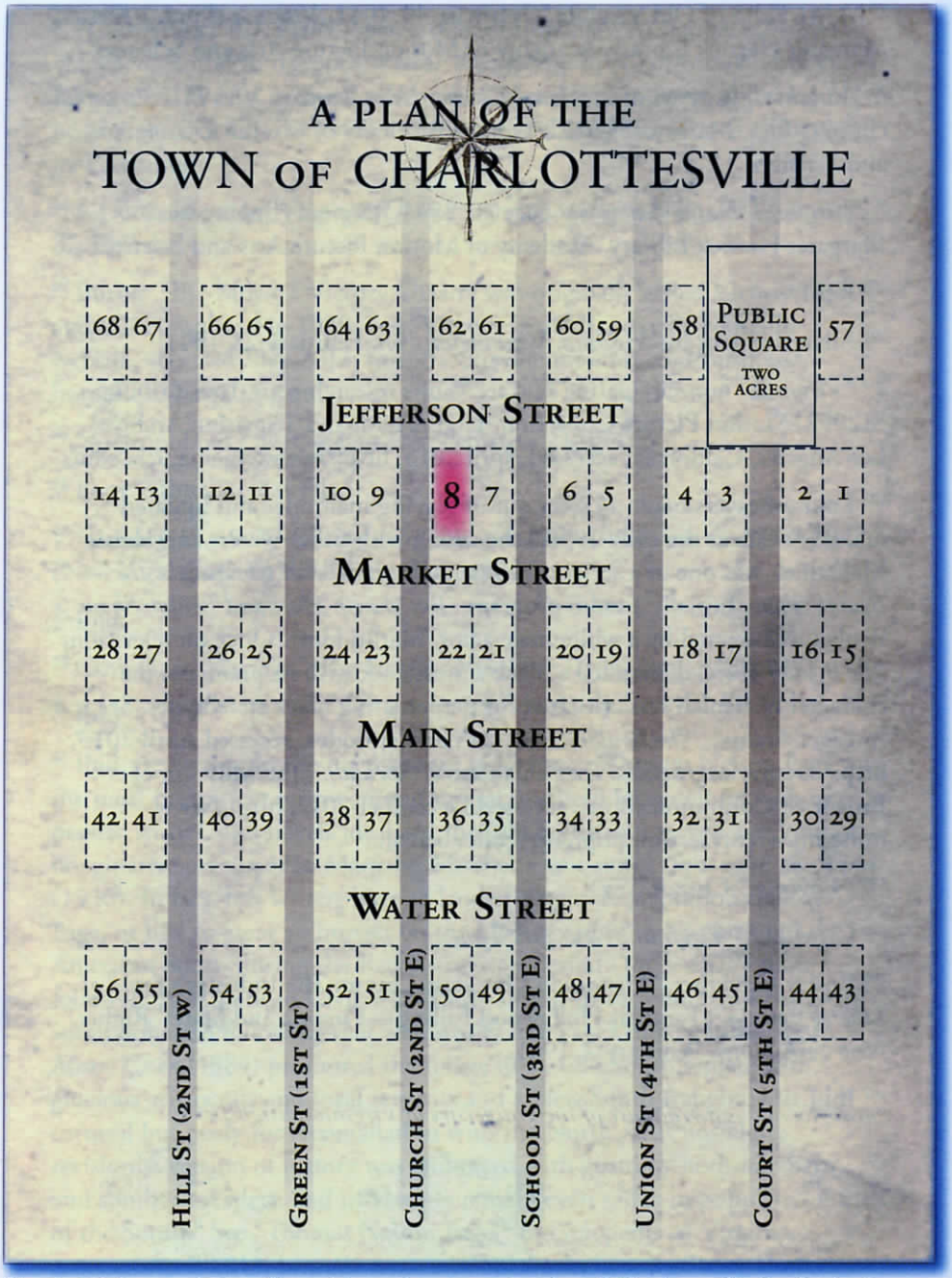

Fig. 1. *Modern rendition of late eighteenth-century city plan of Charlottesville. Lot 8, the site of the 2012–2013 ACHS archaeological excavation, is located at the corner of Jefferson Street and Church Street (Second Street NE). Map by Rick Bickhart, 2013.*

Archaeology in Charlottesville: The Historic Residents of Lot 8 Rediscovered

by Sara Morrow

In 2012, the Albemarle Charlottesville Historical Society (ACHS) embarked on a new venture to explore the archaeological remains buried in one of Charlottesville's original city lots. The parcel of land at the southeast corner of present-day East Jefferson Street and Second Street NE was designated "Lot 8" on the original city plan, and today, it is home to the McIntire Building, the city's first public library and the current ACHS headquarters (fig. 1). By excavating small parcels of this land and delving into historical records, a team of archaeologists and historians has begun to piece together a fascinating history of some of Charlottesville's past residents. Using a combination of archaeological excavation and historical research, the team has formulated an historic narrative that not only tells the story of the individuals who owned and inhabited Lot 8 prior to the McIntire Building's construction, but which also represents the growth and progress of the city as a whole. This narrative follows several residents from their earliest eighteenth-century beginnings through the epoch of industrialization, and illuminates how archaeology and history are both integral to understanding our past and present.

Research Goals and Project Background

Archaeology is the study of the human past through material remains, whereby events of the past are ordered and described, and their meaning explained.[1] Historical archaeology consists of pairing this broad definition with historic documentation, using artifacts and primary resources together to create a narrative of past human experiences and events. In the relatively recent past, with the advent of widespread printing and writing, human culture has begun to produce an invaluable documentary record. Charlottesville's own history is

---

Sara Morrow is a graduate of the University of Virginia with a BA in Archaeology and Anthropology. She has worked on archaeological projects throughout Virginia, including those at James' Madison's Montpelier and Morven Farm, and has recently returned from a University of Virginia–National Park Service sponsored project at the Chaco Culture National Historical Park, New Mexico. Morrow currently works as a seamstress in the Historic Area Sewing Room at Colonial Williamsburg and plans to continue her studies next fall in an archaeology graduate program.

preserved in deeds, wills, personal correspondence, and census records, which are vital guides to archaeological research.

The first step toward launching an historical archaeological project consists of identifying a question that archaeologists and historians believe can be answered by a series of excavations. The second step is to undertake preliminary research, using historic documents such as a probate record or a sketched land plat, to develop a dig plan. These resources, coupled with site and land observations, guide archaeologists to a specific location where excavation should begin. The excavations at ACHS began with an observation of a subtle change in the growth pattern of the grass in front of the McIntire Building, such that a visible line seemed to bisect the yard. ACHS President Steven G. Meeks questioned why such a precise line should be visible in the grass during certain times of the year. Hypothetically, a change in soil composition must have caused the grass to grow differently in different parts of the yard, so was it possible that this soil change was due to something hidden below the surface?

Coincidentally, in 2012, the city of Charlottesville celebrated its 250th anniversary. As part of the festivities, city officials planned to bury a time

Fig. 2. *The ACHS archaeological excavation team in front of the McIntire Building.* From left to right: *Sara Morrow, Jenna Meeks, and Ellis Gray. Photograph by Steven G. Meeks, 2012.*

capsule in the front yard of the McIntire Building. Because of the historic nature of the structure, the odd pattern of grass growth, and the looming date of burial for the time capsule, the decision was made to investigate the area first for any archaeological remains.

My own involvement with the project at ACHS began as a result of my assignment with the University of Virginia Internship Program (UIP) for the 2012–2013 academic year. I was interested in working with ACHS because history has always been my passion and I believed that my background in archaeology could offer an interesting perspective to research. My introduction to archaeology came when I attended field school at James Madison's Montpelier to learn archaeological techniques in the summer of 2011. I was then fortunate enough to be invited back for the 2012 field season as an intern. It was during this time that I was able to develop my skills further and to gain the experience necessary to conduct my own excavation.

As a fourth-year student majoring in archaeology and anthropology, my UIP internship offered me a year-long opportunity to learn new skills, to gain practical experience, and to further explore my professional interests before I graduated. Little did I know just how well-suited this internship

Fig. 3. *Recent photograph of the McIntire Building. The old McIntire Library, located at 200 Second Street NE, has been home to the Albemarle Charlottesville Historical Society since 1994. Photograph by Steven G. Meeks, 2013.*

would turn out to be when Mr. Meeks, knowing my interest and prior experience in archaeology, suggested that I take charge of investigating the area where the time capsule was to be buried. This began a year-long quest to uncover the history buried in our own proverbial backyard. Only time, research, and months of hard work would determine whether or not incredible discoveries could be gleaned from the unsuspecting soil.

Before beginning the excavation, our team—comprised of Mr. Meeks, fellow intern Ellis Gray, Jenna Meeks, and myself—gathered some preliminary details about the history of the site (fig. 2). The structure that currently stands on the site of Lot 8 is the aforementioned McIntire Public Library, now home to ACHS and generally referred to as the McIntire Building. Paul Goodloe McIntire (1860–1952) gifted the land, design, furnishings, and over five thousand books to the city, along with the financing to complete Charlottesville's first municipal library. The cornerstone of the new library was laid in November 1919 and the doors opened to the public on May 30, 1921. The building was designed to reflect the neoclassical architecture of Thomas Jefferson's designs, including the University of Virginia and Monticello. The front façade features a half moon portico with marble steps and columns. The building remains a leading example of neoclassical architecture in Charlottesville (fig. 3).

Research soon revealed that prior to the construction of the McIntire Public Library, another building had stood in its place. An early twentieth-century glass plate negative, discovered on an online auction website, showed a two-story, timber-framed house standing at the corner of East Jefferson Street and Second Street NE, on the very same Lot 8 (fig. 4). Evidence seemed to suggest that this residential structure was likely demolished in order that the library could be built. An historic narrative began to take shape.

