

DRAWING FROM THE WELL:

THE MATERIAL LIFE OF THE JACOBS FAMILY, BOISE, IDAHO, 1864-1907

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Authorization to Submit Thesis

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Abstract

The Jacobs family moved to Boise in 1864; they already possessed a degree of social and economic affluence, and that position grew with their subsequent social, political, and economic success in the town. The family was part of Boise's highest social tier, and their efforts to maintain that status was reflected in a variety of different behaviors, including consumption. The discovery of the Cyrus Jacobs-Uberuaga House's original, 1864 well prompted the archaeological excavation on which this thesis is based. The nearly 16,000 artifacts recovered during this two-week project were primarily domestic, household refuse. Some of these, particularly the tablewares, toys, household décor, and grooming and toiletry items were used to demonstrate how the Jacobs family used materials to replicate common Victorian ideals as well as perpetuate their social standing within the community of Boise. Archival research supports the conclusions made from archaeological material.

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Dedication

There isn't enough room to adequately thank my soon-to-be husband, Joe. You've put up with a lot these last two years, but you also always knew when to bring home beer and ice cream. Without your support, I would never have finished graduate school in two years, nor would I have the courage to start over in a new place. Thank you, love, and, Allons-y!

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Chapter 1: The Cyrus Jacobs-Uberuaga House Archaeology Project

Introduction

The intent of this thesis is to learn about the Jacobs family's life in early Boise based on the material culture they left behind. Through the lens of their material culture, I will also explore women's places in the 19th century West through the family's gender roles, class standing, and childhood experiences.

The Cyrus Jacobs-Uberuaga House is the oldest extant brick building in Boise, and it stands today as a symbol of the city's early history and success as well as one of Basque community and pride (Mackey 2010). Built in 1864 by Cyrus Jacobs, the house has been host to several families and many events throughout its lifetime. The house presently serves as an historic house museum, owned and operated by the Basque Museum and Cultural Center, and it demonstrates a unique aspect of Boise's history. First, the house was occupied by one of the city's prominent founding families, and then starting in the early 1900s it served as a Basque boarding house.

The Basque Museum and Cultural Center has taken great efforts to restore the house and present a comprehensive perspective of its history. In 2004, renovations prompted a team of archaeologists (headed by Marc Munch with Idaho Archaeological Society to be invited to by the Museum to conduct a brief excavation below the floorboards of the house. The work was undertaken when a series of artifacts were unexpectedly recovered during restorations on the building. The brief excavation was an accomplishment, both from an archaeological and from a public outreach perspective. When another archaeological deposit was discovered in 2012, the museum again invited archaeologists to excavate.

Shortly after an abandoned well and associated artifacts was discovered in 2012, the University of Idaho became involved. Within two months, an excavation was underway. Preparations for the project began as summer approached, and I, having just accepted admittance to the University of Idaho graduate program, was preparing to move to Idaho. At this time I was frequently in contact with Dr. Mark Warner, who was one of the project's organizers. Warner invited me to participate in the project by overseeing, under him and Dr. Stacey Camp, the two-week long excavation. After two weeks I found myself intimately involved with the project, the site's history, and excited about the potential of the data that had been collected. It was only natural to take on the project for my master's thesis.

The Project, In Context

This is an historical archaeology thesis concerning the 2012 excavation at the Cyrus Jacobs-Uberuaga House in downtown Boise, Idaho (Figure 1.1). My research questions are answered primarily using the material culture of the Jacobs family and interpretations about how it reflected issues of social status and gender roles. Archival research provides context and history to supplement the archaeological data. I intend for this project to be beneficial on a broader scale because to date there has been very little historical archaeology done in Boise. Any historical research, whether based in archives or in the earth, will help fill a scholarly gap about women in that area.

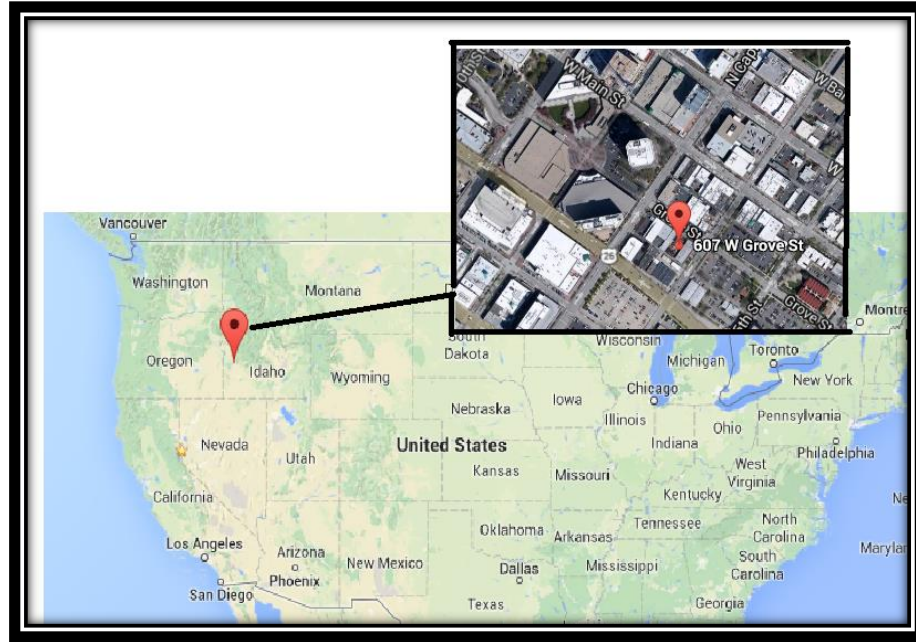


Figure 1.1. Location of project house in Boise, Idaho. Image from google.com/maps.

The Cyrus Jacobs-Uberuaga House is located on Grove Street in the center of the city’s “Basque Block”. The house is a well-known tourist attraction due to its renovation as a historic house museum and its importance to the city’s history. The house was occupied until 1907 by the Cyrus Jacobs family,; after that it became a Basque boarding house operated by the Uberuagas until the 1970s. The house eventually became unoccupied and began to fall into disrepair, despite its placement on the National Register of Historic Places in 1975. In the 1980s, Adelia Garro Simplot, the daughter of a Basque immigrant, purchased the house and spearheaded the establishment of the neighboring Basque Museum and Cultural Center. Over the next several years, great pains were taken to renovate the house and the neighborhood (Mackey 2010:iv). The house, through architectural, historical, and other research, was restored to depict both Jacobs-era and the boarding house occupations (Mackey 2010:iv).

The house and its occupants have been well-researched over the years by staff of the Basque Museum and Cultural Center. Some of that research was incorporated into the house

exhibitions as well as a publication detailing the history and an archaeological excavation that occurred in 2004 (Mackey 2010). There is a large quantity of documentation on the Jacobs family, found in newspaper articles, books, public records, photographs, and oral histories. Inside the house are many of the objects owned and used by the family, which provide a unique complement to the archaeological materials recovered from excavations inside the house and beneath the outside porch. The archaeological assemblage recovered from the porch excavation is rich and well-preserved, and with the copious amount of existing documentation about the people who used those items, there is great potential for a complex archaeological and historic interpretation. It should be acknowledged, however, that the majority of artifacts recovered from the porch excavation date to the Jacobs family occupation, so the bulk of the following research concerns them.

The 2004 excavation involved a covered hearth in the parlor of the house, which at one point was almost destroyed by fire. Artifacts were also recovered throughout other areas of the house and discovered during other renovations. Artifacts that were recovered included marbles, clothing, shoes, bones, silverware, cutlery, bottles, glasses, tableware, ceramics, candlesticks, and a drumstick. Other items that belonged to the Jacobs family were donated to the house museum from relatives. An original wooden chair, a coat tree, a silver pillbox, glassware, a Chinese porcelain tea set, a wall mirror, a gold balance and scale, and other family heirlooms are now in the house (Whiting-Looze 2010:17-27).

Historical archaeology cannot be divorced from thorough historical and archival research. Both contribute greatly to an archaeology project by supplementing one another and opening new avenues for research. This project relies heavily on documents to support its arguments and provide an underlying context with which the data is situated. Therefore,

the following chapter is a history of the Jacobs family as seen through the documentary record.

Project Description, Goals, and Significance

This thesis is primarily archaeological in nature; the archaeological components of the project include the excavation and subsequent laboratory work. Archival materials were used to provide historical context and support the arguments made based on the analysis of the archaeological materials.

The conclusions I make contribute to several broader scholarly fields that examine Boise, Northwestern history, women's roles in the 19th and early-20th-century West, and varying social dynamics that directly influence everyday life. In addition, this research contributes to a gap in archaeological literature that will benefit both future scholars as well as the Boise community by providing a case study for future comparisons. This gap includes aspects of everyday life in a Western town, the role that women played in structuring Boise, and how Victorian/genteel ideologies translated in the West. Furthermore, I hope that my work will be useful to the Basque Museum and Cultural Center by contributing to their ongoing of public outreach efforts.

This research can be justified on several levels. Most simply, the strong public and community involvement that has been aimed at the Jacobs house, as well as the support and advocacy of the Basque Museum and Cultural Center makes it a significant project to pursue. I did not seek out and choose to study the Jacobs family—in fact, some may question the need to study another white, affluent family. The Jacobs family's archaeology, rather, found me, and challenged me to make it meaningful and relevant in the modern

world. Thus is my obligation as an archaeologist, both to my subject and to contemporary society. Fortunately, the collection turned out to be revealing and informative, and will continue to challenge researchers for years to come.

Research Questions

Early archival research of the Jacobs' lives indicates how they fit into the social dynamic of Boise in the mid-to-late 1800s. Their prominence in public and social settings, politics, and local business points to a mid-to-upper class white American family that was respectable and influential in the public sphere. Observations made after the artifact assemblage was cataloged seem to support that social position. Further archival research combined with an analysis of certain artifacts provides insight into how the family presented themselves and maintained their social standing.

My primary research goals aim to discover what the Jacobs' material culture can say about issues of class, gender, and domesticity. In addition, I will explore if, through consumption, they were replicating prevalent middle class values related to proper class and gender roles. I will study certain objects of the family's material culture, particularly those which can represent broader ideological factors: domestic goods such as canning jars, toys, tablewares, household furnishings, and grooming items.

The relationships within the Jacobs household, and within the Boise community, present another research interest. Mary Ellen Jacobs'—the Jacobs family mother and wife—role in the household will particularly be explored. My hypothesis is that Mary Ellen played more than a domestic role, but lived within and between the “separate spheres” of private and public life. The examination of the household material culture highlights the

complexities of her role as mother and wife in the house, as well as her participation in community politics, her private business ventures, and how she raised her children.

These research questions were at least partially identified while still in the field. The artifact assemblage indicated from the beginning that the Jacobs were replicating aspects of genteel life, and this was supported by later analysis. Certain behaviors and materials were representative of Victorian gentility in the 19th and early 20th centuries, and analysis of artifacts indicates incorporation of those Victorian ideals. One example was the recovery of many sherds from several matching ceramic tablewares, in popular styles of the time. Several pieces of bric-a-brac are also present, as are objects exhibiting floral/nature motifs—these represent certain Victorian ideals (Fitts 1999). These artifacts suggest that the women of the household were maintaining an idealized domestic setting, as evidenced by their social activities in public, and their habits in private (sewing related artifacts, canning jars, and other signs of domestic actions). This, however, does not imply that they were *only* domestic beings, separated from the public sphere of men; the artifacts simply tell the story of what went on inside the home (Rotman 2006:666). Overall, the archaeology and archival evidence help to bring to life the everyday lives of a family that I will conclude, in Chapter 5, was highly charitable, respectable, and a socially active part of Boise society.

To date there has been very little historical archaeology done in Boise, Idaho, and certainly less than comparable urban areas across the country—in part due to the prominence of prehistoric archaeology in the area. Also poorly understood in the literature is to what extent eastern-born families in the 19th and early-20th century replicated features of genteel life once they moved west. The Jacobs family moved to Boise in 1864, and quickly assumed a moderately prestigious social, economic, and political position in the community.

Cyrus and Mary Ellen Jacobs were born in the East, and only moved to the West later in life. Although they met and married in Dayton, Oregon, they made a permanent home in Boise and left an extensive documentary record there. Boise itself has been the topic of several histories; however, there is no work that uses Boise citizens as an example to understand how, or if, genteel life was replicated there.

The Jacobs family documentary records enabled me to present a thorough chronology of the Jacobs family and to help us understand aspects of their daily lives before and in Boise. The historical record also helped me to answer the main research questions as well as more nuanced issues, such as: how did the Jacobs fit into the broader structure of Boise?

The archaeological record provided another view of the family's daily life. The items the family discarded—dishes, food containers, toys, toiletry items—highlight how the family prescribed to certain beliefs concerning personal hygiene, dining etiquette, and socially acceptable behaviors broadly associated with their respective class status. Their home itself likewise highlighted such prescriptions, especially if we look at the parlor and whether or not it possesses certain Victorian qualities. These qualities, when paired with the historical data about their daily lives, both in public and in private, will tell how the family fit into a certain class-based social structure that was well-established in the East, yet may have had a more tenuous presence in Boise.

Chapter 2: Historical Background

The stories of Mary Ellen and Cyrus Jacobs started, like many other pioneers, in the Eastern United States. Little is known about their lives as children, yet the existing information tells a colorful tale. Cyrus Jacobs was likely born December 22, 1831 in Lancaster, Pennsylvania, to Jewish parents James and Margaret Jacobs (IDS 1900:5; French 1914:1296; Hiner 2004). In 1849, Cyrus, 18 years old, moved with his family to Iowa. The family moved again in 1852 to Dayton, Oregon, where Cyrus found work as a store clerk (French 1914:1296). James Jacobs, Cyrus's father, bought a hotel from Joel Palmer in Dayton, which was likely how Cyrus became acquainted with Palmer's daughter, Mary Ellen. In 1858, Mary Ellen and Cyrus married in Dayton (Bauer 2010:63). (Figure 2.1).



Figure 2.1. Cyrus and Mary Ellen Jacobs. Basque Museum, Ray Larson Collection.

Mary Ellen Jacobs was born March 30, 1838 in Indiana. Her father was General Joel Palmer, renown as one of the earliest pioneers of Oregon. Touted as “the first white man to prove the mountain could be climbed;” he was one of the first to climb Mount Hood (Richards 1981). He led several wagon trains through the difficult terrain of the Rocky Mountains and the Columbia Gorge, and later published his journals of the Oregon trip as a guide book (Richards 1981). General Palmer served twice as Superintendent of Indian Affairs for Oregon, and was responsible for moving all the tribes in western and southern Oregon onto the Grand Ronde and Siletz Reservations. His relationship with the local Native Americans was reportedly friendly, at least in comparison to others who pushed for total extermination of Native Americans in the area (Richards 1981). Palmer believed that the government had both moral and legal obligations to protect “friendly Indians” (Richards 1981). He also helped to teach local Native Americans Anglo-American ideas of self-governance and profitable farming (Bauer 2010:64). Palmer moved his family to Oregon City in 1847, and then in 1850 to the Willamette Valley where he built a house on a land claim. He later laid out the town of Dayton, Oregon on that claim (Terry n.d.:22). However, a land patent was only granted to Joel and Sarah Palmer in 1866; approximately 400 acres of land over the current location of Dayton (BLM 1866). During the family’s journey to Oregon, they were traveling only three days distance from the Whitman Massacre (French 1914:1296). After the move to Oregon, Palmer was made quartermaster general in the army, and was away from his family for the next two years (Bauer 2010:64). Mary Ellen spent much of her childhood in Dayton, and was a close friend of Philip Sheridan and Ulysses S. Grant while they were Lieutenants stationed in Oregon (French 1914:1296). Perhaps Mary Ellen was accustomed to a socially prestigious position before she ever met Cyrus?

Cyrus and Mary Ellen moved to Walla Walla, Washington in 1858, and Cyrus and his brother Richard became business partners. Walla Walla at this time was in the midst of a gold boom, and the community was prospering (Bauer 2010:64). Eventually Cyrus founded the Walla Walla Trading Co., a pack train that carried supplies from Walla Walla to Idaho City (Hartman 1989:77). In 1859, their first child was born; Ralph died after three months. Edith was born in Walla Walla in 1860, and Fannie in 1862, and both accompanied Mary Ellen on the long, hot trip to Boise in 1864 (during which Mary Ellen was also pregnant with her fourth child).

A June 29, 1896 article in Boise's most prosperous newspaper, *The Idaho Daily Statesman*, paid homage to the pioneer women who helped found the town by suffering the hardships of slowly crawling wagons, "hostile" Native Americans, and the desert heat to travel with their husbands. Among those women's stories was that of Mary Ellen Jacobs, wife of Cyrus Jacobs. Mary Ellen and their first two children traveled the 250 miles from Walla Walla to Boise to meet Cyrus, who had already established a business and had begun to build a house for them. Leaving July 10, 1864, they spent 11 days on the road in moderate comfort, riding in a carriage followed by a baggage wagon. Among the baggage were the necessary provisions for the trip, but also certain valuables and personal belongings (Mackey 2010:26). Mrs. Jacobs and the children arrived to a booming town of merchants, entrepreneurs, and miners, and a fertile landscape.

When Mrs. Jacobs and the children arrived, their 607 Grove Street home was nothing but walls in a bed of sand. The Jacobs family subsequently lived next to the house in a tent for six weeks until it was complete, at which point they held a house-warming party (IDS 1896c:15). (Figure 2.2). The construction of this home was no easy endeavor for the family.

As there were no supplies to be acquired locally, Cyrus imported everything but the brick from Walla Walla (French 1914:1296). As historian Hiram T. French put it, “the prices for material and labor that entered into the construction of those brick houses would make the present ‘high cost of living prices’ look insignificant” (French 1914:1296).



Figure 2.2. Jacobs home c.1882. ISHS archives, photo #73-216-4.

In 1862 Cyrus was among the first prospectors to travel to the Boise Basin where a rich supply of gold had been discovered, and he was the first to purchase gold dust from there (French 1914:1296; Hartman 1989:78). Major Lugenbeel, who was commissioned to set up a military post near the Boise Basin mines, chose an intersection of the Oregon Trail and the main road to the Owyhee and Boise Basin mines (Bauer 2010:65). Cyrus happened to meet Lugenbeel’s company as he was transporting 12 wagons loaded with flour and general goods to supply miners in the area, yet he never made it. Fort Boise officials asked him to act as the fort’s official sutler, so he established a small tent store (IDS 1891b:7).

With Lugenbeel and other settlers, Cyrus helped plat and survey the Boise town site, and subsequently secured land for himself (IDS 1891b:7). When the plat was filed for incorporation in 1866, it stated 410 acres of land, and in the ensuing years additions were commonly added (IDS 1891b:7). Sometime during this venture, he met and commissioned Henry C. Riggs and James Mullany to work for him and the business that soon became C. Jacobs and Company (Hartman 1989:78). Riggs became a prominent Boise citizen, active in business, politics, and social life. Cyrus's brother Richard remained in Walla Walla to manage the transport of goods that Cyrus needed for his Boise store; this system was efficient and made strong by their family ties, a factor that was instrumental in Cyrus's success in Boise.

Edith Jacobs was born May 21, 1860, in Dayton, Oregon. After the family moved to Boise, she attended St. Michael's Parish School, which was operated by the local Episcopal Church. She did well in school, often appearing on the honor roll, and she was also well known for her singing (Bauer 2004a:1). As she got older, Edith became an active member of society and advanced her musical talents by singing frequently in concerts held by schools and churches. In 1877 she went to Philadelphia to visit her mother's family and attend school—possibly music school (ITS 1877b:3). In 1881, in the Jacobs home, she married William Redway, whose family lived across the street from the Jacobs and with whom she went to school. Their wedding announcement in the *Idaho Tri-Weekly Statesman*, on October 27, 1881, reported: "In their happiness the wedded pair did not forget the representatives of the art without which all other arts would be lost to the world. The disciples of Aldus Manutius send them their best wishes for the future and trust they may live to celebrate their golden wedding in Boise" (ITS 1881d:3).

Fannie Jacobs was born April 14, 1862, in Dayton, Oregon. She attended St. Michael's Parish School in Boise with her sister Edith, and was also on the school's honor roll. Like her sister, she was active socially and musically, performing in musicals and stage productions and hosting social events at the family home. She was known to be an excellent singer, and was well-reviewed by the local paper: "...her faultless acting and singing was perfectly at home behind the footlights..." (ITS 1880a:3). She spent a year in New York City acquiring a musical education, and returned home in December of 1882 (ITS 1882:3). She may have attended the New York Conservatory of Music, and was considered "the nightingale of Idaho" (Bauer 2004b:1). In 1883, Fannie married Edwin Bruce Gaylord, a "rising young business man," whom she had known since childhood (ITS 1883:3). The marriage announcement claimed that Fannie was "the pride and joy of her parents, who spared no pains in cultivating the rare talents with which she is endowed" (ITS 1883:3). The couple moved to Oregon shortly after their marriage. Fannie died at 35 years old, in July of 1897, from unreported causes.

Carrie Jacobs was born February 5, 1865, in Boise, apparently "the third white child to be born in the city" (IDS 1960). She also attended St. Michael's School and was on the honor roll (ITS 1873a:2). She was active socially along with her sisters, attending parties, open houses, dances, and festivals (IDS 1960). She married C.D. Morgan in 1884, and later married M. Gaylord. It is unclear if this Gaylord is related to Fannie's husband, Edwin Bruce Gaylord.

Mary, or Mamie, Jacobs, was born May 24, 1871, in Boise. She attended St. Michael's School and was a talented singer like her older sisters (Bauer 2004c:1). In 1896

she married John Hare Shankland, and soon after they moved to California. They divorced and Mamie married James Edwin Rounseville in 1906. She passed away in 1953 in Chicago.

Alexander Palmer Jacobs was born May 23, 1878, in Boise. There is little record of his childhood, though as he becomes eligible for marriage, he begins to appear in social mentions in the local newspaper. At 24 years old (1902), he moved to Kuna, Idaho, and began farming on 160 acres. He also owned some land in Boise, and according to his death notice, he was estimated to be worth between \$40,000 and \$50,000 (IDS 1921a:3). He married once in 1902 to Ida Fitscheu, and for the second time in 1920 to Lola Gertrude Waite (FamilySearch 2012a). A draft registration card for WWI listed some interesting traits about him in 1917. He was short and stout, with brown eyes and black hair, and he lost his right eye at some point (FamilySearch 2012b). In May, 1921, Alexander Palmer committed suicide by jumping from the third floor of the Idanha Hotel in downtown Boise. He was in town to address a “demented condition,” and had told people that he was going to have an operation the next day. Six months later, the *Idaho Daily Statesman* reported that the wife of the late Mr. Jacobs had delivered a baby girl (IDS 1921b:5).

In addition to five surviving children of their own, an orphaned Native American girl named Minnie lived with the family. She was captured in 1868 by General George Crook and soldiers from Fort Boise during an unknown skirmish and given to Jacobs and adopted. She was taken in to be a nursemaid for the other children, and Mary Ellen taught her to read and write (Bauer 2010:66). She was apparently so afraid she rarely spoke, only whispering to Mary Ellen, and hid in closets if she saw soldiers (ITS 1877b:3). She lived with them until she died in 1874 from scrofulous disease, and the *Idaho Tri-Weekly Statesman* reported she was buried “in a pleasant place” (ITS 1874b:2). For the most part, Native Americans did not

live within the city limits, though the situation was different when it concerned children. The Jacobs, particularly Mary Ellen, may have been especially open to the idea of fostering a Native American child, due to her father's relatively more open-minded attitude about natives (in the sense that he did *not* advocate extermination).

Interestingly, Minnie was listed as "white" on the 1870 census. Only three (known) Native Americans were listed on the same record, and all were young children placed with well-off families. One boy was placed with the Weed family, the father of whom was one of nine lawyers in the town. Another boy was placed with the Sinclairs, the father of whom was the commander at Fort Boise. The last child, a 15 year old girl, was placed with a blacksmith and his family, the O'Farrels. Like Minnie, the children were born in Idaho Territory, so it may be inferred that they were orphaned around the same time Minnie was (US Bureau of the Census 1870).

The stories of Minnie and the daughters' upbringing are strong indications of the family's wealth. Doubtless the family had some affection for Minnie, yet she was taken in primarily to be a live-in servant. Furthermore, the fact that Edith was sent to Philadelphia to visit family and attend school, and Fannie was sent to New York to attend a prestigious music school, speaks volumes about the sort of lives the Jacobs led.

Cyrus Jacobs: Merchant, Politician, Friend

Cyrus's entrepreneurial success in Washington and Oregon spurred his success as the first major businessman in Boise. He continued moving goods by pack train into Idaho City for several years during Idaho's early settlement (French 1914:1296). Certain newspaper accounts indicate the large quantity of goods he was importing to supplement his Boise

business: one freight shipment delivered him over 25,000 pounds of supplies (ITS 1865:3). His tent store quickly became profitable enough to fund the construction of a permanent store, which was built in 1865 on the southwest corner of 7th and Main (Figure 2.3). It was a fireproof brick building, which held up to the claim when the store survived a fire in 1881 (ITS 1881b:3). When construction was completed in 1865, a grand public ball was held to which everyone was invited (Hartman 1989:79).

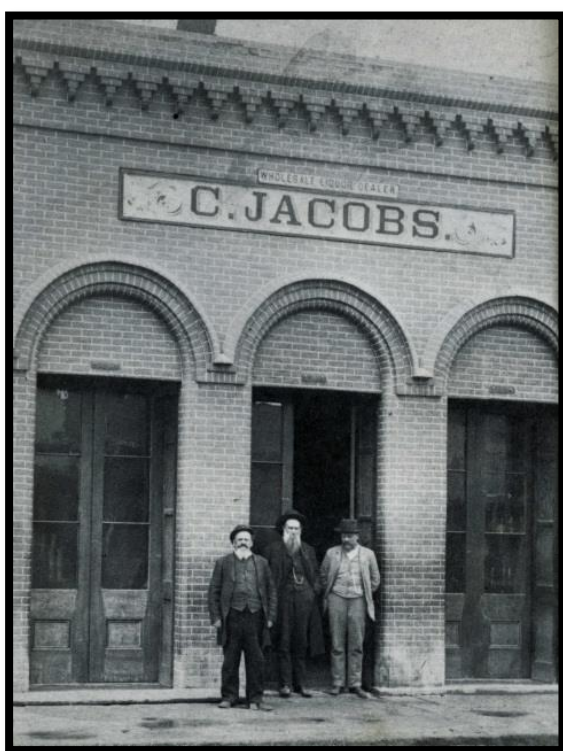


Figure 2.3. Cyrus Jacobs in front of his store. ISHS #2092-1, photograph collection.

Cyrus augmented his entrepreneurial success by opening multiple businesses, including a flour mill on the northeast corner of 13th and Idaho, which began running in 1867. The wheat was grown in Boise Valley and was lauded for its excellent quality (Hartman 1989:79). According to the *Idaho Tri-Weekly Statesman*, Cyrus intended to produce 75 barrels of flour per day to compete with the Oregon brands that occupied store shelves (ITS 1867b:2). Cyrus also owned a stockyard

at the same corner, which held cattle, sheep, pigs, and chickens (Hiner 2004). He also operated a copper shop starting in 1867, which manufactured butter, liquor, and kegs as well as the first packing house and distillery in Boise City (Hartman 1989:79). In addition, Cyrus owned a sawmill on Dry Creek, and he shipped goods to Montana mining areas (Bauer

2010:66). In 1874, Cyrus was manufacturing 18,000 gallons of whiskey, 200 barrels of vinegar and grinding 25,000 bushels of wheat per year (ITS1874a).

Altogether, Jacobs manufactured and dealt in pork-- bacon, hams, shoulders, and lard— flour, corn meal, graham flour, cracked wheat, bran, liquors, vinegar, whiskey, wash tubs, butter firkins, clothing, hardware, and general cooperage (Hartman 1989:79). The *Idaho Statesman* would often report when Cyrus had new merchandise available. For



Figure 2.4. Advertisement, *ITS*, August 11, 1864.

wide variety of goods the store offered (Figure 2.4).

Cyrus was known for supporting local businesses by buying merchandise from local farmers to manufacture his flour, whiskey, vinegar, and pork products—a sentiment which

instance, on October 4, 1881, the *Idaho Tri-Weekly Statesman* reported that he made several barrels of cherry bounce (vodka, sugar, and cherry drink), which was “better than Jaynes’ Elixir of Life, and will cure a cold, the blues or anything else that goes wrong.” Advertisements for C. Jacobs & Co. appeared starting with one of the first issue of the *Idaho Tri-Weekly Statesman*, in August of 1864. He also advertised in *The Idahoan* and the *Boise City Republican*. Jacobs paid \$10.00 per week for his quarter-column ad in the *Idaho Statesman*, equivalent to approximately \$144.76 today—a considerable amount of money (The Inflation Calculator). His ads illustrate the

the local paper clearly admired: “In this way he keeps the money at home and does more for the prosperity of Idaho than any other man in it” (ITS 1880b:4). Furthermore, the local paper claimed that many had “learned by experience in dealing with him that it pays them to patronize home industry” (ITS 1879). Though other merchants advertised similar propensities, Cyrus went above simple economic obligations and was lauded for incredible generosity (allowing for some bias in local reporting). Cyrus “was always looking after the well being [sic] of everybody around him. For example, on one occasion during his youth when he was a member of an immigrant train, the group became lost so Cyrus found a Native American guide and travelled by canoe to Portland on the Columbia River (Hartman 1989:79). From Portland he sent provisions to the destitute group of immigrants. According to the same source, Cyrus gave away a fortune when he was in business in Boise. “His businesses contributed daily to supply poor and needy. Many of the poor families in this city received assistance from him and knew not from where it came” (Hartman 1989:79). He also apparently lost thousands fronting money, without any security of purchase, to prospectors so they could pursue mining in the area (Hartman 1989:79).

