

## The Sugar Connection: Holland, Barbados, Shelter Island

This 1:59 minutes documentary film rewrites Long Island history, as well as seventeenth century Atlantic - European world history. It reveals for the first time –

- \* how the several 17<sup>th</sup> century Anglo-Dutch Wars affected global trade
- \* what Long Island's role was in it, especially Sylvester Manor - a provisioning plantation for the family's sugar plantations on Barbados



- \* the views of dozens of scholars on Dutch world preeminence in ship building and global trade in the early 17<sup>th</sup> century
- \* the bringing of religious toleration to America by the Dutch and Quakers
- \* the shaping of American culture by Dutch foodways, customs, language, political caucus, concept of district attorney, founding of international banking and the stock market
- \* the 8 years of extensive high-tech archaeology at Sylvester Manor



- \* The Sylvester family's roots in England and flight to Holland for religious toleration and mercantile opportunity in the Caribbean sugar trade
- \* The role of slavery – from Africa to Long Island – in sugar production, the fastest way to wealth in the 17<sup>th</sup> century



17th Century Barbados

Classroom version menu is divided into topical segments – Dutch - World History, Slavery, Sugar Production, high tech archaeology, religious toleration and more

DVD available from Suffolk County Archaeological Assn., P.O. Box 1542, Stony Brook, NY 11790 - [www.scaa-ny.org](http://www.scaa-ny.org) \$50.00. + \$6.00 S&H, NYS individual's sales tax \$4.36.

## Two Decades of Archaeology at the Halsey House - Part I

Thomas Halsey, Sr. was one of the founders of the Southampton Plantation in 1640. The colonists originally settled around Town Pond, on the east side of the village near where Southampton Hospital now is. The pond quickly became too small to serve their needs, so the settlement was moved after 1648 to the much larger Agawam Pond area. This also gave easy access to the ocean, and the shore whaling that developed became more economically beneficial than farming. His home lot was four times the size of the average home lot, based on his contribution to the Plantation's founding, and ran west down to Agawam Pond.

While local historians liked to believe that the house dates from 1648 (and changed the State marker in front of the house to that date), nail analysis for the historic structures report by historic restoration consultant Robert Hefner and documentary analysis by researcher Barbara Schwartz both point to the 1660s, when it could have been built and lived in by Thomas Halsey, Jr. until his death in 1678. His wife, Mary, lived there until her death in 1688. Her probate inventory listed many metal kitchen utensils, but there was no mention of ceramics or other objects that could be dated.

Dendrochronology testing by Oxford Dendrochronology Laboratory did not produce a firm date, but a study of the computer graphs shows a preponderance of 1660s timber dates as the house's tree ring dates are compared to the seven East End houses cored.

Thomas Halsey, Jr. may not have lived in the house for long, as his will of 1688 left his "now" dwelling place in "Cobpound" with adjoining land to her, and also ½ of his new house, built in the town, "namely the west lean-to and half the north lean-to and half the cellar provided that she lives there." This would seem to indicate an early substantial renovation of the house with the addition of the two rooms to the south, the lean-to the west and apparently a lean-to the north, with a cellar dug under the south room (1). This seems to be earlier additions than those proposed below.

The probate inventory of Mary Halsey, widow of Thomas Halsey, Sr., and stepmother of Thomas Halsey, Jr., who had built the 1660s house, indicates she lived in the house. Her probate inventory contains an iron pot, brass pot, pewter plate, silver spoon, frying pan, iron mortar, trammel, great iron kettle, brass skillet, iron skillet, brass kettle. None of these metal artifacts were found in the excavations – probably passed on to her daughters as was usual. No mention is made of the dishes used; a few may have been hers, but due to the wide range of years produced excavation, because the extant ceramics are of later provenience.

Thomas Halsey, Jr. also willed the other half of the house to his son Isaac, to have the whole upon wife Mary's

death. He was living there in 1699. He died in 1757, and the house may have been sold during his lifetime or soon thereafter, as his will does not mention this house.