While confirmation that a previous structure had stood on Lot 8 was exciting news, its destruction was bad news for the archaeological team. This likely meant that all material remains from earlier residents had been removed or completely destroyed in the demolition process. Additionally, it was also possible that a great amount of soil had been deposited over any surviving remains when the library was built, so actually finding any artifacts could take a long time. Both of these circumstances could prove detrimental to a successful excavation. In archaeology, it is best if remains persist untouched under the surface so that upon discovery, they are found exactly as they were deposited, or *in situ*. Undisturbed remains preserve the original context of items and structures as they were, thereby providing a more complete window into the past. They reveal what people did hundreds of years ago, what items they used or consumed, and where their day-to-day activities took place.

Discovering artifacts in their original context is also important because physical placement helps archaeologists date their discoveries more accurately. Archaeologists excavate from the surface downward through the soil, digging and recording layer by layer. These layers are called stratigraphic layers, and are defined by subtle changes in soil color, texture, inclusions, and artifact frequency. Each layer is labeled alphabetically and considered in context of a range of time periods or occupations of the site. Theoretically, the closer an artifact lies to the surface, the closer to the present day it can be dated. Therefore, artifacts and structural remains that lie farther below the surface were presumably deposited earlier in the site's history. As archaeologists dig deeper into the ground, they are essentially going back in time.

Phase One: Initial Excavation and Discoveries

Knowing that Lot 8 was probably the site of a demolition nearly one hundred years earlier, and unsure of what we would find as a result, the archaeological team began to dig. On Monday, October 15, we opened a 4x4 foot square of soil in front of the McIntire Building (fig. 5). Our plan

Fig. 4. *View of the Randolph House on Jefferson Street, ca. 1912. An outlying structure, most likely the home's original detached kitchen, appears as a dark silhouette at the far left side of the image. Present-day Second Street NE runs between the Randolph House and a brick house* (far right) *that originally stood on the site of Lee Park. Courtesy of Steven G. Meeks.*

was to conduct a majority of our excavations during the fall, well in advance of the harsh winter weather. We also wanted to discover whatever we could find as soon as possible so that alternate plans could be made, if necessary, for the anticipated time capsule burial in December. Once the winter weather set in, historical research would then occupy us indoors until digging could resume in the spring.

On that first day of excavations, our hypothesis that much of the archaeological data would likely have been destroyed during demolition was almost immediately disproved, as a multitude of historic artifacts was quickly revealed in the top layers of soil. It now appeared as though the soil and its layers had remained miraculously untouched despite the demolition of the original structure and the subsequent construction of the library.

Among the first artifacts to be uncovered were shards of porcelain and pearlware ceramics, nails, window and bottle glass, and animal bone. These artifacts are typical finds in many early American archaeological sites. They are representative of the wares that a family would have used and then discarded as refuse, or trash, and since photographic evidence confirmed that a home had once stood on Lot 8, the remains were entirely in line with what could be expected in a domestic plot.

Fig. 5. *The archaeological team begins the excavation of Unit 1. The unit was located at the base of a marble plinth on the front façade of the McIntire Building, south of the main staircase. Photograph by Steven G. Meeks, 2012.*

Until the turn of the twentieth century, Americans simply disposed of their household waste wherever it was most convenient, since municipal waste disposal did not become the predominant method of trash disposal until the 1910s and 1920s. Most families simply dumped their waste in a designated area, often a purpose-dug pit located within walking distance of their residence.[2] From an archaeological standpoint, these refuse areas are invaluable resources because they contain artifacts from so many different facets of daily life, providing clues about inhabitants' habits and consumer goods.

Cultural and demographic information can be gathered by analyzing artifacts, and with domestic items in particular, the quality of the original goods can reveal information about both consumption practices and the social station of their users. Ceramics are an especially helpful type of artifact for acquiring this information (fig. 6). They are some of the easiest artifacts to date, since most can be identified by manufacturer's mark, decoration, and material composition. The majority of ceramics found in the first dig site at Lot 8 are of a type known as pearlware (fig. 7). Pearlware is a type of earthenware that was developed by the celebrated English ceramicist Josiah Wedgwood in 1779.[3] He created the new bright white pearlware as a response to the cream-colored dinnerware that was popular in eighteenth-century

Fig. 6. *Sample of ceramics uncovered during excavation, including shards of pearlware, mochaware, earthenware, and decorative ceramics. Photograph by Sara Morrow, 2013.*

households. Pearlware resembled the more delicate, expensive, and refined appearance of imported Chinese porcelain, but it was much more affordable. Wedgwood created pearlware's white appearance by applying a faintly blue-tinted glaze over the standard cream-colored glaze already in use. To the naked eye, the blue-tint effects a bright, pure white luster, but with closer inspection, a subtle blue pooling of glaze is visible in the crevices of ceramic shards. The blue tint is the best way that archaeologists are able to distinguish pearlware from other types of ceramics. Pearlware continued to be manufactured in England and imported to the United States until the 1830s, and was used in most middle class homes.[4]

Fig. 7. *Fragment of shell-edged pearlware dating from 1790–1830, uncovered in Unit 1. Photograph by Sara Morrow, 2012.*

One common variety of pearlware is characterized by a distinctive shell-edged pattern. During the excavation of the first 4x4 foot unit, we uncovered many fragments of shell-edged pearlware. The shell-edged pattern appears in manufacturing records as early as 1785, and it continued to be popular until the mid-nineteenth century.[5] The design was meant to mimic the edge of natural seashells. As with many popular decorative motifs, the style evolved over time and eventually became so stylized that the edging no longer resembled a natural shell. The U-shaped molding of our artifacts is indicative of pearlware produced between 1810 and 1830. Pearlware typically had a blue painted edge, although a less popular green version was also produced. Pearlware was gradually replaced by whiteware in the 1830s and 1840s.[6]

Along with the ubiquitous shell-edged variety, we found many other later examples of pearlware in Unit 1. In the early to mid-nineteenth century, pearlware decoration shifted to include more elaborate transfer-printed designs that mimicked the hand-painted decorations of Chinese porcelain.[7] Examples include polychrome floral motifs, marbled decoration, pastoral scenes and, of course, the famous "blue willow" pattern.[8] Transfer prints could also be produced more quickly and on a much larger scale than hand-painted porcelain. This made transfer-printed pearlware dish services more affordable for a wider variety of people.

Besides pearlware, the archaeological team also found one small fragment of a ceramic pipe stem (fig. 8). This was a particularly exciting discovery, since ceramic pipe stems can be precisely dated based on design and material alone, and that data delivers highly valuable information for archaeologists. The early American archaeological record reveals an abundance of clay pipe fragments appearing after the introduction of tobacco into the colonies by John Rolfe in 1614.[9] Initially, tobacco grown in America was exported back to England, where it became a prestige good used only by the wealthy elite. It did not take long, however, for tobacco to infiltrate into all levels of colonial society as its addictive popularity increased. The growing demand for tobacco in England fueled the burgeoning American economy and stabilized English efforts at colonization.

Fig. 8. *Imported English white clay pipe stem fragment uncovered in Unit 1. Photograph by Sara Morrow, 2012.*

The increasing demand for tobacco also spurred a demand for manufactured clay pipes. Once people at all levels of society—including women and children—began to consume tobacco, the pipes themselves evolved as a means of displaying prestige and wealth. The broad range in quality of manufactured clay pipes differentiated their users; people bought what they could afford. This range is a valuable tool for archaeologists to use in discerning the socioeconomic status of people who inhabited the sites they study.

In colonial Virginia, early pipe manufacturing techniques were adopted from the methods employed by local Native Americans.[10] Pipes were initially made of locally sourced red clay and incised with Native American geometric designs.[11] As the tobacco industry grew and colonial imports and exports expanded, however, English and Dutch-made white clay pipes began to infiltrate the colonies. The purchase and use of imported white clay pipes quickly became a means of signifying one's wealth in the early years of colonial settlement. Once white clay pipes were established as a high-level consumer good, only the laboring classes, such as indentured servants and slaves, continued to use locally-made red clay pipes. The length of white clay pipe stems varied by each user's preference, but stems became generally much

longer after the mid-seventeenth century, reaching up to a foot in length, and as long as two feet by the late eighteenth century.[12] Longer pipe stems required greater precision to create and were more prone to breaking, which thus increased their value—the longer the pipe stem, the richer its owner. If a pipe stem broke, the pipe could still be used with a shorter stem, though its owner could no longer advertise his or her high socioeconomic status.

Colonial clay pipes were manufactured with simple tools, utilizing a thin wire and a pipe mold. After the clay was formed by hand into a tube with a bulbous head at one end, a thin wire would be passed through the tube creating the smoke channel. This smoke channel is called a bore hole by archaeologists. Creating the bore hole was a very tedious process, and often a misguided wire could puncture the stem and render the pipe useless. It is for that reason that longer pipe stems were more expensive because they required greater skill to create. After the wire was inserted, the rough clay shape was positioned inside a mold to finalize the design and form the pipe bowl. After the wire and the mold were removed and the bowl created, the pipe was fired. The final product was a delicate ceramic pipe with a stem of varying length, made according to the manufacturer's desire and the consumer's means.[13]

Researcher J. C. Harrington first observed the correlation between pipe lengths and bore diameter in the 1950s. After studying thousands of examples of pipe fragments from Jamestown and other colonial Virginia sites dating from 1590 to 1800—the time of colonization until the time when more elaborate bone and wood pipes replaced their clay predecessors—he developed a formula for assigning dates of manufacture to clay pipes with certain bore diameters.[14] He observed that early pipes from the seventeenth century had characteristically larger bore diameters. As time progressed, the bore diameters of pipes from the eighteenth century became smaller and stems became longer. Archaeologist Louis Binford later defined a mathematical formula to refine and further standardize Harrington's observations. Binford and Harrington's formula is considered to be quite precise and is still used today to date archaeological sites containing early clay pipe fragments.

The success of the formula, however, rests on two pre-qualifying conditions: first, a large quantity of fragments must be recovered, since a larger sample size will produce more accurate results, and second, the age of the site must fall within Harrington's date range of 1590–1800. Unfortunately, since only one pipe stem fragment was uncovered in the first excavation unit at Lot 8, and because we already knew that the age of the original structure at our site postdated 1800, Harrington's formula could not be used to more precisely determine the age of Lot 8's original structure.

