

S. C. A. A. Annual Meeting

Thursday, June 15

Hoyt Farm Park

New Highway, Commack

6:30 PM - Potluck Dinner: Native Foods

**7:30 PM - Brief Business Meeting
Election of Officers**

8:00 PM - Program:

**"Pipestaves to Plates:
Archaeology at the Davis
House, Coram"**

Dr. Annette Silver & Dr. Linda Barber

Nominations for Officers - 2006 - 2008

President	Douglas DeRenzo
Vice-President	Dave Thompson
Corresp. Sec.	Dr. Gaynell Stone
Record. Sec.	Stephen Byrne
Treasurer	Randi Vogt

Officers are to be elected by members' mail ballots or by voting at the meeting.

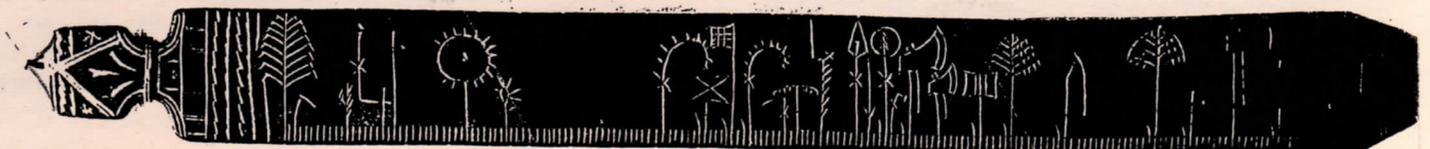
News on the Dendro Dating

Dan Miles and Michael Worthington of the Oxford Dendrochronology Laboratory in Oxfordshire, England are now finding some matches of the eastern Long Island old houses – Terry Mulford in Orient, the Old House in Cutchogue, Sylvester Manor on Shelter Island, the Halsey House in Southampton, and the Mulford Farm, Home Sweet Home, and Gardiner Brown Houses in East Hampton – to their chronologies for Massachusetts, Rhode Island and Connecticut. Having filmed them coring the houses several years ago, S.C.A.A. will be filming the analysis process at their lab in May. It will be part of the S.C.A.A. documentary film on the colonial timber economy of Long Island. Keep tuned for the results in the **Fall Newsletter**.

Mystery Artifacts

Ed Lenik, author of the ground-breaking book, **Picture Rocks: American Indian Rock Art in the Northeastern Woodlands**, sends this photocopy of a wooden stick containing carved pictographs on each side (see this and the following page). The stick measures 30" long, 3" wide, and 7/16ths inch thick. It was photographed in 1908, at which time it belonged to a farmer/collector (name unknown) on Long Island. Does anyone have information on this unusual artifact? If so, please contact Ed at 973-835-0770.

Ed also solved another local mystery when he determined that an intricate maze design carved into a boulder at Montauk (only visible at low tide), brought to our attention by Mary Anne McCarrick of Shoreham, was not Native American but was carved by an artist friend of author Peter Beard.



A New View of the Matinecock: The Leeds Pond (Nassau) Ceramic Collection

Excerpted from the Stephen Byrne M.S. thesis

These people survived on Long Island well before the transition period during which their world transformed from a prehistoric Island inhabited by indigenous tribes to that of being part of a new colonial continent. The end of their cultural period has the Matinecocks living alongside new European peoples and their perplexing European cultures.

The Matinecocks pressed through the cultural transition. However the world around them changed with the coming of the European settlers in ways that they could not fathom. The changes for the Matinecocks were fundamental, including a departure from an environmental worldview that is in large part characterized by a reliance on nature and human ingenuity to provide all that they needed to a worldview that inherently renders their previous lifestyle obsolete. The transfer of cultural materials, practices, and ideas between Europeans and natives is proof of this. While the Europeans sought, for example, skins, various types of foods, regional maps, war-time alliances, etc. they never ended up living as the natives did, or adapting native cultures in any grand way. The Europeans did not travel to North America to live as the indigenous people they encountered. In this way the Matinecocks, as countless other cultures have before them, suffer the heavy burden that is associated with the emergence of a more sophisticated culture. The eventual choice, assimilate or die.