The house was next lived in by Capt. Isaac Halsey until his death in 1757 – over 100 years of the Halsey family. Subsequent inhabitants were the families of William Hallock in 1770, James Scott in 1800, James Raynor in 1805, Elias Pelletreau in 1812 and Maltby Pelletreau in 1831 (members of the distinguished Pelletreau silver smith family), Henry Reeves & Co. (?) in 1832, Oliver White in 1836, Bethia White in 1842, and Thomas Nicoll White in 1879. Later families who owned it were Anna Peabody, 1921, and Anna Biddle, 1929. Presumably the Whites added the north wing and a second story on the west wing in the 1880s. Extensive modifications for plumbing and electricity were done in early 1900s. At the turn of the century the house was used as a summer rental. Samuel Parrish, a philanthropist for Southampton, spent a summer season there.

The 1660s house faced south for solar gain as most early houses do, and as the Mulford Farm and Home Sweet Home houses in East Hampton still do. Presumably the south addition also would have faced south..

The original house, as well as the second house added to its south side, possibly originally as a one story, one room lean-to, was raised to two stories high in the 1710s. The original winding corner stair was replaced with one around the central chimney stack on the north side in the 1960s. The structures are small, (ca. 20 x 22 ft. north wing, 14 x 18 ft. south wing, 10' hall/stairs, 14x50 ft. lean-to), as all earliest Long Island and New England houses were.

The lean-to structure was erected across the west (back) wall possibly in the 1750s. While evidence of horizontal leaded-came windows was found in many of the walls, the DuPont restoration in the 1960s replaced that early type of window with vertical double hung ones in the south structure, and reconfigured the house facade to face the street (east).

The Halsey house is an extreme example of change through time. Wings have been added on all sides except what is now the east facing front, as well as a porch on the east side, now gone. Photos show a two-story wing on the north side of the house, torn down in the early 1900s. Another shows a small one-story wing projecting out the back (west) from the lean-to kitchen door, in derelict condition. Today a much larger wing replaces it, presumably built during the 1960s restoration to house a caretaker for the house museum's summer season..

The Southampton Historical Society (then the Colonial Society) purchased the house from the Biddle family for \$10,000. in 1958, funded by local fund raising, N.Y. State, the Village Improvement Society, and the DuPont family. Henry Francis DuPont, who was instrumental in the





restoration of Williamsburg, brought in his architect for the restoration and furnished it in the Williamsburg style, complete with a 17<sup>th</sup> century helmet, new fireplaces in new spots, etc. The Halsey House Museum was opened to visitors in 1962. It is hoped that the historic structures report may be completed in the near future to provide an inclusive view of the house.

## The Archaeology

Richard Spooner grew up in Floral Park, L.I., one of the adventurous teenagers who rode their bicycles around the island looking for potential archaeological remains. He knew and dug with Ralph Solecki, Stan Wisniewski, Waldemar Pederson, Bud Wilson and the group of amateur archaeologists based at the Flushing Library. More details about this group may be found in SCAA's Vol. VIII, *Native Forts of the Long Island Sound Area*.

He dug at Fort Massapeag, Northport, Garvies Point, the Revolutionary fort at the Hicks site, Centerport, North Sea, Camp Wauwepex, and helped start the Nassau County Archaeological Society with Ed Patterson, Superintendent of Parks in the Eugene Nickerson Nassau County administration. His digging at Crab Meadow Beach was published in the Nassau County Archaeological Society Bulletin as "The Crab Meadow Site: Going, Going, Gone..." (Reprinted in SCAA's Vol. I, *Early Papers in Long Island Archaeology*).

As a pre-law student at St. Lawrence University, he enlisted in the U.S. Army Reserve Corps in 1941. In 1943 he was called for pilot training, but the squad was deactivated one month short of getting their wings. Coincidentally, he met Ralph Solecki at a USO club in Augusta, Georgia during this time while Ralph was in the Army. Spooner arrived in Southampton in 1956 as the high school principal; he was on the Village Planning Board, and became the Mayor of Southampton Village after retiring. After the purchase of the Halsey house and during the subsequent restoration, he received permission from the Colonial Society trustees to excavate around the house. He says he was told that any 5' square he opened had to be backfilled by the end of the day so that no tourists would fall into it. He excavated there sporadically for twenty years, with help from a few society volunteers and high school students.