Still, pipe stem fragments are one of the most important artifacts in the historical archaeology of colonial America, so it was exciting to discover one among the remains at Lot 8. While pipes could be rather expensive, depending on the style, they were nonetheless a common, disposable good. Pipes were used, broken, and discarded carelessly by their users, which means they can be found in extreme abundance at most colonial sites. Archaeologists and historians agree that clay smoking pipes were the first mass-produced consumer product of the new world, which underscores their value as a resource for study.

Another useful set of artifacts that can help archaeologists determine the dates of occupation of a site are the countless iron nails recovered from almost any historic structure or its surroundings. The earliest nails in colonial history were handwrought, made one at a time by a skilled craftsman. Thomas Jefferson famously had his own nailery at Monticello, which produced nails used in eighteenth and nineteenth-century structures and furnishings across

Fig. 9. *Four machine-cut nails and one wire nail* (far right) *recovered from Unit 1. Photograph by Sara Morrow, 2013.*

Albemarle County.[15] Due to the labor-intensive process of producing nails by hand, these were extremely expensive and only used if absolutely necessary; wooden pegs or dovetail joints were more affordable alternatives for both furniture and dwellings. Handwrought nails are characterized as having four tapered sides and irregularly shaped "rose" heads.[16]

Between 1790 and 1830, however, nail manufacturing became industrialized and mass production provided an increased quantity of nails throughout America.[17] This new style of nail was cut from sheets of iron, creating just two tapered sides as opposed to four. This style of nail characterized almost all of the nails unearthed in the excavation of Unit 1, which makes sense since cut nails are most often associated with nineteenth-century structures. Machine-cut nails continue to be manufactured today, but most twentieth and twenty-first-century nails are cut from strands of wire rather than sheets. Wire nails have distinctively round bodies and perfectly adjoined heads, making them easy to identify. In figure 9, the nail

Fig. 10. *A variety of glass types from all three units of excavation, including shards of window, wine bottle, and clear bottle glass. Photograph by Sara Morrow, 2013.*

furthest to the right is an example of a wire nail, while the other four are mass-produced, nineteenth-century cut nails.

Another major artifact type discovered in Unit 1 is a variety of nineteenth and twentieth-century glass (fig. 10). Most prominent among the glass shards is a large fragment of forest-green bottle glass. The dark coloration of this glass is caused by the presence of iron oxide within the molecular composition. Not only was it easier to accept the natural impurities that caused coloration in the glass than it was to refine it, but also the dark green color of wine bottle glass served a dual purpose to protect the wine from oxidative effects of light and to conceal the contents of the bottle, particularly wine sediments.

The dark green bottle glass like that found in Unit 1 was first produced in the seventeenth century. The invention of coal burning furnaces at this time allowed the furnace to reach a high enough temperature for sand to melt into the glass. With the inclusion of sand, bottles were more durable, thicker, and a darker color green. Wine bottle designs have remained relatively unchanged since the seventeenth century, but it is possible to estimate the date of the glass based on color. The earliest American-produced bottle glass ranges in color from olive or olive amber to yellowish olive green. The dark forest green of the bottle glass found in Unit 1 is characteristic of glass from 1800–1850.[18]

Like dark green bottle glass, clear window glass can also be dated by its color and composition. Window glass manufactured prior to the mid-nineteenth century has a characteristically blue tint when held up to the light. This blue tint is caused by the presence of lead in the chemical composition of the glass. In 1860, a new formula containing soda lime was introduced so that window glass produced after 1860 appears truly clear and without color imperfections.[19]

One of the unique artifacts recovered from Unit 1 was a small clay marble (fig. 11). The history of marbles is a fascinating story. Marbles first became a popular children's toy during the early to mid-nineteenth century when they were imported by the millions into the United States from German manufacturers. American producers began experimenting with marbles

Fig. 11. *Photograph of clay marble taken shortly after discovery in Unit 1. Photograph by Sara Morrow, 2012.*

in the 1880s and 1890s, and examples from this time period used a variety of different mediums including glass, agate, limestone, and clay ceramic. Despite that experimentation, eighty to ninety-five percent of marbles found in North American archaeological sites are ceramic marbles.[20]

Just like ceramic dishware and decorative arts, marbles can provide socioeconomic clues according to their composition. The marble discovered in Unit 1 is a low-fired earthenware (fired clay) marble that would have been readily available to any child in Charlottesville. Although the earthenware marble is a unique find in the Lot 8 excavation, it is almost impossible to date it accurately, since inexpensive clay marbles were so widely produced from the early nineteenth century until the 1920s, with very little change in their design.

Based on the age of the hundreds of artifacts we recovered in Unit 1, and particularly those highlighted here, we are able to calculate an estimated date of occupation of the original house on Lot 8. To begin with, the overall variety of glass we recovered encompasses a broad date range from the eighteenth to the twentieth century, but the presence of earlier lead-based window glass would suggest the original structure was built prior to 1860. We can narrow that date further by considering the fact that only machine cut nails were recovered, as opposed to handwrought nails, putting the construction of the original structure after 1790. If we further consider that machine-cut nails were only first introduced around that same year, and if we estimate that the technology took a decade or two to reach full use in rural central Virginia, that puts the date closer to 1810. With just a few clues from our artifacts, we can already estimate the date of the original structure to be between 1810 and 1860. The trump card, however, is the age of the pearlware shards. The presence of shell-edged pearlware of the variety discovered in our unit suggests that the date could fall within the earlier part of that range, between 1810 and 1830. This date range also coincides with the time when our particular variety of shell-edged pearlware was manufactured, although it is of course possible that there could be a time lag between when the dishware was purchased and when it was used in the home. One must always consider this time lag in archaeology since styles of consumer goods did not fluctuate as quickly in the historic past as they do in the present.

Not all of the discoveries we made in Unit 1 were historic artifacts. Although the artifacts themselves can reveal much information, they are only one component of archaeology. Archaeology is not just the study of material remains in the form of artifacts or objects; it is also concerned with observing subtle changes in soil color and texture at an inhabited site. After

excavating several stratigraphic layers in Unit 1, we began to observe such changes in the soil composition. Oftentimes, the subtle differences in soil color are representative of structural remains or architectural features that have since deteriorated in acidic soil. When wood deteriorates in soil, it leaves a dark stain in the soil makeup. Archaeologists can identify this discoloration then as a place where a structural element, such as a post or footing, was originally situated.

Similarly, when soil is removed from an area and then the area is subsequently refilled, such as for a storage pit or a borrow pit, a change in soil color will occur. A borrow pit is an open pit dug for the purpose of collecting the rich clay below the surface. Colonial housing built with stick and mud chimneys would have required pits such as these to collect clay for construction.[21] Pits were also dug for the construction of log structures, wherein mud or clay daubing was used to fill the spaces between roughly hewn logs. After the construction of a log home, the borrow pit would have been used as a convenient dumping ground for daily waste, accumulating years of debris.

Observations in Unit 1 revealed two different soil colors bisecting the area almost exactly down the center. On the southern half, the soil was a vivid, dark red color and had the texture of compacted clay. On the northern half, the soil was a dark brown color and had a loose texture. This seemed to support our hypothesis of a difference in grass growth being a result of the soil composition below the surface. The different soil compositions were most certainly caused by some historic building activity or other disturbance, but a definitive cause would require further excavation.

The archaeological method for studying two different soil compositions in the same unit is to excavate each section in a separate stratigraphic layer. The southern half of Unit 1, characterized by the vivid, dark red clay, seemed to resemble the composition of subsoil, so we chose to excavate the northern half first since it was not as easily identified. Subsoil is defined as soil that is below the depth that has been disturbed by humans. Each geographic region has its own unique subsoil, and virtually all Piedmont subsoil is characteristically dark red clay. Subsoil will not contain any artifacts, although it may contain features. Features are typically vertical cuts into the soil, which represent intrusions into the surrounding soil. Subsoil features include architectural traces such as postholes, hearths, or subfloor storage pits.

The dark brown soil in the northern part of the unit was extremely loose compared to the compact red subsoil beside it. As we removed it, we made several interesting discoveries. First, the area contained numerous artifacts,

primarily nails. Second, deeper into the feature, the soil had inclusions of brick and mortar fragments that were so dense at times that a shovel could not be used. Most interestingly, however, the feature also contained a high amount of coal, ash, and soot. Since these remains were not found in the context of a hearth, they are more characteristic of general debris that would have collected under the main floor of the house. Generally, most homes would have converted their open fireplaces to coal burning stoves by the turn of the twentieth century. Soot and ash collected inside the numerous flus throughout the home. The soot and ash was probably spread across the site during demolition when the chimneys were destroyed. An alternative might be that the coal was stored in the basement or that a coal shoot may have existed in this area of the house. In general, the contents of the feature were concurrent with our original hypothesis that we would find much debris material from the home's demolition. The question that remained was why—and how—the other half of the unit remained in such a pristine, untouched state in such close proximity to this demolition dumping ground.

Our question was answered when we continued to dig and found that the large brick fragments we began to uncover eventually became complete bricks deeper in the feature. Soon, we exposed solid mortared bricks running the length of the unit, bisecting it in exactly the same manner as the soil changes had occurred. What we had found were the archaeological remains of the foundation of the original house. The soil east of the foundation had not been disturbed because this course of bricks forming the foundation marked the perimeter of the structure, and likely served as a basement wall, too. In other words, construction—and indeed deconstruction—had not extended beyond the perimeter of the foundation, thereby leaving the surrounding subsoil intact (fig. 12).

In this regard, our original hypothesis—that we were unlikely to find any intact structural remains in our excavations because of the home's demolition—was disproved. Once the entirety of the demolition rubble, including bricks, mortar, nails, plaster, and coal, was removed from the interior of the foundation, what remained was a one foot-high section of intact foundation wall and a solid concrete interior floor of what had been the home's basement.