In the end the Matinecocks, and many other tribes, fought and lost the cultural battle. Their lands on the northern coast of Long Island are gone. The Matinecocks are no longer available to explain their relationship with the environment at the places they lived or tell historians just how they managed day-to-day life with the technology of Neolithic people. However, the spirit of the Matinecocks does exist, in the form of written colonial documents, historical records, contemporary literature, and the combined recovered archaeological record that is attributed to their culture.

The Leeds Pond site is a component of this combined knowledge. It serves as a window onto the past. It is a generous site. Its archaeological yields include projectile points, chipped stone debitage, pottery, and many other artifacts. Historic materials from the colonial period forward are also present in abundance.

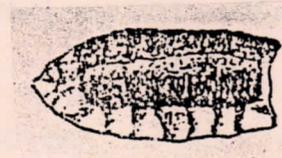
Two approaches dominate the study of Native American Prehistory. The first involves a perspective held by many historians and educators that separates Prehistory on Long Island into four successive stages; Paleo-Indian, Archaic, Transitional, and Woodland. Each stage represents an episode of time with distinct characteristics that have been associated with archaeological evidence. The second manner of

recalling Prehistory is characterized by the existence of two major time horizons only. This includes an earlier period marked by the absence of pottery and the profusion of projectile points of chipped stone and a later period characterized by pottery and the practice of agriculture (Smith, 1950).

The first approach is basically a compressed synthesis of Prehistory, taken from numerous sources, that stresses progressive culture-based stages. The second approach views Prehistory as described by Carlyle Smith et al (1950), which assigns relative cultural phases to prehistoric ceramics based on the cultural fingerprints left on these artifacts. It is important to stress that these two perspectives of Prehistory support each other, they don't contradict one another.

Traditional View

A preliminary study of the Prehistory of Long Island begins with the Paleo-Indian stage. It is believed to have begun some time after 10,000 B.C.E., "a time when Early Man almost certainly occupied the Atlantic Coastal region" (Saxon, 1973). It is thought that during this stage small nomadic bands of hunters and gatherers began to migrate into the area following presumably on the trail of big game, like the mastodon and caribou. Evidence of these wanderers is identifiable by the presence of Clovis type projectile points. These points were recovered on Long Island, though they are very rare.



The number of Clovis, or fluted, points reported from Long Island is summarized by Saxon in an analysis of Paleo-Indian fluted points. In total he reports 14 known examples of this point type recovered on Long Island. Paleo-Indian sites have been reported in New Jersey and on Staten Island; this suggests early people may have been quite active on Long Island. The movements of the Paleo-Indian on and around Long Island might bear some relation to the large area of the then exposed continental shelf. Evidence indicates that about 100 kilometers of the continental shelf seaward was exposed between 12,000 and 10,000 years B.C.E. The use of local lithic materials for three specimens of Clovis type points might indicate that the Paleo-Indian was on the island long enough to experiment with and adopt, to some degree, the local materials (Saxon, 1973).

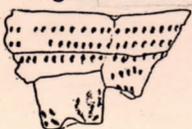
There appears to be a movement in cultural materials away from typical Clovis type points around 7,000 B.C.E. This shift represents the opening of the archaic stage. The Archaic stage encompassed by far the longest temporal segment of the area's prehistory, at least some 5000 years (Ritchie, 1971). It is thought that

Smiths' analysis reveals the prehistory of coastal New York and the adjacent state of Connecticut based on information extracted from the prehistoric ceramic record. Three cultures, on the historic time level, are identifiable with known Algonkian-speaking groups and are traced backward in time. The Shantok culture has the shortest span and appears full-blown upon the coast just prior to the settlement by Europeans in the 17th century. The East River culture appeared in much the same way at an earlier time, probably about 900 B.C.E. The Windsor culture originally occupied the entire area, but it was restricted to the eastern half of the area by the advent of the East River culture in the west. Later, it was further confined by the movement of and influence of the Shantok culture from the north or northwest. The underlying cultural horizon, which lacks pottery and agriculture, remains obscure but has relationships with the Laurentian culture, which may have entered North America from Asia by way of the Bering Strait.