He located the original well (see excavation plan) about 1 to 1 ½ feet down, but could not get to the bottom of it because the nearby Lake Agawam water table kept filling the bottom. The Village installed a pipe to lower the water level, which did not really solve the problem. Since the British occupied Southampton for 7 years during the Revolutionary War, it was hoped that valuables had been dropped in the well to save them, but only muck was brought up from the bottom. A 12 foot long wood pipe was found, which is now stored in the barn at the rear of the property. The well was 3' - 4' across, the lining of well made brick from North Sea clay. The Society built a replica well nearby with a re-created colonial wood pump and well

sweep (now gone) and covered the original well with a cesspool cover.

The excavated artifacts to be a sheet midden around the house – thrown out doors and windows when broken. Since all the original back and front door areas have been covered over by subsequent wings, it is amazing that even these artifacts have been uncovered. A cellar built under the south wing during the restoration probably obliterated more artifacts there. Dick says most of the artifacts were about 1 ½ to 2 feet deep, with a few pits 3 to 4 feet deep (see plan).

*1) Thomas Halsey (1594-1678) and the Halsey House - 1648 to the Present.*

The authors thank Laurie Collins, Southampton Historical Society Museum & Research Center docent for the Halsey House and Richard Barons, former director, Southampton Historical Society, for their assistance with the historical background of the house.

## Halsey House Artifact Analysis - Part 1

The excavated artifacts reflect a human presence from prehistory (a Late Archaic/Early Woodland) quartz projectile point from about 2,500 years ago, to the 20<sup>th</sup> century.

Some of the redware could have been used by the Halseys, as it ranges from 1650 to 1940. The yellow Staffordshire English Combed Slipware (photos A,C,I,R,S), ranging from 1680 to 1770, certainly could be theirs. The early soft and hard-paste porcelain sherds (post 1700 and 1750) would be of Isaac Halsey's (d. 1757) and the succeeding inhabitants' era (photos D & N).

A portion of the 36 photographed artifact assemblages are printed in this issue of the newsletter. The balance will be in the next (Spring) issue, along with more analysis. All the artifact photos will be on the SCAA website (SCAA-NY.org), as well as the artifact identifications, by summer 2011, where they may be examined more intensively by those interested. (Gaynell Stone, PhD)

## The Artifacts (identified by Laurie Billadello)

### Prehistoric

Only one prehistoric artifact is among the assemblage: This is a quartz Rossville-type projectile point from the Late Archaic, Transitional and Early Woodland Periods. (Photo P:4e)

### Historic Ceramics

A single tin-glazed enamel tile fragment was found. (Photo I:2e, face down) [17th to 18th c.]

Redware sherds number in the majority. There are approximately 150 fragments. Lead glaze, brown glaze, black glaze, yellow glaze, salt glazed, slip-covered and terra cotta are represented. (Photo A:1 thru 12, 14; Photo B:approx. 100; Photo C:2a, 2b, 12a-c; Photo D:2i, 4, 11a-d, 11h-11j; Photo E:6; Photo F:9, 10b; Photo H:2, 6, 7; Photo O:5) [mid-17th to 20th c.]



Twenty-eight stoneware sherds were excavated. There are two sherds that are known as Barley Pattern salt glaze stoneware. (Photo D:2f ; Photo K:6) [2nd half of 18th c.] Four sherds have brown Albany-type slips. (Photo G:1-3; Photo O:4) [19th c.] The remaining sherds are salt glazed (with or without cobalt blue designs) or brown slipped which span centuries of manufacture.

Staffordshire English combed slipware is represented by sixty-two sherds. (Photo A:9; Photo C:13g; Photo I:3c; Photo R; Photo S) [18th c.]

Both hard paste and soft paste porcelain were found. Among the inventory are three hard paste sherds (Photo D:2e; Photo N:4v, 4w) [post- 1700] and three soft paste sherds (Photo D:2a; Photo N:2j, 3q) [post-1750].

Pearlware sherds are plain, hand-painted or transfer-printed. (Photo C:11b, 11c, 11e-g, 11i-11n, 14e; Photo D:2b-d, 2g, 2h, 2j; Photo F:8a, 8b, 8d; Photo I:2b, 2c; Photo L:3a, 3c, 3d, 4a; Photo M:3, 8; Photo N:1e, 2f, 2g, 2i, 2k, 4r, 4s, 4u, 4x; Photo O:1, 2, 6; Photo X:a, e) [last quarter 18th c. to mid-19th c.] Of particular interest is a partial bowl marked "...Wood & Sons Semi C...". (Photo O:1) This blue transfer print pearlware bowl was made by a Burslem District, Staffordshire pottery firm named Enoch Wood and Sons (Semi China). It can be dated to the second quarter of the 19th c. Another blue transfer pearlware sherd is stamped "Davenp...". (Photo N:2g) This maker's mark belonged to John Davenport of Longport (North Staffordshire District) and can also be dated to the second quarter of the 19th c.