It was not surprising to find a large amount of coal within the basement, since this area was most likely used for coal storage. Coal was not widely used as a heat source in American homes until the mid to late nineteenth century. It was not until the invention of the steam shovel in 1839 that coal could be mined rapidly and efficiently, fueling and meeting the demand for coal across the country.[22] The expansion of railroads in the second half of

the nineteenth century also made coal easy to transport, and it quickly became the main source of energy for American families by the 1880s and 1890s.[23] Discovered amongst the large coal deposit in the basement was an almost completely intact galvanized washbasin. It is possible that the basin had been repurposed as a coal bin to transport coal to the upper stories of the house at the turn of the century.

The excavation of Unit 1 provided much more archaeological data than originally expected. We recovered several hundred historic artifacts, exposed the structural remains of part of the house, and gathered many clues as to how the home was demolished. It appeared as though the house was leveled, with workers simply filling the basement with the rubble that remained. Excited by the amount of objects and information we had discovered in just this one unit, we decided to continue the excavation in another area of the property. A second site was chosen just four feet west of the first unit, beginning a checkerboard pattern. Although the location of our first unit was chosen randomly, albeit with the intention of encompassing the change

Fig. 12. *View of Unit 1.* From left to right: *Concrete basement floor and washbasin, portion of remaining brick foundation, and bright red subsoil. Photograph by Sara Morrow, 2012.*

in grass growth, most archaeological excavations are conducted following systematic patterns. Archaeologists will establish a grid system across the area of investigation and then systematically choose predestined units for excavation. A checkerboard pattern is usually created so that an expanse of knowledge can be obtained, while an even distribution of unexcavated units can be left untouched for future archeologists to formulate their own interpretations of the site.

The second unit extended west of the first unit, just short of a brick wall on the perimeter of the sidewalk in front of the McIntire Building (fig. 13). Since we discovered historic artifacts exceptionally close to the surface during the excavation of Unit 1, we proceeded very carefully into Unit 2. Again, hundreds of historic artifacts including glass, ceramics, nails, and bone were discovered almost immediately, all of it evidence of the habitation of the nineteenth-century home.

One particularly interesting ceramic shard was discovered in Unit 2: a piece of mochaware (fig. 14). Josiah Wedgwood invented the distinctive mochaware style in Staffordshire, England in the 1770s.[24] Mochaware, by definition, is refined earthenware that is decorated with slip, a mixture of clay and water. It is most often associated with a decoration of dendritic (tree-like or branched) markings resembling the natural geological markings

Fig. 13. *Sara Morrow and Ellis Gray make observations and measurements of Unit 2. Unit 1 is covered by a plywood sheet in the background. Photograph by Steven G. Meeks, 2012.*

Fig. 14. *Mochaware fragment with dendritic decoration discovered in Unit 2. Photograph by Sara Morrow, 2012.*

on moss agate, also known as mocha stone. The stone was imported from Arabia through the port of Mocha (al Mukha in present-day Yemen), from whence came large supplies of coffee, too, as the name suggests. Mochaware was exported to America as inexpensive ceramic dishware intended for daily use in nineteenth-century taverns and homes. One of the earliest mentions of mochaware in America is an invoice dated June 22, 1797 for wares being "ship'd by Messrs Rathbone, Hughes & Duncan of Liverpool & consigned to Messrs Cuttler & Armory of Boston on the Account and Risque of Wood & Caldwell of Boston."[25] The small mochaware fragment that we unearthed in Unit 2 introduces yet another fascinating piece of history at Lot 8.

Continued excavation revealed that Unit 2 held the same structural remnants as Unit 1. Bricks from the remaining foundation were again found bisecting the second unit, although in a less complete course. The foundation there had been demolished to a further extent than in the first unit, leaving only a single layer of brick remaining. Logically, we believe that more of the foundation would have been removed there, closer to the sidewalk, thus creating the slope of the land from the building to the street. Although we had hoped to find a corner of the home's original foundation within the second unit, owing to the proximity of the unit to the street, one was not ultimately discovered. This is a prime example of how the accuracy of an archaeologist's hypothesis as to what might lie below the surface cannot depend entirely on information gathered from other units. Although it is beneficial to formulate an educated guess as to what might be found, and to use the context of neighboring units to help inform the hypothesis, archaeology is ultimately an unpredictable science and there can be no correct routes to making a discovery.

Phase Two: Research and Court House Investigation

With the onset of winter, we closed Unit 2 and began the next phase of our project. We shifted our focus from the field to both the county and the city courthouses, where we hoped to discover the identities of the inhabitants whose artifacts we had discovered. Archaeology does well to

provide date ranges, consumption practices, and a material history of an era by examining underground remains, but combining those strengths with the stories of real people, families, and cultures makes historical archaeology unique.

The identities of the original Lot 8 owners and inhabitants, and how they came to possess the land, are tied quite closely with the history of the city of Charlottesville. As a small settlement on the frontier of western Virginia, the city appeared as an island of habitation amongst the mountains and valleys of the Piedmont. In the early 1760s, Albemarle County purchased one thousand acres for the purpose of establishing a town and courthouse at a crossroads between two colonial routes. Illustrious resident Dr. Thomas Walker was instrumental in this arrangement and was appointed trustee, in charge of buying the land and laying out the lots. The original town, as planned by Walker, extended east to west, nestled between present-day Jefferson Street and South Street. There were four tiers of land created on the eastern edge, each tier containing seven one-acre squares. Each of these one-acre squares was then divided into two lots. The courthouse was to be built just outside the newly created town, on the northern edge.[26] Once its city plan was in place, the Virginia House of Burgesses incorporated Charlottesville in November 1762, naming the new city after young Queen Charlotte of England.[27]

Since Walker served as trustee during the purchase and appropriation of all the city lots, his name is listed as the first deed holder for each of them. The site of our excavation, Lot 8, was for many years tied to its neighboring Lot 7, and in 1783, the pair was purchased by Thomas West, a local blacksmith. West never improved the lots, and they remained vacant during his lifetime. West purchased a total of ten lots throughout Charlottesville, amounting to roughly one-fifth of the city at the time of his death.[28]

On September 6, 1796, Thomas West wrote his last will and testament naming two of his children, James Henry and Nancy West, as heirs.[29] In his will, West left his son all of his land and livestock, as well as eight slaves.[30] Both James Henry and Nancy were free people of color born from a relationship between Thomas West and their mother Precilla, an enslaved woman. James Henry West had been born into slavery in the 1770s, but was freed by his father in 1785. Thereafter, James Henry identified himself as white, and he was listed as white on his marriage license to Susannah Harlow in 1794.[31]

James Henry's sister, Nancy West, was born in 1782 as a free person.[32] Nancy West received an inheritance of only forty pounds from her father at the time of his death, combined with interest until she reached the age

of eighteen.[33] David Isaacs, witness to Thomas Walker's will, would later become Nancy's husband.[34] Isaacs was a Jewish merchant who lived in Charlottesville on land rented from Thomas Walker. Although interracial marriages were illegal in the state of Virginia, the couple had seven children together and established a common-law marriage.[35] Unlike her brother, Nancy was not legally accepted as white. She and her husband tried to establish her whiteness in a court battle, but for reasons unknown, they were unable to do so. It was probably due to the fact that their interracial status had already been solidified in the community and that granting Nancy legal whiteness would have legalized her marriage to Isaacs. As the nineteenth century passed, it would become more and more difficult for individuals to identify legally as white. In post–1830 Virginia, the idea of "invisible" blackness took hold in society, meaning that even the color of a person's skin could no longer indicate his or her legal color. This ideology would eventually lead to the instigation of the "one drop" rule of the Racial Integrity Act, passed by the Virginia General assembly in 1924. For individuals like Nancy West, this meant that although she may have appeared white, any history of African descent meant she was legally of color. It is apparent that racial classification was much more fluid early in Virginia's history, but became increasingly stringent into the antebellum period and beyond.[36]

In order to preserve the legality of their relationship—or at the very least to circumvent its illegality—Nancy West and David Isaacs maintained separate finances and lived in separate homes until 1820.[37] The change in their relationship status is what probably prompted court proceedings against them in 1822. The grand jury of Albemarle, however, failed to indict the couple on violating any particular statute and so the case was sent to the general court in Richmond. The case was finally heard in November 1826, but the court ruled that the state of Virginia could not prosecute them on any charges raised by the grand jury. The Albemarle County Court finally dismissed the case in May 1827.[38]

Despite the social mores of the day, David Isaacs, Nancy West, and their children managed to thrive economically in the small city of Charlottesville. Although Nancy was forced by law to identify as black, several, if not all, of her children were considered white by law.

Nancy's brother, James Henry West, sold Lots 7 and 8 to Isaac Miller in 1798 for 60 pounds.[39] Isaac Miller only held the property for two years, selling it again in 1800 to Alexander Garrett for 300 dollars.[40] Alexander Garrett was a good friend of David Isaacs and an executor of his will. Garrett dealt in real estate and held public offices including deputy sheriff

and clerk of the county and the circuit courts. He was also named executor of Thomas Jefferson's estate in 1826. One year later, Alexander Garrett sold both properties to Asa Hazen.[41] Lots 7 and 8 were then sold to Jacob Kinney in 1806, and finally to Twyman Wayt in 1815.[42] Because the property exchanged hands so frequently until 1815, it is probable that there were no structures on the property until that time. The property was not deeded again until 1882, so it is almost certain that Twyman Wayt was the first property owner to build a home on Lot 8, the remains of which we uncovered during excavation.

Twyman Wayt was a businessman in Charlottesville and a close acquaintance of both David Issacs and Alexander Garrett. Beginning his career as a merchant, Wayt partnered with his brother-in-law, John Winn, in a small office next to Court Square. Wayt married Mary Jane Johnson of Fluvanna, and the couple had five children together: Charles, John, James, Mary, and Twymonia.[43] The Wayts' first family home was located on the southwest corner of a lane that extended through what is now Jackson Park, near Fourth Street where the Wayt and Winn business was located (fig. 15). As their family grew, the Wayts left the small brick building on Fourth Street to live in a newly constructed timber-framed house a few blocks away on Lot 8, located at the corner of Jefferson Street and Church Street (today Second Street NE). In tax records, the value of the Wayt family property changed substantially between 1820 and 1821, so we can be certain that the home was built during this year, five years after the land was purchased.[44] This date matches almost exactly the time period for construction that we had estimated based on the artifacts we discovered during excavation. One can imagine the Wayt family enjoying a formal dinner with blue, shell-edged dishware, pouring wine from hand-blown green bottles, and Mr. Wayt smoking a pipe later in the evening.