Cyrus’s civic responsibilities were fulfilled in various ways. In 1867 Cyrus was a grand juror impanelled at the district court, and did this for many consecutive years (ITS 1867a:3). In 1868, he ran for councilman on the same ticket as his friend H.C. Riggs, who ran for mayor, and that August he was successfully elected Treasurer of Ada County (ITS 1868:1). He was one of the incorporators of a group called the Territorial Agricultural Society in 1869, and its responsibilities included purchasing land for a fairground (Bauer 2010:67). In 1877 he unsuccessfully ran for mayor on the democratic ticket, but in 1879 he became the eighth mayor of Boise and served for one year (ITS 1877a:3). In 1889 he served

as the city's alderman (Bauer 2010:67). In 1881, he became one of the 43 founding members of the Pioneer Society, which later changed its name to the Idaho Pioneers Historical Society (MacGregor 2006:195). The society's purpose was to enrich social ties, raise funds for charity, and collect and preserve information about the city's history (American West 1881). Clearly, Jacobs was found credible, trustworthy, and capable enough to perform a variety of important duties.

His political aptitude seemed to influence some of his adult children's actions later in life, as well as those of his wife, Mary Ellen. In 1895, Mamie Jacobs won twelve to six against Mr. Adams for assistant engrossing clerk in the state senate (IDS 1895:6). In 1896, Mamie attended a tea party for the Boise Equal Suffrage Club (IDS 1896d:4). Early in 1897, Alexander Palmer, the youngest Jacobs child, attended a political meeting and expressed a desire to be the doorkeeper for the house legislature (IDS 1897a:1). Also in 1897, Mary Ellen participated in a meeting meant to unite the different political parties in a single ticket aimed at local improvement (IDS 1897b:1). Later in the same year, Mary Ellen ran unsuccessfully for the position of alderman in the local election (IDS 1897c:3). As this was the same year that Cyrus's mental and physical health had fully collapsed, it is plausible that his family felt obligated to take on some of his previous responsibilities in the community.

Cyrus appeared to become involved in almost any venture that was likely to advance the city's material prospects. Cyrus was among the incorporators to organize the Oregon and Idaho Branch of the Union Pacific Railroad in 1869 (ITS 1869:2). His involvement after this time is unclear. In 1890, the Boise Rapid Transit company was established, and Cyrus was also among the incorporators (IDS 1892c:3). This company established a street car line in

the town and Cyrus was largely responsible for it (Hartman 1989:79). At some point, Cyrus converted his grist mill into a power house for this street car line (Bauer 2010:68).

The 1870 census records for Ada County listed people's real estate and personal estate value (US Bureau of the Census 1870). Cyrus Jacobs' real estate was valued at \$40,000, which was less than only four other citizens' land holdings. His personal estate was valued at \$10,000, which was equal to seven other citizens and less than only sixteen. Those values placed Cyrus within the top 1% of Boise (US Bureau of the Census 1870). Clearly by 1870, Cyrus had established himself as one of the wealthiest citizens. On November 25, 1875, the *Idaho Tri-Weekly Statesman* reported the names of the all Ada county taxpayers assessed at \$5000 or more, and Cyrus was valued at \$13,175. On November 29, 1887, a similar article reported that he was assessed at \$11,570. In 1891, the tax assessment roll indicated his worth at \$13,250 (IDS 1891a:3). Finally in 1893, less than a month after his business closed, his property was valued at \$10,720, and his merchandise had been "reduced" to \$500 (IDS 1893b:8). The previous four values (all those listed in the newspaper) may not reflect Cyrus's business holdings, while the first assessment in the census records did. Overall, however, there seems to be a slight decrease in his wealth after 1870, followed by significant losses in the 1890s.

It appears that Cyrus Jacobs did not possess total economic responsibility within his household, though certainly the majority. Cyrus owned a lot of land related to his business and even more related to his mining interests. From 1864 to 1872, Cyrus either independently or collaboratively was listed on the deed of over a dozen claims, as well as acquiring the land, buildings, water rights, and equipment associated with the Victor Gold & Silver Mining Co (ISA 1864-1872). The Victor mine, along with one called the Minerva,

were apparently profitable enough to show up in current mining records, though I had trouble finding such references (BMCC 2004). Mary Ellen Jacobs, on the other hand, twice held the deed to different portions of mining claims, including a part of the Minerva ledge which Cyrus, four years later, also bought a portion of (ISA 1868; ISA 1869b; ISA 1872). The significance of Mary Ellen owning two claims, with no other names on the deed, is still unclear.

Despite his early success in business, Cyrus eventually became financially unstable. The Sherman Act dropped the price of gold, and then the crash of 1887 further hurt his business (Hiner 2004). Soon after, his health began to deteriorate. On April 10, 1891, the *Idaho Daily Statesman* reported that Cyrus was sick and bedridden, and that he thought it was grippe, or probably influenza. In 1892, a fire destroyed three buildings (probably related to mining) that he owned, which were not insured, and he lost \$2500 (IDS 1892b:8). In 1893 he had a stroke and suffered paralysis, and in the same year, Jacobs' financial problems became public when his store closed, though the *Idaho Daily Statesman* was very sympathetic:

Of late years Mr. Jacobs has been sore pressed financially and now he is forced to the wall...[he] is noted for his unstinted generosity and his present financial difficulties may be ascribed largely to that fact. Every citizen of the capital heartily sympathizes with him in his embarrassment and hopes he may yet be able to pull through (IDS 1893a:8).

This excerpt shows that the Jacobs maintained a certain level of social standing once they were no longer the financial equals of their peers. A Mrs. McCarty reportedly held mortgage on the store and its inventory was turned over to her. The support of the community at large, however, was a testament to Cyrus's character.

Cyrus's health declined further after his stroke in 1893. In 1897, he was reported to be in a state of weakness and mental collapse, and apparently he could recognize nothing, but, a "fitful spark of mentality that is left appears to revert back to his old business, and his actions indicate he thinks he is again conducting the store" (IDS 1897d:6). In 1894, Cyrus and Mary Ellen's son-in-law, Charles D. Morgan, was made the legal guardian of Cyrus's person and estate, due to his incompetent state of unsound mind (ISA 1892). It appears from court records that there were unresolved business issues, concerning debts owed to and from Cyrus, that needed to be attended to once Cyrus was no longer fit to do it himself. Why Mary Ellen was not made his guardian was probably a result of gender prejudice. A year later, court records indicate that Mary Ellen and Cyrus owed more than \$5000 dollars on their mortgage, and the ruling was a decree for foreclosure and sale of their property (their home only) (ISA 1892). Despite this, the family still managed to maintain the property, though there are no records to indicate how or why, and probate records indicate that it was passed on to their children after Mary Ellen's death.

Cyrus died in his sleep at home on June 28, 1900 (IDS 1900:5). Mary Ellen continued to engage in societal affairs after his death. In 1904 she hosted a reunion luncheon for some of Boise's earliest residents, including longtime neighbor, and now family, the Redways (IDS 1904:3). The table was decorated with pink roses. Mary Ellen also continued to take care of her financial responsibilities. These included building two five-room cottages on the south side of Grove Street for the purpose of renting out (IDS 1901:6), as well as renting out rooms in her own residence or other houses owned on Grove Street (IDS 1899:5). These actions were likely caused by financial problems that began with her husband's business failures nearly a decade earlier.

Mary Ellen died of cancer on February 18, 1907, at her daughter Mary's house in Chicago (IDS 1907:5). Mary Ellen's last will and testament essentially gave all her estate to be divided among her four remaining children. Her probate inventory claims that she had \$933 cash in the bank, \$75 worth of furniture, and \$11,500 in real estate (ISA 1907). Though some of her belongings were passed on to her children, and a small amount of money divided among them, Mary Ellen's estate was in a lessened state than its mid-1860s to mid-1870s prosperity. Cyrus and Mary Ellen were buried at the Pioneer Cemetery in Boise (Hartman 1989:79). Alexander Palmer eventually became the sole owner of the property, and rented it to various occupants until 1928, when it was purchased by the Uberuagas and transformed into a Basque boarding house until 1969 (IDS 1941:10).

Boise's History

There have been several histories of Boise written (French 1914; Wells and Hart 2000; MacGregor 2006; Thomason 2009), and as such it is not necessary to provide a full account of the town's history, though some salient points are included to provide context for understanding the town in which the Jacobs family lived in and helped build. Early Boise was occupied by a wide array of individuals. Multiple Native American groups, including Shoshone bands, lived in the valley for thousands of years before French Canadian fur traders, Italian missionaries, and European miners first visited (Mercier and Simon-Smalinski 1990). In 1864, the military forcefully removed local natives and after 1869, they remained at Fort Hall Reservation (MacGregor 2006:240). Thousands of prospectors flooded the gold-rich land, and by 1868 the town reportedly had more than 1,000 permanent residents, not including the Shoshones living at Fort Boise's refugee camp (Shallat

2010:57). By the 1870s residents from around the world had gathered to live in Boise; African Americans, Chinese, Mexicans, Eastern and Western Europeans, and Basque; people of various religions, including Jews, Mormons, Catholics, and Episcopalians gathered as well (Shallat 2010:58). The first European residents were largely male, but families such as the Jacobs quickly came to settle in Boise. This eclectic city, called the “Athens of the sagebrush” by attorney Clarence Darrow in 1905, grew and prospered rapidly (Shallat 2010:59).

Contrary to some historians’ claim to the city’s early diversity (Shallat 2010), census records do not agree. In the 1870 census records for Ada County, 97% were listed as “white,” which, granted, would have included a variety of different ethnic backgrounds. The only other races listed were black, Indian, and Chinese. There were seven African American citizens, three Native Americans, and seventy-seven Chinese. The jobs held by African Americans included laborers and house keepers. The three Native Americans were all children placed with white families. Chinese residents held a multitude of jobs, including cook, miner, launderer, merchant, laborer, gardener, servant, physician, and housekeeper (US Bureau of the Census 1870). Cyrus Jacobs was part of the two percent of the population who worked in retail or as a merchant. Farming-related jobs were the most predominant and 29% of the population held them. The 15% who were listed as “keeping house” were primarily women and wives. There were 774 people aged 18 and under, representing 29% of the total population, and 864 (32%) females versus 1817 (68%) males (US Bureau of the Census 1870). It should be noted that the Ada County census would not have included the many people living on the peripheries of the city which were technically located in different counties, yet working in and making up Boise’s social dynamic.

The necessity to provide supplies to the many new miners helped stimulate a local economy, and draw in more residents who were entrepreneurially-minded or wealthy. Eventually, farming took root as a successful venture as well. In 1883, Wallace Elliott claimed that over 200,000 acres of rich, arable land was available in the valley, plus more in the surrounding bench lands (MacGregor 2006:91). As businessmen, like Cyrus Jacobs, arrived and set up shop, Boise began to develop a strong economic foundation, despite being far from any transportation/train depots (around which cities usually develop) until 1925 (MacGregor 2006:244).

Boise, like so many other Western towns, did prosper much in its isolation, due largely to what MacGregor argues was the “cooperative enthusiasm of its commercial leaders” (2006:81). She further quotes historian Earl Pomeroy who hypothesized that “the West did not desire to be ‘wild’” (MacGregor 2006:81). Instead, those who moved from the East attempted to replicate more ‘civilized’¹ ways of life in areas that were not settled. Again, this phenomenon was not unique to Boise, but rather a hallmark of many frontier towns. That desire, coupled with cooperation among leading businessmen, allowed for the foundation of a stable and growing economy. “[Boise’s] isolation and prosperity formed a cohesiveness that bred conformity to achieve mutual goals that crossed racial, class, and gender differences,” leading to peer pressure for successful businessmen to attempt to benefit the community at large (MacGregor 2006:81). Evidence of this theory can be seen through actions of Cyrus Jacobs. His concern for the local economy was evident in the

¹ In this document I use the term “civilized” in the context of how it was used and understood in the 19th Century. It had very negative connotations and was used to dehumanize, segregate, and conquer groups, such as Native Americans, by Anglo-Americans moving westward. As such, the term was embedded with social meanings of what the ideal American should be.

advertisements in which he advocated “buying local,” and his care for the community was seen in his, and Mary Ellen’s, common charitable donations.

Women’s Lives in Boise

Women and families in Boise started becoming more common after the 1860s. Along with increasing numbers of women also came the growth of churches, social clubs, charities, art, and fashion concerns (MacGregor 2006:243). The presence of “High society” in Boise eventually became established, as was evident through the experiences of the Jacobs women. This concept had power over nearly all types of public behavior and appearance, including proper dress and manners, as well as more private behaviors such as the proper way to furnish the home (MacGregor 2006:243). Many of the ideological constraints originated in the East and were replicated by Boise’s women, and they were followed because women desired social approval from their peers, yet also because they were replicating the material lives they were accustomed to (MacGregor 2006:199).

As Boise grew, so did its ratio of women—one example of a broad trend of settling the West, in which small male-dominated boom towns grew to have women and families. Shortly thereafter grew the need for schools, churches, and other institutions that mirrored a desire to be settled. Many of these Western settlers came from the East and had a desire to replicate the sort of lives they grew up in, which manifested in the West through material consumption.

Boise’s gradual improvements, which MacGregor (2006) claims were due to a unique sense of cooperation, were in fact part of a broader trend in small Western towns. Historian Brenda K. Jackson highlights how this took place in Walla Walla, Washington

around the same time. Fostering that sort of group imperative was one important factor, but so too were the actions of women: “[they] tried to create a sense of community and order by advocating controls on behavior, fostering the benefits of literacy and reading, and seeking political power as part of a moral imperative” (Jackson 2005:94). By doing this, women in Walla Walla and presumably Boise held significant roles in shaping their communities and determining its ultimate success.

Whatever beliefs Boise women held about their “proper roles” in and out of the house were complicated when suffrage movements became more prevalent. A common attitude toward women—that they were auxiliary, dependent creatures in comparison to men—can be seen in Boise. A June 29, 1893 article in the *Idaho Daily Statesman* discussed “the Woman Question,” and concluded that the entire country’s well-being depended on women remaining in their “proper” places as the domestic component in a healthy marriage. Obviously this view was not shared by all, however. Abigail Scott Duniway, a prominent and outspoken suffragist, gave 140 speeches in Idaho alone between 1876 and 1896 (MacGregor 2006:137). In 1896, Idaho became the fourth state to grant women the vote. As was mentioned previously, Mamie Jacobs attended a suffragist tea party in 1896 (IDS 1896d:4). Women, however, did not have free rein in the city. In 1903 they were still barred from entering saloons, and prostitutes suffered much opposition, especially from other women (MacGregor 2006:188).

Other ways that women’s roles were perceived could be seen through local newspapers. One paper, the *Idaho Statesman*, was a Republican paper and more successful than its competitors. The occasional editorial or brief story, such as the one previously cited, held rather staunch views about women’s places. Other times, however, more liberal

viewpoints shine through. For instance, starting November 23, 1890, a regular column called “Woman’s World” began to be reprinted from the Associated Press. The column was written by Eliza Archard Conner, who often commented on her admiration for women who joined the workforce, as well as her belief that women can intellectually be the equal to any man while still maintaining a certain domestic, feminine role (IDS 1890:4).

Conclusion

The Jacobs’ experiences moving to the West may not have been unique, but their story does provide a useful paradigm in which to understand broader social trends. Cyrus and Mary Ellen Jacobs moved westward as young adults, following their families. They both had fathers who were entrepreneurial—one a businessman, the other a politician—and mothers who were responsible for raising a number of children. When they became a couple, Cyrus followed in the path of a businessman, yet also ventured into mining, as many other men in the West did. This eventually brought the family to Boise, where they settled, raised a family, and had a clear, though occasionally subtle influence over the town’s economic, political, and social well-being.

Like so many others who moved to small frontier towns, both Cyrus and Mary Ellen Jacobs did their part to make it comfortable and home-like. Cyrus, along with a handful of other founding Boiseans, used his business connections to import goods, and he established various enterprises that helped promote local industry. Mary Ellen participated in many social activities and some political ones, sometimes actively working to better the town’s resources and institutions, and other times simply making and maintaining social connections that would benefit her children in time. The family also ensured that their lives

did indeed mirror what they had been raised with—a domestic sanctuary that reflected their relative wealth and social position. In these regards, they were not extraordinary, but rather follow what seems rational for a family to do when they move to the West with a certain degree of affluence.

Chapter 3: Methodology—On Site and In the Lab

There were several factors that made the 2012 excavation unorthodox in comparison to many other archaeology projects. The number and organization of volunteers, the public component of the project, and the nature of the archaeological features forced project members to deviate somewhat from conventional field methods.

Though first and foremost a unique archaeological opportunity, the Cyrus Jacobs-Uberuaga excavation was also a learning opportunity and a chance to interact with and communicate our work to the public. Approximately 40 volunteers, of varied ages and levels of experience, participated in the two week long excavation. Some were present for the entire two weeks, and some stayed only a day. Therefore, each day began with attempting to organize the volunteers so that 1) each excavation area was manned by somebody who was at that location the previous day and knew where the excavations had left off; 2) everybody was able to spend time at each area of the project (excavation, screening, and lab area); 3) the volunteers were distributed evenly throughout the site; and 4) people with limited archaeological experience were paired with others who had more.

Public Outreach

The location of the Cyrus Jacobs-Uberuaga House, on the popular Basque block near downtown Boise, makes it ideal for facilitating public outreach. Because of this, we anticipated the need for an organized public outreach effort. In a two week period, over 1,000 visitors toured the site, which was manageable for several reasons. A recently graduated University of Idaho anthropologist, Tracy Schwartz, was hired to manage a public

archaeology program to smooth the flow of tourists. Tracy would greet site visitors at the front of the house, pass them on to the excavation area, and then meet them back at the front of the house to ask them to participate in a survey. The house's layout also eased the flow of site visitors. A paved walkway encircles the house, making the site completely accessible to those with strollers, wheelchairs, or walkers. Therefore, it was easy to direct the visitors to each area of the house, where a designated person would talk to them so that other volunteers could continue working uninterrupted. Many archaeologists, including this project's organizers, believe that public outreach is an obligation and a benefit to the public and a means for archaeologists to justify their work.²

Excavation Methods

The first day of work consisted of setting up a grid within the covered porch area. All of the porch boards had been removed prior to our arrival, yet the Basque Museum and Cultural Center staff helped us adjust the support beams to help make excavation easier. String and nails were used to stake out the grid and excavation units and trenches. The next task was to perform a surface collection for the entire site; the artifacts were bagged by unit/trench number, and bags were assigned separate numbers and logged in the site's bag log. Brown paper lunch bags were marked with sharpie with the appropriate provenience information before being taken to the field lab. Bag numbers were assigned per unit/trench level, if there was a large volume of artifacts recovered in a single excavated level, necessitating the use of multiple bags, all of those objects would be bagged with the same bag number so that often a single bag number may include multiple paper bags.

² See, for instance, *Archaeology as a Tool of Civic Engagement*, edited by Barbara J. Little and Paul A. Shackel, 2007, AltaMira Press:UK.

Two datums (nails) were placed at the two doorsteps on either end of the porch. String was tied to the datums and was long enough to stretch to any unit on its side of the site, and was used to measure depths with a tape measure and line level. No datum was used for well measurements; instead, all depths were measured from the feature's easternmost edge (recorded as "below surface" or "bs").

One unorthodox aspect of this project stemmed from the nature of the covered porch area and the well. The entire surface beneath the covered, enclosed porch (approximately 8 x 24 ft.) was excavated, yet the support beams could not be completely removed. Therefore, digging conditions were particularly cramped (Figure 3.1). The well feature, however, resulted in the most unconventional archaeological methods. The well, when discovered, was approximately three feet in diameter, brick lined down its length, filled to approximately four feet below the surface, and partially underneath the house's foundation. The Basque Museum and Cultural Center requested that we uphold the well's integrity by keeping it intact, and there was no feasible way of supporting its walls to allow someone to go inside it. The only remaining option, therefore, was excavating the well from the surface.



Figure 3.1. Two volunteers excavating.

The most obvious problem with digging the well from the surface was the use of tools. Regular-sized shovels quickly became useless, and we were forced to get creative in order to remove the deposits. The primary tool used was a curved spoon shovel with a ten foot handle. Other tools were also employed as needed, such as augers, rakes, and a claw/grabber. These difficulties were accompanied by various ergonomic and safety issues, plus a necessity for rather slow progress in order to safely remove the sometimes fragile artifacts.

The more substantial problem associated with the well excavation concerned context, measurements, and accuracy issues. Archaeologists are meticulous when it comes to recording every aspect of an excavation, yet accurate measuring, mapping, and recording of the well were difficult, and sometimes impossible. All such recording had to be approximated to the best of the excavators' abilities. Attempts were made to excavate based on natural changes in soil color and texture, though in some instances levels were arbitrarily terminated in order to maintain some horizontal control when there was no discernable soil change (Figure 3.2; Table3.1).

Whenever possible, standard archaeological field methods were employed during this project. In the well and the other excavation units, soil samples were collected from each level (methodology discussed below). Uniform level forms were used to record aspects such as depth, soil composition, and artifact types. Photographs were also taken at the beginning of each unit, the end of each level, and whenever else deemed necessary.

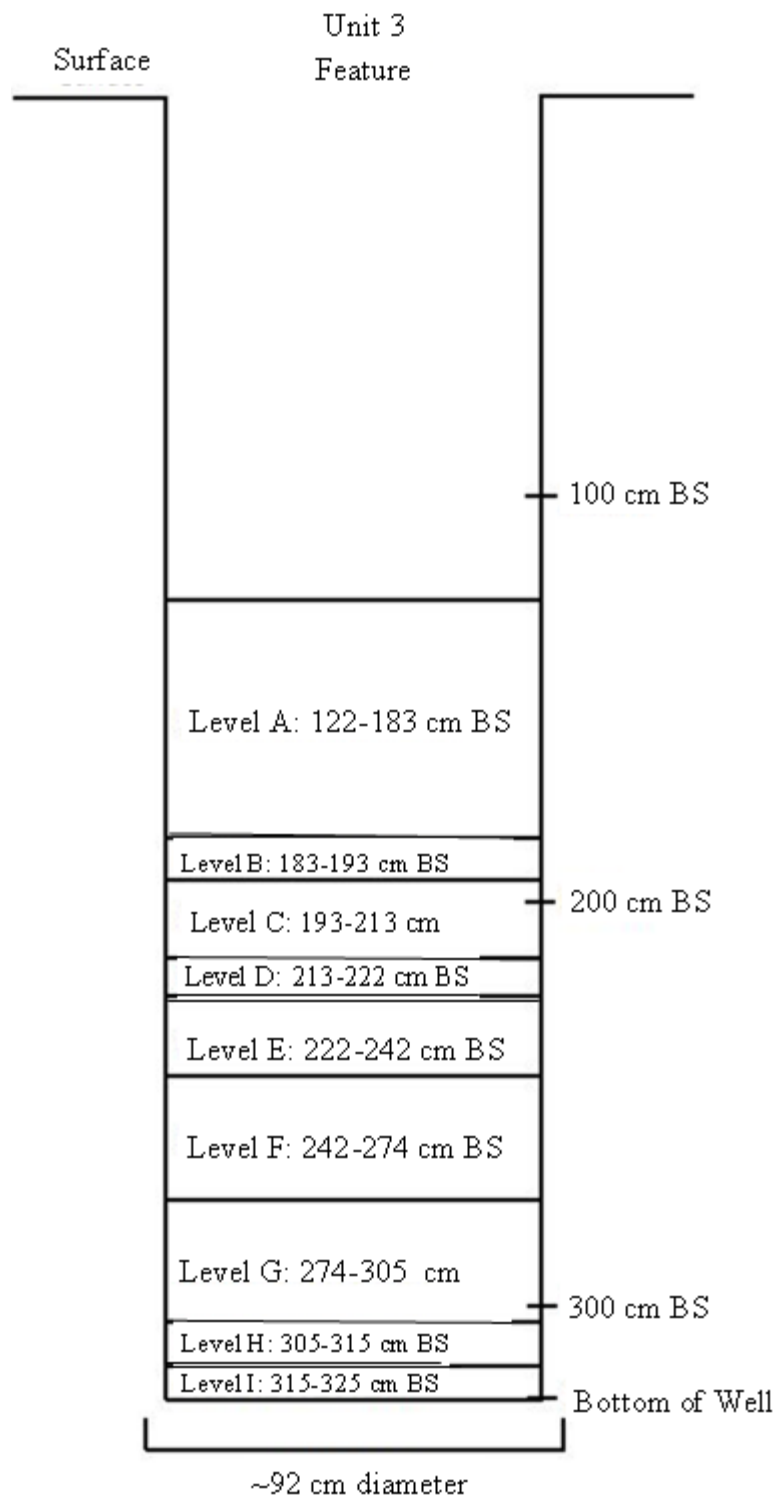


Figure 3.2. Profile view of the well.

Table 3.1. Soil descriptions of Feature 1 (well) levels.

Level	Munsell Soil Colors/Descriptions		Soil Type
	Dry	Wet	
A	10 Y/R 4/2: dark grayish brown	10 Y/R 3/2: very dark grayish brown	loamy sand
B	10 Y/R 4/2: dark grayish brown	10 Y/R 3/2: very dark grayish brown	loamy sand
C	10 Y/R 4/2: dark grayish brown	10 Y/R 3/2: very dark grayish brown	loamy sand
D	10 Y/R 4/3: brown	10 Y/R 3/2: very dark grayish brown	sandy loam
E	n/a	10 Y/R 3/3: dark brown	sandy clay loam
F	n/a	10 Y/R 3/2: very dark grayish brown	sandy clay
G	n/a	7.5 Y/R 3/4: dark yellowish brown	sandy clay
H	n/a	10 Y/R 3/3: dark brown	sandy clay
I	n/a	10 Y/R 4/2: dark grayish brown	sandy gravel

The porch excavation area was divided into 14 units. There was some inconsistency of unit size, which was necessary so that unit boundaries did not lie in the middle of floor joist supports. Features, such as the well or one of the building trenches discovered, were noted according to what unit they fell in, which sometimes spanned several units. As the entire excavation area was enclosed by the porch walls, the size of the units was restricted. The first seven units were located against the house's foundation; units 1-6 measured 1x1 meter, unit 7 was cut off by the porch wall and thus slightly less than a meter. The next row of units measured <1 meter x 1 meter, until unit 14 which was also cut off by the porch wall (Figure 3.3).

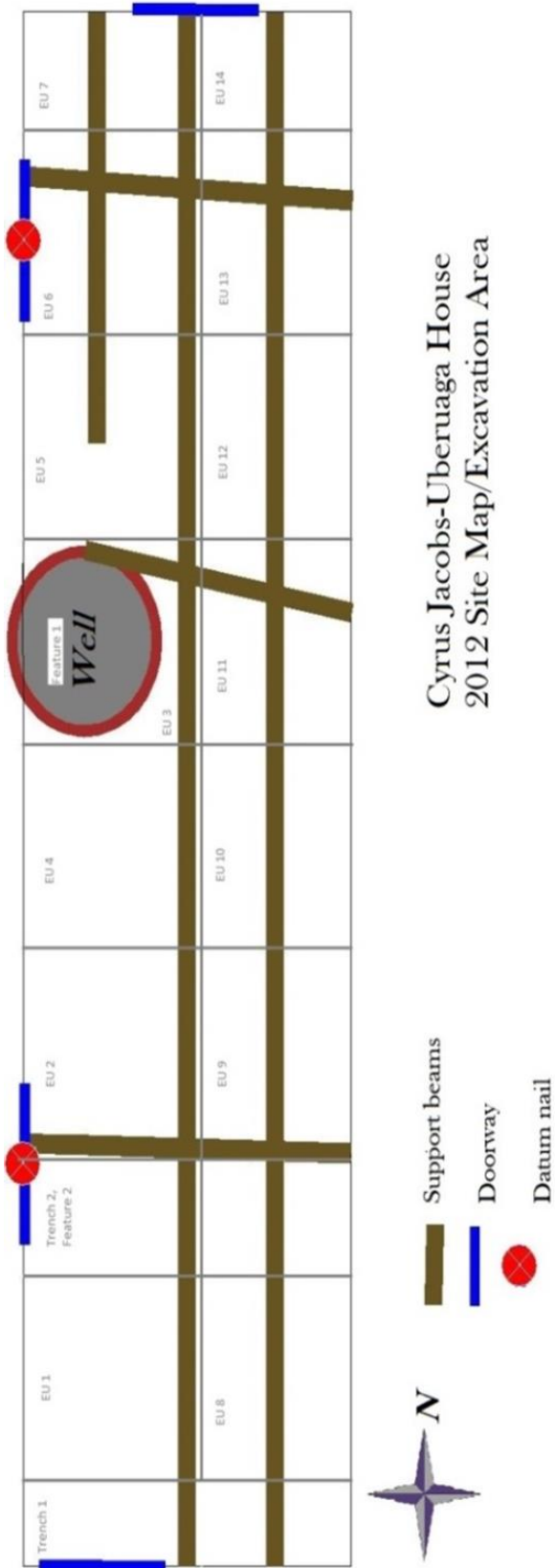


Figure 3.3. Site map.

Most of the excavation units and corresponding features were excavated to a depth more than approximately 5 cm, which was where sterile soil was encountered. The units excavated further were done because of obvious changes in the soil, yet not a cessation of cultural materials. The southwest, southeast, and northeast areas of Excavation Unit 7 were excavated to a depth of 48 cm bd (below datum), and its northwest corner to 85 cm bd. It was then auger tested to a depth of 190 cm bd to ensure it was sterile. Excavation Unit 14 was excavated to 80 cm bd, at which point a low artifact density in relationship to previous strata was encountered. Trench 2 was excavated for approximately 10 cm before Feature 2 was discovered. Feature 2 turned out to be a trench that was dug to place a large pipe, likely a drainage pipe leading out from the house (Figure 3.3). The pipe points directly to the room by the kitchen in which lies the bathtub. Trench 2/Feature 2 was excavated to a depth of approximately 125 cm bd. Feature 2 and the pipe also extended into Trench 3, which was excavated to a depth of approximately 120 cm bd, then auger tested to a depth of 140 cm bd. The other areas that were excavated only 5 or so cm appeared to never have been disturbed by building activity. The artifact density for all the excavation units was relatively light in comparison to the well. There were scatterings of larger artifacts on the surface, but generally the assemblage consisted of small objects that likely fell through the porch floorboards.