Other transfer printed whiteware sherds date from the late 19th c.: Photo C:11a-d, 11f, 11g, 11k, 11m; Photo F:8b; Photo K:4, 7, 9, 10-12; Photo N:1a, 3l-p). The two black transfer sherds (Photo K:13 & Photo N:4t) probably date to the second & third quarter of the 19th c. when black was popular. A blue transfer print British registry mark is stamped on Photo N:3o. Further research revealed that this type of mark indicates that the pattern was registered in 1845. Another blue transfer print sherd has the word "Friburo" on the back (Photo N:3m). Additional research did not yield information on what is probably a pattern title.

Two colors of feather edged ware are represented: green (Photo C:11e; Photo D:2d) and blue (Photo K:11). Feather edging was popular in the late 18th c. to the third quarter of the 19th c.

Annular ware on pearlware and whiteware bodies comprise part of the ceramic assemblage. These ceramics are decorated with horizontal bands of color that were sometimes used to fill in engine turned grooves. (Mochaware is a type of annular ware displaying brown, fern-like ornamentation which is not represented by these artifacts). The pearlware sherd (Photo L:3b) can be dated to the first quarter of the 19th c. Two of the whiteware sherds (Photo L:4b, 4d) can be dated to the last three quarters of the 19th c. One of the whiteware sherds (Photo L:4c) can be dated to the second half of the 19th c.

Three Spatterware pearlware sherds (Photo N:1b, 1c, 2h) can be dated to the first half of the 19th c.

Three ironstone sherds (Photo K:3; Photo V:3c, 3d) are post-1825.

Glazed yellowware, which spans the centuries, is represented by ten sherds. (Photo D:4, 10, 11e, 11f; Photo H:1, 4; Photo V:1b) Photo H:1 is impressed with a partial maker's mark: "...ex City, N.J." Unfortunately, further research did not clarify the maker although the manufacture of yellowware in New Jersey was prevalent during the 19th c.

Finally, twenty-five undateable whiteware sherds are among the assemblage of artifacts: Photo C:11a, 11d, 11h, 14a-d; Photo D:13; Photo F:8e, 8h; Photo K:5; Photo V:2c, 2d, 1a-3a, 3b).

### **Glass**

Three types of glass were excavated from around the Halsey House: bottle, window and cut. Three very dateable specimens were researched:

1) The image on Photo I:3a shows a mouth-blown molded bottle with raised eagle embossing that dates from the second to third quarters of the 19th c.

2) "Dr. D. Jayne's Alternative" pharmaceutical bottle is pictured in Photo E:2. Research revealed the following about this item: "Dr. David Jayne founded his company in 1822, in Salem, New Jersey. In 1850, he moved the company to Philadelphia where he built the tallest office building in America. The most popular of Dr. Jayne's products were Jayne's Alternative and Jayne's Expectorant. Both of these questionable narcotics were made of tartar emetic, spirits of camphor, ipecac, opium, lobelia, tolu balsam, digitalis and squill (onion family)...Emetic induces vomiting, today camphor is used for external use only, it is quite poisonous. Another name for digitalis is Deadmen's Bells. It is a very deadly poison that could stop your heart from beating ever again." (<http://fohbc.com>) The address embossed on the bottle is indeed "84 Chest. St. Philadelphia" which indicates that it is post-1850 (since that's when the company moved to Philadelphia).

3) The artifact pictured on Photo D:14 is a "lightening"-type bottle stopper that was first patented in 1875 for use with carbonated beverages. This particular stopper is marked "Pat'd K. Hutter Feb. 7, 1893" for "A. Krumenaker 512 W. 166th St., N.Y.". Evidently, there were a variety of lightening-type stoppers patented over the years. There was an Albert Krumenaker Brewery located in New York City at the turn-of-the-century. So the stopper can be thus dated. (Unfortunately, additional research on the brewery was not forthcoming).