Twyman Wayt continued to live in the house on Lot 8 until his death in 1861.[45] Wayt was over 80 years old when he died, and he was well respected in the community, eventually becoming Charlottesville's postmaster. In *The Recollections of John Alexander* it is said of Twyman Wayt, "No man was more highly respected than he for purity, fairdealing and integrity."[46]

If Wayt only lived until 1861, though, why was the property still deeded in his name until 1882? Close inspection of census records reveals that the head of household changed from Twyman Wayt to James West Poindexter between 1850 and 1860.[47] James West Poindexter married Wayt's daughter, Mary Jane, on September 2, 1834, and after their marriage, the couple continued to live with Mary's father and the rest of the Wayt family in the house at Lot 8.[48]

Fig. 15. *View of homes on McKee Block, site of present-day Jackson Park, early 1900s. By the time this photograph was taken around the turn of the twentieth century, the early nineteenth-century buildings had fallen into disrepair. Toward the left side of the image, the "house in foreground" is supposedly that of Twyman Wayt. James Alexander recollects that "Twyman Wayt did business on the southwest corner." Alexander goes on to describe many of the buildings on the street, beginning with two particular brick buildings where Wayt, Andrew McKee (hatter), and Dr. A.R. McKee did business. Following the two brick buildings in Alexander's description was a house of wood with "a porch and veranda above it," and then another timber frame structure of "Bramham & Bibb, dry goods merchants and grocers," and finally, another brick house. The number of structures in the photograph corresponds exactly with Alexander's description of the street, and upon close inspection, the faint line indicating where a porch or "veranda" may have once been a part of the second structure from the left is visible. Albert and Shirley Small Special Collections Library, University of Virginia.*

Fig. 16. *James West Poindexter signed the University of Virginia matriculation book in September 1832. Although this predates the establishment of the Honor Code, Poindexter agreed that he would conform to the laws of the University much like students today sign the Honor Code pledge. University Matriculation Books, 1825–1904. Albert and Shirley Small Special Collections Library, University of Virginia.*

James West Poindexter was born in 1814 and attended the University of Virginia (U.Va.) for the 1832–1833 session, studying chemistry, medicine, anatomy, and surgery (fig. 16). He wrote vividly of his experience at the University in a letter proclaiming:

> "I look foreward [*sic*] to the time when I shall have finished here for it is a disagreeable place, We are under strict regulations and our fare is intolerable, we get very little to eat and that is of the most indifferent character, I am sure that it will excite your sympathy when I tell you that I have just eated [*sic*] my small piece of sour bread and drunk my cup of coffee or more properly slops which is all I shall get to-night. We live in rooms scarcely large enough to contain a bed, table, and chair, we have to get up in the morning by day and eat breakfast by candle-light."[49]

After studying at U.Va., Poindexter continued his education at the University of Pennsylvania and earned his medical degree. He became a practicing physician in Charlottesville, and one of the city's most prominent figures.

An 1853 letter records Poindexter's support of a pardon for imprisoned University of Virginia student John Singleton Mosby. This is the same John Mosby who would later become one of the most celebrated and infamous officers in the Confederate Army. While at the University, John Mosby shot fellow medical student George R. Turpin, supposedly in defense of a woman's good name. Turpin, who had a reputation for violence, said he would come over and "eat him up," inspiring fear in the young Mosby.[50] Mosby apparently shot in self-defense from Turpin's attack, and as a result was fined five hundred dollars and sentenced to twelve months in prison for his actions. Public sentiment supported Mosby, which is likely why he received the most lenient possible sentence. Many prominent community members signed petitions to support his freedom. James Poindexter himself stated that he had been the family physician for Mosby's father for twelve years, and described the imprisoned Mosby as being "delicate" and "predisposed to pulmonary disease."[51] Mosby was eventually pardoned by the Governor of Virginia as a Christmas present in December of 1853.

James and Mary Jane Poindexter had a total of seven children together, the third generation to live in the home on Lot 8. Their household also included five slaves, according to the 1850 Virginia slave schedule.[52] The artifacts uncovered during our excavation, then, may have been the property not only of the landowners, but of the enslaved persons who also lived on the property. In post–Civil War census records from 1870, four African American domestic

servants were listed as inhabitants of Lot 8, including Lewis Dyer, his wife Ligdon, and their son Edward, as well as two young women, Penchy Jones and Lydia Stephany.[53] It is possible that some of the individuals who were listed as slaves in 1850 and 1860 were still working for and living with the Wayt and Poindexter families in 1870, after emancipation.

Mary Jane Poindexter passed away on July 26, 1874 and her husband James survived her by only three years, passing away on December 24, 1877. They were both listed as property owners of Lot 8 for the last time in 1870. In that year, their daughter Martha (or Mattie) and her husband, Joseph K. Drain, became taxpayers on the property and lived there with their four children. After James Poindexter's death in 1877, however, the tax records indicate that all of the Poindexter children shared an equal responsibility for the house (fig. 17). Mary Jane did not leave a last will and testament herself, but her father, Twyman Wayt, had recorded his wishes for the property in his will, to be applied in the event of her death. He specified that the property should be split equally amongst the five Poindexter children and that one share should also be given to and split amongst his great-grandchildren. He specified "that said house and lot shall then be held by the children of said daughter in equal proportions, if all be living at her death and if any of them be dead leaving children or descendants, that such children or decedents shall take such share as their parents would be entitled to if living."[54] This effectively split the entire property into six portions. Each of the five Wayt children would receive a share, and the last sixth would then be apportioned amongst the four Poindexter grandchildren.

Soon after James Poindexter's death, a land plat was drawn in 1879 that included details about the property and how it was divided (fig. 18).[55] The plat shows a rectangular dwelling on the northwest corner, presumably the main house, along with a detached kitchen and stable in the surrounding yard. Figure 17 shows that Lot 7 had been divided at that time into four smaller lots, all of which would be purchased by M. Goldsmith in 1882. In 1878, a section of Lot 8 was sold to the trustees of the Beth Israel Synagogue.[56] The Beth Israel property included the southernmost portion of Lot 8, at the corner of Second Street NE (formerly Church Street) and Market Street, where the Jefferson–Madison Regional Library stands today.[57]

Such extreme subdivision amongst family members caused a certain degree of confusion that ended the period of Lot 8's long and stable inhabitation. Lots 7 and 8 were ultimately separated, and each was sold and subdivided further during the 1880s and 1890s. The Wayt–Poindexter home no longer retained its full acre of land, and the lot was whittled away to its current size, a mere fraction of its original scope.

It appears that after the Poindexter family's tenure, Lot 8 did not gain another permanent resident until Carolina Ramsey Randolph purchased the house and remaining land from M. Goldsmith on November 24, 1888.[58] She purchased the house—now an L-shaped dwelling with a rear addition—and 38/100 acres for $3,700. Carolina, known as Carrie, was a descendant of the Thomas Jefferson Randolph family of Edgehill Plantation. Carrie was the

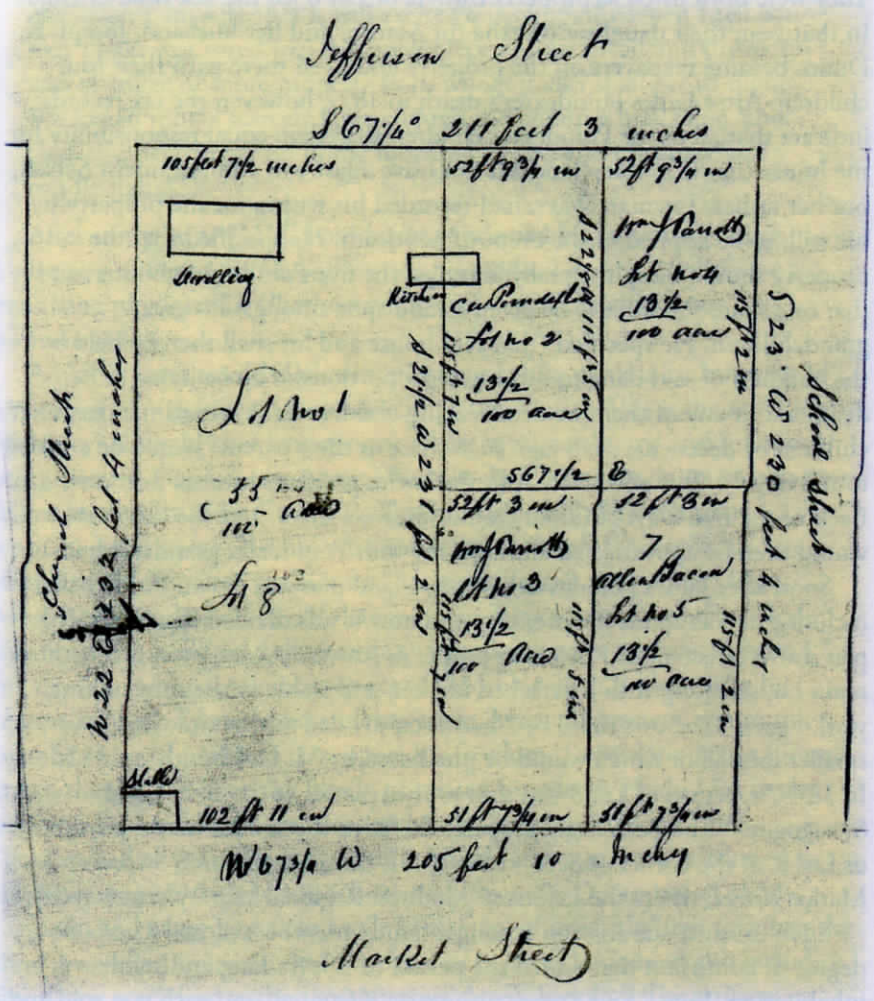

Fig. 17. *Land plat showing the division of property between Lots 7 and 8 after James West Poindexter's death in 1877. The property contained a rectangular "dwelling," detached kitchen, and stable. Albemarle County Deed Book 80, 1879, p.431. Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia.*

eighth child of Colonel Thomas Jefferson Randolph and Jane Nicholas and was the first child born in the brick mansion at Edgehill after its completion in 1828.[59] She inherited that property from her father and established the Edgehill School with two of her sisters, Mary B. and Sarah Ann. The *Daily Progress* described her as one "of commanding figure and presence, her character was singularly pure, self-sacrificing and endearing, at the same time that it commanded by its strength and beauty the obedience and respect of those who came under her influence."[60]

Although Carrie Randolph owned and paid taxes on the Lot 8 property, she gifted the house and remaining land to her brother, Dr. Wilson Cary Nicholas Randolph, and his fiancée, Mary McIntire, in 1891.[61] Carrie Randolph included several stipulations to her gift, including that "if said marriage is not consummated in a reasonable time, then the said John M. White shall re-convey said property to C. R. [Carrie] Randolph," and that "it is expressly understood, stipulated, and agreed upon that said property shall be absolutely free from all present or future liability of the said W. C.