The well was initially filled with deposits to approximately 4 feet below the surface, and the excavation stopped at roughly 11 feet³ with the appearance of culturally sterile soils (Figure 3.4). A soil scientist⁴ who visited the site advised us to expect a very gritty, gravelly natural layer, once the cultural deposits ended. At approximately 11 feet this type of soil was

³ Archaeologists commonly refer to historic artifacts or features in feet or inches, rather than using metric measurements.

⁴ We did not record his name or contact information.

encountered in conjunction with an abrupt end of artifacts. Prior to this, the density of artifacts removed had been very high and relatively unchanged throughout the well's length. At 11 feet we also encountered a high amount of deteriorated brick, which may have indicated a brick-lined bottom.



Figure 3.4. Feature 1 at the end of Level I.

Over 16,000 artifacts were recovered from this excavation, yet much of the assemblage consists of small, deteriorated pieces of metal which were once larger, whole objects. There were, however, a considerable number of intact (or nearly intact) objects, including many glass bottles. The soil in the well must have been soft enough to cushion the artifacts' falls. Furthermore, the water table in Boise is known to be relatively high; water

likely was intermittently present in the well after it was filled. In fact, the well was built without mortar for that very purpose—to allow permeation from the fluctuating water table.

An on-site field lab facilitated cleaning and sorting of artifacts. Amanda Biemann was in charge of the lab and the volunteers stationed there. Almost all of the materials were processed by volunteers and were cleaned using water and toothbrushes on site. With the exception of two boxes, all artifacts were cleaned and sorted in the field.

Laboratory Methods

After the end of the field component, the artifacts and soil samples were stored in the Anthropology Department at the University of Idaho, Moscow. In December of 2012, the Roderick Sprague Scholarship Fund awarded \$1000 to support the flotation of soil samples collected throughout the site. The device used for flotation was built by a previous University of Idaho student, Josh Allen, and constructed from a plastic barrel and pvc pipe. The float tanks successfully separated the heavy and light fractions in the samples. The light fractions were collected in pieces of sheer fabric and placed with their corresponding heavy fractions in a bag. Eleven such samples were sent to Dr. Virginia Popper at the Fiske Center for Archaeological Research, University of Massachusetts, Boston, for paleoethnobotanical analysis.

The archaeobotanical/paleoethnobotanical analysis was supported by of one of two grants awarded by the John Calhoun Smith Fund in February of 2013 (Goodwin 2013; Warner et al. 2013). Between the two grants, funds were used to support processing of the assemblage. Funds from one grant allowed me and two undergraduates, Ashlee Hart and Michelle Sing, to spend ten weeks cataloging and researching the assemblage. The other

John Calhoun Smith Fund supported me for six weeks to conduct archival analysis. Hard copies of the catalog forms were created and later entered into a Microsoft Access database.

According to the wishes of the Basque Museum and Cultural Center, artifacts were sorted by material type and diagnostic characteristics, and then placed in archival-safe plastic bags with paper tags identifying them by provenience. Glass and ceramic artifacts that possessed certain diagnostic qualities, that mended, or appeared likely to mend with other fragments, were labeled with a 5% acryloid B-72/acetone solution and black ink. Certain artifacts that were unique, or that provided further information when mended were refitted with a 20% solution of acryloid B-72 and acetone. This solution, at both 5% and 20% B-72, is one of the preferred conservation labeling and adhesive chemicals. According to the Society for Historical Archaeology's "Conservation Treatment" webpage, acryloid B-72 is valuable because it does not change colors and is easily reversed with pure acetone (SHA 2007).

With permission from the Basque Museum and Cultural Center, non-diagnostic metal fragments smaller than a thumb nail were discarded when a high volume was present. Due to what was expected to be a continuously wet environment, much of the metal recovered from the well was highly deteriorated. Therefore, a large portion of all the metal was unidentifiable and provided no valuable information. This process was subject to the judgment of whoever was cataloging the metal, yet when high volumes were present (usually several hundred fragments or more) approximately half was discarded. In the future it may be prudent to deaccession and discard larger proportions of the metal that was saved.

After cataloging, labeling, and appropriate mending were done, a Minimum Vessel Count (MVC), sometimes called Minimum Number of Vessels (MNV), was done for all

glass and ceramic artifacts. Vessels were defined as anything designed or used to hold another object. The common vessel types were glass bottles, tumblers, and ceramic tablewares. Most ceramic items, however, were included because they could be determined to belong to a vessel of some sort. Some earthenware crucibles were present in the collection but not included in the MVC because their function differed radically from the other vessel types.

The way that vessel counts are recorded often varies from person to person, which contributes to a lack of consistency and therefore complicates comparisons between sites. The methods used for this project follow closely to what Voss and Allen call qualitative counts, rather than quantitative (2010:1). Following are specific steps taken to record the MVC totals. All ceramic sherds were removed and sorted by their material type (earthenware, porcelain, stoneware). Then each material type was further sorted by differences in paste, glaze, or decorations. Finally, sherds that were found to fit into vessels, and had not already been recognized, were mended together using the acryloid B-72 solution. (Note: mending was done at the request of the Basque Museum and Cultural Center).

The glass MVC was conducted using similar methods as for the ceramics. Glass sherds were sorted by color, and then fitted together wherever possible. However, only a small portion of glass vessels were mended with the acetone and B-72 solution--in part because of the higher quantity of vessels, and the tendency for them to be less complete and broken into more pieces. Additionally, glass is typically not porous and therefore adhesion is sometimes more difficult than with ceramic; in some cases it was believed prudent to skip this step. Some vessels were merely taped together, however, and others were taken apart

and placed back into their original bags. For each glass color present, the vessel part (base, body, shoulder, finish, etc.) which was most common was chosen as the MVC indicator. For instance, there was an assortment of complete and partial vessels and miscellaneous fragments which did not fit together. In that case, there were more bases present than finishes (the two most diagnostic characteristics), and the rims and finishes present were more fragmented and difficult to distinguish into separate vessels. Therefore, bases were the primary indicator. For other glass colors, the same process was used to determine what was and was not a vessel.

All vessels—ceramic and glass—were taken from the main collection boxes and boxed separately. Red place tags were put into the box and bag from which the vessel fragments originally were designated. Vessels were named numerically, with separate sequences for the glass and ceramics. By this I mean that there was a Glass Vessel (GV) 1, and a Ceramic Vessel (CV) 1. See the appendix for an example of the forms used for cataloging and the MVCs.

All artifacts recovered during the project are the property of the Basque Museum and Cultural Center in Boise, Idaho. Once the materials are fully processed and studied, they will be returned to the museum and be housed there permanently.

Chapter 4: The Artifacts

A total of 16,017 artifacts were recovered during the excavation. Excavation unit (EU) 3, which included Feature 1, the well, contained 82% (n=13,110) of all artifacts (Table 4.1). The remaining artifacts were distributed among the other units and trenches.

Table 4.1. Number of artifacts in each excavation area (EU = excavation unit; T = trench; F = feature; NP = no provenance).

Excavation Area	Number of Artifacts
EU 1	148
EU 2	205
EU 3	13110
EU 4	107
EU 5	179
EU 6	177
EU 7	301
EU 8	113
EU 9	31
EU 10	210
EU 11	59
EU 12	224
EU 13	3
EU 14	320
T 1	133
T 2	59
T 3	492
F 2	145
NP	1
Total	16017

Artifact categories included ceramic, glass, metal, mineral, multiple materials, organic, stone, synthetic, and unknown. See Table 4.2 for the working definitions of the noted categories. Most artifacts could be identified at least by material type, though some were listed as “unknown” if their specific function or material was unclear.

Table 4.2. Material type categories used in the Access database.

Ceramic	Earthenwares, porcelain, stonewares, and unknown.
Glass	Clothing/personal, container glass, flat glass, industrial, lighting, tableware, and unknown.
Metal	Aluminum, brass, bronze, copper, gold, iron/steel, lead, multiple, non-ferrous, pewter, silver, stainless steel, tin, unknown, zinc.
Mineral	Asbestos, clinker, coal, graphite/carbon, gypsum, lime, mica, mortar, tar, unknown.
Multiple	Any combination of other materials
Organic	Bone, charcoal, fabric, leather, nut, pit, seed, shell, unknown, wood.
Stone	Basalt, chert, granite, limestone, marble, obsidian, quartz, quartzite, slate, unknown.
Synthetic	Asphalt, bakelite, cellophane, celluloid, fabric, fiberglass, formica, gum, linoleum, nylon, paint, paper/cardboard, plastic, rubber, styrofoam, unknown.
Unknown	Used only if material type could not be identified.

As Figure 4.1 shows, the most prominent artifact type was metal, followed by glass, organics, ceramic, mineral, and then stone. The percentages may be skewed in their representation of the number of individual items, however, especially in the case of metal, which was highly deteriorated. Most artifacts came from Feature 1, the well, which was damp during excavation and likely retains some amount of moisture year-long. The metal, as well as some other artifact types, was quite deteriorated, especially with increasing depth. Though thousands of individual metal fragments were cataloged, they likely made up a significantly smaller number of items.

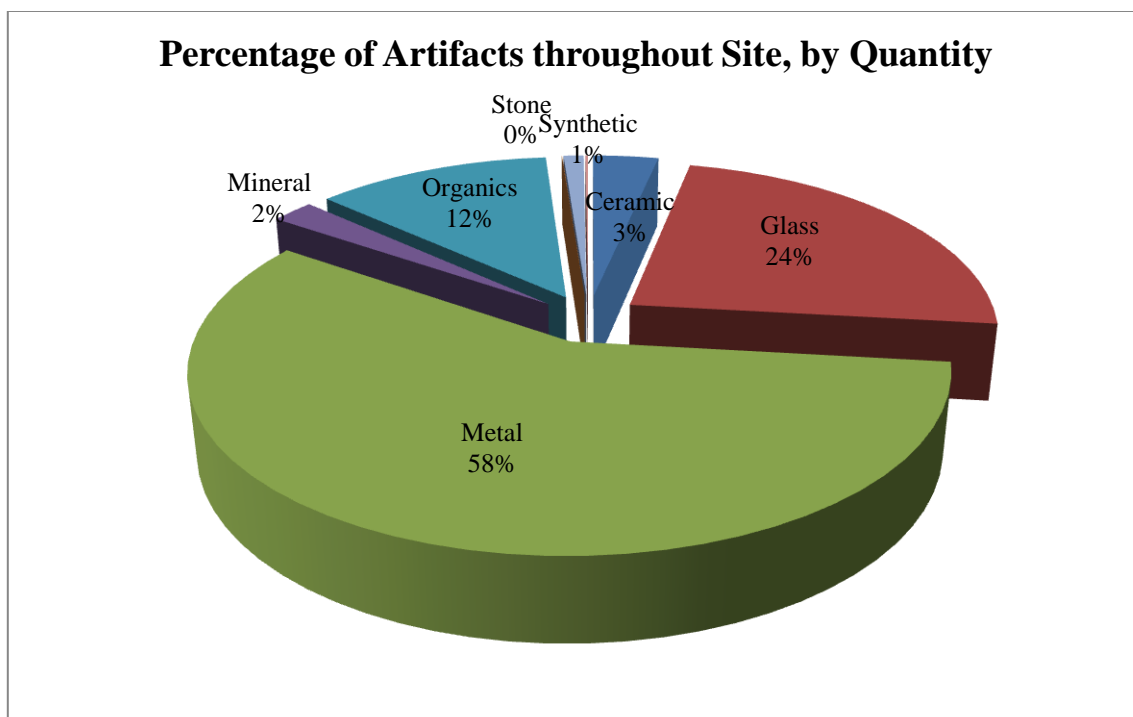


Figure 4.1. Percentage of artifact types throughout site.

The Jacobs artifact assemblage is overwhelmingly represented by household and domestic refuse. By this I mean that the artifacts were used within the home for personal or domestic uses, such as those related to food or drink, hygiene, or furnishings and décor. Identifiable non-household refuse includes crucible fragments, which were likely associated with Cyrus Jacobs' mining interests. Why they were discarded at home is unclear. No other artifacts were clearly identified as industrial tools or products.

Ceramic Artifacts

Ceramics in this assemblage consisted of earthenwares, porcelains, stonewares, and some unidentifiable types (Table 4.3). By quantity, earthenwares represented the majority of all ceramics (n=387), followed by porcelains (n=122), then stonewares (n=23) (Table 4.3). The majority of earthenwares were classified as whiteware. The remainders were brick, terra cotta, ironstone, yellowware, unknown, or simply refined. Porcelains could be divided into

hard paste—usually white with a colorless glaze—or bisque. The majority of porcelain was of the hard paste variety, with only ten sherds bisque—most of which were doll parts. Stonewares were also categorized into two categories, buff-bodied and gray-bodied.

Table 4.3. Types of ceramic wares.

<u>Earthenwares</u>	<u>387</u>
Brick	78
Refined	19
Terra Cotta	7
Unknown	8
Whiteware	225
Ironstone	49
Yellowware	1
<u>Porcelain</u>	<u>122</u>
Hard paste	112
Bisque	10
<u>Stoneware</u>	<u>23</u>
Buff-bodied	18
Gray-bodied	5
<u>Unknown</u>	<u>7</u>
Unknown	7
TOTAL	539

The Minimum Vessel Count for the assemblage identified 49 ceramic vessels. Most of these were tablewares and will be discussed in more detail in Chapter 5.

Glass Artifacts

Glass artifacts in the database were categorized into seven different categories (Table 4.4). Clothing/personal items included things worn (buttons), toys (marbles), and personal medical devices. Container glass included bottles and jars and closures for them. Flat glass included window glass and mirror glass. Industrial glass included battery jars and insulators. Lighting glass included anything associated with illumination, such as lamp chimneys or candlesticks. Tableware glass included any vessel used to serve food or drinks, as well as

decorated items such as vases. Unknown glass artifacts could not be identified according to their function.

Table 4.4. Glass artifact types by quantity.

Glass Artifact Types by Quantity	
Clothing/personal	28
Container	2421
Décor	2
Flat	311
Other	1
Tableware	36
Unknown	875

Clothing/personal	
Beads	11
Buttons	7
Marbles	10

Tablewares	
Candle Holder	1
Glass/tumbler	32
Salt/pepper shaker	1
Stemware	1
Unknwown	1

Container Glass	
Alcohol (wine/champagne, beer, and liquor)	443
Canning (jars and lid liners)	808
Cleaning	1
Condiment/Sauce	1
Extract/flavoring	1
Food	14
Ink	1
Patent	107
Personal	44
Pharmacy	88
Unknown	913

The majority, 66%, of all glass artifacts were containers of some sort. Most of the container fragments were related to canning, then alcohol, and finally health or hygiene. In small quantities were containers related to cleaning, writing, or specialized sauces or extracts. There was also a large amount of unknown container types. Other glass types include clothing/personal items such as beads, buttons, and marbles. Tablewares were also present, and included candle holders, glasses and tumblers, spice shakers, and stemware. The other glass types, which were represented in small quantities, included flat glass, décor items, and unknown pieces.

Of the 143 identified glass vessels, the majority were food or drink-related bottles (Table 4.5). These held foods such as condiments, as well as non-alcohol and alcoholic drinks. The next most common glass vessel type was bottles and jars related to medicine and health. These ranged from patent and prescription medicines meant to treat serious illnesses, to small jars of lip balm. The next most common vessel type was canning jars, of which there were 20. In addition, 32 complete jar lids were recovered, plus a number of incomplete lid fragments and isolated glass lid liners. In smaller quantities, table glass vessels were present—stemware, tumblers, and a salt and pepper shaker—as well as some designated ‘other’ or unknown. The ones designated ‘other’ included a pharmaceutical vial, a shoe polish bottle, perfume bottles, an ink bottle, an ink well, and cosmetic jars.

Table 4.5. Types and frequency of identified glass vessels.

Vessel Form	Count	%
Canning Jar	20	14
Bottle, food/drink	40	27.9
Bottle/jar, medicine/health	39	27.3
Bottle, unknown	19	13.3
Table glass	9	6.3
Other	14	9.8
Unknown	2	1.4
Total	143	100

Organic, Metal, Synthetic, and Mineral Artifacts

Organic artifacts included bone or antler pieces, charcoal, fabric, hair, leather, nuts, pits, seeds, shells, wood, and unknowns (Table 4.6). Most of these were bone fragments, totaling 690 with 137 exhibiting signs of being butchered. Faunal remains, however, have not been fully analyzed apart from recognizing that they are largely mammalian, making the

significance of butchered bone at the site unclear. Next, pits or seeds were most common, but our lab lacked the resources to identify many of them. Those that were identified consisted of cherry, sunflower, and various drupes. These were followed in quantity by wood fragments. Typically, wood fragments were only kept if they could be identified as being milled or in some other way modified. If, due to deterioration, it was difficult to tell modified from non-modified, the piece was cataloged.

Table 4.6. Quantity of organic artifacts.

Organics	
Bone/antler	690 (137 butchered)
Charcoal	47
Fabric	48
Hair	8
Leather	54
Nuts	24
Pit/Seed	517
Shell	93
Unknown	34
Wood	449
TOTAL	1964

Metal artifacts were dominated by iron and steel (94% of all metal) which were identified by their ferrous quality (Table 4.7). These ferrous artifacts included a wide variety of items—tools, toys, unidentified hardware, and decorative pieces. Due to corrosion, only a small percentage of ferrous artifacts were identified as can parts, with a quantity of 378, including seams, ends, and closures. However, it is likely that many of the unidentified fragments did belong to cans. Zinc was most common after iron and steel artifacts and included pieces from canning jar lids. The next most common metal type was copper alloy. Many of these artifacts were related to sewing—70 copper alloy straight pins or needles, 3 safety pins, and 1 thimble. A small number of other sewing-related artifacts were also made

of other metals including aluminum and iron/steel. The other metal types - aluminum, brass, lead, tin, white, unknown, and multiple- were present in only small numbers.

Table 4.7. Quantity of metal artifacts.

Metals	
Aluminum	2
Brass	1
Copper alloy	197
Iron/Steel	8663
Lead	7
Multiple	18
Tin	29
Unknown	9
White	12
Zinc	304
TOTAL	9242

The remaining artifact categories were represented in relatively small numbers. Synthetics only totaled 167 individual artifacts (Table 4.8). Synthetic artifacts included cellophane, concrete, paint, paper, plaster, plastic, and rubber. The low number is not surprising since many of these materials were not yet in existence. The other artifact type of low-representation was minerals, which included chalk, coal, carbon/graphite, mica, mortar, tar, and unknowns (Table 4.9). Of these, coal was the most common type.

Table 4.8. Quantity of synthetic artifacts.

Synthetics	
Cellophane	3
Concrete	6
Paint	16
Paper/cardboard	71
Plaster	6
Plastic	25
Rubber	40
TOTAL	167

Table 4.9. Quantity of mineral artifacts.

Minerals	
Chalk	16
Coal	220
Carbon/graphite	10
Mica	8
Mortar	89
Tar	6
Unknown	4
TOTAL	353

Understanding Deposition

A municipal-owned water system was not available to the public until 1890; until then, water was obtained from artesian wells or stored in cisterns (Kent 2004:3). In 1881, however, the first piped water system was built by the Eastman Brothers for the Overland Hotel, yet it also supplied some residents on Grove and Eighth Streets (Kent 2004:2). Therefore, the earliest possible date that the Jacobs would have abandoned their artesian well was 1881. Kent (2004) claims that water for the Overland Hotel, located on the corner of 8th and Main, ran down 8th Street, and supplied both residents on Grove and businesses on Idaho Street. The Jacobs home may or may not have been along the water line. For the

purposes of this project, however, I will assume that the Jacobs only had piped water after 1890. This is also supported by Sanborn maps, which are available for 1888 and 1893; a pipe is visible running behind the Jacobs house in 1893, but not in 1888 (ProQuest Digital Sanborn Maps, 1867-1970).

There is no recorded date for the porch's installation, but it may have happened in 1878 when an addition was built to the house. The earliest Sanborn fire insurance map on which the 607 Grove Street building dates to 1888 (first in the city dates to 1884), and it appears to have the porch around it. Initial interpretations considered the possibility that the well had been used as a place for refuse since the time it became obsolete until it was covered by the porch. If that were the case, we would expect to see progressively older artifacts with depth. However, the artifacts that were dated provide a different perspective. In fact, some of the oldest artifacts came from the well's first and deepest level, and more recent ones came from the middle and bottom as well as the surface levels. This indicates that the artifacts in the well were deposited in a short period of time, possibly in a single event.

Even stronger evidence for a single deposition event is the multiple vessels which, once reconstructed, proved to be distributed throughout the site. Sherds from Ceramic Vessel #3, for example, were found on the surface and in level B of Trench 3 and in the first three levels of the well. Ceramic vessels alone support this claim (see Appendix B for ceramic vessel information). Most interesting are the two vessels - Ceramic Vessel #11, a porcelain plate, and Ceramic Vessel #3, an earthenware teacup- that cross-mended throughout the well as well as in other units. These artifacts clearly show mixing throughout the well and across the site (Table 4.10).

Table 4.10. List of Feature 1 levels which contain ceramic vessels that cross-mend with other levels of the feature or other trenches or units.

Feature 1/Well Levels	F.1 Levels, or other provenances, that contain ceramic vessels which cross-mend with sherds from ←
A	B, C, D, EU 12 A, T3 surface and B,
B	A, C, D, E, I
C	A, B, D
D	A, B, C, E, F, G
E	B, D
F	D, G, H
G	D, H, I
H	F, G
I	B, G

Conclusion

Unfortunately, this thesis is focusing on only a small part of the data gained from this excavation. My brief enumeration of the whole artifact assemblage, however, shows that many interesting and scholarly projects could still come from it that would illuminate more aspects of early life in Boise. Especially useful will be an analysis of the faunal remains, from which we can glean more about the eating and food-preparation habits of both the Jacobs and the later Basque boarders. Overall, the Cyrus Jacobs-Uberuaga 2012 assemblage represents a variety of domestic items, that could provide useful comparisons in the future.

Chapter 5: Reconstructing Class, Gender, and Place

My research questions focus on a desire to understand how the Jacobs family fit into the social dynamics of Boise in the mid-to-late 1800s. Archival research strongly indicated that they were part of the community's economic and social elite. Further research showed *why* they did in fact fit into and maintain their position. This research in turn was used to address another research goal of linking the family's material culture with what is known about their lives in print.

The Jacobs in Boise

It is fairly certain that the Jacobs family was part of the town's elite. The Jacobs women were prominent in the town's social gatherings while Cyrus was one of the town's political and economic leaders. As a household, they were held in high regard by their peers and were generous in their support of various organizations. Yet it is important to recognize that it was also a household that adhered in part to typical gender expectations of the time. Mary Ellen had the household responsibilities while Cyrus' duties were primarily outside the household. However, this was not a strict separation—Mary Ellen did, especially later in her life, become more active in the public sphere.

By looking more closely into the Jacobs family's background, several things become apparent. First, there was evidence that both Cyrus and Mary Ellen were accustomed to a certain level of social and financial status before meeting. When they moved to Boise, they were able to maintain their relative comfort and helped to secure it by moving to an area where they and their neighbors had the ability to construct an environment suitable to their

status. Besides their home, the family's affluence was evidenced by Cyrus's immediate business success, which gave them a financial foothold through which they maintained their comfort levels. Further evidence of the family's place in Boise can be seen through their involvement in social activities and the way that others perceived them—through their actions, their possessions, and their constructed environment.

The Home: a Domestic Retreat

Everything from clothing, behavior, and dining etiquette was used to portray social status in the mid-to-late 19th century and the Jacobs home was a physical testament to their place in society. The Jacobs home represented no specific architectural style, but was built and adapted over time to suit the various needs of the family. It was originally built with one bedroom, a loft, one parlor, and a kitchen and dining area. In 1878, the family had grown to include five children, and that year Cyrus added a new kitchen area and converted the old one to a music room (Zabala 2010:51). At an unknown date, a second story was added, which included two bedrooms. Outside the house were a privy, an icehouse, and a well. Next to the kitchen was a pantry, which was eventually turned into a bathroom. Perhaps small by today's standards, the house fit not only the family comfortably, but also the occasional lodger (US Bureau of the Census 1870) (Figure 5.1). The fact that the family hosted lodgers may have indicated that they needed the extra income, even if it meant sacrificing some of their space; it also may have meant that the lodger assisted in maintaining the household.

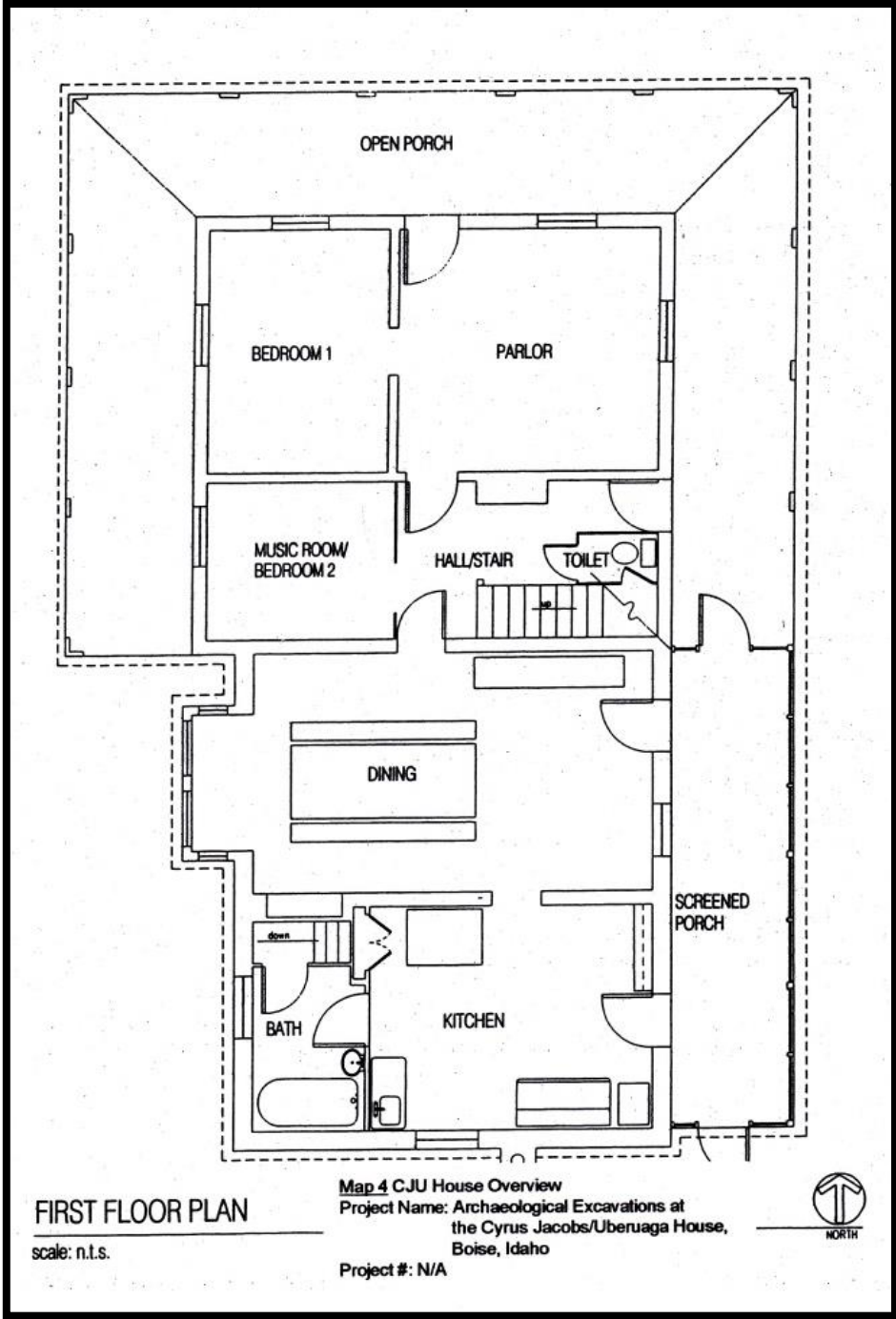


Figure 5.1. First floor layout of the present-day house. Basque Museum and Cultural Center.

The house was furnished elaborately and constantly improved, possibly to contrast with the somewhat harsh, still undeveloped frontier city (Figure 5.2). There was walnut and mahogany furniture, wall-to-wall carpeting, goose feather mattresses, and beds so tall that

the children needed stools to climb into them (IDS 1941:10). The house also had the first bath tub in Boise, which was zinc-lined and installed in a room off the kitchen so that water for the bath could be heated on the nearby stove (IDS 1941:10). An even greater sign of the family's wealth and prestige was their possession of Boise's first piano, which was hauled by wagon train to the house from Kelton, Utah (Bauer 2010:66). Pianos were widely recognized as status symbols in the late 19th century. It was not just the possession of the instrument that spoke to their wealth but their ability to transport it from such a distance as well. "Pianos were both a signal of cultivation in the present and an investment in the future social status of one's children," making them one of the most significant pieces of furniture an aspiring family could own (Matt 2003:17).



Figure 5.2. Earliest known photo of the Jacobs and their Grove Street home, c.1870. ISHS archives, photo #2092-4.

The Jacobs home added to the general beauty of Grove Street. The street was admired for not only the beautiful houses, but also for the numerous shade trees, gardens, and especially the canal and water wheels situated along the north side of the street that irrigated the area from the Boise River. To residents and visitors alike, "...Grove Street created the illusion of a living, moving panorama... [arresting] the attention of visitors and [compelling] their admiration by its array of beautiful and comfortable homes, and by its profusion of shade trees and the blooming fragrance of flower garden" (ITS 1877b:3). Grove Street residents were actively responsible for creating that beautiful panorama. Such comfort and beauty was not accessible to all residents, only those who could afford to create it themselves.