The ceramic pattern of Long Island may be composed of two phases, Coastal and Northeastern. The Windsor aspect may belong to the Coastal phase, while the East River and Shantok aspects may be connected to the Northeastern phase. Each aspect is sub-divided into foci which are interpreted as temporal levels within each of the aspects. The Windsor culture, which probably had its roots in the Pre-ceramic horizon, is identifiable as Nehantic in tribal affiliation in Connecticut. Windsor underlies the East River and Shantok cultures in their respective territories on Long Island and parallels them in time later on. Originally the Windsor culture had a circum-Long Island Sound distribution, but in its later stages it became restricted to limited areas in Connecticut and eastern Long Island. Five foci comprise the Windsor aspect: Niantic, Sebonac, Clearview, Orient, and North Beach, in order of antiquity.

Its earliest stage, the North Beach focus is marked by the appearance of pottery of variety identical with the oldest known pottery found in central New York and called Vinette 1. In general terms, the paste, which is the clay mixture as it appears after firing, is usually poorly consolidated and is generally inferior to that found in the East River and Shantok traditions. The texture is characteristically coarse and rarely fine. The tempering material, which is the aplastic added to the paste before firing, consists of mineral grit, shell, or fiber. The grit is coarse and was made by crushing rocks of heterogeneous composition. Coiling was the construction technique and the color of the sherds range from yellow to black, but most of them have a reddish tinge. The surfaces are incompletely smoothed and are much more uneven than those found on pottery of the East River and Shantok traditions.

*East River
Designs*



*Windsor
Designs*



Most of the vessels have roughened interior and exterior surfaces, many sherds bear brush marks on both sides. Still others are cord-marked on both sides, meaning they bear the indications of cord-wrapped paddle impressions on the walls prior to firing. Globular protuberances are also evident on some sherds of the vessel collars and rims.

Decorative techniques usually are limited to the lip and rim but may extend down to the body of the vessel when there is no constriction at the neck. The decorative techniques are stamping, brushing, punctating, and incising, in order of preference. In the later foci scallop shell stamping appears, though all decorative designs are simple.

The East River culture is estimated to have made its appearance around the mouth of the Hudson River about 900 B.C.E. Its advent represents a cultural discontinuity, for the underlying culture is the Clearview focus, an early stage in the development of Windsor. It seems to represent a migration by new groups of people with a different cultural tradition. The East River culture is limited to the western half of Long Island and is separated from the Shantok culture on the east end of the island by the surviving Windsor culture. The aspect consists of four foci: Massapeag, Clasons Point, Rosenkrans Ferry, and Bowmans Brook, in order of relative antiquity.

Pottery making of this tradition suggests traits associated with Owasco and Iroquois. The paste is compact and varies from fine to medium coarse in texture. Grit temper generally more prevalent than shell temper. The particles are usually of quartz, but other minerals such as mica and feldspar are also present in some sherds. Many of the sherds may have also been tempered with beach sand or sand of glacial origin. No conclusive evidence of fiber temper is yet known. A few sherds with grit or shell as an aplastic also contain hollow moulds suggesting the inclusion of organic materials that disappeared when the clay was fired.

The sherds range from buff or orange to brown and sometimes black, but the majority are gray or brown. The fractures on many sherds suggest coiled construction. The surfaces are smooth and compact as though they had been worked over while wet. The thickness varies greatly but averages 6 millimeters. Sherds thicker than 6 millimeters are usually from the bottoms or rims of vessels, rarely from the walls. Conical and rounded bottoms are present. The bodies may be straight walled or rounded. There is evidence of straight rims and flaring rims that barely curve outward. Lobes or protuberances are not found anywhere in this tradition. The interior surfaces of the vessels are smooth, the exteriors are usually roughened by the application of a cord-wrapped paddle. Plain exteriors predominate at a few sites. The roughened surfaces are sometimes smoothed over, however usually incompletely.

the Clovis hunters found their environment rapidly changing from a park-tundra biome with pine forests and large game to an essentially modern biome of deciduous forests with smaller game and more undergrowth. Changes in tool forms and life styles are attributed to new methods of floral and fauna exploitation (Ritchie, 1969). Typical recoveries of this stage include lithic debitage from tool manufacturing, lithic tools, and hearths. Another characteristic of archaic sites is the presence of large middens or trash pits. The remains recovered from middens, while in coastal areas, indicate shellfish beds were maximized as a food resource, supplemented with hunted game and gathered wild fruits and vegetables. The closure of the archaic stage is dated around 1,300 B.C.E. (Ritchie, 1969).