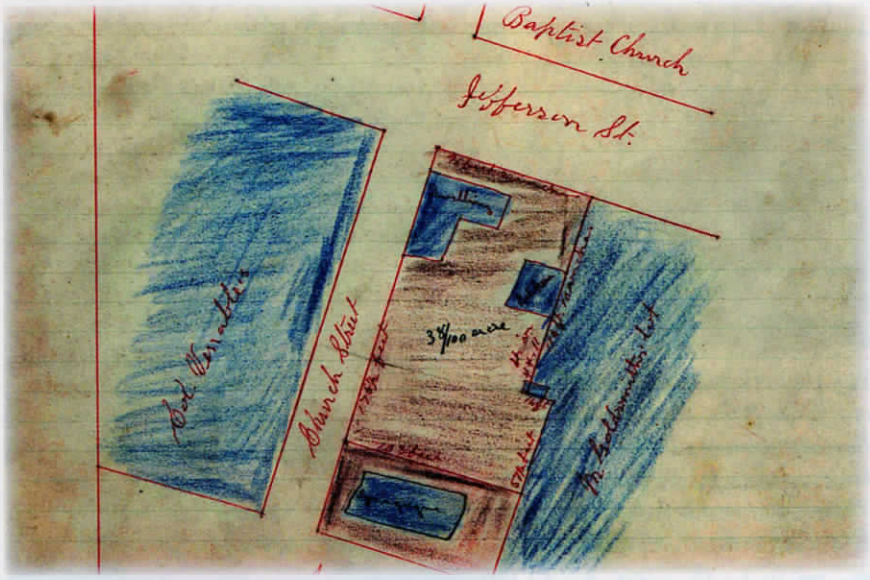

Fig. 18. *Land plat of Lots 7 and 8 containing details of land after it had been divided amongst the Wayt and Poindexter heirs and sold. M. Goldsmith purchased four separate divisions of land, equaling the entirety of Lot 7. The rear addition to the home on Lot 8 is in place by this time, and the original detached kitchen structure is still visible to the southwest of the house. The original Beth Israel Synagogue is also indicated on the plat, located at the bottom center of the image. Charlottesville City Deed Book 1, 1888, p. 100. Charlottesville Circuit Court Clerk's Office, Charlottesville, Virginia.*

N. Randolph."[62] Dr. Wilson Cary Nicholas Randolph did marry Mary McIntire on June 10, 1891 and they had one child in 1893, Elizabeth McIntire Randolph.[63]

Dr. Wilson Cary Nicholas Randolph was a celebrated member of the Charlottesville community. He attended the University of Virginia in 1854 and received his medical degree. He went on to serve in the Confederate army as a surgeon in the Civil War and practiced medicine in Charlottesville afterwards. From 1876 until 1897, he served on the Board of Visitors at the University, and for eight of those years as rector.[64] The *Daily Progress* said that "with a high order of intelligence, and predilection for his profession and untiring devotion to it, he combined the charm of soft, sweet, winning manner that endeared him to his patients."[65] Dr. Wilson Cary Nicholas Randolph passed away in 1907.

The Randolph family was the last family to occupy the house on Lot 8 (figs. 19 and 20). In 1918, the widowed Mary McIntire Randolph sold the property to the Y.M.C.A. of Charlottesville, who only held the property for

Fig. 19. Left: *Photograph of the 200 block of Jefferson Street, ca. 1906–1919. The Randolph house on Lot 8 is the frame building at the far right edge of the image. The middle house still stands today, and is home to Payne, Ross and Associates at 206 East Jefferson Street. Albemarle Charlottesville Historical Society.*

Fig. 20. Right: *View of the Randolph House from Second Street NE, ca. 1906–1919. This image is a detail from a larger photograph of the Charlottesville Post Office (present-day Central Branch of the Jefferson-Madison Regional Library) on Market Street, built in 1906. A portion of First Baptist Church is visible in the background. The decorative concrete and brick wall in the lower right segment of the image still exists today, relatively unchanged. Albemarle Charlottesville Historical Society.*

one year before selling again to Mary's brother, Paul Goodloe McIntire.[66] Paul McIntire offered to give a library to the city "for the use of the general public, fully equipped and provided with books," with the express desire that it be constructed on Lot 8.[67] As mentioned previously, that library was constructed and opened in 1921. The McIntire Library—or McIntire Building, as it is called today—still stands on the corner of East Jefferson Street and Second Street NE. It is owned by the city of Charlottesville and currently houses the research library, exhibit hall, and offices of ACHS.

Phase Three: Third Excavation and Buried Treasures

In April 2013, with just a few weeks left before the end of the spring semester, we opened a third excavation unit to see if we could locate the western foundation wall of the original house (fig. 21). Because of the time constraint, we chose to make Unit 3 half the size of the previous two units, at just 2x4 feet. While this would limit the general scope of the unit, it

Fig. 21. *View of Unit 3. The brick foundation runs horizontally, bisecting the unit. A pipe, which was installed after the foundation had been laid, extends from the southern side of the unit. The wires running alongside the foundation are modern, connecting to an exterior spotlight. The concrete hollow brick, lying in two halves at the bottom of the photo, is an example of the interior bricks used to build the McIntire Library. The single broken brick must have remained in place as construction debris after the library was built. Photograph by Sara Morrow, 2013.*

would allow a faster dig through the stratigraphic layers; the discovery of a foundation wall was, after all, our main goal with this unit.

Unit 3 was located four feet north of Unit 2. The sections of foundation walls that we had previously found ran parallel to Jefferson Street and would have comprised the back wall of the house. By digging further west and north, we hoped to locate the western foundation wall, which would have run parallel to Church Street (present-day Second Street NE). This would tell us how wide the house may have been, and how close to the street it would have stood.

Very quickly, within the first few days of digging, we uncovered a brick foundation wall precisely where we anticipated it would lie. The bricks here—their size, placement, and construction—matched the appearance of the sections of foundation we had already discovered. Again, to one side of the foundation we identified subsoil, outside the parameters of the house. To the other side of the foundation wall, we came down to a concrete basement floor, just like we had in the other units. Interestingly, situated within the foundation we also found a metal pipe. This coincides with the early twentieth-century installation of modern amenities like gas or electric lighting, radiator heating, and, of course, running water.

Fig. 22. *The excavation of Unit 3 revealed a large collection of animal bone fragments. These fragments were probably the discarded byproducts of household food consumption. Photograph by Sara Morrow, 2013.*

While the discovery of a foundation wall was our primary focus for Unit 3, we nonetheless approached the dig through the stratigraphic layers with the same interest in the artifacts beneath the surface. Unit 3 contained the same types of artifacts as those we found in Units 1 and 2, including ceramics, glass, nails, and an abundance of animal bone (fig. 22). Such a sizeable increase in the presence of animal bone suggested that the area we were excavating might have been the original site of a kitchen. Since the foundation wall we uncovered in Unit 3 most likely belonged to the rear addition to the original structure, it is quite possible that a new "modern" kitchen was part of that addition and had replaced the earlier detached kitchen structure located at the edge of Lot 8. Our discovery of the metal pipe within the structural wall also supports the hypothesis that a kitchen may have been located here, since a modern plumbed kitchen would have necessitated a network of pipes for running water. Considering the age of the original home and the history of its habitation, a new turn-of-the-century kitchen addition would have been quite probable.

Aside from the structural elements that we uncovered, perhaps the most exciting artifact discovery in Unit 3 was a unique piece of jewelry. Gleaming in the sunlight, lying amongst all of the dirt and clay, a small golden ring with a bright red inset stone was uncovered (fig. 23). The band of the ring had been flattened on one side, but the setting remained completely intact, decorated with small rosettes on either side of the stone. At first glance, the ring appeared to be made of precious metal and stone, but upon closer examination, we realized the stone was actually a piece of red cut glass and the metal, although still shiny and golden, was probably a copper alloy. The discovery of such a personal and unique object hidden amongst rubbish inspired many questions. Whose ring was this? How old was it? What was it made of?

Fig. 23. *A late nineteenth or early twentieth-century costume jewelry ring was discovered in Unit 3. The red emerald-cut stone is made of glass, and the metal ring is made of a copper alloy. Costume jewelry pieces like this were popular fashion during the Art Nouveau and Edwardian periods. Photograph by Sara Morrow, 2013.*

Research soon revealed that what we had uncovered was a piece of costume jewelry, estimated to be from the turn of the twentieth century.

Originally begun in the early eighteenth century, the costume jewelry industry produced accessories for consumers to wear in place of their expensive precious metal and stone jewelry while traveling.[68] While significantly less expensive than its real counterparts, faux or costume jewelry was still relatively costly and was marketed to the wealthy elite.