Grove Street, and the surrounding cross streets, was occupied by some of Boise's most prominent citizens, and it appears to have been the center of much social activity. Mamie Jacobs spoke of her childhood home for the *Idaho Daily Statesman* on October 18, 1936: "Grove Street was the show residence of the city." In the same article she recalled the many lawn parties held at their home, illuminated by Chinese lanterns imported from outside the city. She also remembered the evening after her father Cyrus was elected mayor; the family nailed tallow candles to boards and hung them around the windows, and the brass band that came to serenade Cyrus was invited in afterwards for cake and punch.

Being part of "High Society" in early Boise: Social Participation

The five Jacobs children spent most of their lives in Boise, though only the last three were born there. Edith, Fanny, Carrie, Mamie, and Alexander Palmer all attended St. Michael's Parish School, which was operated by the local Episcopal Church. There is no

record of Minnie, the adopted girl, attending school. The Jacobs girls were lauded for their singing, and occasionally appeared in a local choir or play. As the girls aged, their presence in high society became clear from regular mentions in the local *Idaho Statesman* newspaper. Such gatherings of women were regularly reported in newspapers. The son, Alexander Palmer, was less socially active than his sisters, though he did occasionally attend a social event. It is possible that Alexander Palmer was expected to be more active in his father's business pursuits—as would be typical of the time.

The Jacobs family's participation in public events also extended to their home as the family was regularly hosting social events in their home. In the *Idaho Tri-Weekly Statesman*, January 12, 1871, Mr. Jacobs was reported having hosted “sixteen of our city belles, all unmarried, and sixteen of their gallant beaux...As usually happens among the gay and happy of the opposite sexes under the like circumstances, they forthwith proceeded to improvise a dance, and ‘chased the hours with flying feet’ until three o’clock in the morning” (ITS 1871:3). The Jacobs were known for having “true western hospitality” (IDS 1963:7).

According to the *Idaho Tri-Weekly Statesman's* January 3, 1884 article, Grove Street was in fact the focus of the tradition of “New Year's Calls” (1884a). Over the years, different Jacobs women hosted or attended open houses, which were reported by the *Idaho Tri-Weekly Statesman*. A January 5, 1886, *Idaho Tri-Weekly Statesman* article describes the tradition of exchanging New Year's Greetings as dating back to the Roman Empire, and coming to America from Europe with the early Dutch settlers of New York. It was reportedly still practiced in Europe and some areas of the U.S. with the custom that involved exchanging gifts. The article claims that it had become more common to exchange gifts only on Christmas, and the New Year's Day event involved gentlemen calling on the families and

ladies of their acquaintance. A more recent addition to the tradition was a “feast of good things” prepared by the hostess and other ladies helping her receive calls. An interesting social comment was provided by one man: “Here is where the ingenuity of callers is greatly taxed, viz: how to partake of all the good things set before them, made doubly tempting by the presence and urgent solicitation of beautiful ladies, and stand the ordeal. It is an undertaking not to be duly appreciated until tried” (ITS 1886:3). This comment highlighted the frequent pairing of socialization and food consumption. It was not just the quality of the food, but its presentation and the hospitality of the hostess serving it.

The “taxing” duties of male and female socialites were part of citizens’ efforts to replicate the social structures of a perhaps more “civilized” place—such as the East coast. Several residents were ‘called upon’ each year on Grove Street, including the Jacobs. In 1881, Edith, Fannie, and Carrie Jacobs held an open house at home, assisted by some friends, and Mrs. Jacobs helped her neighbor Mrs. Redway host an open house (ITS 1881a:3). In 1884, the open house was hosted by Mary Ellen Jacobs, her daughter Carrie, Mrs. W.H. Nye, and their neighbors Mrs. Redway and her daughter Lizzie: “Here the ladies almost made us believe that they had gotten up a reception and feast on our account, and the same hospitality was extended to all who called.” This comment highlights the underlying point of such elaborate social events—they were performed not for just the benefit of others, but to bolster their own perceived status.

In 1884, several gentlemen from *The Idaho Tri-Weekly Statesman* made the New Year’s rounds stopping at several Grove Street residences (ITS 1884a:3). This article indicates that socialites bent over backwards to perform these social dances, sometimes to the amusement of the *Statesman* gentlemen. They satirized the extreme amount of work that

went into impressing guests when they described the menu of one of the Jacobs' neighbors, Mrs. Coffin. This "grotesque" meal included "alligator stuffed with pickaninnies, spider salad, humming-bird on toast, snow jelly, mother-in-law tongue with son-in-law sass, and alkali soup to wash it all down with" and the ladies were ecstatic to feast on such "rare delicacies" (ITS 1884a:3). Perhaps the men were also commenting on the two socially constructed groups whose tongues would be wagging the most—mother-in-laws and son-in-laws—each complaining about the other. Whatever the reason, the satirical review highlights the importance of such events in social terms. "Elaborate, expensive dinner parties featuring 'haute cuisine' were major weapons in the social armory (Levenstein 1988:14).

Historian Carol Lynn MacGregor claims that "having one's name printed either for giving or attending a party stimulated the creation of the social round—fostering desire for social approval" (MacGregor 2006:199). Likely, the Jacobs found much satisfaction in seeing their names printed in the local paper. May Day celebrations were among the many social events held in the city, and were mentioned often in the *Idaho Statesman*. Carrie Jacobs was a maid of honor in the "court" of the May Queen, Lizzie Redway, in 1878. Lizzie Redway was the sister of William Redway, Edith Jacobs' future husband. Carrie also represented Idaho Territory in an Independence Day Parade in 1880 and was also mentioned among one of the "true ladies and gentlemen" who attended a fancy dress A.O.U.W. (may stand for Ancient Order of United Workmen) Ball (ITS 1885:3). These events represented only the documented participations by the Jacobs girls at social events, but it can be assumed that they attended other functions as well.

Mary Ellen's social involvement, as expected from the female head of the Jacobs household, manifested itself in several ways. She was instrumental in her children's upbringing, and her daughters were especially active socially. Further evidence of her cultivation of their domestic roles was recorded in the local paper. The *Idaho Tri-Weekly Statesman* reported, on October 16, 1873, a "List of Premiums" from the Second Annual Fair of the Ada County Agricultural Society. Categories included the best of: horses and other domestic animals, produce, butter, flour, cheese, baked goods and preserves, and ladies manufacture (various sewing projects). Cyrus Jacobs won best work horses, best sample flour, best sample corn meal, and best buckwheat flour. Mary Ellen Jacobs won best pickled and preserved fruit. Fannie, 11, and Minnie, 13, both won best sampler sewing.

In 1896, Mary Ellen opened a Woman's Exchange at 611 Grove Street—the sign for which sits in the house museum today (IDS 1896a:6). Assuming that this establishment was like that in St. Louis, founded in 1883, the Women's Exchange served as a consignment shop through which women could sell their own wares (The Women's Exchange 2013). A later article clarified the store's function by stating that "Orders will be taken for plain and fancy sewing and for baking of all kinds. Goods will be sold on commission" (IDS 1896b:8). Institutions like these were typically non-profit, and founded on the principle of helping those who help themselves. Furthermore, it allowed women to supplement their family's income, or provide for it individually—something difficult to do in a male-dominated work force. It should be noted, however, that the products women likely made for the Exchange were items typically associated with domesticity—canned food, needlework, and art.

The Jacobs family participated in some activities that were primarily charitable, yet those activities still were highly sociable. Both Cyrus and Mary Ellen were active with charities, school, and church functions. Mary Ellen was a communicant of the local Episcopal Church to which the family donated frequently (Hartman 1989:78). She was also a founding member of the Columbian Club, in 1892, which she was involved with until her death in 1904 (ISA Columbian Club). The object of the Columbian Club was to further Idaho women's interests at the upcoming Columbian Exposition. After that the club raised funds to provide loans and scholarships for local girls, brought entertainment, taught needlework, and opened a free reading room and later a traveling library (ISA Columbian Club). The club even had some influence politically; they were often responsible for introducing ordinances and laws, pushing for certain curriculum to be taught in the local schools, and providing landscaping and parks (ISA Columbian Club). Though Mary Ellen never held a leadership position in the group, she worked closely with ladies who were middle-to-upper class wives and daughters of other merchants and successful citizens.

Mary Ellen and her friend and neighbor, Mrs. Redway, were very involved with the church, and they organized other women in the community to raise funds for a new church building (Bauer 2010:67). The church was completed in 1866, on the corner of 7th and Bannock Streets. The Jacobs home was often opened to the Idaho and Utah bishop, Bishop Daniel Sylvester Tuttle, when he visited Boise (Bauer 2010:67). The home also hosted the wedding of Mamie McConnell to Senator William Borah in 1895 (IDS 1941:10). The family's association with such prominent people was another indicator of their own status in Boise.

Evidence of Mary Ellen's social position was visible through the previously noted examples of her extensive public activities. Yet those examples did not necessarily indicate whether or not her private life mirrored the character seen in public. Subsequently, Mary Ellen's obituary was one of the strongest indications of her character as experienced by her close friends and family. It said that she had a spirited personality, which neighbors looked to for sympathy, comfort, and even financial aid in times of trouble. All of her children attended the funeral—"She seemed to be imbued with the very spirit of motherhood and not only her own children called her 'blessed,' but many a stranger in the city learned to regard her as a second mother. Her home was the center of social life for her children and her friends" (IDS 1907:5). This obituary summarily reveals that Mary Ellen's private and public positions ran parallel—that of the dutiful, domestic mother, charitable neighbor, and social focal point in the lives of others.

The documentary record reveals much about the Jacobs's place in Boise's social structure. Their home and the way it was furnished also served to demonstrate to their peers where they stood. The house's location on Grove Street, with many other affluent citizens, was another way the family represented their status. What records show most prominently, however, is the extent to which the family members fulfilled the obligations expected of their social positions by hosting and participating in various events. Their involvement in these events, some of which were not only fancy but outright exotic, show their active participation as members of a particular class. The inclination of the four Jacobs daughters to perform these obligations was fostered by Mary Ellen, who seemed to be a model of the perfect domestic and charitable, yet highly social woman. Next we will consider how

political and economic involvement, primarily by Cyrus, contributed to their place in society.

While a complete overview of the family's finances was not possible, the data that was recovered provides some insights into their standing throughout their time in Boise.

For about two decades, Cyrus's various business successes put the family among the richest citizens in the city. His various civic duties and political endeavors further boosted his and his family's standing. However, it appears that when the money and success began to decline, their social position did not simultaneously fall. There were fewer newspaper articles that cited family members' social involvement as the years progressed, though the available ones show that they maintained some level of social prominence. It seems that the earlier social, political, and financial improvements made by the family served to keep them afloat when they were no longer able to support their status with appropriate spending, and when they were sick and unable to be so active. An analysis of newspaper mentions of the family supports this conclusion (Figure 5.3).

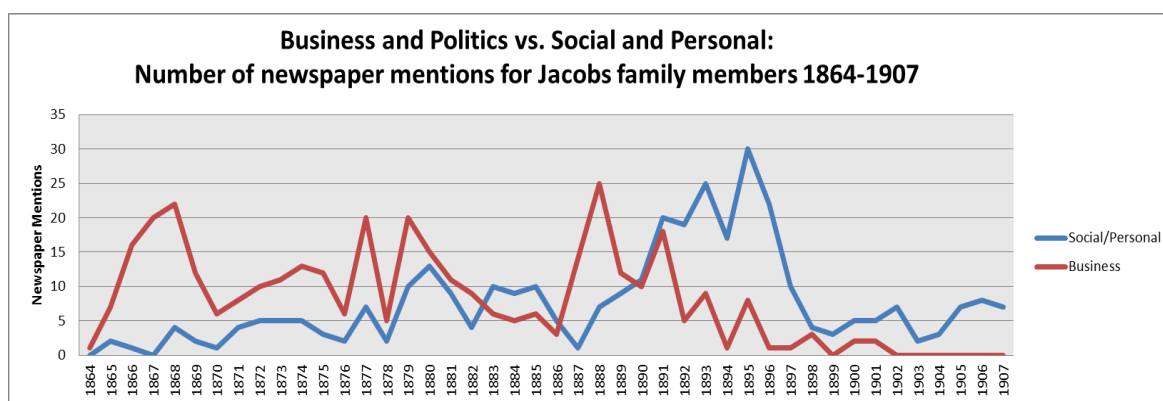


Figure 5.3. Line graph showing frequency over time of any of the Jacobs being mentioned in the local *Idaho Statesman* newspaper.

In order to demonstrate the frequency of the Jacobs family's appearance in local print during their time in Boise, such mentions were tallied and graphed. Only one newspaper was used, The *Idaho Tri-Weekly Statesman* (later the *Idaho Daily Statesman*),

which is available online through the Pacific Northwest Historical Newspapers Archive. The newspaper is searchable by issue date or keyword, which enabled me to search for any mention of “Jacobs” from 1864 until 1907, well after the deaths of Mary Ellen and Cyrus. Other local newspapers were not used due to the constraints associated with not being able to electronically search for the family name. It should be noted that the search process was reliant on the quality of the scanned paper, so there were likely occasions when a “Jacobs” was not found through the search. I believe, however, that those instances would not significantly change the end results, which were based on nearly 700 individual references.

Individual mentions regarding any member of the Jacobs family were divided into two groups. The first group, indicated in the graph by the red line, shows specific references to Cyrus Jacobs’ individual economic or political ventures, or anything related to the Grove Street property. The other group consisted primarily of personal or social references to family members. These mentions were more diverse, including references to when Cyrus went fishing, if Mary Ellen’s parents were in town visiting, or the political or economic ventures of the women. Cyrus’s political and economic efforts were separated because they represented things that directly affected the family’s financial standing. I wanted to see how those would correspond to records of his actual monetary value, as well as their correlation with social interactions.

Figure 5.3 shows that generally, social mentions mirrored the frequency of business-related ones. This indicates that the more Cyrus was active in the political and economic realm, the more financially stable he was, and the more the family had an opportunity to fulfill their social obligations. An interesting thing happens after 1891, however—the business mentions drop dramatically while the social mentions rise higher than ever before.

The question is what was happening during this time? As discussed already, Cyrus becomes ill in 1891, and his health deteriorates progressively until his death in 1900. In 1892, his financial challenges become very evident due to money lost during a fire, and the next year he is forced to close his store. After this, the family is in debt and uses their remaining wealth to mitigate those problems.

Some of the social mentions during this time are references to Cyrus's health, but many are references to other family members in the social realm. In 1891, most of the Jacobs children are grown-up and married, but most don't stay in Boise. However, they do visit their parents, and that was always mentioned in the paper. The youngest child, Alexander Palmer, however, comes into maturity during this time, and his social interactions increase. Mary Ellen Jacobs also continues to participate in social affairs after her husband's illness. After 1898, shortly before Cyrus's death, the social and personal mentions drop significantly. This may be the point at which the financial difficulties of the family became overbearing, as did the severity of Cyrus's illness, which in turn did not allow for as much social participation. Mary Ellen's health may also be failing at this point, as she passes in 1907 from cancer.

To conclude, Figure 5.3 supports the assertion that the Jacobs had, in effect, acquired the social currency to support them when they were no longer very wealthy. Even when they fell into a rather debilitating and embarrassing position—as evidenced by closing the business, advertising to rent their property, and being reported as delinquent on certain taxes—they maintained their social status. Though specific financial information relative to their peers is unavailable during this time, it is plausible to assume that they were no longer financial equals; an 1892 article goes as far as to state the unusual prosperity of Boise's

businesses in general (ITS 1892c). One article in the *Idaho Tri-Weekly Statesman* commented on the state of society in Boise, which may help us understand why the Jacobs were not ostracized:

As is commonly the case in large and growing western communities the number of new residents comparatively recently located hereabouts have some difficulty in finding their proper sphere in society here. All of this large class are more or less independent; some are laudably aspiring, and taken in connection with the well known and highly respectable pioneer portion of the community social classification and amalgamation becomes a matter of extreme delicacy and difficulty (ITS 1884b:3).

Based on their income, their social prominence and their philanthropic activities the Jacobs family was unquestionably a part of the “highly respectable pioneer portion.” They were also, therefore, removed from the class of incoming residents who were struggling to find their own place. For the Jacobs, having an established tenure in society over several decades provided them with a measure of protection from sinking into lower standing.

Replicating Gentility

“Artifacts are the tangible incarnations of social relationships embodying the attitudes and behaviors of the past” (Beaudry et al. 1999:150).

Gentility in 19th century America was a worldview that defined etiquette rules and codes of behavior that were imbued with moral connotations (Spencer-Wood 1991; diZerega Wall 1991; Fitts 1999:39). An important aspect of this concerned dining etiquette, which was embedded with ideas about respectability and civility. Fitts describes how genteel dining necessitated the presence of appropriate tablewares that functioned as symbols of Victorian values. First, they served to educate children about proper behavior, thus indoctrinating them into their respectable roles in society. Second, appropriate wares

essentially must be matching wares; these sated the aspiration for order, regularity, and symmetry, which followed the popular post-Enlightenment views about rationality and structure (Fitts 1999:50). Finally, genteel dining dictated against food sharing, and thus communal vessels were inappropriate. Likewise, mixing different foods on a single dish was not seen as “genteel” and specialized vessels became more common in order to combat those problems (Fitts 1999:53). Matching sets of glassware and silverware might also adorn the genteel dining table.

Another important aspect of Victorian ideology was that the woman of the house was responsible for creating a domestic sanctuary for her family (Fitts 1999). This, often referred to as the “cult of domesticity,” was increasingly practiced in 19th and early 20th century America. The domestic retreat served to prepare children to maintain their parents’ position in society (Fitts 1999:46), yet it also gave mothers great control over their children’s upbringing. While some families created this sanctuary with gothic architecture and tableware styles, others practiced genteel dining etiquette or celebrated nature within the home. This last practice was thought to be not only healthy, but to bring one further in touch with God, and it was accomplished through gardens, indoor plants, and nature motifs on items (Fitts 1999:48).

Like the outside world, the Victorian home was divided into public and private spaces (Spencer-Wood 1991; diZerega Wall 1991). The parlor was the exception, it could be either public or private and either male or female space. The parlor was one of the most important rooms in terms of publically displaying social status, as it was where guests were entertained and where the best objects and furnishings were placed (Logan 2001:1). While family meals were taken in the private dining room space, public entertaining was done in

the parlor. One important social activity to take place in the parlor was the act of taking tea. Once an occasion for the aristocracy in Europe, it had become a widespread way of displaying wares and social status for all economic groups (Warner 1998:199). The ritual of tea time allowed people to apply values related to domestic ideologies of the 19th century through the structured processes of dining and entertaining in the home (diZerega Wall 1994:123; Beaudry et al. 1999:173).

Earlier in this chapter was discussed how the Jacobs' home itself was a marker of their status in society. The presence of a piano and the city's first bathtub supplemented the argument. Now, however, we will take a closer look at the smaller, everyday items that played a less conspicuous role in the daily lives of the family. Four groups of artifacts will be used to show that the Jacobs were making an effort to replicate genteel ideologies: tablewares, dolls, toiletries, and miscellaneous furnishings and ornaments.

The Jacobs' Ceramic Tablewares

To practice genteel dining, households needed a basic tableware set consisting of dinner plates, soup plates, twifflers, muffin plates, sauce tureens, a soup tureen, a variety of platters in different sizes, covered serving dishes, open serving dishes, bakers, a butter dish, a pitcher, and a gravy boat. Tea sets were often included with the set, but were also sold separately. The basic tea set included cups, saucers, a tea pot, a slop bowl, a sugar, a creamer, and often muffin plates. In total these basic sets contained about 20 different vessel forms (Fitts 1999:53).

According to the above statement, the Jacobs ceramic assemblage may well have been part of a genteel table. The vessel forms (Table 5.1) that are present include bowls, butter dishes, muffin, table, twiffler, and supper plates, a sauce boat, sauce dishes, saucers, a serving platter, teacups, and others that were not identified (one however, was very likely the handle to a pitcher). The only problem is that these are represented by different styles and types of ceramics.

Table 5.1. Types of ceramic vessels and their frequency (only tablewares present—flowerpots or decorative items not included).

Vessel Form	Count	%
Bowl, other	3	7.9
Bowl, table	5	13.2
Butter dish	2	5.3
Plate, muffin	1	2.6
Plate, table	6	15.8
Plate, twiffler	1	2.6
Plate, supper	2	5.3
Sauce boat	1	2.6
Sauce dish	2	5.3
Saucer	4	10.5
Serving platter	1	2.6
Teacup	7	18.4
Unknown	3	7.9
Total	38	100

After the Minimum Vessel Count was completed, distinguishing between different sets of tablewares became straightforward. Fitts (1999:50) defines a set as a minimum of three different vessel forms of the same pattern. See Table 5.2 for an enumeration of the sets. The most common set consisted of whiteware vessels with a blue, underglaze floral transfer print, made by Henry Alcock & Co. in England, 1880-1910 (Kovel 1986:116). This set included four teacups, two saucers, two butter dishes, and one sauce dish (Figure 5.4). The next most common set was whiteware with a polychrome, overglaze floral decal and blue annular banding along the rims. In this set were one serving platter, one muffin plate, one sauce dish, one saucer, and one unknown vessel (Figure 5.5). There were no other whiteware sets that consisted of more than two vessels.

Table 5.2. Types of ceramic sets represented by individual ceramic vessels

Set	# of Vessels	Type	Décor	Dates/Source	Maker	Vessel Forms
1	9	Whiteware	Blue floral transfer print, gilding	1880-1910 (Kovel 1986:116).	Henry Alcock & Co., England	Teacups, saucers, butter dishes, sauce dish
2	6	Whiteware	Floral decal, blue edge banding	n/a	n/a	Serving platter, sauce dish, muffin plate, teacup, saucer, unknown.
3	4	Porcelain	-	1876-1889 (havalandonline.com).	Haviland & Co., England	Table bowls.



Figure 5.4. Set 1, matching whiteware dishes with blue transfer print design. CV #s 1-7.



Figure 5.5. Set 3, matching porcelain table bowls. CV #s 10, 13, 32.

Porcelain tablewares were also present in a variety of styles. Set three consisted of four identical table bowls, with no decoration and raised footrings. These bowls were made by Haviland & Co in England, 1876-1889 (havalandonline.com) Apart from this set, there were no other matching porcelain wares. There were, however, several delicate porcelain vessels with floral decals, shell-edging, and gilding (Figures 5.6, 5.7 and 5.8).



Figure 5.6. Porcelain hollowware with floral decal. CV #8.



Figure 5.7. Porcelain twiffler plate with gilding and floral decal. CV #11.



Figure 5.8. Porcelain bowl. CV #9.

Transfer printed wares, first manufactured in England, became popular in the U.S. after the War of 1812, and remained popular until mid-1800s, when less decorated

whitewares and ironstones gained popularity. Around 1870, however, printed wares again became popular until decalmania was introduced and became prevalent in the early 1900s (Samford 1997:59). Twelve vessels, from three separate sets or stylistic variations, were decorated with transfer prints, while eight vessels from three sets or stylistic variations were decorated with a decal. All dated ceramics range from 1876-1910 indicating an assemblage from the latter years of the Jacobs household.

Though not all ceramic tablewares had identifying marks that allowed for dating, the absence of anything produced before 1876 is potentially significant. This is especially true when you consider the lag time between the time merchandise is manufactured, placed on shelves, and finally purchased. Considering the family's high status during their first ten years, they undoubtedly would have placed a premium on putting on a nice table as soon as they moved to Boise. With that said, it is possible that they brought dishes with them from Walla Walla, and replaced it later on with newer, maybe more stylish pieces which would have supplemented the family's ever-rising social position. The older set was perhaps sold, given away, or passed on as a family heirloom, therefore being spared the fate of the others when the house was apparently cleaned out in the early 20th century (and its trash emptied into the well).

Fitts found that households most closely following genteel dining had white ironstone and European porcelain matching sets (1999:56). The reasons for their popularity can be explained by domestic ideologies that undecorated and 'pure' ceramic symbolized a family's moral and virtuous nature (Fitts 1999:58). Later in in 19th century, conspicuous consumption was increasingly practiced, in which more colorful and ornate styles were purchased (Fitts 1999:58). The Jacobs did not appear to follow this ideology so strictly.

There were seven undecorated whiteware or ironstone vessels, and six undecorated, hard paste porcelain vessels. Overall, however, decorated and ornate vessels were more prominent than the undecorated variety—36.1% undecorated versus 63.9% decorated (Table 5.3).

Table 5.3. Undecorated versus decorated ceramic vessels

Type	Count	%
Whiteware, undecorated	7	19.4
Porcelain, undecorated	6	16.7
Whiteware, decorated	19	52.8
Porcelain, decorated	4	11.1
Total	36	100

Fitts did a thorough study of middle class households in the East, and analyzed their adherence to various Victorian ideals through their ceramic tablewares (1999). What he found was a clear appreciation of consumption choices that reflected Victorian ideals and their everyday function within the home. This was most obvious by their use of gothic style architecture and ceramics—mainly undecorated ironstone—and by their attempts to create a domestic sanctuary through other material objects. The Jacobs, however, do not so clearly follow these lines. Regina Lee Blaszczyk, author of *Imagining Consumers*, (2000) claims that by the 1880s, decorated ceramics were increasingly advertised and exhibited at trade shows, thus stimulating a bigger demand for it (2000:61). Many of these wares were inexpensive and could be owned by the poorest of families (2000:19). Despite the style of decoration, European wares from France, Germany, and England were considered superior to any others, and imbued class, quality, and good taste (2000:81). The Jacobs possessed wares from the U.S., England, and France.

Possession of such a wide variety of ceramics indicates that the family did in fact have need of the more delicate wares that were often meant to be displayed or used for

guests and at certain occasions. However, there were also more utilitarian wares that would have functioned well for the family with five children and the occasional lodger. It is unclear how many of these sets were owned simultaneously, and how many were part of a larger or even full set of dishes. However, it is likely that several of these sets were owned at the same time, and used for the appropriate circumstances. Documentary evidence revealed the family's high level of social participation, and there are specific reports of these events taking place at the Jacobs home. For those occasions, it is plausible to conclude that the more delicate, expensive wares were brought out for guests.

When it came to dishes, women almost exclusively held purchasing power. "None other than the lady of the house, with her presumed natural affinities for beauty and home life, would select the goods indicative of her family's middle class position" (Blaszczyk 2000:21). This wasn't, however, a natural affinity, but a learned one. From a young age, girls were taught, often with play tea sets, to be genteel consumers—a quality equally important as their other domestic duties (Blaszczyk 2000:21).

A matching set of glassware would ideally have graced every Victorian dining table. Mary Ellen Jacobs purchased a set of matching decanters and stemware with a honey-comb and grape-vined pattern, and this was passed on to her daughter Mamie. The set eventually passed to Mamie's grand-daughter Joyce, who donated it to the Basque Museum and Cultural Center (Whiting-Looze 2010:25). Unfortunately, the set has no maker's mark, so its date and origin of manufacture are unknown. Only nine vessels were identified as tableware—one piece of stemware, a spice shaker, and seven tumblers of various sizes. All of these were colorless, some had etched or molded patterns, and all would have been paired well with the decanter and stemware set.

The Jacobs Girls and their Dolls

Dolls were often given to young girls in the 1800s to teach them about their roles and responsibilities as women (Baxter 2005:43-44.). As they played, dressed, and cared for their dolls, they also learned about motherhood and domesticity. In the 19th century, German doll manufacturers began mass-producing their products, which were exported and made readily available in the U.S (Freeman and Freeman:1942). They could be purchased from catalogs, such as Sears Roebuck or Montgomery Ward, with prices ranging anywhere from ten cents to two dollars. They eventually became available in general goods stores throughout the country, and may have even been stocked in Cyrus Jacobs' own store. Each one of the Jacobs daughters was given a doll that matched her eye and hair color when she reached two years of age (Whitting-Looze 2010:26). Heads and arms from at least three dolls were discovered in the well during the 2012 excavation, and one more was donated to the Basque Museum and Cultural Center by one of the daughter's descendants (Figures 5.9, 5.10, 5.11).



Figure 5.9. Bisque porcelain doll head. Catalog #s 374, 1176, 1182.

One of the doll artifacts recovered from the well was a bisque porcelain doll head, which was manufactured by Kestner Doll Company in Germany beginning in 1888 (Herlocher 2005). The style, called “dolly-face” due to its chin dimples and large cheeks, would have had a leather body connected by holes in the ceramic. It is unclear which daughter this doll belonged to, but there are indications that it was an upper-end brand and would have been fairly expensive (Janie Nafsinger 2013, elec. comm.). (Figure 5.9).



Figure 5.10. Bisque porcelain painted doll head. Catalog #80.

Another doll part recovered from the well was an intact bisque porcelain head, with painted eyebrows and lashes still visible, was known as a “Belton Doll” (DollReference.com 2013ab). The style was made by many factories but this one is from the Goebel Porcelain factory in Germany. The factory would have only produced the heads—bodies were made

elsewhere. It would have been an inexpensive doll with a cardboard body, sometimes called a “candy store doll” that was commonly available for around ten cents (Janie Nafsinger 2013, elec. comm.). It is unclear which daughter this doll belonged to. (Figure 5.10).



Figure 5.11. Painted porcelain doll head, donated to the Basque Museum and Cultural Center.

Figure 5.11 is a hard porcelain doll head. It was donated to the Basque Museum and Cultural Center by a descendant of Mamie Jacobs, to whom it belonged. It was made by ABG Dolls in Germany, who manufactured dolls from 1854-1930 (DollReference.com 2013a). This particular style, called a “highbrow” or “spiral-curl” style, was the most popular doll style during the Civil War and dates to c.1860-1870s (Janie Nafsinger 2013, elec. comm.). It would likely have had a leather or stuffed cotton body (Janie Nafsinger 2013, elec. comm.).



Figure 5.12. Porcelain doll arms. Catalog #1181.