The next stage is known as the Transitional. This is the period that is recognized as connecting the late Archaic with the Woodland stage. Artifacts associated with this phase include many of the manifestations of the Archaic. However, the appearance of steatite vessels, a form of soapstone that can be hollowed out to create stone vessels, is evident. Since steatite is not native to Long Island, analyses of Long Island samples have shown connections to quarries in New England. Modified, or more modern, projectile points begin to appear as well as a form of 'ceremonial burial' for the deceased (Ritchie, 1969).

Currently, there is still debate as whether the Transitional can really be defined as an actual stage in North American prehistory. Transitional sites are rare and at times not evident at locations that show both Archaic and Woodland components. On Long Island, sites with recognizably Transitional components have been seemingly concentrated on the eastern end of the island on both the northern and southern forks. Most sites appear culturally related; however, this is a cultural manifestation unlikely on western Long Island.

The woodland stage marks the last stage of local Prehistory; beginning around 1,000 B.C.E. it extended until European contact in the 1600's. This stage marked the beginning of a significant change in native living styles. Until this time stages had been characterized by small sites and relatively low artifact counts, reflecting semi-nomadic peoples living in small numbers. The Woodland stage, in contrast, reflects multi-component sites suggesting a more sedentary population. Agricultural methods had been introduced; examinations of middens reveal cultigens like beans, corn, and tobacco. Through agricultural surplus a more settled life became feasible, as well as larger community groupings that led to more complex social structures (Suggs, 1966).

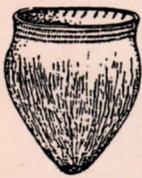
Still, the central aspect of Woodland sites is the presence of prehistoric ceramics. The Early Woodland sub-stage marks the emergence of pottery. Within the Woodland, pottery manufacture became more refined with the use of clays and various tempers that strengthened vessel structure. Diverse styles of decoration were also developed. By tracing the progression of ceramic styles, archaeologists have been able to develop a relative dating method that places many sites within three subdivisions of the Woodland stage; Early, Middle, and Late. Pottery within the Early Woodland was usually thick, soft, and crumbly. Pots were shaped into straight-sided vessels with pointed bottoms.

Coiling was most likely the technique used to construct the vessels. Styles of decoration on Early Woodland pottery were simple and created by stamping little holes into the wet clay or brushing the surface. Designs further consisted of straight lines incised into the vessel near the top of the pot (Suggs, 1966). During the Middle Woodland the quality of pottery improved. Vessels became thinner and less crumbly. New styles developed that incorporated cord-ornamented, dentate and shell-stamped patterns.

The Late Woodland is characterized by pottery dominating other artifacts in total number of materials recovered (Ritchie, 1969). The pottery structure strengthened during his time with the widespread use of shell tempering, the temper being the aplastic material added to a clay before it's fired in order to achieve a desired consistency. Vessel shapes move away from the conical, pointed bottoms to more rounded. The necks of vessels became narrower and flaring collars become common. Decorative styles moved towards geometric designs that centered around the collar and neck, while the overall surface was made very smooth (Suggs, 1966). The Late Woodland sub-stage differed from its earlier predecessors by the full development of agriculture and the resulting larger settlements. At this point, about 400B.C.E., Prehistory comes to a close. European explorers make contact with the Native Americans and usher in the Historic period on L.I.

Cultural Classification Scheme

Carlyle Smith express another scheme of describing Prehistory; a secondary view, based on cultural classifications. This approach recognizes the existence of a Preceramic horizon and a subsequent ceramic period. However, due to a lack of adequate information of the Preceramic horizon accurate and detailed classifications of the cultural complexes present at that time were prevented. In contrast, the ceramic period offers a large number of sites with a comparatively rich amount of pottery. Further classification of cultural complexes is possible through artifact examination. The ceramic period is equivalent to the aforementioned Woodland stage.