It was not until the late nineteenth century that costume jewelry became widely available to all social classes.[69] The second industrial revolution in America led to high production volume and spurred an influx of costume jewelry onto the market. Companies like Marshall Field's and Sears and Roebuck devoted numerous pages in their catalogs to the advertisement of both inexpensive and fine jewelry. The 1897 Sears catalog devoted 70 of 773 total pages to all manner of intricate accessories, including rings, necklaces, hat pins, watch chains, earrings, shoe buckles, and hair combs.[70]

The nineteenth-century epicenter for American costume jewelry manufacturing was Providence, Rhode Island.[71] In 1880, there were 142 jewelry workshops in the small industrial city, and within thirty years, this number rose to 290.[72] At that time, Providence's output accounted for over one fourth of total jewelry production in the United States.[73]

Costume jewelry is distinguished from its fine counterparts by the use of non-precious stones and metals. Beginning in the eighteenth century and lasting well into the twentieth century, costume jewelers used paste, or hand-cut glass, gems.[74] Not only were they significantly cheaper than actual diamonds or rubies, paste gems allowed craftsmen to create more elaborate designs and to achieve shapes that were impossible to facet with real gemstones. Likewise, faux metals were used to recreate the appearance of pure gold or silver. In 1720, Christopher Pinchbeck invented a method to create an alloy of copper and zinc that resembled gold. Named for its developer, the "Pinchbeck" alloy was quickly adopted by costume jewelry manufacturers.[75]

The design of the ring we discovered in Unit 3 features two small rosettes on either side of a rectangular, or emerald cut, faux ruby gem. Floral motifs, like rosettes, were very popular during the late nineteenth and early twentieth centuries, coinciding with the decorative aesthetic of the Art Nouveau movement (ca. 1880s–1914). Likewise, the clean lines of the emerald cut gem appealed to Edwardian jewelers of the same period. While it is impossible to know who this ring belonged to originally—perhaps Mary McIntire or her daughter Elizabeth or someone else entirely?—its design provides at least a rough estimate for when it was manufactured. Likewise, while it is possible that this ring was produced in Providence, we cannot know this for certain.

Conclusion

In May 2013, we concluded the excavation of Unit 3. Just as we did with the previous two units, we closed the dig site by redepositing the displaced soil into the unit (fig. 24). This was a bittersweet moment for the team. We had uncovered so many interesting artifacts and information, and yet we felt there was still so much more to discover. Our small excavation project ended for the year, but hopefully we would be able to return some time in the future to uncover even more of the history of the building and its occupants.

The past owners and residents of Lot 8 shared a common address, but each made his or her own unique contribution to the development of the city of Charlottesville. Through our excavation of the McIntire Building's yard, and our research into the lives of the inhabitants of this original city lot, we have traced a unique thread of hometown history. Each of the inhabitants took his or her place within the community, shared the lot and its home with their families, and left behind a glimpse of their presence within the archaeological record. A similar narrative could surely be traced in any number of other lots in the city, other homes, and other families. The archaeological exploration of Lot 8, therefore, not only illustrates the personal histories of the individuals discussed, but also serves as an example

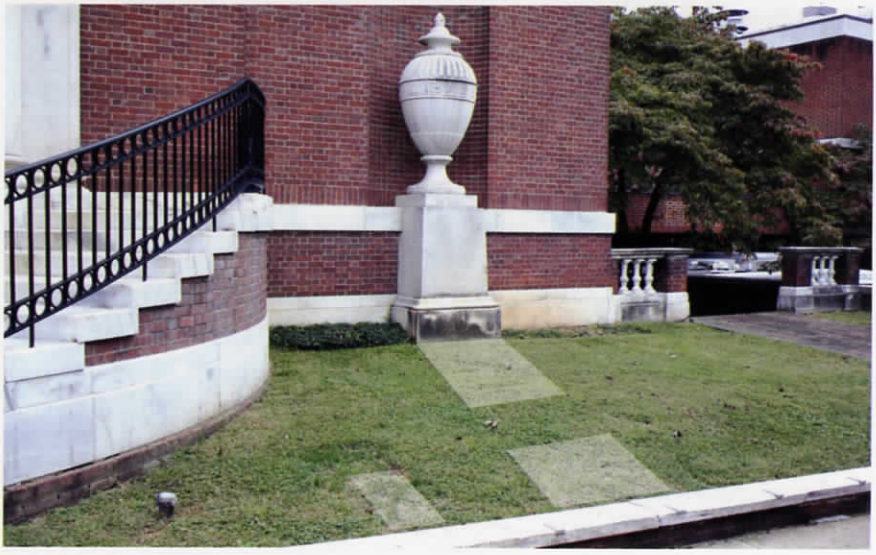

Fig. 24. *The site of the excavations one year after the project began. To a casual passerby, there is virtually no evidence of a prior archaeological dig. The marked areas are* (clockwise from top)*: Unit 1, Unit 2, and Unit 3. Photograph by Sara Morrow, 2013.*

of the possibilities awaiting archaeologists and historians at every corner. Under the surface—be it the Virginia clay or layers of historic documents—lie stories waiting to be told.

The project conducted by ACHS at Lot 8 is valuable in its ability to combine both the knowledge gleaned from archaeological excavation, as well as from historic documentation. It is rare when both modes of research are conducted in a manner so complementary to one another. Although historic records often provide guideposts for larger-scale archaeological work, the ACHS project began with little prior knowledge of the history of the site. This provided an opportunity for flexibility and learning, to formulate our hypotheses and to adjust them as new information was gathered in the field and in research. A simple bit of curiosity was transformed into an in-depth investigation of hundreds of artifacts, structural remains, and family histories. From our experiment, one can see the multitude of different ways that archaeology and history can work together to answer questions about the past.

As a student of archaeology, with an interest in historical archaeology specifically, the opportunity to investigate Lot 8 was an incredible learning experience for me. I was able to use my prior knowledge of excavation techniques while simultaneously learning new skills to combine archaeology and history. It is my personal belief that the most important step of the project now is to disseminate our information to the public by way of a future exhibit based on the artifacts recovered during the project. I have a dedicated interest in the process that follows artifacts from their discovery in the ground to the polished objects that visitors can walk into a museum to observe and learn about. This project has been an incredible opportunity to see this process in action, from the excavation, to the research, to the article and photographs before you, and hopefully on to an exhibit.[76] There is much more work that can be done with further investigation of the artifacts and public records, and possibly even an expansion of the excavation area itself. There is still plenty, even in the small area of Lot 8, for future archaeologists and historians to discover.

NOTES

[1] Wendy Ashmore and Robert J. Sharer, *Discovering our Past: A Brief Introduction to Archaeology* (New York: McGraw Hill, 2006), 275.

[2] William L. Rathje and Cullen Murphy, *Rubbish! The Archaeology of Garbage* (New York: University of Arizona Press, 2001), 41.

[3] A cream-colored paste with a grayish-blue glaze characterizes pearlware. Most often used for tea, table, and kitchen wares, it is also used to make toilets. Ivor Noel Hume, *A Guide to Artifacts of Colonial America* (New York: Alfred A. Knopf, 1978), 129–133.

[4] Lynne Sussman, "Changes in Pearlware Dinnerware 1780–1830," *Historical Archaeology* 11 (1981): 105–111.

[5] Hume, *Guide to Artifacts of Colonial America*, 129–133.

[6] It is difficult to pinpoint the exact moment of transition between pearlware and whiteware. The primary differences are that whiteware often has a powdery fine paste (unglazed interior) and does not exhibit the slight blue tint of pearlware. Whiteware is still made today. George L. Miller, "Classification and Economic Scaling of Nineteenth-Century Ceramics," *Historical Archaeology* 14 (1980): 1–40.

[7] Sussman, "Changes in Pearlware Dinnerware 1780–1830," 105–111.

[8] Stanley South, *Method and Theory in Historical Archaeology* (New York: Academic Press, 1977), 60, 65.

[9] Lee Pelham Cotton, "Tobacco: The History of a New World Crop," Colonial National Historic Park website, last modified February 1998, accessed August 29, 2013, http://www.nps.gov/jame/historyculture/tobacco-the-early-history-of-a-new-world-crop.htm.

[10] C. Jane Cox, Al Luckenbach, Dave Gadsby, with contribution by Shawn Sharpe, "Locally-Made Tobacco Pipes in the Colonial Chesapeake," (paper, Annual Meeting of the Society for Historical Archaeology, York, England, 2005).

[11] Al Luckenbach and Taft Kiser, "Seventeenth-Century Tobacco Pipe Manufacturing in the Chesapeake Region: A Preliminary Delineation of Makers and Their Styles," *Ceramics in America*, 160–177.

[12] Hume, *Guide to Artifacts of Colonial America*, 296–301.

[13] Cox et al., "Locally-Made Tobacco Pipes in the Colonial Chesapeake"; Luckenbach and Kiser, "Seventeenth-Century Tobacco Pipe Manufacturing," 160–177.

[14] James Deetz, "American Historical Archaeology: Methods and Results," *Science* 239 (1988): 362–367.

[15] *Papers of Thomas Jefferson*, ed. Julian P. Boyd (Princeton: Princeton University Press, 1950–), 20: 454.

[16] Lee H. Nelson, "American Association For State and Local History Technical Leaflet No.48: Nail Chronology as an Aid to Dating Old Buildings," *History News* 24, no. 11 (1968), online, accessed August 31, 2013, http://hisp305.umwblogs.org/files/nail_chronology.pdf.

[17] Lenville J. Stelle, "An Archaeological Guide to Historic Artifacts of the Upper Sangamon Basin," Center For Social Research, Parkland College website, last modified 2001, accessed August 29, 2013, http://virtual.parkland.edu/lstelle1/len/archguide/documents/arcguide.htm.

[18] Lindsay Bill, "Bottle Glass Colors," Society for Historical Archaeology website, last modified March 24, 2013, accessed August 25, 2013, http://www.sha.org/bottle/colors.htm. See also Willy Van Den Bossche, *Antique Glass Bottles: Their History and Evolution 1500–1850: A Comprehensive, Illustrated Guide with a World-Wide Bibliography of Glass Bottles* (Ann Arbor, MI: Antique Collectors' Club, 2001).