Two other artifacts from the well were hard porcelain doll arms. Dolls did not necessarily come with ceramic appendages, yet these could be purchased separately. However, they would certainly be more expensive than available cloth arms and legs. These particular arms were made prior to 1880, when glaze was dipped rather than painted on (Janie Nafsinger 2013, elec. comm.). Only one of the arms is incised with an “8,” which indicates that one of them is not an original, but a replacement. It is possible that these arms were meant to go with the “highbrow” doll that belonged to Mamie Jacobs (Janie Nafsinger 2013, elec. comm.). (Figure 5.12).

Apart from the doll parts pictured, two other fragments were recovered—a small porcelain arm and a small porcelain foot, which based on their relative sizes, may have

belonged to the same doll. These possessed no identifying marks or diagnostic features. In total, there were at least enough dolls for each of the girls in the house, and possibly more. The significance of this is the indication that an effort was made to socialize the daughters into a commonly held gender role of the time. Perhaps, however, some of the daughters resisted their roles by discarding the dolls or leaving them behind to be thrown away later. Only one of the dolls, and then only the head, remained in the family as an heirloom. Whether or not the girls discarded the dolls in conscious protest, or they ended up in the well some other way, they all eventually settled into roles as wives and mothers.

Health and Hygiene at the Jacobs Home

Was “cleanliness next to godliness” in the Jacobs home? The Victorian obsession about health and hygiene was spurred by aggressive advertising that had permeated all areas of the country by the turn of the century (Schlereth 1992:166). This important part of Victorianism (Briggs 1988:16) may have been difficult for many pioneers to new towns in the West to follow. For the family of a successful merchant, however, access to goods of this nature was likely not very limited. The Jacobs were likely accustomed to having the means to groom themselves before they came to Boise, so there is no reason to think that they would change their habits too readily.

Once their home in Boise was built, the family took care of hygiene with the help of their artesian well just outside the kitchen. Shortly after moving in, they also imported the city’s first bathtub, which indicates some concern for better hygiene. Besides these facilities, the family took care of themselves through the use of certain products imported from around the world, and possibly sold in Jacobs’ own store. While many of these products were

recovered without identifying marks or labels, some did in fact leave clues about their use. Others still had residues that we could chemically analyze to determine their use.

In all, approximately 16% of diagnostic container glass related to health, grooming, or beauty. Three of the forty-nine ceramic vessels were cosmetic. The Jacobs had everything needed to take care of their teeth, hair, skin, clothing, and odor. Some of these artifacts are: toothpaste made in Manchester by Jewsbury & Brown (Figure 5.13); bitter almond shaving cream made by Ed Pinaud in Paris (Figure 5.14), which cost thirty cents—or \$8.15 today (The Inflation Calculator); a bottle of perfumed water made by Murray & Lanman (Figure 5.15); a bottle of Gilt Edge black shoe polish made by Whittemore Bros. & Co. and marketed specifically for women; and a bottle of Sutherland Sisters Hair Grower.



Figure 5.13. Jewsbury & Brown toothpaste pot. CV #17.



Figure 5.14. Lid for a pot of French shaving cream. CV #18.



Figure 5.15. Bottle of Lanman & Murray's Florida Water. GV #45.

In the field, multiple artifacts—primarily glass bottles or containers—were specially handled because they had some sort of material inside them. These bottles, once they

reached the University of Idaho, were passed on to Dr. Ray von Wandruszka in the chemistry department. Dr. von Wandruszka and his students worked to identify the contents of these bottles, and provided a report of their findings (see Appendix A).

Chemical analyses revealed the function of several otherwise unidentifiable glass containers. One small, cylindrical vial was recovered corked with a reddish and clear liquid inside, which turned out to be the remains of clove oil (Garcia, Harman, and von Wandruszka 2013:7). Clove oil was a common home remedy for toothaches. Another sample consisted of a crumbling white compound inside a small amber glass jar. The material was identified as zinc oxide which was a common ingredient in lip balm (Garcia, Harman, and von Wandruszka 2013:9). A small, colorless glass bottle with thick orange and white substances inside was analyzed and determined to be some type of skin cream or salve, due to the presence of vegetable oil and beeswax (Garcia, Harman, and von Wandruszka 2013:10).

The issue of health at the Jacobs home is more difficult to unravel. A large quantity of prescription and patent medicine bottles was recovered, numbering 39 individual vessels (27.3% of identified container glass). Many of these would have originally had a paper label signifying its contents, yet none survived. Some bottles tell us that they originated from local drugstores. These included the Nye-Galbraith Drug Co, Ltd., McCrum & Co, Prescription Druggist W.S. Whitehead, and H.S. Myers' Pharmacy. Other medicine bottles were not prescribed, but made by companies for distribution to the masses; these patent medicines were not prescribed by doctors, but were used for people to self-medicate. There were 18 patent medicine bottles and 21 pharmaceutical/prescription bottles identified in the glass assemblage.

The illnesses that the Jacobs were self-medicating for included consumption, cold, or cough, and digestive and urinary disorders. Some medicines were also preventative, such as the two bottles of cod liver oil, made by different companies. Some of these medicines were also potentially harmful to consume. One bottle, made by L.M. Green, was one of two possible products, both of which were made with high quantities of alcohol and morphine and possibly laudanum. Three other bottles—Acker’s English Remedy, Ayer’s Sarsaparilla, and Dr. Vanderpool’s Cough and Consumption Cure—were each listed in a 1912 Pure Food and Drugs Act document presented to Congress that was aimed at “cure-all” companies (US Congress 1912:182-183). These companies were cropping up more and more often with claims that their product could cure diseases without consultation with a doctor, yet they in fact were often harmful to ingest.

Illness is difficult to infer from bottles, especially at a site that was occupied for four decades by a single family who undoubtedly suffered from the occasional common sickness, as well as other more serious conditions. Some of these occasions were reported in the local newspaper, but typically not by specifically identifying the illness. Of all the pharmaceutical and patent medicine bottles, few had marks identifying their contents. Of those that did, the only type that was present more than once or twice was cures for cough and consumption.

The Domestic Sanctuary

Several groups of artifacts have already been discussed that indicate the Jacobs home as a domestic sanctuary. The home itself, while not the most appropriately Victorian architectural style, was surrounded by gardens and an entire neighborhood rich in nature. Within the house, this theme is reiterated by the presence of floral motifs and plant pots.

Three pots and two drip trays, presumably for different pots, were recovered. The two pictured below (Figures 5.16 and 5.17) represent the variety of these vessels, which range from plain to colorful and ornate. All, however, give a strong indication of nature being appreciated within the home. One of these pots is a particularly strong piece of evidence (Figure 5.17). This vessel is refined earthenware marketed as “Majolica”, however, it was made in Phoenixville, PA by Giffen, Smith & H, N, 1878-1889 (Kovel 1986:48). This vibrant display of nature and style would have impressed anyone passing by to see it, as was surely its purpose.



Figure 5.16. Earthenware flower pot, with interior brown salt glaze. CV #31.



Figure 5.17. “Majolica” style earthenware, made by an American company in the U.S. during the late 19th century. CV #33.

Other home furnishings would have contributed to the domestic setting on Grove Street. Some of the larger objects, such as the piano, have already been discussed, but what of the smaller items? Archaeologist Paul R. Mullins describes how specific types of shared ideologies in Victorian America are visible in the material record: bric-a-brac, especially with exotic motifs, was popular in Victorian material culture (2001). The possession of anything exotic was displayed, usually in the parlor, and it served to symbolize a sort of abstract otherness that helped place its owner succinctly within a more elite class standing.

There were few artifacts that could clearly be identified as bric-a-brac, but some are pictured below (Figures 5.18 and 5.19). One, which resembles a miniature bathtub, is a delicate porcelain piece with gilded edges. Another (Figure 5.19) may have been décor or part of a tableware piece, but not enough is present to identify the vessel type. What is most

interesting about Figure 5.19 is that it is Chinese in origin. It is porcelain with a thick yellow and pink enamel decoration and a red maker's mark on the other side. The piece is difficult to identify, but it appears that it would not have been functional due to its design, and furthermore it was likely inexpensive and poorly made (Leland Bibb, elec. comm.). With that in mind, this may have been purchased simply for its exotic look and meant as a decoration.



Figure 5.18. Porcelain hollowware bric-a-brac with gilding. CV #30.



Figure 5.19. Chinese porcelain sherd. CV #49.

The final possible piece of bric-a-brac is Figure 5.20, a broken bisque porcelain figurine. At first this appeared to be a simple ornament that would have perched upon the mantelpiece. However, after closer inspection, the name “Edith” had been written in pencil on both sides. While it still may have been just a figurine, it also may have been a toy or figurine that belonged specifically to Edith, the eldest Jacobs daughter.



Figure 5.20. Bisque porcelain figurine with pencil signature “Edith.” Catalog #1453.

Other material markers of a domestic sanctuary include the paraphernalia that relates to household activities. We already know that both Mary Ellen Jacobs and her daughters took part in activities such as cooking and sewing. Archaeological remains strongly corroborate these actions. Sewing implements recovered include needles, pins, thimbles, and cloth which may or may not have been related. Domestic activities related to food

consumption included a large quantity of mason jars for home-canning. Twenty canning jars (14% of glass vessels) were identified, and many more were likely present but too fragmentary to be identified as distinct vessels. Since canning jars were meant to be reused, 20 could mean that a significant amount of food was canned at once.

Conclusion

Fortunately, the Jacobs family was well documented enough to provide a more comprehensive view of their daily lives and their public and private experiences in Boise. How they fit into the broader demography of the city is now somewhat clearer. They were relatively wealthy and socially and politically prominent in Boise society. When Cyrus's health, and subsequently the family's wealth deteriorated, they were able to remain afloat financially as well as socially. They were among the most affluent, socially praised, and politically powerful citizens, regularly rubbing elbows with the Boise elite.

The Jacobs family did not simply participate in and host social events in order to perpetuate their status; it was perpetuated every day by what clothes they wore, their behavior, their personal possessions, and their physical environment. While their behavior can only be inferred, the family evidently behaved appropriately enough to maintain their position. Their objects, which have been recovered archaeologically or donated to the Basque Museum and Cultural Center by descendants, represent further evidence of said performance. The house itself—its layout, furnishings, and change over time—is a testament to their position and their lives that can still be seen today. Through these aspects of their lives, both tangible and abstract, we can see that the Jacobs family on the whole was a part of Boise's social, economic, and political elite.

Following that conclusion, it also appears that the family was actively trying to replicate yet not strictly, what may have been considered a genteel, or at least more 'civilized' way of life. Were they consciously following those ideologies for religious and moral reasons, or because it was just typical and stylish? Whatever the reason, they did value certain aspects of that ideology and used it to make their lives more comfortable and, in a sense, civilized. Especially in the city's early years, when its citizens were primarily composed of working men, the successful merchant and his already social wife likely sought out ways to make their life more comfortable. Doing so included socializing with others of comparable status, furnishing their home properly, having appropriate clothes, caring about their personal hygiene, and spending money on things luxurious, exotic, or simply necessary for perpetuating the role in society that they thought they belonged in.

Chapter 6: Conclusion

This thesis utilized a variety of historical documents and archaeological remains to reconstruct aspects of everyday life for a particular family living in Boise, 1864- c. 1910. The material related to the Jacobs family—that excavated in 2012, the items donated to the Basque Museum and Cultural Center, as well as the copious written records about them—provided a unique opportunity to learn about a previously under-studied aspect of Boise’s early days: how its pioneer population was structured socially, and to what extent Victorian ideals migrated to and took hold among the town’s residents.

The Jacobs were not necessarily an extraordinary example—rather they represented a common trend among the upper tier of early Boise residents. They were one of the earliest to settle in Boise, and Cyrus Jacobs was one of a handful of entrepreneurs that helped establish a base of economic independence. This same group of men helped plat out the city, and in the coming years were involved in its political process as well as economic prospects that would further benefit the growing community. Mary Ellen Jacobs did her part as well, along with the other wives of this early group of settlers. The increasing presence of women and families was a crucial step in Boise’s development. It led to an increase in the number of children, as well as the need for establishing or bettering social institutions and community ties. The Jacobs children were brought up to maintain the social position of their parents, and they did this by being active with others in that tier and marrying into it.

One of the first steps taken was using written records to compile a thorough history of the Jacobs family. Nearly every relevant piece of information was included, from Cyrus’s and Mary Ellen’s childhood to their children’s adult lives. From this history, patterns of

social and public influence emerged, which helped inform the choice of artifacts to study. The artifacts chosen were those that could confirm and expand what the history was telling us about the Jacobs' social position in Boise and its change over time.

Standard archaeological field and laboratory methods were employed throughout this project. The two-week-long field season aimed at fully excavating the Cyrus Jacobs-Uberuaga House's original well, which had been discovered just months before during renovations on the house's outside covered porch. All areas beneath this covered porch were excavated as well, some to only a small depth before reaching cultural sterility. The well, on the other hand, was approximately 11 feet deep and densely filled with artifacts dating from the 1850s to the 1910s. The majority of artifacts came from the well. All of the nearly 16,000 artifacts were processed at the University of Idaho by me and two undergraduate students. They were cleaned, cataloged, and researched before certain artifact types were separated out for this study. Ceramic tablewares, bric-a-brac, dolls, grooming and toiletry items, and decorative objects were of particular interest.

I acknowledge that this thesis is limited in scope because it examines only one family. Broad comparisons are made from similar research that has been done, but none of that research has come from Boise. Rather than make a detailed comparison of my findings with other, similar towns in the Northwest, or even the West, I chose to do a more indepth analysis of this one Boise family. Ideally, my conclusions will be used in the future by other archaeologists and historians to further pursue issues of class and Victorianism in early Boise and the West. While things such as minimum vessel counts of ceramic tablewares are useful analytic tools on their own, comparisons with like assemblages of the same community can be infinitely more telling.

Though little work has previously been done in Boise on historical archaeological assemblages, I believe that there is the potential for such work. Even if some sites have been destroyed by construction, useful contributions can be made from written records and then compared to data in this thesis. For instance, the analysis in chapter 5 on the frequency of newspaper mentions would be significantly more meaningful if compared to similar tabulations of such mentions for the Jacobs' contemporaries. Overall, the more detailed conclusions generated here can contribute to broader understandings of life in Boise and the West, especially when coupled with similar studies done in Boise. The social trends we see happening in Boise in the mid-to-late 19th Century were mirroring larger national trends, though likely differing from them in small but meaningful ways. More studies in Boise will undoubtedly benefit our understandings of those trends and how they have come to influence our lives now.

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Appendix A

Chemical Analysis Reports

Glass Bottle with unknown contents

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: S. Elizabeth Harman

November 13, 2013

Appearance of Artifact

Small, clear glass bottle, rounded edges, 3 inches in height, width of 1 1/8th inches, depth of 5/8th inches. Small cork intact in a short neck. Filled 1/4th full with a tan colored liquid, mostly homogenous, but with some small globules of light grey material.



Procedures and Results

The bottle contents were a suspension, which could be filtered to recover the solid component. It dissolve partially in both ether and chloroform. Placing the sample in either a desiccator or an oven for drying left a malleable brown solid. The dried sample did not melt, but charred when heated, smelling of wax. When placed in a muffle furnace for 8 hours at 800° C the sample lost 98.5% of its weight, leaving behind a trace of white powder.

Discussion

The near-complete loss of the sample in the muffle furnace indicated that the solid component was almost entirely organic. The IR spectrum of the dried sample (Fig. 2) was similar to that of beeswax, shea butter, or a combination of the two (Figs. 3, 4). The IR spectrum of the liquid component (Fig. 5) showed it to be water.

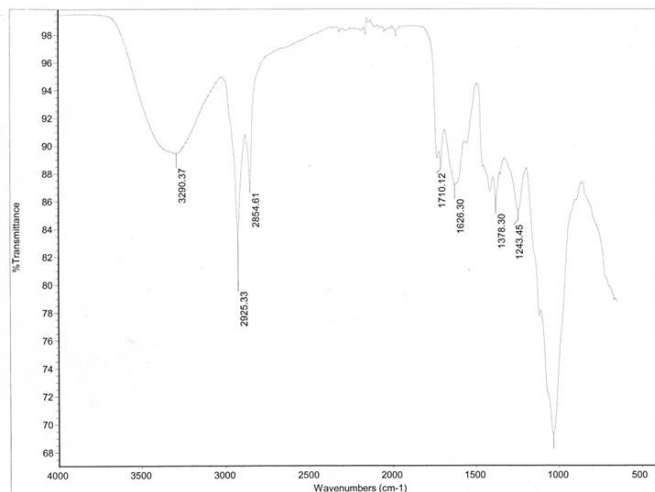


Fig. 2- IR spectrum of solid component of unknown

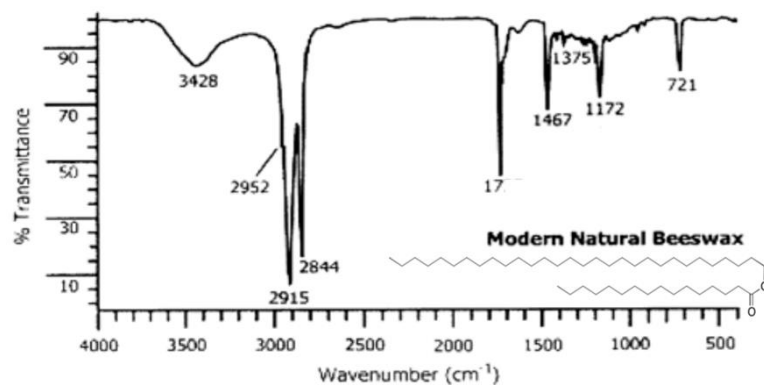


Fig. 3 – IR spectrum of beeswax

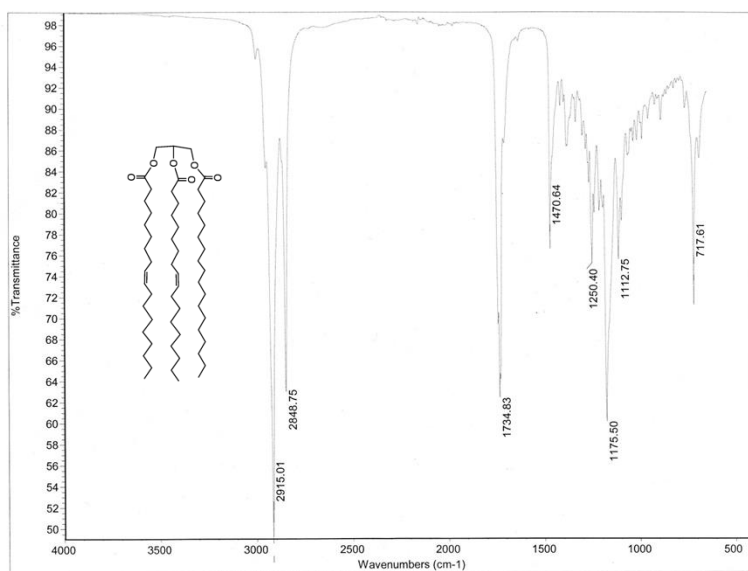


Fig. 4 – IR spectrum of shea butter

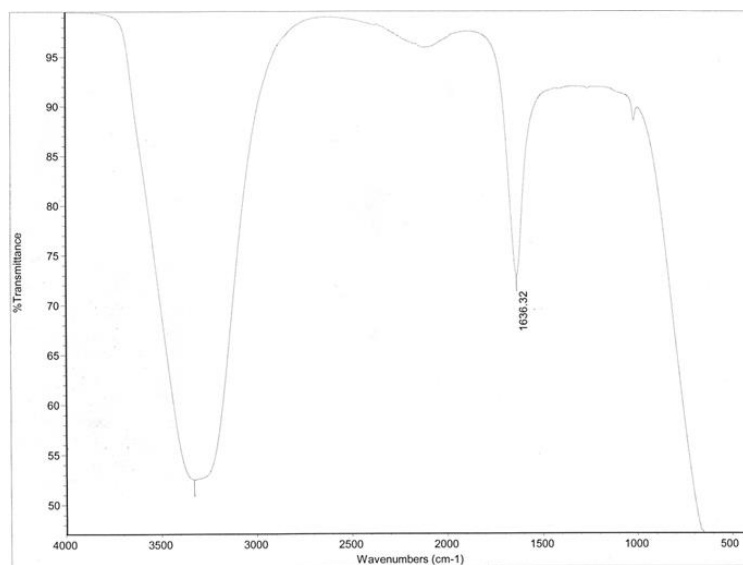


Fig. 5- IR spectrum of suspension liquid in sample

Conclusion

The sample appears to be a suspension of a polymerized fatty acid in water. The similarity of the unknown fatty acid to beeswax and shea butter, along with the small size of the bottle and its shape, indicate that this was a skin care product. Modern skin creams often contain beeswax, shea butter or a combination of the two for creating a barrier against moisture loss. Over time, the fatty acids polymerized, leaving them in a state in which they no longer melt.

Durkee & Co. Salad Dressing Bottle

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: S. Elizabeth Harman

December 2, 2013

Appearance of Artifact

Round colorless glass bottle, 6^{3/4} inches tall, 2^{1/2} inches in diameter at bottom, 1 inch diameter at neck; no lid or other closure; glass cracked along one side; bottom embossed with 'Bottle Patented April 17, 1877'; side vertically embossed with 'E. R. Durkee & CO', 'Salad Dressing', 'New York'. Inside the bottle, there was dark residue on the bottom, and light brown residue along the sides (Fig. 1). Late 19th century advertisements show the same bottle (Figs. 2, 3)

Durkee's Salad Dressing

THE WORLD'S STANDARD FOR PURITY FOR 25 YEARS. E. R. DURKEE & CO. WERE AWARDED THE WORLD'S FAIR MEDAL FOR SUPERIORITY TO ALL OTHERS FOR ALL THEIR CONDIMENTS

Always Ready Always Good

An unequalled mayonnaise for salads, cold meat, raw tomatoes, pickled salmon, etc. Always alike.

Costing only 2c. per plate of Salad

PREPARED WITH EXTREME CARE FROM THE FRESHEST, PUREST AND CHOICEST CONDIMENTS

Warranted to Keep Good for Years

For sale by all dealers in fine groceries. If your grocer does not keep it don't let him sell you any other for his own profit; insist on his getting you the genuine. This, like all other good things, has imitators, always cheaper.

Large Size, 50 cents; Small Size, 25 cents

SAMPLE enough to dress salad for four persons, mailed for 10 cents

E. R. DURKEE & CO., 145 Water St., New York

Fig. 2 – 1897 Durkee advertisement

DURKEE'S

SALAD DRESSING

FOR every improvised lunch, as well as for every carefully prepared meal at home, DURKEE'S SALAD DRESSING adds just the necessary finishing touch.

Send for free booklet on "Salads; How to Make and Dress Them," giving many valuable and novel recipes for Salads, Sandwiches, Sauces, Luncheon Dishes, etc. Sample bottle, 10 cents.

E. R. DURKEE & CO.
545 Washington St., New York

Fig. 3 – 1899 Durkee advertisement



Fig. 1- Durkee glass bottle recovered from CJU House

Procedures and Results

The black residue had no odor and crumbled easily; the brown residue was also odorless and adhered to the walls of the bottle. The two residues had identical IR spectra, shown in Fig. 4. When a sample of the residues was placed in a muffle furnace at 800 °C for 8 hours it lost 92.01% of its weight.

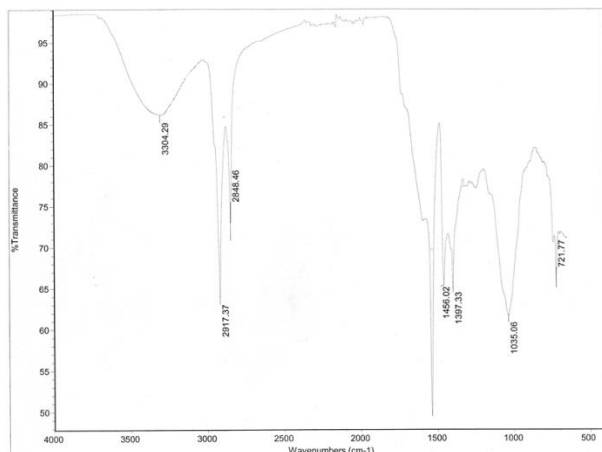
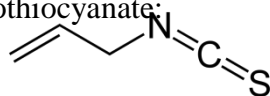


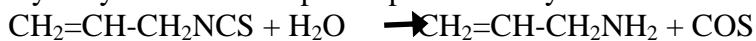
Fig. 4 – IR spectrum of black residue

Discussion and Conclusion

Durkee salad dressing is largely a mixture of mustard and mayonnaise, with a variety of minor ingredients that are often somewhat volatile (e.g. vinegar).⁵ The constituents of mustard could survive prolonged exposure, albeit possibly in chemically altered form. The pungent taste of mustard is due to allyl isothiocyanate:



Hydrolysis of this compound produces allylamine and carbonyl sulfide (a gas):



The IR spectrum (Fig. 4) clearly shows $-\text{CH}_2$ peaks at 2917 and 2848 cm^{-1} . The broad peak centered at 3304 cm^{-1} is likely due to the amine ($-\text{NH}_2$). The cluster of (largely unresolved) peaks in the 1550-1750 cm^{-1} region suggests the presence of $\text{C}=\text{C}$ bonds. These absorption features are consistent with allylamine. The strong peak at 1035 cm^{-1} , however, is indicative of a sulfur-carbon double bond. These observations suggest that the unknown contained both intact allyl isothiocyanate and the hydrolysis product allylamine. This is consistent with the presence of mustard in the original bottle contents.

Approximately 8% of the material in the bottle was not burned off at 800 °C, indicating that it was inorganic. The most likely source of this was soil or another extraneous material that made its way into the uncapped bottle.

⁵ <http://www.burntmyfingers.com/the-sauce-that-made-mr-durkee-famous/>

Lundborg Perfume Bottle

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Tara Garcia

November 27, 2012

Appearance of sample

Small glass bottle; est. volume of 50 mL; “Lundborg” embossed on it; colorless glass; narrow neck (~1/4”) with glass stopper, sheared off and not removable; glass extensively cracked, but able to hold liquid; approx. 1/3 full of clear liquid; pink coating on most of the inside surface of the bottle, suggesting remnant of contents; coating appeared to flake off; flakes were pink, intermingled with white powdery substance.

Historical evidence

A web search revealed that Lundborg exclusively produced perfumes

¹. The company was founded c. 1850 in New York and was taken over by Ladd & Coffin around 1890. Lundborg perfumes ceased production in the mid 1950’s.

Procedures and Results

The bottle had to be broken open to give access to the liquid and coating on the inside. The liquid taken from the bottle was clear, colorless, and odorless. It appeared to be water.

However: when spread on a surface and dried, the solution left a shiny, hard precipitate, like a glaze, on the surface. This readily re-dissolved in water.

A quantity of the pink material was placed in a muffle furnace at 800 °C for 8 hours. This led to a ~45% weight loss, but retention of the pink color. The residue was not soluble in water or HCl, but was soluble in HF.

To determine whether the pink color of the material from the inside of the bottle was due to manganese, 0.0340 g of the material was dissolved in HF, diluted to 50ml, and analyzed by atomic absorption (Fig. 1). The material was found to have a Mn content of 0.075%.

A 0.1103 g sample of the colorless glass from the bottle was placed in a ball mill (Wigl-Bug) with 0.1375 g ZnO and 0.4149 g Li₂CO₃ and reduced to a fine, thoroughly mixed powder. This mixture was then fused in a Pt crucible by means of an oxygen-natural gas flame and dissolved in HCl. The resulting solution was diluted to 50ml and tested for sodium by AAS (Fig. 2). The glass was found to have a Na content of 15.8%. The iron content was also determined and found to be 0.5%. A qualitative determination of the Na content of the liquid originally present in the bottle showed that it was very high.

Conclusions

The high Na content of the bottle glass identified it as a low-quality glass of considerable hygroscopicity. In a moist environment, such as existed inside the bottle, such glasses tend to take up water and decompose by flaking. This was found to happen in the present case,

¹ <http://www.perfumeintelligence.co.uk/library/perfume/1/11/1/11p3.htm>

where a pink layer of glass peeled off the inside surface. As this layer was found not to be organic and to dissolve only in HF, it can be concluded that it was not a remnant of the former contents of the bottle, but glass. The 45% weight loss upon heating was due to a loss of the water that the glass had taken up. This identification of the pink layer also makes sense in view of the fact that Lundborg only sold perfume, which is unlikely to have left a solid remnant.

The pink color of the inner glass layer was most likely due to Mn, which may have been added to the glass to decolorize it, considering that it had a Fe content that would have given it a greenish hue. It is not uncommon for manganese glasses to turn pink after long exposure, and in the present case the glass layer that had taken up a large amount of water apparently suffered that fate.

As the glass took up water, sodium silicate (Na_2SiO_3 , a soluble silicate, also known as water glass) had leached out into the water in the bottle. The “glaze” that formed when this solution was evaporated was due to the drying of this material on the surface.

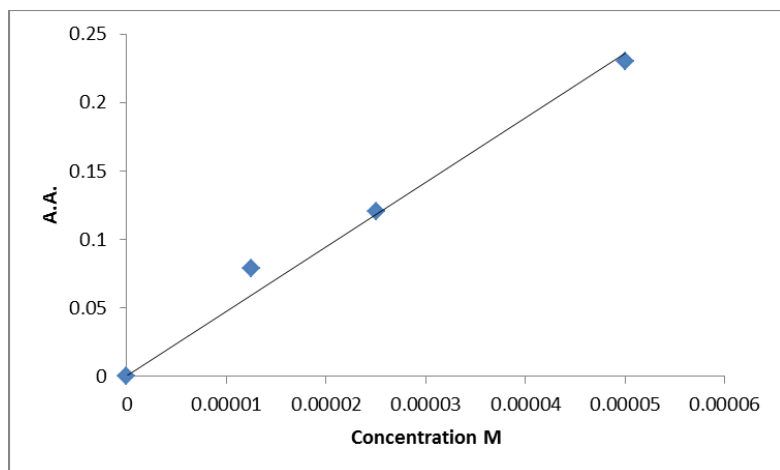


Fig. 1 – Atomic Absorbance Mn: Raw Sample. This curve shows the correlation between atomic absorbance and Mn content in the sample. The equation used to determine [Mn] in the raw sample is $y=470x$. [Mn] in the raw sample was $2.7\text{E}-5\text{M}$.