Early Pot



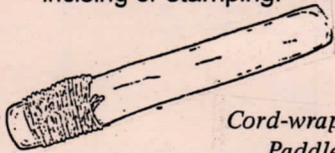
Pot with Basket Design



Late Pot

Decorative designs are frequent on East River pottery and are limited to the rim, neck, and shoulder. Occasionally the lip and the interior of the rim bear decoration. Designs are incised or stamped, and, rarely, punctated. Incised decoration appears to have been done with a blunt instrument. Rather fine lines are observable on a minority of the sherds. Scallop shell and cord-wrapped stick stamping are about equal in popularity, but dentate stamping is less prevalent. The lower edges of collared rims are often decorated with deep notches.

Three groups of designs are recognized: (1) horizontal lines, usually stamped, cover the neck and rim; (2) isolated design elements, ordinarily incised, occur on the shoulder, neck, and rim of the vessel; (3) a continuous band of connected plates formed by alternately diagonal, horizontal, and vertical lines of incising or stamping.



Cord-wrapped Paddle



Design Tool for Pots

Shantok is limited to southeastern Connecticut and the far eastern Long Island folks. The culture differs radically in content from Windsor but shares a few traits with East River. The Pequot of Connecticut were probably early carriers of the Shantok culture which ranged from approximately 1600 to 1750. This aspect is composed of three foci, each represented by one component: Pantigo, Fort Corchaug, and Fort Shantok, respectively. The three foci represent as many tribal groups. Since the Shantok aspect relates mainly to eastern Long Island and not the western portion, its cultural complexes need not be revealed in full. (To be continued...)

Archaeology News

The Hofstra University archaeology team, headed by Dr. Christopher Mathews, conducted an archaeological probe at the 1830s King House on Montauk Highway in Hampton Bays April 10th - 13th. The house will be the new headquarters of the Hampton Bays Historical Society and is under restoration. The importance of testing the site for information which can aid the restoration and interpretation of the house was supported by the Southampton Town Historian, Dr. Skip Moeller, formerly a president of the S.C.A.A.

Mohegan-E. Connecticut State University field school will be held June 19-July 28 at Uncasville, CT. For info: Dr. Jeffrey Bendremer, 860-862-6394 or jbendremer@

moheganmail.com

Mashantucket Pequot field school will be held May 30-July 7 on the reservation. Info: kevin.mcbride@uconn.edu.

U-Mass Amherst field school will be held at Deerfield, MA June 13-July 15. Info: Elizabeth Chilton, U-Mass Amherst.

U-Mass Boston & Eastern Pequot field school will be held June 28-Aug. 4 on the reservation in southeastern CT. Info: Dr. Stephen Silliman, U-Mass Boston.



Sylvester Manor Field School

U-Mass Boston archaeobiology field school will be held at Sylvester Manor, Shelter Island, L.I. and at the U-Mass Boston archaeology labs May 24-July 7, supported by the National Science Foundation. Info: heather.trigg@umb.edu or 617-287-6835.

NH State Conservation and Rescue (SCRAP) field school will be held June 25- Aug. 4 at Colebrook, NH, in 3 two-week sessions. Tuition is \$35. to make the experience available to all. Info: Richard Boisvert, www.nhscrap.org or 603-271-3558.

Teacher Workshop in Field Archaeology, U. at Albany and N.Y.S. Museum, to be held July 24-28, Schoharie County, NY. Info: Dr. Christina Rieth, N.Y.S. Museum, <http://www.nysm.nysed.gov/education>.

SUNY Cortland field school will be held in the Cortland county area May 24-June 28. Info: Dr. Ellis McDowell-Loudan. Info: see the SUNY Cortland Field School web page.

Adirondack Community College field school at Fort Edward, NY, three two-week sessions between July 3 and August 11. Info: 518-743-2236, hursts@sunyacc.edu.

Hofstra University field school will be held at the King Manor site in Queens in two sessions: Sept. 5-28 and Oct. 3-26, 8:00 AM to 3:00 PM, exploring the material evidence of slavery and freedom at the home of Rufus King, a signer of the United States Constitution. Volunteers are also welcome at the site. A two week

program for student "Time Travelers" will be held this Summer. Info: anthczm@hofstra.edu, 516-463-4093. Summer camp info: 718-206-0545.