The rest of the bottle glass inventory can only be loosely dated: probably the earliest glass is the dark olive (Photo F:3; Photo J:5; Photo L:1c-1e, 2c; Photo M:6) and dark olive amber (Photo E:5h; Photo J:3; Photo L:1b) which

could date back to the 18th c.

The next oldest grouping would be the aqua-colored bottle glass (i.e. Photo D9; Photo E:5b, 5f; Photo J:1; Photo L:1a; Photo M:4a, 4b, 7) produced from the beginning of the 19th c. into the early 20th c. and, finally, the youngest grouping would be the fragments of clear glass: Photo D:8; Photo E:5a; Photo F:2a, 2b, 2d; Photo J:2; Photo L:2f, 2g, 2h, 4e; Photo M:5; Photo O:3.

There were also two lighter green bottle glass fragments (Photo E:5e; Photo L:2de) that are not datable.

Modern window glass fragments are pictured on the following Photos: Photo E:5c, 5d, 5g; Photo F:2c; Photo L:2a, 2b). Also excavated was part of a cut glass plate, Photo V:c. (To be continued...)



Photo A



Photo B



Photo C



Photo D



Photo E



Photo F





Photo H



Photo I



Photo J



Photo K



Photo L



Photo M



Photo N

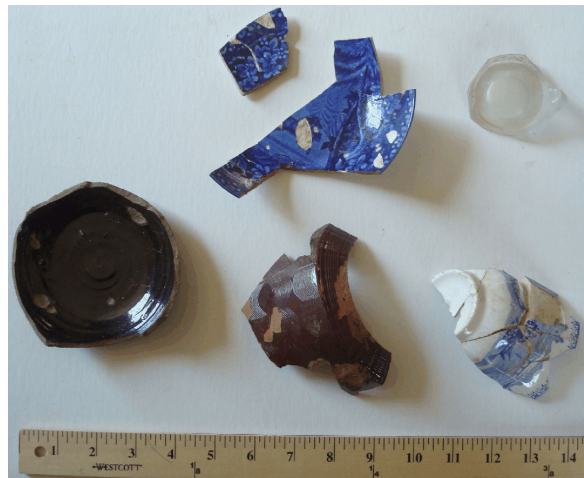


Photo O



### Three Village Archaeology This Summer

Two archaeological excavations – the Hart Homestead in Stony Brook and the Manor of St. George on Strongs Neck in Setauket – are planned for May 24 to June 1 (St. George) and June 1 - 28 at the Hart Homestead. Dr. Chris Matthews of Hofstra University will run the 'dig' at the Jacob Hart Homestead with the assistance of a graduate student from Northwestern University. A community collaborating group, Higher Ground, has applied for a grant from the National Trust for Historic Preservation to support the project. Dr. Dan Davis of Stony Brook University is providing the ground penetrating radar study of the sites as part of his student's class work. Members of S.C.A.A. and the Three Village Historical Society are also assisting the projects, which will provide new information on the history of the area. **Volunteers are sought to assist this important work.** Contact Dr. Chris Matthews at [anthlab@hofstra.edu](mailto:anthlab@hofstra.edu)

St. George The Jacob Hart house site is the original home of the African-American Hart family, often depicted in William Sidney Mount paintings, and thought to be descendants of the enslaved people at the Manor of St. George.

Ray Scelzi, a graduate student at the University of Leicester, UK will be assisting with the Manor of St. George excavation for his master's project. Last summer's testing found tin-glazed and white salt-glazed stoneware, early 18th century types of ceramics that could have been used by the Col. William and Madam Martha Smith household.

S.C.A.A. will be filming the excavations, which will be part of the documentary, the **Manors of Long Island**, the sequel to the recently completed **The Sugar Connection: Holland, Barbados, Shelter Island**. The **Sugar Connection...** focused on Sylvester Manor on Shelter Island and its 17th century global trade and connections. **The Manors of Long Island** will show the story of the other Suffolk County manors – St. George, Lloyd Manor (with archaeology by Dr. Chris Matthews and Jenna Coplin, Dr. Toni Silver, Dr. David Bernstein), Sagtikos Manor, Fisher's Island and Gardiner's Island.



Manor of St. George - 2010

### 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*

#### Student Series (Including shipping)

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