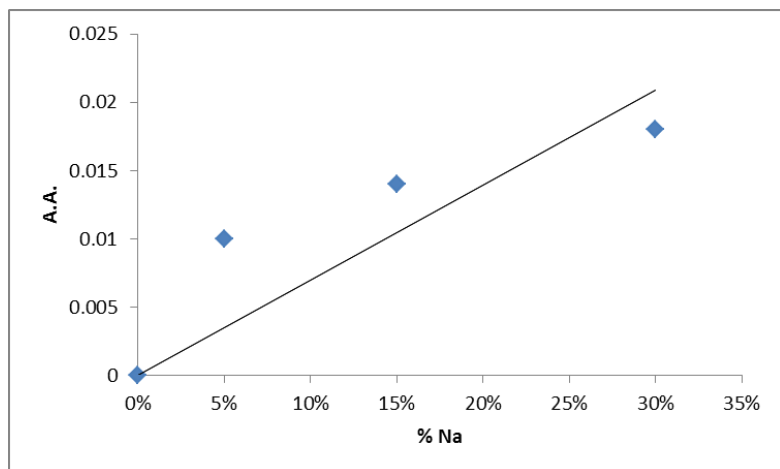


Fig. 2 - %Na vs. Absorbance. This figure shows the correlation between atomic absorbance and %Na in sample. The equation used to figure the %Na in the .1103g glass sample is $y=0.069x$. The %Na in the glass sample was 15.8%. The %Na in the liquid from the bottle was off the chart.



Fig. 3, 4 – Above left: Lundborg perfume bottle prior to opening. Glass appears pink in color. Bottle has extensive cracking but is still able to hold liquid (approx. 1/3 full). Above right: Lundborg perfume bottle after opening. Liquid has been removed and bottle was allowed to air dry. The pink coating has begun to crack off showing a colorless glass beneath. This sloughing of the pink colored layer is believed to be caused by leaching of manganese and separation of glass layers due to the hygroscopicity of the low quality of sodium glass.

Skin Cream

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Tara Garcia

November 27, 2012

Appearance of Sample:

Small glass bottle: approximately 25ml volume; narrow neck, partially blocked by degrading cork and a grayish greasy substance; colorless glass with illegible stamp on bottom of bottle, no other special embossing was noted; bottle was 3/4 full with ~1/2 consisting of an orange, liquid, oily substance and 1/4 consisting of a more solid, white, greasy substance.

Historical Evidence:

The bottle matches many of the generic mass produced bottle types of the period. The maker was not determinable due to the poor quality of the stamp. The bottle resembled a medicine bottle or salve bottle; the narrow neck indicating that it was something meant to be used sparingly and dispensed a small amount at a time.

Procedures and Results:

The bottle was easily opened by gently removing the cork. The contents were separated into two layers, the top layer consisting of the orange oil, the bottom layer consisting of the more solid white paste and some brownish debris. The oil was poured off into another container and tested. The white paste was cleaned of the oil and tested as well.

The orange substance did not dissolve in water but was found to completely dissolve in both ethanol and chloroform. When subjected to flame, the oil burned completely. An IR was taken of the oil using KBr plates and showed a carbon compound containing a carboxylic acid (fig 1). A TLC was performed using ethanol as the mobile phase to determine whether or not the orange substance contained a dye. The TLC yielded a long, yellowish streak with no defining characteristics. The orange oil was tested for natural plant pigments using conc. sulfuric acid which should have de-colored it had there been plant pigments present¹. However, the sample was charred by even the smallest quantities of sulfuric acid rendering the test inconclusive. The oil was also mixed into a column of activated carbon to remove any added dye but no de-coloration occurred. The orange oil was saponified in DI and an excess of KOH. The successful saponification of the substance further indicated a fatty acid chain containing a carboxylic acid. A GCMS was performed on the oil. While a conclusive identification of the specific fatty acid could not be made (the GCMS returned a probability of 26.5% that the oil was cis-Vaccenic acid) it was conclusive that the oil is a fatty acid of some kind.

The whitish paste w/ debris was rinsed several times in ethanol to remove any trace of the orange oil. Once cleaned, the ethanol was evaporated from the paste and the paste was

¹ Characteristics of Colors in Vegetable Oils and Methods of Removal: B.H. Thurman, Durkee Famous Foods, Inc.

heated to see if melting occurred. Some oily residue was melted from the sample leaving a brown solid. This solid dissolved somewhat in HCL and a little more in HF though it did not dissolve completely in either (only a small amount of HF was used so dissolution may have been complete with a higher concentration). The solid substance was examined under a microscope and appeared to be made up primarily of plant particles (most likely pieces of the degrading cork) and dirt. The solid was heated in a crucible over a Bunsen burner and burned completely. A KBr pellet was made using the brown solid but yielded no usable data. The white paste was tested for pectin using a test based on the reaction of hydroxamic acids with ferric ion².

Solutions of hydroxylamine and water, hydrochloric acid and water, and ferric chloride hexahydrate in N-hydrochloric acid were used to test the oil. The oil was placed in a beaker and the reagents were added one at a time and mixed thoroughly. If pectin were present, an insoluble color change of red, brown, or green would have been observed. The color would depend on the type of plant pectin present. However, there was no observable color change indicating that the oil did not contain pectin. It was also tested for Hg using .0003 g dithiozine in 10ml chloroform. A drop of the sample was placed on a watch plate and two drops of the dithiozine solution were placed on top of it. If the sample contained Hg a purple color change would have taken place. No color change was observed so this test was also negative. When saponified with DI and KOH the cleaned white substance produced a surfactant, as indicated by foaming when the solution was shaken.

A dark yellow, solid clump was located in the white paste and small pieces of it were located throughout the paste. A sample of this clump/paste compound was cleaned in ethanol and then dissolved in warm chloroform. The debris was filtered out using gravity filtration and an IR was taken of the solution. The IR resembled an IR for natural beeswax (fig 2, 4). An IR was also taken of the yellow clump itself after it was cleaned in ethanol and the ethanol had evaporated; this IR also resembled beeswax. The melting point of the yellow clump was measured to be 55-57° C. This corresponds with the melting point of beeswax. GC/MS measurements of the orange oily liquid produced no positive identification of any single compound, but all low probability 'hits' were for fatty acids.

Conclusions:

The conclusion of this analysis is that the content of the bottle is some kind of salve or balm. The shape of the bottle and its small neck indicated that the contents were meant to be used in small quantities. This follows with the use of such a balm/ salve. The IR spectra of the individual components and their ability to be saponified indicate that the bottle contained a mixture of oils and waxes. The IR of the yellow solid and its melting point lead to the conclusion that it is beeswax which was and still is a common component of salves and balms. The orange oil is concluded to be a vegetable oil which has darkened with age. Many oils such as canola oil, olive oil, and coconut oil are common components of moisturizing aids. There was no indication that any dye was added to the product. The lack of Hg excludes the possibility that this was a balm used in the treatment of syphilis which was originally a consideration. The presence of plant matter and dirt in the salve is to be

² Test for Pectin Based Reaction of Hydroxamic Acids with Ferric Iron: R.M. McCready and R.M. Reeve; Western Utilization Research Branch, Agricultural Research Service, U.S. Dept. of Agriculture.

expected given the state of the cork and the fact that the bottle was removed from the bottom of the well. The debris is not considered a component of the original contents.

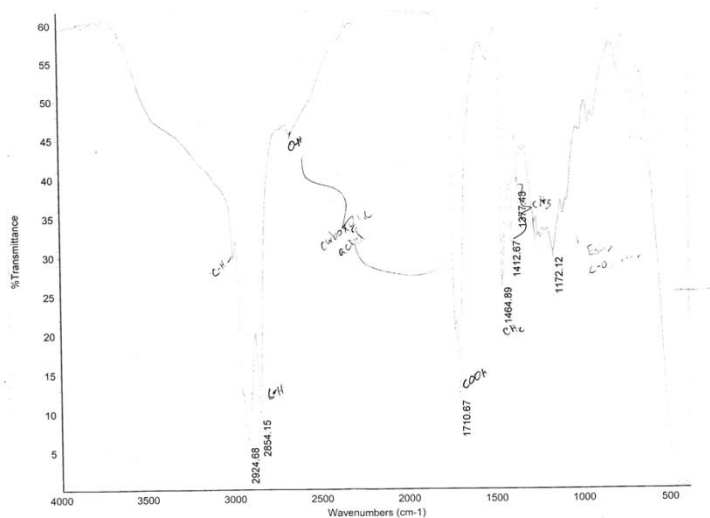


Fig. 1 – IR of orange oil: The IR shows a singly bonded carbon-hydrogen compound containing a carboxylic acid. The carboxylic acid is indicated by the strong COOH peak at 1710 and the weak OH peak at ~2700.

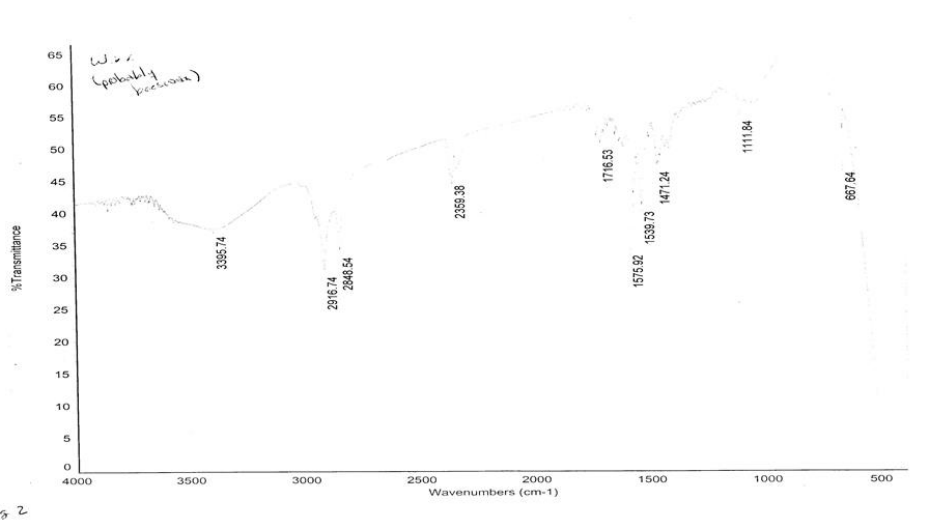


Fig. 2 – IR of yellow wax

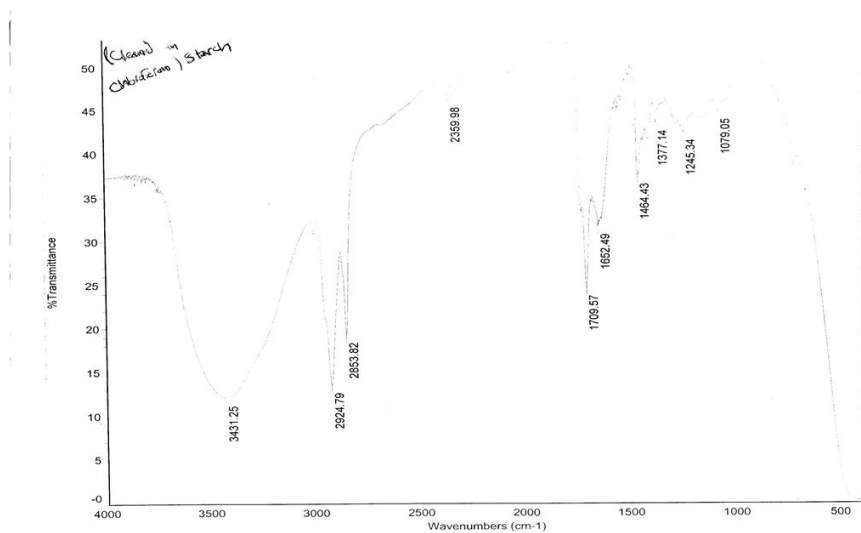


Fig 3

Fig. 3 – IR of whitish paste cleaned with chloroform

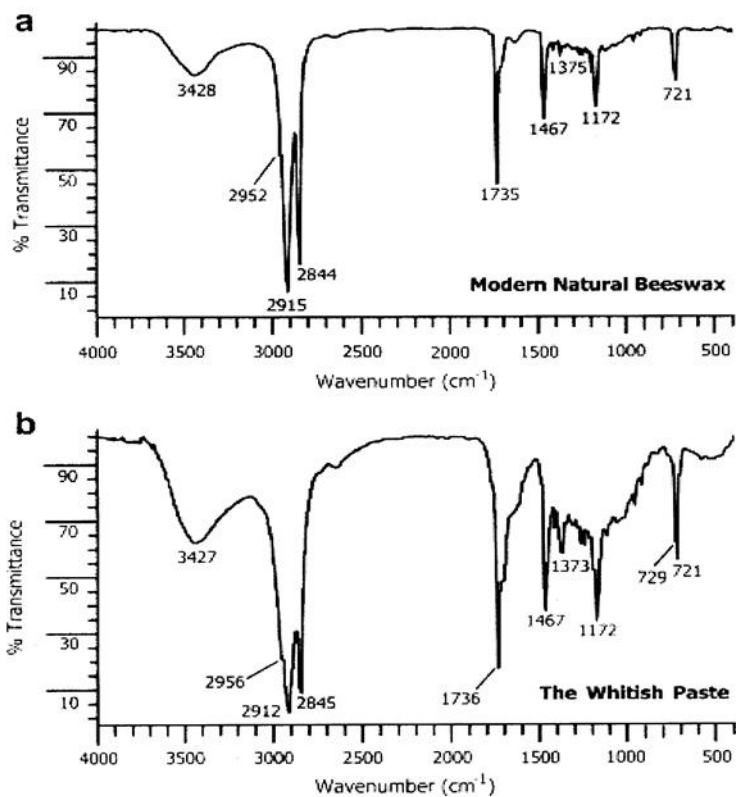


Fig. 4 – IR of natural beeswax: This IR was used as a comparison for the IR taken of the unknown white paste and the yellow clump removed from the sample. The similarities between these IR indicate that beeswax is present in the unknown.



Fig.5 – Unopened sample bottle: Separation of the contents had occurred while in the well. The cork had degraded but appeared to have retained the majority of the original contents without too much contamination. The oil helped to repel water and maintain sample integrity. The two sample components were analyzed separately but mixed easily into a light yellow, oily paste.

Bottle with dirty water

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Sarah Harman

April 1, 2013

The sample was a small glass bottle, approximately 4.5 inches tall with a degraded cork and the marking DF & CO on the bottom (fig. 1). Inside of the bottle were pieces of a brown solid in a liquid, with a brown, flaking substance near the mouth.

The brown solid was prone to breaking into smaller pieces and did not dissolve in water, ethanol or hydrochloric acid. A piece of the dried solid weighing 0.00447 grams was then placed in the muffle furnace and heated at 800 degrees Celsius for eight hours. The remains weighed less than 10 μg , indicating the unknown was almost entirely organic. What remained were small flakes of a red-orange color, suggesting ferric oxide. An atomic absorption was taken to test for iron in the sample, and a strong iron signal was observed

Another piece of the solid was dissolved in sodium hydroxide of pH 13. This resulted in the complete dissolution of the solid and a brown colored liquid. When the solution was made acidic to a pH of 1.0 pieces of the solid reformed. While this was going on the liquid originally in the bottle began to mold. The IR of the solid part of the sample featured a broad OH peak and C=C peaks (fig. 2).

The conclusion reached was that there was nothing in the bottle except water and an organic material that had broken down to humic acid. Indicators of this were that the solid only dissolved in basic solutions and the amount of organic material lost in the furnace. The iron content could be from the original substance or from soil that leaked in through the degraded cork.



Fig. 1 – sample, small glass bottle with degraded cork

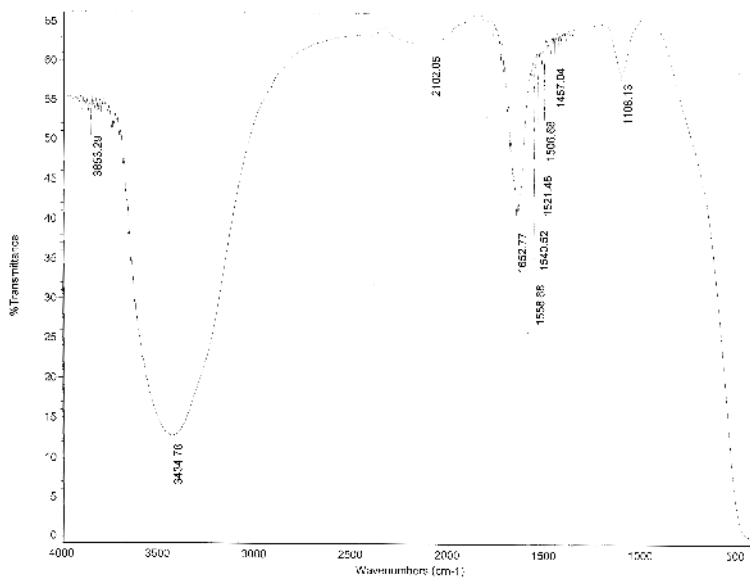


Fig. 2 – sample, an IR spectrum of the brown solid found in the bottle

Clove Oil bottle

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Sarah Harman

April 1, 2013



The sample was a small vial sealed with a cork (fig. 1) Inside was a pale yellow liquid, with a brown liquid floating on top. When the cork was removed the contents of the vial had a strong smell of cloves. The yellow liquid had the consistency of oil, the brown liquid appeared to be less dense contaminants.

Before taking any readings with the oil it was dried with ethyl ether and magnesium sulfate, then rotovaped to remove any remaining solvent. An infrared spectrum was taken to confirm the presence of Eugenol, the oil that gives cloves, nutmeg and cinnamon their smells. The resulting spectrum, while not disproving the presences of Eugenol, didn't confirm it either (fig. 2). In order to have a more accurate representation of the components of the oil a sample of it was run through the gas chromatograph mass spectrometer. The resulting reading (fig. 3) was confirmed as Eugenol (fig.4).

Fig. 1 – sample, glass vial filled with cloudy oil

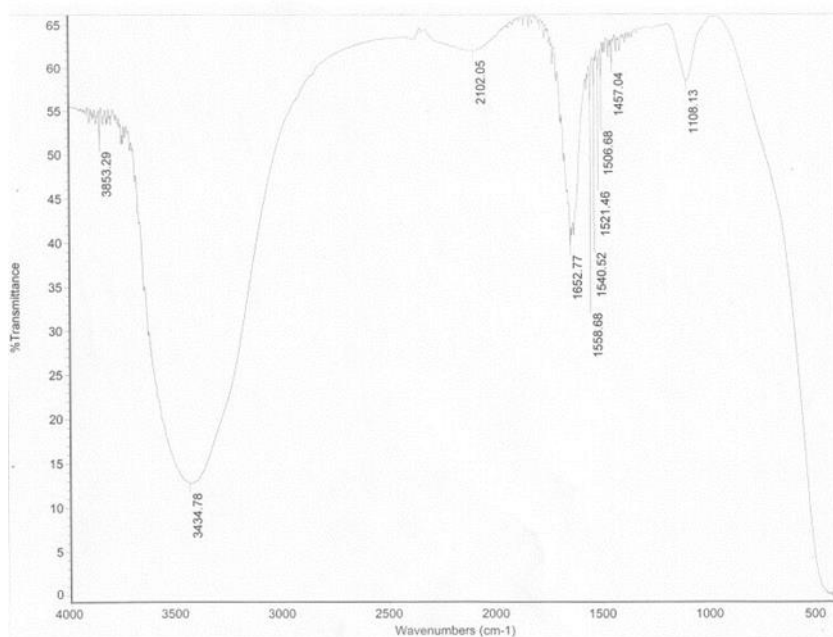


Fig. 2 – sample, IR spectrum of oil

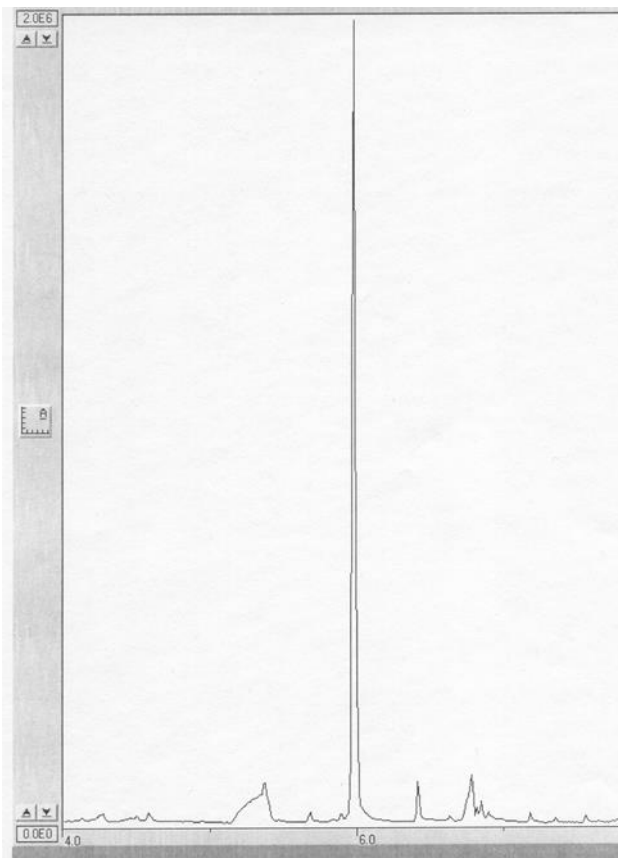


Fig. 3 – GC/MS chromatogram of oil

Library Search Report

Data Path : C:\DOCUMENTS AND SETTINGS\CHEM454\DECAFF\ .
 Data File : DOC'S SAMPLES - 15.D
 Acq On : 30 Oct 2012 11:54
 Operator :
 Sample :
 Misc :
 ALS Vial : 1 Sample Multiplier: 1

Search Libraries: C:\Database\NIST08.L Minimum Quality: 0

Unknown Spectrum: Apex
 Integration Events: RTE Integrator - CAFFEINEC.P.

PK#	RT	Area%	Library/ID	Ref#	CAS#	Qual
1	5.977	100.00	C:\Database\NIST08.L			
			Phenol, 2-methoxy-3-(2-propenyl)-	32712	001941-12-4	98
			Eugenol	32581	000097-53-0	98
			Phenol, 2-methoxy-4-(1-propenyl)-, (Z)-	32758	005912-86-7	97

CAFFEINE 454 2012.M Tue Oct 30 12:05:09 2012

Fig. 4 – sample, the analysis of the mass spectrum confirming the presence of Eugenol.

Lip Balm jar

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Sarah Harman

April 1, 2013

The artifact consisted of a short brown jar, approx. 30 mL, without a lid. Its contents were a white, crumbling paste with brown impurities on the surface (fig. 1). When lit on fire the substance burned a light yellow-orange and spat sparks. A crucible was placed in the muffle furnace for 8 hours at 800 degrees Celsius containing 0.03275 g of the sample. When removed it weighed 0.01026 g i.e. it had lost about 2/3 of its mass. The white ash remaining dissolved in HCl. The original material dissolved only slightly in HCl, but almost completely in chloroform (CHCl_3).

The material was suspected to have zinc oxide in it due to previous similar samples in similar jars. A qualitative atomic absorption reading confirmed this. Further readings with zinc standards showed the unknown to be 3.9% zinc oxide. This is consistent with lip balms from the period. Further tests for calcium and sodium were negative.

The appearance of the sample suggested that it was a dried up paste, and the size and shape of the contained hinted at a lip balm (modern lip balms are still sold in similar jars). The dissolution and burning characteristics indicated an organic carrier, such as beeswax or shea butter. The presence of zinc was a telltale sign of a lip balm. Zinc oxide is generally added as a sun screen, and 3-5% is typical.



Fig. 1 – sample, small brown jar filled with a dried white compound

Shoe Polish bottle

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Tara Garcia

February 19, 2013

Appearance of Sample:

Medium sized bottle: green tinted glass (Fig. 1); bell shaped with flat bottom, approx 4" tall with 1-1/2" diameter neck; embossed with "Gilt Edge Dressing" and covered in crosshatched maltese crosses; weathered and partially degraded cork stopper with broken wire protruding from bottom; blackened applicator and wire in bottom of bottle; residue around inside of neck and bottom of bottle; some liquid.

Historical Evidence:

Gilt Edge Dressing was manufactured and patented by Whittemore Brothers Corporation in the 1890's. It was advertized as the "first self shining dressing" (Fig. 2), "the only dressing to positively contain oil", and the only dressing that would preserve the luster and extend the life of lady's fine leather shoes. The Whittemore Brothers Corporation was established in Cambridge by Joshua and David Whittemore in 1852. The company produced stains, pastes, and polishes for shoes as well as detergents for removing grease from fabrics, automobile interiors, and fenders from the mid 1800's through the mid 1900's.

Procedures and Results:

The bottle was opened by removing the degraded cork. Samples of the residue from around the inside of the neck and the sides of the bottle as well as some of the liquid were removed for analysis. After sitting for a period of time the liquid in the bottle separated out into two layers, one mud, the other water. The mud was tested and found to dissolve partially in HCl while producing a green color. The green color indicated the possible presence of copper. Residue from the neck and sides of the bottle showed similar results.

A piece of the sponge was burned in a crucible over a Bunsen burner leaving a red residue. A sample of the residue was treated with stannous chloride but yielded no reaction. When placed in HCl the red residue slowly dissolved and the solution turned green. A small piece of the wire from the underside of the cork was dissolved in HCl and produced a bright green solution. An atomic absorbance was run on the solution and showed a relatively high iron content and a moderate copper content. This indicated that the wire was most likely a mixture of iron and copper.

The sponge was examined under a microscope and appeared to be natural in origin. The synthetic sponges of the time were made from hemp fiber processed with sodium sulfate. The sponge from the sample did not have the straight fibrous appearance of hemp fiber. Instead, it was branched and showed the beginnings of hexagon like formations similar to that seen in sea sponges. A sample of the sponge was cleaned in several washes of ethanol; this left it residue free but still blackened in color. The cleaned sponge was then treated with carbon disulfide to try to remove the color. The color could not be removed. Since carbon black was a common component of many black shoe polishes and would not produce a

removable stain, we conclude that the “blackening” agent used in Gilt Edge was most likely carbon black.

To determine whether or not the sponge was synthetic or natural a sample of the ethanol cleaned sponge was tested using aniline acetate. A piece of sponge was placed in a crucible and covered with an aniline acetate moistened filter paper and watch glass. In the presence of cellulose a red dot should have appeared on the paper above the smoldering sponge. This reaction was not observed. A sample of the sponge was then subjected to a Biuret test to test for protein content. The test was positive indicating that the sponge was most likely animal in origin and not synthetic.

Conclusion:

While there was not any of the actual shoe polish left for analysis we were able to determine that the most likely blackening agent used was carbon black. Also, while synthetic sponges were newly developed in the late 1800’s, we have concluded that at the time this particular bottle of Gilt Edge was produced, the Whittemore Brothers Corporation was still using natural sea sponges as the applicators for their product. The wire used to secure the sponge to the cork stopper was a combination of iron and copper. There was no evidence that Gilt Edge did in fact contain oil, but given the age of the sponge and the condition of the residues, there is no evidence against it.



Fig. 1 – shoe polish bottle



Fig. 2 – Gilt Edge advertisement

Cobalt Blue Glass Jar with whitish residue

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Tara Summer

February 10, 2014

Feature 1, Level D, cat #266

Appearance of Sample

Small glass pot: blue cobalt glass; approximately 3 inches tall; wide mouth of approximately 1 ¼ inch diameter; thread for screw-on cap, but no cap included; crimped pattern on the bottom of the pot with generic stamp AMF & Co; “1 oz Full” stamped on the lower edge of pot side; whitish residue encrusted along inner surface with some granular residue along the bottom inner curve; orange spot and some patina on the outside.

Historical Evidence

This pot is similar to many that were mass produced for pharmaceutical balm packaging. The producers of Vicks VapoRub produced a similar container but with a different stamp. The stamp on the bottom of this pot indicates that it was manufactured by Adelbert M. Foster and Company. AMF and Co. operated between 1895 and 1925. The presence of the screw threads, the pinching along the base, and the style of the stamp on the bottom indicates that this bottle was most likely produced sometime between 1905 and 1911. The stamp seen on this bottle was discontinued after 1911 for an unknown reason; possibly because of an acquisition and restructuring within the company¹. The wide mouth coupled with the presence of threads for a screw cap indicates that the contents were probably something that was in a solid or semisolid state. There is sufficient room for a finger or applicator to be swabbed around the inside of the pot. This pot does not follow with the typical pill bottle design of the era, so it is unlikely that it contained tablets.



Fig. 1 – cobalt bottle

¹ Lindsey, B.; Lockhart, B. Schrie, B. *A.M. Foster & Co*
<<http://www.sha.org/bottle/pdf/AMFoster.pdf>.

Procedure and Results

Small samples of the white residue in the pot and the orange patch on the outside surface were tested for solubility in water, HCl and HF. They were not noticeably soluble in water and only slightly in concentrated HCl, though a yellow color was noted; the color change was more noticeable with the outer orange residue than with the inner white residue. The color indicated the presence of Fe in both samples. The samples were sonicated with heat but did not dissolve any further. Upon addition of HF and continued sonication, both samples dissolved. The necessity of HF indicated that at least part of the sample was silicate. An IR spectrum was taken of a small sample of the inner material (fig. 1). The spectrum showed two small organic (C–H) peaks at 2921 and 2851 cm^{-1} as well as a relatively strong silicate peak at 992 cm^{-1} . A 0.51 mg sample of the inner contents was placed in the muffle furnace at 800 C for ~10 hours. Upon removal from the furnace 0.36 mg remained, indicating 29.4% was organic and had been burned away. Hydrates were presumed not to be present because there was virtually no OH peak in the IR. A 6.23 mg sample of the inner residue was dissolved in concentrated HCl and HF and then diluted to 25 ml. Preliminary atomic absorbance measurements were performed for Ca, Zn, and Fe. There was no noticeable absorbance for Ca, but small amounts of Fe and a more significant amount of Zn was indicated. A calibration curve was made for both Fe and Zn (figs. 2 and 3) and both the inner and outer samples were tested. From the linear equations of the calibration curves, it was determined that the inner residue did contain Zn and Fe. The zinc content of the inner residue was 9.2% and the Fe content was 6%. The outer residue was primarily Fe (~91%) with the remaining consisting, most likely, of silicate. In summary, it was determined that the contents of the container were 29.4% organic residue, 9.2% Zn, 6% Fe, and 55.4% silicate.