[19] Stelle, "An Archaeological Guide to Historic Artifacts of the Upper Sangamon Basin."

[20] Jeff Carskadden and Richard Gartley, "A Preliminary Seriation of Nineteenth-Century Decorated Porcelain Marbles," *Historical Archaeology* 24 (1990): 55–68.

[21] The terms mud and clay, in context of wood structures, are used interchangeably in historical archaeology, although the composition of the daubing would be determined by geographic location. In the Piedmont region of Virginia, viscous red clay would have been used in structures, whereas in the Tidewater region, sandy grey clay would have been available.

[22] E. A. Hermann, *Steam Shovels and Steam Shovel Work* (New York: Engineering News Publishing, 1894), 1.

[23] D. Lane Hartsock, "The Impact of Railroads on Coal Mining in Osage County 1869–1910," *Kansas Historical Quarterly* 37, no. 4 (1971): 429–440.

[24] Jonathan Rickard, *Mocha and Related Dipped Wares 1770–1939* (Hanover: University Press of England in association with Historic Eastfield Foundation, 2005), 1–17.

[25] Brian Wright, "Mochaware: The Hidden Utilitarian Gem," Colonial Sense, accessed July 7, 2013, http://www.colonialsense.com/Antiques/Other_Antiques/Mochaware.php.

[26] Edgar Woods, *Albemarle County in Virginia* (Charlottesville: Michie Company, 1901), 27.

[27] *Early Charlottesville: Recollections of James Alexander, 1828–1874* (reprint; Charlottesville: Michie Company, 1942), 2.

[28] Joshua D. Rothman, "Notorious in the Neighborhood: An Interracial Family in Early National and Antebellum Virginia," *Journal of Southern History* 67, no. 1 (2001): 73–114.

[29] Thomas West owned land in both Amherst and Albemarle Counties. In total, West owned ten half-acre lots in Charlottesville. This amounted to almost one-fifth of the city at the time of his death. Albemarle County Will Book 3, p. 302–303, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia; Albemarle County Will Book 4, p. 18–19, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia; Rothman, "Notorious in the Neighborhood," 73.

[30] Albemarle County Will Book 1, p. 302–303, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia; Rothman, "Notorious in the Neighborhood," 73.

[31] Frank W. Sweet, *Legal History of the Color Line* (Palm Coast, FL: Backintyme Publishing, 2005), 347.

[32] Jan Ellen Lewis and Peter S. Onuf, *Sally Hemings and Thomas Jefferson: History, Memory, and Civic Culture* (Charlottesville: University of Virginia Press, 1999), 82.

[33] Nancy West was only fourteen years old at the time of her father's death. Her inheritance, the interest on forty pounds, was held by her guardian Thomas Bell until she turned twenty-one. Rothman, "Notorious in the Neighborhood," 74; Albemarle County Will Book 1, p. 302–303.

[34] David Isaacs was born in 1760 in Frankfurt-am-Maine, Germany and immigrated to the United States sometime in the 1790s. He first settled in Richmond where he was a trader in "Cohen and Isaacses" along with his brother Isaiah. In Richmond, the Isaacs brothers were among the founders of Richmond's first synagogue, Beth Shalome. Rothman, "Notorious in the Neighborhood," 74.

[35] Interracial marriage was prohibited in Virginia in 1691 by the colonial legislature. See W. W. Hening, ed., *The Statutes at Large: Being a Collection of All the Laws of Virginia from the First Session of the Legislature in 1619*, 13 vols. (Richmond, New York, and Philadelphia, 1809-1823), 2: 170, 3: 86–88, as cited in Rothman, "Notorious in the Neighborhood," 74.

[36] Rothman, "Notorious in the Neighborhood," 73–114.

[37] David Isaacs ran a mercantile business while Nancy West owned a bakery. Nancy West, with property valued at $7,000 in 1850, was the richest non-white person in Albemarle County. In fact, this made her one of the richest free women of color in the entire South. Loren Schweninger, "Property-Owning Free African-American Women in the South, 1800–1870," *Journal of Women's History* 1 (Winter 1990), 34.

[38] Albemarle County Law Order Book 1822–1831, 8 May 1827, p.246.; Albemarle County Law Order Book 1822–1831, 11 October 1822, p.51.; account of *Commonwealth v. David Isaacs and Nancy West*, as cited in Rothman, "Notorious in the Neighborhood," 74.

[39] Albemarle County Deed Book 13, 17 December 1798, p. 264–265, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia.

[40] Ibid., 263–264.

[41] Ibid., 525.

[42] Albemarle County Deed Book 1, part 2, 20 September 1806, p. 251, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia; Albemarle County Deed Book 19, July 1815, p. 437, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia.

[43] Woods, *Albemarle County in Virginia*, 341.

[44] Land Tax Book Albemarle County 1820 and 1821, microform, University of Virginia Library.

[45] Woods, *Albemarle County in Virginia*, 405.

[46] *Recollections of James Alexander*, 3, 31.

[47] U.S. census, *1850 Free Inhabitants in Charlottesville in the County of Albemarle of Virginia*, accessed July 7, 2013, heritagequestonline.com; U.S. census, *1860 Free Inhabitants in Charlottesville in the County of Albemarle of Virginia*, accessed July 7, 2013, heritagequestonline.com.

[48] Jordan R. Dodd et al., *Early American Marriages: Virginia to 1850* (Bountiful, UT: Precision Indexing Publishers, 1999), online, accessed August 31, 2013, http://www.ancestry.com/search/db.aspx?dbid=3723&enc=1.

[49] James West Poindexter to Charles Ellis, 1 February 1833, quoted in "*The Student Diary of Charles Ellis, Jr., March 10–June 25, 1835*," ed. Ronald B. Head, *Magazine of Albemarle County History* 35–36 (1977–1978): 94.

[50] *The Memoirs of Colonel John S. Mosby* (Boston: Little, Brown, and Company, 1917), 7–10.

[51] James West Poindexter to [unknown], 11 June 1853, as cited in William M. E. Rachal, "Petitions Concerning the Pardon of John S. Mosby in 1853," *Magazine of Albemarle County History* 9 (1948–1949): 13–41.

[52] *Slave Schedule, 1850 Federal Census, Albemarle, Virginia*, U.S. GenWeb Archives, accessed July 7, 2013. http://www.usgwcensus.org/cenfiles/va/albemarle/1850/slave/pg133.txt.

[53] U.S. census, *1870 Inhabitants in Fredericksville Parish in the County of Albemarle of Virginia*, accessed August 31, 2013, http://ftp.us-census.org/pub/usgenweb/census/va/albemarle/1870; U.S. census, *1860 Free Inhabitants in Charlottesville in the County of Albemarle of Virginia.*

[54] Albemarle County Deed Book 73, 1875, p.35, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia.

[55] Albemarle County Deed Book 80, 1879, p.431, Albemarle Circuit Court Clerk's Office, Charlottesville, Virginia.

[56] Charlottesville City Deed Book 1, 1888, p.100, Charlottesville Circuit Court Clerk's Office, Charlottesville, Virginia.

[57] Ibid., 102.

[58] C. N. Randolph was born in Albemarle County in 1823 and educated at the University of Virginia, where he received his degree from the medical department in 1854. He then continued his medical studies in Philadelphia. He served in the confederate army during the Civil War as a surgeon. His first wife was Miss [Unknown Forename] Holladay, and their children were Mrs. George S. Shackelford, Mrs. William Porterfield, and C. N. Randolph Jr. The latter was the son of Thomas Jefferson Randolph, grandson of Thomas Mann Randolph, great-grandson of Thomas Jefferson. His maternal grandfather was Wilson Cary Nicholas, for whom he was named. "C. N. Randolph Passes Away," *Daily Progress* (Charlottesville, VA), April 26, 1907; Charlottesville City Deed Book 1, p. 100.

[59] Olivia Taylor, "Ridgehill, 1735–1902," *Magazine of Albemarle County History* 30 (1970–1971): 63.

[60] "Death of Miss Randolph," *Daily Progress* (Charlottesville, VA), June 28, 1902.

[61] Land Tax Book, Albemarle County, 1889–1902, microform, University of Virginia Library.

[62] Charlottesville City Deed Book 2, 1891, p. 365, Charlottesville Circuit Court Clerk's Office, Charlottesville, Virginia.

[63] Henry Reginald, *Genealogies of the Families of the Presidents of the United States* (Rutland, VT: Tuttle, 1935), 108.

[64] "C. N. Randolph Passes Away."

[65] "Dr. W. C. N. Randolph," *Daily Progress* (Charlottesville, VA), April 29, 1907.

[66] Charlottesville City Deed Book 31, 1918, p. 335, Charlottesville Circuit Court Clerk's Office, Charlottesville, Virginia.

[67] Charlottesville City Deed Book 33, 1918, p. 92, Charlottesville Circuit Court Clerk's Office, Charlottesville, Virginia.

[68] Francesca Carnevali, "Fashioning Luxury for Factory Girls: American Jewelry, 1860–1914," *Business History Review* 85 (2007): 300.

[69] Ibid., 317.

[70] Ibid., 296.

[71] Catherine Riedel, "Fabulous Fakes," Yankee 77, no. 2 (2013): 60–61.

[72] Carnevali, "Fashioning Luxury for Factory Girls," 305.

[73] Richard Bensel, *The Political Economy of American Industrialization* (Cambridge: University of Cambridge Press, 2000), 22–25.

[74] Wendy Ilene Friedman, "Exquisite Paste: Who Needs Diamonds?," *New York Times Style Magazine*, July 21, 2009, online, accessed August 31, 2013, http://tmagazine.blogs.nytimes.com/2009/07/21/exquisite-paste-who-needs-diamonds/?_r=0.

[75] Carnevali, "Fashioning Luxury for Factory Girls," 300.

[76] To learn more about the ACHS Lot 8 Excavation, visit our blog at HistoricalSocietyArch.wordpress.com.