S.C.A.A. field school for students 4th - 12th grade through Eastern Suffolk BOCES will be held July 17-20 and July 24-27, 8 AM to noon at Blydenburgh County Park, Smithtown. To enroll call Charlene Delgado at 631-244-4094, for info: 631-929-8725.

Children's Festival: South of the Border, celebrating the indigenous people of Latin America, will be held May 20 and 21, noone to 5 PM, at the Museum of the American Indian, 1 Bowling Green, New York City.

Passing: Dr. Irving "Ben" Rouse, 1914-2006, Professor Emeritus at Yale University and Curator Emeritus of anthropology at the Peabody Museum. He was pioneer in Connecticut and coastal archaeology, as well as Caribbean archaeology. His Connecticut archaeological work was also a contribution to Long Island archaeology.

RESOURCES

Archaeology Through the Kaleidoscope: Adjusting the Focus, May 13, Old Sturbridge Village, MA. Conference on New England Archaeology. Information: 401-222-4140.

The Conference on New York State History, June 1-3, Columbia University, New York City. Sherrill Foster, Steve Boerner, and Dr. John Strong will present a session on "Origins of Government on Eastern Long Island," moderated by Dr. Natalie Naylor. Information: conference@nyhistory.net or 518-587-4962.

From DeHalve Maen to KLM: 400 Years of Dutch-American Exchange, June 8-10, Albany, NY. New Netherland Institute and the American Assn. for Netherlandic Studies. Information: mdouglas@mail.nysed.gov.

In Our Own Words: New England Diaries, 1600 to the Present, June 16-18, Deerfield, MA. Info: dublsem@bu.edu, 978-369-7382.

The Program in New England Studies, June 19-24, held at various historic sites in Boston, New Hampshire, and Woodstock, CT by a panel of distinguished scholars. Information: 617-227-3957, www.HistoricNewEngland.org.

Council for Northeast Historical Archaeology holds its "CNEHA -- 40 and Fabulous" 40th Annual Meeting October 20-22, Tarrytown, NY. Info: cneha2006@yahoo.com.

Publications of the Suffolk County Archaeological Association

Readings in Long Island Archaeology & Ethnohistory
All volumes are \$40. + \$5. Shipping, except Vol. III, 2d ed., which is \$75. + \$8. Shipping, both plus 8.50% sales tax in N.Y. State for individuals. Vol. I is out of print; a few copies of Vols. IV and VI remain.

- I Early Paper in Long Island Archaeology
- II The Coastal Archaeology Reader
- III History & Archaeology of the Montauk, 2d ed.
- IV Languages & Lore of the Long Island Indians
- V The Second Coastal Archaeology Reader
- VI The Shinnecock Indians: A Culture History
- VII The Historical Archaeology of L.I.: Part 1 - The Sites
- VIII The Native Forts of L.I. Sound (in press).

Student Series (Including shipping)

<i>Booklet: A Way of Life: Prehistoric Natives of L.I.</i>	\$6.
<i>Study Pictures: Coastal Native Americans</i>	8.
<i>Wall Chart: Native Technology (26x39"-3 colors)</i>	14.
<i>Map: Native Long Island (26x39"-3 colors)</i>	14.

MEMBERSHIP APPLICATION

Membership in SCAA includes 3 Newsletters per year and a 10% reduction in workshop and publication costs. All contributions are tax deductible.

Student (to 18)	\$10.	Individual	\$20.
Family	30.	Sustaining	50.
Contributing	100.	Patron	100.
Life Member	400.		

Date:.....

Name:.....

Address:.....

City/State/Zip:.....

Phone No.

Willing to volunteer?

Occupation:

Send check to: Suffolk County Archaeological Association,
P.O. Box 1542, Stony Brook, NY 11790 - Tel: 631-929-8725

Programs of the S.C. Archaeological Association are funded in part by public monies from the New York State Council on the Arts - Decentralization, the Suffolk County Office of Cultural Affairs, J.P. Morgan-Chase and County and State Legislators.