Conclusions

This analysis suggests that the original contents of the bottle were a protective salve or balm. The organic component scraped from the bottle could have been a carrier/matrix, such as wax. The silicate component could have been talcum powder which is often used in skin products and cosmetics. However, talcum silicate could not be distinguished from sand that may have fallen into the bottle, so this is inconclusive. Zinc oxide was, and still is, a common component in sunscreens, lip balms, and soothing salves. The zinc content and the shape of the bottle are the two leading indicators pointing to a balm. The iron found in the pot probably originated from the environment (as did the iron spot on the outside). Since the lid was missing, it is possible that it, containing iron, rusted away and contaminated the sample.

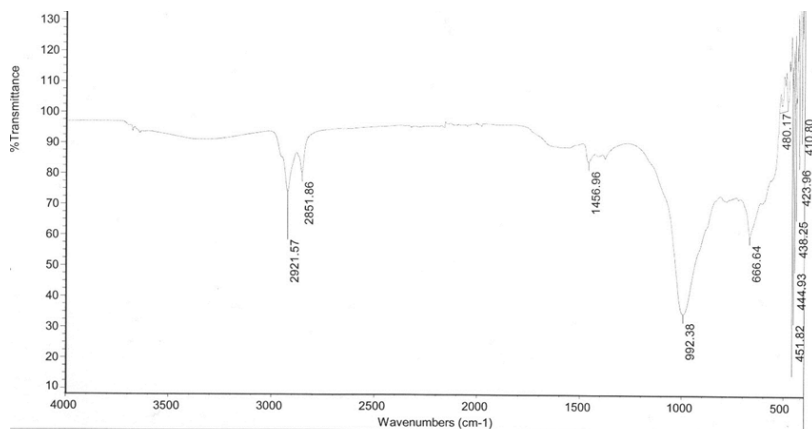


Fig. 2 – IR spectrum of Inner Residue: Cobalt AMF & Co. bottle

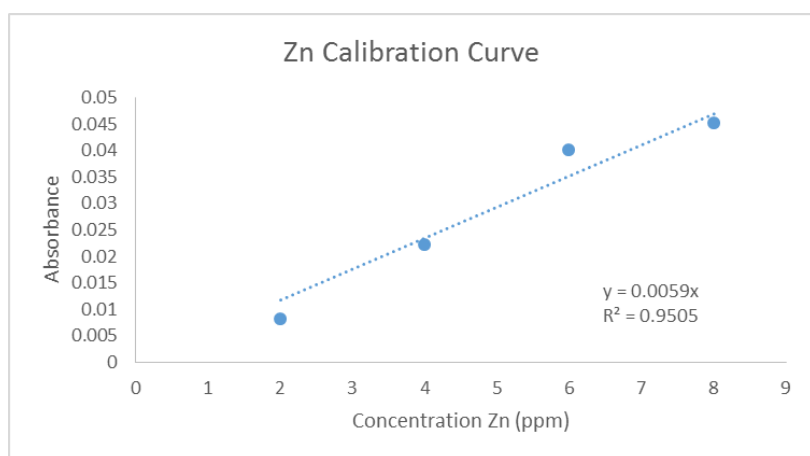


Fig. 3 – Zn Calibration Curve: inner sample absorbance was 0.109

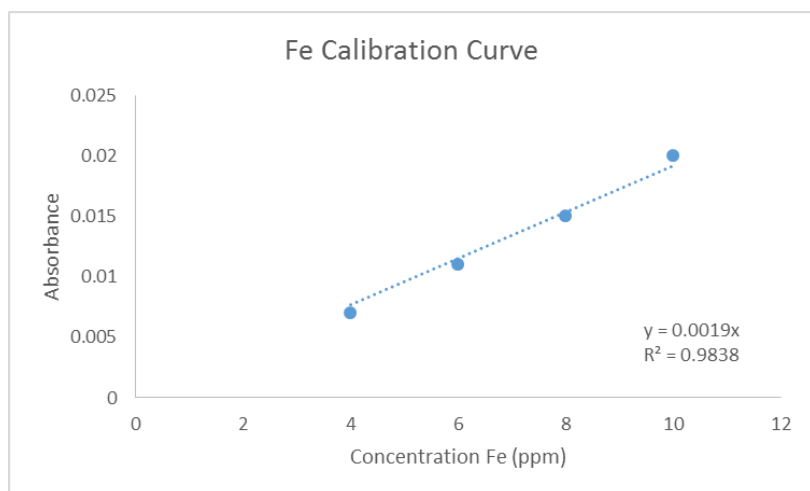


Fig. 4 – Fe Calibration Curve: sample absorbance of inner residue was 0.01, outer residue was 0.025.

H.S. Myers' Pharmacy bottle

10AA636

Cyrus Jacobs-Uberuaga House

Analyst: Alicia Fink

October 31, 2013

Generic glass bottle; clear glass; intact, no cracks; embossed with H.S. Myer's Pharmacy Boise, Idaho; stoppered with original cork; large amount of black colored solid material on inside surface.

History

The bottle was recovered from the well of the Cyrus Jacobs-Uberuaga House in Boise, Idaho.



Figure 1 – pharmacy bottle

Procedures and Results

The bottle was carefully opened by removing the cork stopper. The stopper was preserved in this operation. A portion of the material in the bottle was heated in a muffle furnace at 800°C for 8h, resulting in a 98.43% weight reduction. The original solid was largely soluble in chloroform, ether, and acetone, but insoluble in water.

The IR spectrum of the solid (Fig. 2) showed a number of peaks: 3426 cm^{-1} (O–H); two absorptions around 2933 cm^{-1} (C–H₂); 1707 cm^{-1} (carboxylic acid); 1610 cm^{-1} (carboxylate). Comparing the sample IR spectrum with the IR spectra of both glucose and sucrose suggests that the sample has a sugar base.

The sample was sonicated in absolute ethanol, centrifuged, filtered, and then run through the GCMS. No high-percentage hits were obtained and the results

did not give an indication as to what the sample contained.

A spot test for reducing sugars was performed. A light colored precipitate formed indicating a positive spot test. The sample had a distinctive odor when the stopper on the bottle was removed. The smell intensified when the sample was burned over a flame.

Discussion and Conclusion

The furnace results indicated that the material in the bottle was 98.43% organic (possibly with some water) and 1.57% inorganic. The spot test and the IR spectrum suggested that the sample has a sugar base.

The large size and wide neck of the bottle pointed toward an often used liquid. The nature of the remnants suggested that this was a viscous material. The appearance of the material and the container, as well as the sugar content suggests that the bottle contained a **cough syrup**.

The lack of water solubility of the dried up solid is probably due to hydrolysis and polymerization that occurred over time.

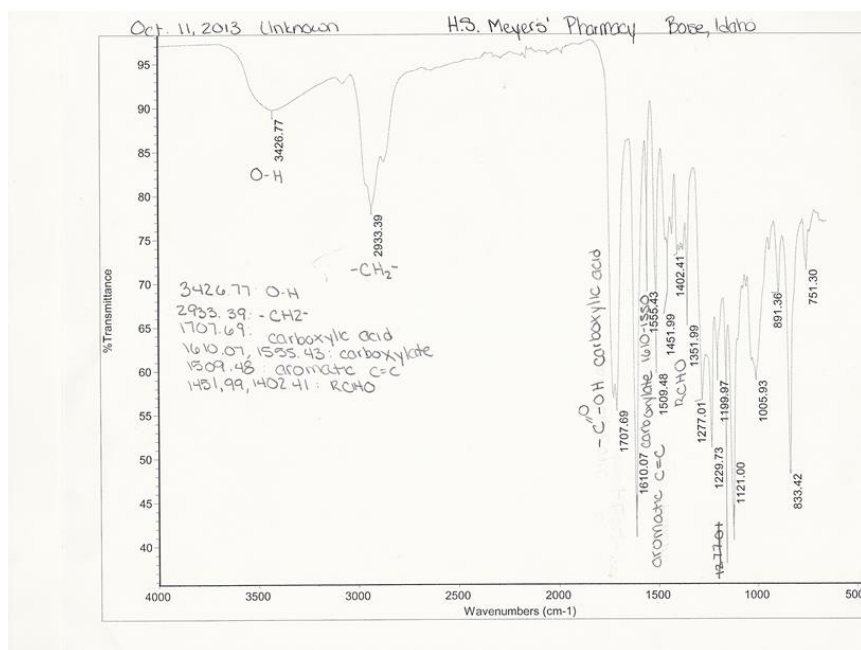


Fig. 2 – IR spectrum of the bottle contents

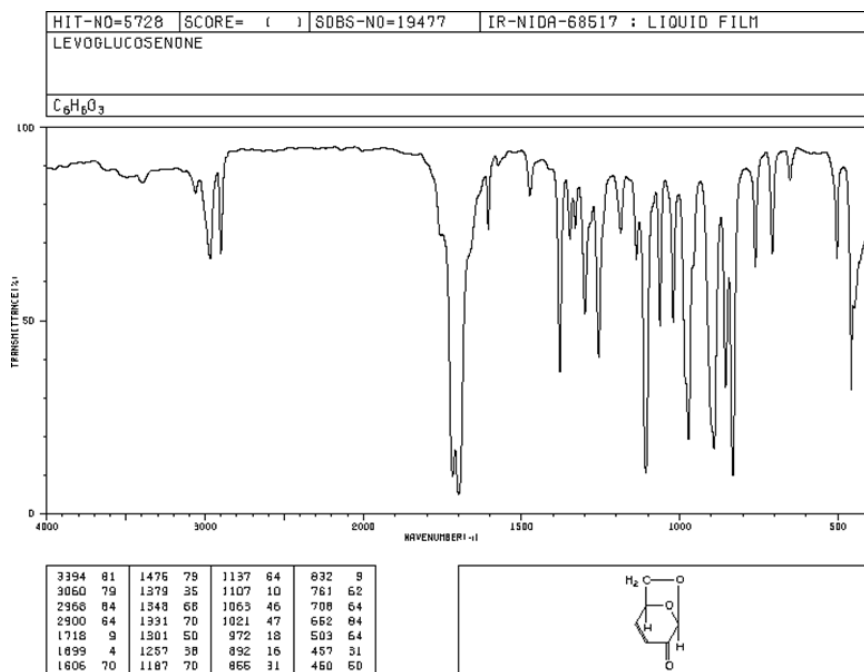


Fig. 3 – IR spectrum of glucose

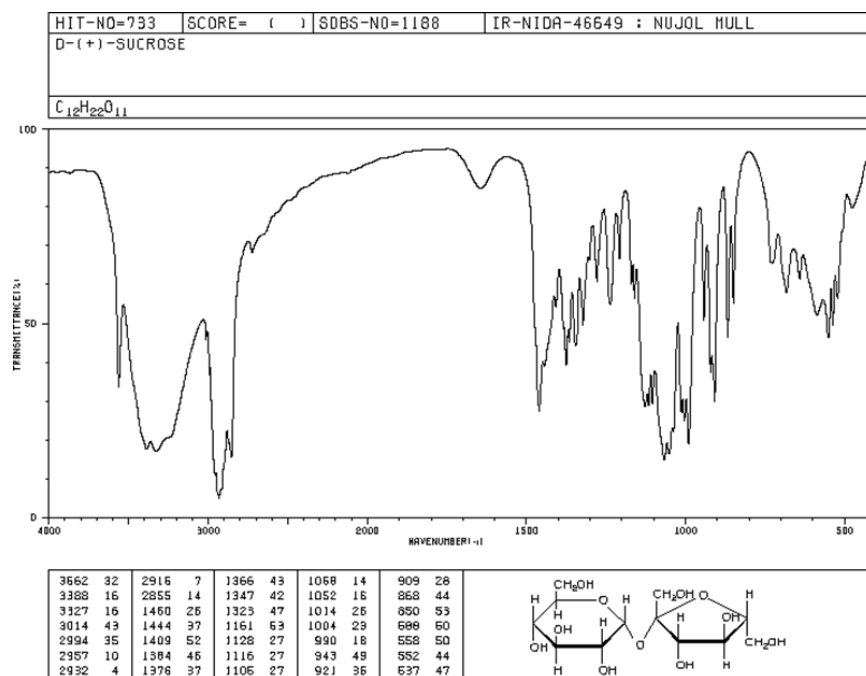


Fig. 4 – IR spectrum of sucrose.

Appendix B

Ceramic Vessel (CV) Catalog Information

Ceramic Vessels (abbreviations listed at end)

CV #	Item Name	Material	Décor	Glaze	Portion	Count	Weight	Rim dm	Base dm	Height	Mark	Mended	Cat #s	Provenience
1	Teacup	whiteware	blue floral TP, gild	clear	all but handle	11	110.5g	3.5"	2"	2 5/8"	-	yes	333, 390 (x5), 669, 778 (x4)	EU 3 F1 LD, LE, LF
2	Teacup	whiteware	blue floral TP, gild	clear	almost all	11	181.4g	3.5"	2"	2 5/8"	-	yes	389 (x7), 779, 668 (x2), 1083	EU 3 F1 LD, LE, LF
3	Teacup	whiteware	blue floral TP, gild	clear	almost all	10	157.2g	3.5"	2"	2 5/8"	-	yes	38 (x2), 123 (x4), 240, 2373, 2374 (x2)	EU 3 F1 LA, LB, LC; T3 S, LB
4	Saucer	whiteware	blue floral TP, gild	clear	whole	2	205.7g	6.5"	3.5"	3/4"	"VENETIAN/SEMI-PORCELAIN/HENRY ALCOCK & CO/ENGLAND"	yes	391, 241	EU 3 F1 LC, LD
5	Butter Dish	whiteware	blue floral TP, gild	clear	whole	2	39.2g	3.25"	1.75"	1/2"	-	yes	393, 1084	EU 3 F1 LD, LG
6	Sauce Dish	whiteware	blue floral TP, gild	clear	almost all	3	126.2g	5.25"	2.75"	7/8"	VENETIAN/SEMI-PORCELAIN/HENRY ALCOCK & CO/ENGLAND	yes	227, 242, 392	EU 3 F1 LC, LD
7	Saucer	whiteware	blue floral TP, gild	clear	almost all	2	208.2g	3.25"	3.25"	3/4"	VENETIAN/SEMI-PORCELAIN/HENRY ALCOCK & CO/ENGLAND	yes	1081, 2376	EU 3 F1 LF, LG
8	Bowl, Other	porcelain	floral decal, molded	clear	almost all	10	71.7g	oval	oval	3/4"	"T & V // TRESSEHRNES & VOGT LIMOGES / 85"	yes	736 (x2), 738 (x2), 1138, 1139 (x2), 1141 (x2)	EU 3 F1 LF, LG
9	Bowl, Other	porcelain	shell edged	clear	almost all	7	150g	5 5/8"	3 5/8"	1.25"	-	yes	735 (x3), 1133 (x3), 1178	EU 3 F1 LF, LG, LH
10	Bowl, Table	porcelain	raised footring	clear	almost all	20	277.1g	5 7/8"	3.25"	2.75"	"H & Co / L"	yes	1130 (x19), 1177	EU 3 F1 LG, LH

CV #	Item Name	Material	Décor	Glaze	Portion	Count	Weight	Rim dm	Base dm	Height	Mark	Mended	Cat #s	Provenience
11	Plate, Twiffler	porcelain	floral decal, gild	clear	almost all	18	142.5g	7.5"	4.5"	1/2"	-	yes	12 (x3), 117 (x2), 243 (x2), 394 (x3), 1901, 2375 (x7)	EU 3 F1 LA, LB, LC, LD, S; EU 12 LA
12	Bowl, Table	porcelain	raised footring	clear	almost all	5	229.8g	5 7/8"	3.25"	2.75"	"H & Co / L"	yes	154 (x4), 1274	EU 3 F1 LB, LI
13	Bowl, Table	porcelain	raised footring	clear	body, rim, footring	1	164.5g	5 7/8"	3.25"	2.75"	"H & Co / L"	n/a	1131	EU 3 F1 LG
14	Bowl, Table	whiteware	annular bands	clear	whole	8	301.4g	5 5/8"	2.5"	2.75"	-	yes	381, 451 (x4), 1074 (x2), 1075	EU 3 F1 LD, LF, LG
15	Sauce Dish	ironstone	-	clear	whole	5	120.4g	4 7/8"	2 5/8"	1"	"ROYAL IRONSTONE CHINA / ALFRED MEAKIN / ENGLAND"	yes	244 (x2), 335 (x3)	EU 3 F1 LC, LD
16	Bottle, Ink	stoneware	brown	Derbyshire salt	whole	4	880.8g	-	3.5"	9"	"VITREOUS STONE BOTTLES/J. BOURNE & SON/PATENTEES/ARNOLD/LONDON ..."	yes	1090 (x3), 1172	EU 3 F1 LG, LH
17	Jar, Cosmetic	whiteware	black lettering TP	clear	whole	2	163.9g	3"	3"	1 1/8"	"ORIENTAL TOOTHPASTE..."	n/a	388, 638	EU 3 F1 LD, LE
18	Jar, Cosmetic	whiteware	black lettering TP	clear	lid	1	136.3g	4"	-	1 1/8"	"CRÈME COSMETIQUE..."	n/a	781	EU 3 F1 LF
19	Jar, Cosmetic	whiteware	-	clear	body	1	209.1g	3.75"	3.75"	2.25"	-	n/a	568	EU 3 F1 LE
20	Plate, Supper	whiteware	blue cornflower TP	clear	almost all	11	442.4g	9"	6.25"	3/4"	"PORCELAINE ROYALE / W&E CORN / ENGLAND / COLUMBIA"	yes	120, 225, 332, 380 (x4), 382, 5573, 5574, 903	EU 3 F1 LB, LC, LD, LE
21	Plate, Table	whiteware	brown rustic landscape	clear	almost all	11	323.2g	10"	7"	7/8"	"HILL POTTERY / (beehive) / RUSTIC / B & L / RoNo 56790"	yes	1080 (x10), 1275	EU 3 F1 LG, LI

CV #	Item Name	Material	Décor	Glaze	Portion	Count	Weight	Rim dm	Base dm	Height	Mark	Mended	Cat #s	Provenience
22	Plate, Supper	whiteware	-	clear	almost all	20	360.6g	9.75"	5.5"	1/2"	"ROYAL / SEMI-PORCELAIN / JOHNSON BROS / ENGLAND"	yes	72, 119 (x2), 120, 226 (x2), 332, 379 (x13)	EU 3 F1 LA, LB, LC, LD
23	Serving Platter	whiteware	blue annular band	clear	base, body, rim	7	597.9g	oval	-	7/8"	star stamped into glaze, undiscernible	yes	692 (x3), 734, 1079, 1148	EU 3 F1 LF, LG
24	Sauce Boat	whiteware	-	clear	almost all	9	168.3g	oval	-	3.25"	-	yes	337 (x3), 383 (x2), 1137, 1145, 1146, 1147	EU 3 F1 LD, LF, LG
25	Saucer	whiteware	-	clear	body, rim	1	87.5g	5.25"	2.5"	5/8"	stamp in glaze, undiscernible	n/a	732	EU 3 F1 LF
26	Sauce Dish	whiteware	blue annular, floral decal	clear	almost all	4	112.9g	5"	2.75"	1"	star stamped into glaze, undiscernible	yes	331 (x3), 576	EU 3 F1 LD, LE
27	Saucer	whiteware	blue annular, floral decal	clear	almost all	5	176.2g	6"	3.25"	3/4"	star stamped into glaze, undiscernible	yes	228, 330, 334 (x2), 628	EU 3 F1 LC, LD
28	Plate, Muffin	whiteware	blue annular, floral decal	clear	almost all	6	210.9g	6.75"	4.25"	1/2"	star stamped into glaze, undiscernible	yes	155, 224 (x2), 332 (x2), 336, 575 (x2)	EU 3 F1 LB, LC, LD, LE
29	Teacup	whiteware	blue annular, floral decal	clear	almost all	15	174.7g	4"	2"	2 1/8"	-	yes	329 (x4), 334, 570 (x4), 572 (x2), 629 (x2), 1157 (x2)	EU 3 F1 LD, LE
30	Hollowware, Furnishing	porcelain	molded feet, gilding	clear	almost all	3	70.5g	oval	-	1.25"	-	yes	377 (x2), 569	EU 3 F1 LD, LE
31	Flower Pot	earthenware	interior brown salt glaze	salt, brown	rim, body, base	5	703.5g	9"	7"	2.75"	-	yes	1088 (x4), 1173	EU 3 F1 LG, LH
32	Bowl, Table	porcelain	raised footring	clear	rim, body, footring	8	140.3g	5 7/8"	3.25"	2.75"	-	yes	737 (x5), 1132 (x3)	EU 3 F1 LF, LG

CV #	Item Name	Material	Décor	Glaze	Portion	Count	Weight	Rim dm	Base dm	Height	Mark	Mended	Cat #s	Provenience
33	Flower Pot	Majolica	painted flowers	polychrome	base, body, rim	19	234.4g	6 1/8"	3 7/8"	5.5"	"ETRUSC...MAHOLI CA (around a symbol)"	yes	1078 (x16), 1174 (x2), 1276	EU 3 F1 LG, LH
34	Plate, Table	whiteware	-	clear	rim, body, footring	5	255.2g	11"	7"	1/2"	"S THOMA..."	yes	185, 1076 (x2), 1077, 1158	EU 3 F1 LF, LG
35	Plate, Supper	porcelain	-	clear	rim, body, footring	1	112.7g	9"	6.5"	1/2"	-	n/a	1136	EU 3 F1 LG
36	Hollowware, unknown	whiteware	-	clear	body, handle	1	131.5g	-	-	-	-	n/a	121	EU 3 F1 LB
37	Bowl, Other	porcelain	floral decal, shell edge	clear	half	1	64.6g	5.5"	3.5"	1"	-	n/a	1134	EU 3 F1 LG
38	Teacup	whiteware	blue floral TP, gilding	clear	rim	1	27.2g	-	-	-	-	n/a	122	EU 3 F1 LB
39	Butter Dish	whiteware	blue floral TP, gilding	clear	rim	1	11.1g	3.5g	-	3/8"	-	n/a	1082	EU 3 F1 LG
40	Flower Pot	yellowware	annular bands	yellow	rim	1	121.9g	12"	-	-	-	n/a	1180	EU 3 F1 LH
41	Plate, Table	whiteware	blue cornflower TP	clear	rim	2	52.7g	11"	-	-	-	yes	1073	EU 3 F1 LG
42	Unknown	whiteware	-	green	handle	1	21g	-	-	-	-	n/a	376	EU 3 F1 LD
43	Unknown	stoneware	salt inside	brown	body	1	49.7g	-	-	-	-	n/a	1089	EU 3 F1 LG
44	Flower Pot, drip tray	terra cotta	-	-	whole	1	274.3	6 5/16"	5.5"	1"	"7 / G. McB & CO / LINCOLN / CAL"	yes	10	EU 3 F1 LA
45	Teacup	whiteware	brown TP	clear	rim	1	8.6g	-	-	-	-	n/a	2070	T3 LA
46	Teacup	whiteware	ridged mold	clear	rim, body	1	27.7g	-	-	-	-	n/a	733	EU 3 F1 LF
47	Unknown	whiteware	blue annular, floral decal	clear	rim	1	18.6g	-	-	-	-	n/a	1179	EU 3 F1 LH

CV #	Item Name	Material	Décor	Glaze	Portion	Count	Weight	Rim dm	Base dm	Height	Mark	Mended	Cat #s	Provenience
48	Flower Pot, drip tray	terra cotta	-	none	partial	1	102.5g	-	-	-	-	n/a	1087	EU 3 F1 LG
49	Unknown	porcelain	slip	clear	unknown	1	1.7g	-	-	-	Chinese mark	n/a	1948	T1 LA

Abbreviations:

dm: diameter

Cat: catalog

TP: transfer print

EU 3 F1: Excavation Unit 3, Feature 1 (well)

L(A, B, etc): Level

Appendix C

Glass Vessel (GV) Catalog Information

Glass Vessels
(abbreviations at end)

G V #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
1	Bottle, Alcohol	aqua	PsM	EMB	whole	100	BWF, AP	C	"A.B.C. Co / 15"	A.B.C. Co. Oldbury, Birmingham, England	1860s-1920s	1	677.7 g	12" tall, 3" base dm	n/a	36	EU 3 F1 LA
2	Bottle, Ink	aqua	PsM	EMB	whole	100	SRF	C	"CARTER'S" on base	Ink, made in USA	1897-1910	1	102.6 g	2.25" tall, 2.5" base dm	n/a	81	EU 3 F1 LA
3	Bottle, Patent	colorless	CM, SAMM	EMB, EMBF	whole	100	PtF, TL	R w/ one convex face	"THE NYE-GALBRAITH/DRUG CO LTD/BOISE, IDAHO//1. (on base)"	Pharmacy	1869-late 1890s	1	63.2g	4.25" tall	n/a	95	EU 3 F1 LA
4	Bottle, Patent	aqua	SAMM, 2PM	EMB	Whole	100	DRF, TL	R w/ FC	"AYER'S SARSAPARILLA COMPOUND EXTRACT"	Lowell, Mass.	n/a	1	373.0 g	8.5" tall	n/a	34	EU 3 F1 LA
5	Bottle, Pharmacy	colorless	CM	EMB, EMBF	whole	100	VT	C	"W" (inside a diamond) on base	Whitney Glass Woks, New Jersey	1882-1918	1	266.8 g	6 7/8" tall, 2 5/8" dm	n/a	96	EU 3 F1 LA
6	Bottle, Patent	colorless	CM, MM	EMB, EMBF	whole	97	ORF, TL	C	"CITRATE/OFF/MAGNESIA"	Martin's Pharmacy, Lewiston, PA	n/a	12	379.3 g	8" tall 1 2 5/8" base dm	yes	9x12	EU 3 F1 LA
7	Bottle, Beverage	amber	CM	EMB	whole	100	DOF, TL	C	"GoCo/8" on base	Olean Glass Company/ Works, Olean, NY	1887-1915	1	681.2 g	11 1/8" tall, 3" base dm	n/a	37	EU 3 F1 LA

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fin ish	Bas e	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
8	Bottle, Alcohol	olive	TM	n/a	whole	99.9	ORF, AP	C	n/a	n/a	n/a	1	419.9 g	9.25" tall, 2.5" dm	n/a	116	EU 3 F1 LB
9	Bottle, Patent	color less	CM	EMB , 2RP	parti al, all but finish	95	n/a	R	"A.S. HINDS//PORTLAND, ME"	Honey's Almack Cream, Portland, ME	187 5- 190 7	1	202.1 g	n/a	n/a	223	EU 3 F1 LC
1 0	Bottle, Patent	aqua	PsM	EMB	whole	100	PkF, AP	R w/ CC, 2 con vex face s	"JW HUNNEWELL & Co//BOSTON"	Cough syrup/universal cough remedy	n/a	1	232.1 g	7.25" tall	n/a	387	EU 3 F1 LD
1 1	Jar, Pharmacy	coba lit	2PM, MM	EMB	whole	100	LMET F, NCT	C	"AMF & Co"	Adelbert M. Foster & Co., Boston & Chicago	187 3- 192 8	1	68.9g	2 3/8" tall, 1.5" base dm, 1 1/2" rim	n/a	266	EU 3 F1 LD
1 2	Bottle, Cosmetic	aqua	CM	EMB	whole	100	PtF, TL	O w/ 2 flat side s	"POND'S EXTRACT//1846 (on base)"	Cream/lotion	186 4- n/a	1	200.0 g	5.5" tall	n/a	289	EU 3 F1 LD
1 3	Salt/Peppe r Shaker	color less	MM	EMB , 4RP	whole	100	SMET F, CT, GF	S	"66" or "99" (on base)	n/a	n/a	1	107.1 g	4 3/8" tall,	n/a	293	EU 3 F1 LD
1 4	Bottle, Pharmacy	color less	CM	n/a	whole	100	PsF, TL	R	n/a	n/a	n/a	1	82.1g	4 3/8" tall	n/a	292	EU 3 F1 LD
1 5	Bottle, Pharmacy	color less	CM	n/a	parti al	95	PsF, TL	R	n/a	n/a	n/a	2	37.9g	3 5/8" tall	no	315	EU 3 F1 LD

GV #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
16	Ink Well	colorless	MM, CH (on base), PM	n/a	whole	100	n/a	S	n/a	n/a	n/a	1	462.8 g	2 1/8" tall, 2 7/8 base	n/a	384	EU 3 F1 LD
17	Bottle, Patent	amber	PsM	EMB	whole	100	PtF, TL	C	"HENRY K WAMPOLE & Co// PHILADELPHIA"	poss. Extract of cod liver	n/a	1	417.0 g	9.25" tall, 2 1/8" base dm	n/a	276	EU 3 F1 LD
18	Bottle, Alcohol	olive	TM	n/a	partial	95	PkF, AP, PTS	C	n/a	n/a	n/a	1	461.0 g	9.25" tall, 2 1/2" base dm	n/a	269	EU 3 F1 LD
19	Bottle, wine/champagne	olive	HB	n/a	partial	70	ChF, AP	n/a	n/a	n/a	n/a	8	460.7 g	n/a	no	885x2, 270, 753x5	EU 3 F1 LDFG
20	Bottle, Pharmacy	colorless	CM	EMB, EMB F	whole	100	PsF, TL	R	"W.S. WHITEHEAD/ BOISE, IDAHO//AMF & Co/No 334"(on base)	Pharmacy	188 9-192 4	1	94.5g	5 5/8" tall	n/a	639	EU 3 F1 LE
21	Bottle, Patent	aqua	CM	3RP	whole	100	PtF, TL	R	"228" on base	n/a	n/a	1	52.5g	4 1/8" tall	n/a	530	EU 3 F1 LE
22	Bottle, Pharmacy	colorless	CM	EMB F	whole	100	PsF, TL	R	n/a	n/a	n/a	1	51.0g	3 5/8" tall	n/a	583	EU 3 F1 LE
23	Bottle, Pharmacy	colorless	CM	EMB F	whole	100	PsF, TL	R	"DF & Co" (on base)	Dean Foster and Company, Boston	187 0-190 0	1	61.7g	2.25" tall	n/a	584	EU 3 F1 LE
24	Bottle, Condiment	colorless	MM	EMB	whole	100	SMET F, NCT	C	"E.R. DURKEE & Co. SALAD DRESSING/NEW YORK//BOTTLE PATENTED/APRIL 17th 1877//(pentagon) 193 (on center)/16/B1/L/R (each in a coner)"	Salad dressing, New York	n/a	1	290.4 g	6 3/4" tall,	n/a	784	EU 3 F1 LF

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fini sh	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
2 5	Bottle, Alcohol	amb er	CM, NMM	EMB	whol e	100	ORF, AP	C	"C & CO LIM./9"	Cunninghams & Co., Pittsburgh, PA	n/a	1	673.6 g	11.5" tall, 3" base dm	n/a	758	EU 3 F1 LF
2 6	Bottle, Alcohol	amb er	3PM	n/a	whol e	100	PkF, AP	C, PU	"X" on base	n/a	n/a	1	476.7 g	9.75" tall, 2 3/8" base dm	n/a	757	EU 3 F1 LF
2 7	Bottle, Pharmacy	color less	CM	n/a	whol e	100	PsF, AL	R	n/a	n/a	n/a	1	47.9g	3 3/8" tall	n/a	1166	EU 3 F1 LF
2 8	Bottle, Alcohol	amb er	CM	n/a	whol e	100	ORF, AP	C	"MGW/3" on base	Middletown Glass Works, Middletown, NY	c. 188 9	1	583.8 g	11.5" tall, 3" base dm	n/a	759	EU 3 F1 LF
2 9	Bottle, Champagn e	olive	TM	n/a	parti al	95	n/a	C, PU	n/a	n/a	n/a	1	1084. 0g	11.5" tall, 3.5" base dm	n/a	756	EU 3 F1 LF
3 0	Bottle, Pickle	aqua	2PM, MM	n/a	whol e	100	BbF	S w/ FC	n/a	Pickle Bottle	n/a	1	599.5 g	11 1/8" tall, 3" S	n/a	782	EU 3 F1 LF
3 1	Bottle, Pharmacy	color less	CM	EMB , EMB F	whol e	100	PsF, TL	R	n/a	n/a	n/a	1	24.9g	2.75" tall	n/a	915	EU 3 F1 LG
3 2	Bottle, Patent	color less	CM	EMB , EMB F	whol e	100	PsF, TL	PO	"D.F. & Co."	Blahnik's Celabrated Stomach Bitters, Lancaster, PA	n/a	1	89.3g	4 7/8" tall	n/a	913	EU 3 F1 LG
3 3	Jar, Patent	color less	CM	EMB	whol e	100	BdF, TL	C	"CHESEBROUGH MFG Co./ VASELINE"	Cheesebrough, NY	late 188 0s- c.19 00	1	58.9g	2 3/4" tall, 1 3/4" base dm	n/a	911	EU 3 F1 LG
3 4	Bottle, Alcohol	olive	3PM	EMB	whol e	100	PkF, AP	C	"X"(inside diamond) "L" (to the lower right of diamond)	n/a	n/a	1	525.0 g	9" tall, 2.5" base dm	n/a	960	EU 3 F1 LG

G V #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
35	Bottle, Alcohol	olive	TM	n/a	whole	100	BWF, AP	C, PU	n/a	n/a	n/a	1	437.2 g	9 3/4" tall, 2 3/8" dm	n/a	959	EU 3 F1 LG
36	Bottle, Unknown	colorless	PsM	n/a	partial, base body neck	95	n/a	C	n/a	n/a	n/a	5	182.1 g	1 3/4" base dm	yes	51, 53, 62	EU 3 F1 LA
37	Tumbler	colorless	TM	n/a	Whole	100	n/a	C	n/a	n/a	n/a	2	121.5 g	3 1/8" tall, 2" base dm, 3" rim dm	yes	216, 291	EU 3 F1 LCD
38	Tumbler	colorless	UM	ET	whole	98	n/a	C	n/a	n/a	n/a	6	195.0 g	3 3/16" tall, 2 1/4" base dm, 2 7/8" im dm	yes	58, 316	EU 3 F1 LDE
39	Jar, Patent	colorless	CM	EMB	whole	100	ST, TL	C	"CHESEBROUGH MFG Co./ VASELINE"	Cheesebrough, NY	late 1880s-c.1900	1	77.3g	2 3/4" tall, 1 3/4" base dm	n/a	290	EU 3 F1 LD
40	Bottle, Pharmacy	colorless	CM	EMB, EMB F	whole	100	PsF, TL	PO	"PF & CO"surrounded by sunburst, on base	Lancaster, PA	1873-1928	1	81.9g	4 3/4" tall	n/a	914	EU 3 F1 LG
41	Bottle, Patent	aqua	CM	EMB, 3RP	whole	100	PtF, TL	R w/ FC	"DR. VANDERPOOL'S/ S B/COUGH & CONSUMPTION/CURE//W.T . & CO (on base)"	Millille, NJ	1806-?	1	150.2 g	6 1/8" tall	n/a	1185	EU 3 F1 LG
42	Jar, Canning	light blue	PsM, MM	EMB	whole	100	LMET F, NCT	C	"MASON'S/PATENT/ NOV 30TH	Philadelphia, PA	1882-1884	1	409g	7 1/8" tall, 3 5/8" base dm	n/a	1072	EU 3 F1 LG
43	Bottle, Pharmacy	colorless	CM	EMB	whole	100	PsF, TL	R w/ FC	"W.T. & CO//H.S. MYERS/PHARMACY"	Boise, ID	n/a	1	75.4g	4 3/8" tall	n/a	912	EU 3 F1 LG

GV #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
44	Bottle, Soda	aqua	2PM	EMB	whole	100	PcF, TL	convex	"ROSS'S/BELFEAST"	Belfast, Ireland	1800s-mid 1900s	1	470.1g	9 1/2" tall	n/a	1187	EU 3 F1 LG
45	Bottle, Personal	aqua	CM	EMB	whole	100	ORF, TL	C	"FLORIDA WATER/MURRAY & LANMAN/DRUGGISTS//87 (base)"	Lanman and Kemp, NY	1808-today	1	314.3g	9 3/16" tall, 2 1/8" base dm	n/a	1186	EU 3 F1 LG
46	Bottle, Patent	colbalt	CM	EMB, 3RP	whole	100	PsF, TL	R w/ FC	"WH HOOKER & CO"	New York, NY	1800s-1900s	1	150.4g	5 11/16" tall	n/a	1184	EU 3 F1 LG
47	Bottle, Patent	colorless	CM	EMB, EMB F	whole	100	PsF, TL	R	"A&F Co"	Adelbart & Foster & Co, Chicago, IL	1895-1911	1	39.6g	3 5/8" tall	n/a	760	EU 3 F1 LF
48	Bottle, Pharmacy	colorless	CM	EMB, EMB F	whole	100	BdF, TL	PO	"McCrum & CO/Druggists/Sonna Block/Boise, ID"	DF & Co, Boston and Chicago	1894-1900	1	57.2g	4.25" tall	n/a	783	EU 3 F1 LF
49	Jar, Canning	aqua	PsM	EMB	base	<25	UNK	C	"E 49/t" on base	n/a	n/a	3	101.6g	3 3/4" base dm	n/a	299, 1065, 1066	EU 3 F1 LDG
50	Jar, Canning	aqua	PsM	EMB	base	<25	UNK	C	"37"	n/a	n/a	1	36.3g	3" base dm	no	1062	EU 3 F1 LG
51	Jar, Canning	aqua	UM	EWB	base	<25	UNK	C	"9" or "6" on base	n/a	n/a	3	32.0g	3 1/2" base dm	no	802	EU 3 F1 LF
52	Jar, Canning	aqua	PsM	EMB	base	<25	UNK	C	"104"	n/a	n/a	2	62.3g	3 3/4" base dm	no	1061, 1066	EU 3 F1 LG
53	Jar, Canning	light blue	CM	EMB	base	<25	UNK	C	"N.M.W.Co"	n/a	n/a	1	96.1g	3 1/4" base dm	no	1064	EU 3 F1 LG

G V #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
54	Jar, Canning	aqua	UM	EMB	base	<25	UNK	C	backwards "4" on base	n/a	n/a	6	110.8 g	~4 1/4" base dm	no	1068	EU 3 F1 LG
55	Jar, Canning	aqua	PsM	EMB	base	<25	UNK	C	n/a	n/a	n/a	2	47.7g	3 1/8" base dm	no	1063, 1192	EU 3 F1 LGH
56	Jar, Canning	aqua	PsM	EMB	partial, base and body	<25	UNK	C	"PAT NOV 2667" surrounding a "1" on base	n/a	n/a	10	76.4g	3 1/8" base dm	no	700x10	EU 3 F1 LF
57	Bottle, Alcohol	light green	CM		partial, base and body	~50	UNK	O	n/a	n/a	n/a	6	259.9 g	n/a	no	926x5, 1028	EU 3 F1 LG
58	Jar, Canning	aqua	CM	EMB	partial, base and body	~25	UNK	C	"...ANTENT/NO...30TH/1858//819"	n/a	n/a	8	166.5 g	3 3/4" base dm	no	1034x8	EU 3 F1 LG
59	Jar, Canning	aqua	PsM, MM	EMB	partial, base and body	~25	UNK	C	"MASON'S/PAT.../NOV.../185..."	n/a	n/a	13	177.1 g	3 5/8" base dm	no	697x7, 815, 801x2, 1006, 1016, 1005	EU 3 F1 LFG
60	Jar, Canning	aqua	PsM	EMB	partial, base and body	~50	UNK	C	"871" on base	n/a	n/a	14	218.9 g	3 3/4" base dm	no	296x5, 362, 791, 354x5, 790, 658	EU 3 F1 LDE
61	Bottle, Unknown	light aqua	CM		partial, base and body	~25	UNK	C	n/a	n/a	n/a	5	63.4g	2 1/8" base dm	no	356	EU 3 F1 LD

GV #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
62	Bottle, Unknown	light blue	CM	EMB	partial, base and body	~50	UNK	C	"PUTNAM/254" on base	n/a	n/a	12	221.3 g	3" base dm	no	804x8, 693x2, 1029x2,	EU 3 F1 LFG
63	Jar, Canning	light green	CM, MM	EMB	partial, body base and rim	~80	LMET F, CT, GF	C	"MASON'S/PATENT/ NOV 30TH/ 1858//40" on base in a triangle	n/a	n/a	19	394.5 g	~7 1/2" tall, 4" base dm	no	1031x15, 2270, 1028, 2301x2	EU 3 F1 LCG
64	Jar, Canning	aqua	MM	EMB	partial, rim and body	~80	LMET F, CT	C	"MASON'S/PATENT/ NOV 30TH 1858"	n/a	n/a	16	173.5 g	n/a	no	1033x8, 1039x4, 1198x3, 1042	EU 3 F1 LGH
65	Jar, Canning	light green	MM, GF	EMB	partial, rim and body	80	LMET F, NCT, GF	C	"MASON'S/PATENT"	n/a	n/a	17	285.6 g	n/a	no	532x2, 2127, 175x2, 359, 787, 364x4, 1204x3, 363x4, 1027	EU 3 F1 LCDEF, F2 LB
66	Bottle, Patent	aqua	SAMM, CM	EMB	partial, body base neck and finish	75	PtF, TL	C	"NERVE & BONE/LINIMENT//IG CO"	Dr. I.L St John, Tiffin, OH	1840-1905	6	56.1g	4 7/8" tall, 1 3/8" base dm	yes	106, 107x2, 360, 699, 2236	EU 3 F1 LBDF, T3 LB

GV #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
67	Bottle, Patent	aqua	CM	EMB, 3RP	partial, body base neck and finish	90	ORF, TL	Rec. w/ FC	"SCOTT'S/EMULSION //WITH LIME SODA//CODLIV[R] OIL"	n/a	n/a	22	444.8 g	9 1/4" tall	yes	173x2, 794, 182x2, 358x2, 357, 792, 5x2, 174x2, 809, 625x2, 171x3, 172	EU 3 F1 LACDEF
68	Jar, Canning	aqua	PsM	EMB	partial, body and finish	~75	LMET F	C	"99" on base	n/a	n/a	18	147.9 g	3 1/4" base dm	no	152x9, 151x2, 177, 352x3, 298, 1457, 537x2	EU 3 F1 LBCDE, U4 LA
69	Bottle, Patent	light blue	CM	EMB, 3RP	partial, body base neck and finish	~60	DRF, TL	Rec. w/ FC	"L.M. Green. PROP//Woodbury, NJ"	n/a	n/a	17	190.0 g		no	811, 542, 1054, 365, 803x2, 539x3, 626x3, 361, 812, 541x2, 622	EU 3 F1 LDEFG
70	Jar, Canning	light green	PsM, MM	EMB	partial, body base and rim	~70	LMET F, NCT	C	"45" in a triangle on base	n/a	n/a	18	395.0 g	3 3/4" base dm	no	1032x11, 1056x2, 1067x3, 1189x2	EU 3 F1 LGH

GV #	Item Name	Color	Mfg	Décor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker/Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
71	Jar, Canning	aqua	PsM, MM	EMB	partial, body base and rim	~70	LMET F, NCT, GF	C	"MA[S][O][N]/PATENT/NOV 30TH/1858"	n/a	n/a	25	508.5 g	~9 1/4 tall, 4 1/2" base dm	no	351x5, 297x6, 295x14	EU 3 F1 LD
72	Jar, Canning	aqua	PsM	EMB	partial, body base and rim	~50	LMET F, NCT	C	"M[A]SON'S/P[A]TENT/[N][O]V 30TH/...[1][8]5[8]//180"	n/a	n/a	19	268.7 g	7 1/8" tall, 3 1/2" base dm	no	1x9, 3, 825, 533x2, 829, 7x3, 808, 1410	EU 3 F1 LAEF, U3 Edge
73	Jar, Canning	aqua	UM	EMB	partial, body base and rim	~50	LMET F, NCT	C	"M.../PATENT/NOV 30TH/1[8]58"	n/a	n/a	22	538.0 g	9" tall, 4 1/2" base dm	no	1036x3, 816x4, 820x4, 1000, 1013, 1060x2, 698x6, 1030	EU 3 F1 LFG
74	Bottle	colorless	UM	n/a	finish	<25	PtF, TL	n/a	n/a	n/a	n/a	1	19.4g	1 3/8" fin dm	no	314	EU 3 F1 LD
75	Bottle	colorless	UM	n/a	finish	<25	ORF, TL	n/a	n/a	n/a	n/a	1	23.1g	7/8" fin dm	no	921	EU 3 F1 LG
76	Bottle	colorless	UM	n/a	finish	<25	PsF, TL	n/a	n/a	n/a	n/a	1	15.6g	1 1/16" fin dm	no	919	EU 3 F1 LG
77	Bottle	colorless	UM	n/a	finish	<25	PtF, TL	n/a	n/a	n/a	n/a	1	0.9g	1/2" fin dm	no	943	EU 3 F1 LG
78	Bottle	colorless	UM	n/a	finish	<25	PsF	n/a	n/a	n/a	n/a	3	6.9g	1 3/8" fin dm	no	318	EU 3 F1 LD
79	Bottle	colorless	UM	n/a	neck	<25	UNK	n/a	n/a	n/a	n/a	2	9.6g		no	371	EU 3 F1 LD

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fin sh	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
8 0	Bottle	color less	UM	n/a	parti al, finish and neck	<25	PsF, TL	n/a	n/a	n/a	n/a	2	11.5g	15/16" fin dm	no	662	EU 3 F1 LG
8 1	Bottle, Pharmacy	color less	UM	EMB F	parti al, finish neck and shoul der	~25	PsF, TL	n/a	n/a	n/a	n/a	1	22.8g	1" fin dm	no	1167	EU 3 F1 LF
8 2	Bottle, Pharmacy	color less	UM	n/a	parti al, finish neck and shoul der	~25	PsF, TL	n/a	n/a	n/a	n/a	5	19.1g	1" fin dm	no	320x2, 372x3	EU 3 F1 LD
8 3	Bottle, Pharmacy	color less	UM	EMB F	parti al, finish neck and shoul der	~25	PsF, TL	n/a	n/a	n/a	n/a	2	40.3g	1 1/8" fin dm	no	1051, 1295	EU 3 F1 LB, U1 LA
8 4	Bottle	color less	UM	n/a	parti al, finish neck and shldr.	~25	BdF, AP, SAM M	n/a	n/a	n/a	n/a	1	19.5g	1 7/16" fin dm	no	2072	T3 LA
8 5	Bottle, Alcohol	amb er	PsM	EMB	parti al, all but finish	75-100	n/a	C	"F.B.C/8" on base	Poss. Fairmont Bottle Co.	n/a	1	496.8 g	3" base dm	n/a	1183	EU 3 F1 LG
8 6	Jar, Cosmetic	color less	UM	n/a	parti al	95	n/a	C	n/a	n/a	n/a	2	52.1g	3/4" tall, 2 1/16" base dm	yes	1165x 2	EU 3 F1 LF, T3 LS

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fini sh	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
87	Tumbler, unknown	colorless	UM, MM	n/a	base	<25	n/a	C	n/a	n/a	n/a	5	38.7g	2 1/2" base dm	no	933x2, 765x2, 934	EU 3 F1 LFG
88	Unknown Vessel	colorless	PM	n/a	lid or base	~50	n/a	C	n/a	n/a	n/a	3	65.4g	3 3/8" dm	no	923, 305, 1169	EU 3 F1 LDFG
89	Tumbler	colorless	UM	n/a	partial, base and body	~25	n/a	C	n/a	n/a	n/a	3	48.6g	2 1/2" base dm	no	217, 317x2	EU 3 F1 LD
90	Bottle, Alcohol	amber	PsM	EMB	partial	90	ORF, AP	C	"C&CO/6" on base	Cunningham & Co, Pittsburgh, PA	1879-1907	11	590	11 3/4" tall, 3" base dm	no	975x11	EU 3 F1 LG
91	Bottle, Alcohol	amber	HB, UM	EMB	partial, body base neck and finish	75	BWF, AP	C	"SB&Co/18"	Streater Bottle and Glass Co. Steater, IL	1881-1905	32	531.7g	~12" tall, 3" base dm	no	976x32	EU 3 F1 LG
92	Tumbler, short	colorless	UM, MM	n/a	partial, body base and rim	70	n/a	C	n/a	n/a	n/a	14	94.2g	3 5/8" tall, 2 1/2" base dm	no	54x14	EU 3 F1 LA
93	Unknown Vessel	colorless	UM	n/a	partial, body	unknown	n/a	n/a	n/a	n/a	n/a	6	97.6g	n/a	no	369x2, 925x4	EU 3 F1 LDG
94	Jar	colorless	MM	EMB	partial, body base and rim	~75	n/a	C	"...NTED/K.S.&.Co/D EC 17th 1872"	n/a	n/a	13	176.1g	~4" tall, 3 3/4" base dm	yes	932x2, 922x6, 762x5	EU 3 F1 LFG

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fini sh	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
95	Stemware	colorless	UM	n/a	base	~25	n/a	C	n/a	n/a	n/a	1	71.7g	3 1/8" base dm	no	82	EU 3 F1 LA
96	Bottle, Alcohol	olive	TM	n/a	partial	75-100	ORF, AP	C	n/a	n/a	n/a	6	380.0g	9 1/8" tall, 2 1/2" base dm	yes	890x6	EU 3 F1 LG
97	Bottle, wine/champagne	light green	Unknown	n/a	partial, finish and neck	20	SrF, AP	n/a	n/a	n/a	n/a	1	63.0g		no	1162	EU 3 F1 LF
98	Tumbler, short	colorless	UM, MM	n/a	partial, body base and rim	~40	n/a	C	n/a	n/a	n/a	11	59.0g	3 7/8" tall, 2 3/8" base dm	no	935, 306x7, 218, 1164x2	EU 3 F1 LCDFG
99	Bottle, Unknown	colorless	UM	n/a	partial, body	unknown	n/a	R	n/a	n/a	n/a	5	109.4g		no	766	EU 3 F1 LF
100	Bottle, Alcohol	colorless	CM	n/a	partial, body base neck and finish	90	ORF, TL	O	n/a	n/a	n/a	20	362.4g	9 1/2" tall	yes	56x2, 368x2, 69x5, 57x7, 592, 52x3	EU 3 F1 LADE
101	Bottle, Pharmacy	colorless	CM	EMB, EMB F	partial, partial, body base neck and finish	90	PtF, TL	R	"THE NYE-GALBR[A]ITH/DRUG CO L'T[D]/BOISE, IDAHO//D.F. & CO"	Lancaster, PA	1869-late 1890s	12	196.9g	6 3/4" tall	yes	910x12	EU 3 F1 LG

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fin ish	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
102	Bottle, Patent	colorless	CM	EMB, EMB F	partial, body base neck and finish	~65	PtF, TL	R	"D.F. & Co." on base	Lancaster, PA	n/a	5	77.8g		yes	916x4, 945	EU 3 F1 LG
103	Bottle, Pharmacy	colorless	2PM	EMB, EMB F	partial, base and body	50	n/a	R	"[T]HE NYE-GALBRAITH/DRUG CO L'TD/BOISE, IDAHO//D.F. & CO"	Lancaster, PA	1869-late 1890s	10	115.0g		yes	909	EU 3 F1 LG
104	Perfume Bottle	colorless	PM	EMB	partial	95	ExNCT	C	"Magic Atomizer"	n/a	n/a	23	77.7g	2 3/4" tall, 2" base dm	yes	220x6, 307x14, 468, 323x2	EU 3 F1 LCD
105	Bottle, Pharmacy	colorless	2PM	EMB, EMB F	partial, base neck shoulder finish	70	PsF, TL	R	"[T]HE NYE-[GALBRAITH/DRUG CO L'TD/[BOISE, IDAHO]"	Lancaster, PA	1869-late 1890s	14	45.3g		no	661x13, 596	EU 3 F1 LE
106	Bottle, Pharmacy	colorless	CM	EMB, EMB F	partial, body base neck and finish	70	PsF	O	"IG Co." inside a diamond, on base	Illinois Glass Co. Alton, IL	1800-1916	13	106.7g	5 3/8" tall,	no	313x5, 319, 591x3, 595x4	EU 3 F1 LDE
107	Tumbler, unknown	colorless	UM	n/a	rim	25	n/a	C	n/a	n/a	n/a	1	28.5g	2 3/4" rim	no	108	EU 3 F1 LB
108	Jar, Cosmetic	colbalt	2PM, MM	EMB	whole	100	LMET F, NCT	C	"AMF & Co" on base	Odelbert M Foster & Co, IL and IN	1895-1911	1	110.9g	1 3/8" base dm, 1 3/4" fin dm, 2 3/4" tall	n/a	2265	prov. Lost

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fin ish	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
1 0 9	Bottle	colb alt	SAM M	n/a	parti al, fini sh neck and shoul der	~50	PtF, TL	n/a	n/a	n/a	n/a	8	54.1g	n/a	n/a	961	EU 3 F1 LG
1 1 0	Jar	colb alt	CM	EMB	base	<25	n/a	C	"...C & HITCOCK Co./... YORK/MENTHAL ICE"	New York, NY	n/a	1	24.3g	n/a	n/a	670	EU 3 F1 LB
1 1 1	Flat Glass	colb alt	UM	n/a	parti al, body	unkno wn	unkn own	n/a	n/a	n/a	n/a	1	3.6g	n/a	n/a	267	EU 3 F1 LD
1 1 2	Bottle	dark gree n	3PM	EMB	parti al, base body neck	95	unkn own	C	"Johnson/Liverpool/ Register"	n/a	n/a	1	458.9 g	2 5/8" base dm	n/a	964	EU 3 F1 LG
1 1 3	Bottle	gree n	CM	EMB	parti al, body base neck and finish	90	PcF, AP	C	"6" or "9" on base	n/a	n/a	11	191.7 g	7 1/16" tall, 1 7/8" base dm	yes	963x5, 1114x 5, 1250	EU 3 F1 LGHI
1 1 4	Case Glass	pink	UM	n/a	unkn own	unkno wn	unkn own	n/a	n/a	n/a	n/a	51	89.9g	n/a	no	1534, 1649x 4, 962x2 1, 58, 209, 587x2, 615x2, 2302x 2, 98x6, 268x3	EU 3 F1 LABCDEG , EU 1 LB, EU 5 LA, EU 8, LA

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fin ish	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
1 1 5	Bottle, Alcohol	amb er	PsM	EMB	parti al, body base neck and finish	90	SBW F, TL	C	"FHGW/41" on base	Frederick Hampson Glass Works, Lancaster, England	185 1-?	17	682.6 g	~12" tall, 2" base dm	no	980x1 6, 993	EU 3 F1 LG
1 1 6	Bottle, Beer	amb er	PsM	EMB	parti al, body base neck and finish	90	SBW F, AP	C	"SB & G Co" on base	Streater, IL	180 1- 190 5	23	580.8 g	12 1/4" tall, 3" base dm	no	994x4, 748x1 6, 991x3	EU 3 F1 LFG
1 1 7	Bottle, Alcohol	amb er	PsM	EMB	parti al, body base neck and finish	70	SBW F	C	"HGW/6" on base	Frederick Hampson Glass Works, Lancaster, England	185 1-?	33	412.1 g	11 1/2" tall, 3" base dm	yes	1239, 977x3 1, 1227	EU 3 F1 LGH1
1 1 8	Bottle, Alcohol	amb er	TM	n/a	parti al, body base neck and finish	85	BbF	C	n/a	n/a	n/a	8	601.7 g	3 1/8" base dm	no	979x8	EU 3 F1 LG
1 1 9	Bottle, Alcohol	amb er	PsM	EMB	parti al, all but finish	90	n/a	C	"PAT/85/R&Co/14LR OTH &Co" on base	San Fransico, CA	187 9- 188 8	12	525.8 g	3" base dm	no	994x2, 981x9, 1240	EU 3 F1 LI
1 2 0	Bottle, Patent	amb er	CM	EMB	parti al, base body neck	80	n/a	S w/ FC	"OD CHEM Co/NEW YORK"	New York, NY, poss. Sanmelt	189 1-?	20	200.4 g	2 1/16"x2 1/16"	yes	983x1 2, 1163, 988, 746x4, 745x2	EU 3 F1 LFG

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fini sh	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
1 2 1	Bottle, Beer	amb er	UM	EMB	base	<25	n/a	C	"C.C.G.Co" around a "7" on base	Cream City Glass Co. Milwaukee, Wisc.	188 0- 189 4	4	149.8 g	3" base dm	no	222x2, 52, 275	EU 3 F1 LACD
1 2 2	Bottle, Alcohol	amb er	UM	n/a	base	<25	n/a	C	n/a	n/a	n/a	5	141.5 g	3 1/16" base dm	no	987x5	EU 3 F1 LG
1 2 3	bottle	amb er	UM	n/a	base	<25	n/a	C	"2" on base	n/a	n/a	1	23.4g	2 3/8" base dm	no	989	EU 3 F1 LG
1 2 4	Bottle, Alcohol	amb er	PsM	EMB	parti al, base and body	30	n/a	C	"FHGW/34" on base	Frederick Hampson Glass Works, Lancaster, England	185 1	16	397.1 g	3" base dm	no	982x1 5, 749	EU 3 F1 LFG
1 2 5	bottle	olive	UM	EMB	base	25	n/a	C	"L.B.S" on base	n/a	n/a	4	131.1 g	2 5/3" base dm	no	895x4	EU 3 F1 LG
1 2 6	Bottle, Alcohol	olive	UM w/ PU	EMB	parti al, base and body	30	n/a	C	"CW & Co" on base	Poss. Guinness beer bottle	n/a	3	386.2 g	3 1/8" base dm	no	529, 1159, 958	EU 3 F1 LEFG
1 2 7	bottle	olive	3PM	n/a	parti al, base body shoul der	50	n/a	C	n/a	n/a	n/a	4	292.9 g	2 3/8" base dm	no	899, 1217x 2,958	EU 3 F1 LGH
1 2 8	Bottle, Alcohol	olive	UM	n/a	parti al, base and body	40	n/a	C	n/a	n/a	n/a	6	183.5 g	2 5/8" base dm	no	893, 953x5	EU 3 F1 LG

G V #	Item Name	Col or	Mfg	Dé cor	Port ion	% Comp lete	Fin ish	Ba se	Maker's Mark	Product/Mak er/Locale	Da tes	Co unt	Wei ght	Measure ments	Men ded	Cat #s	Proven ience
1 2 9	Bottle, Alcohol	olive	UM	EMB	parti al, base and body	40	n/a	C	"L.B.S" on base	n/a	n/a	3	405.8 g	2 1/2" base dm	no	892x3	EU 3 F1 LG
1 3 0	Bottle, Alcohol	olive	UM, w/ PU	n/a	parti al, base and body	50	n/a	C	n/a	n/a	n/a	3	366.3 g	2 1/2" base dm	no	891x3	EU 3 F1 LG
1 3 1	Bottle, Alcohol	olive	UM, w/ PU	n/a	parti al, base and body	50	n/a	C	n/a	n/a	n/a	4	208.9 g	2 3/8" base dm	no	894x4	EU 3 F1 LG
1 3 2	Bottle, Alcohol	olive	TM	n/a	parti al, base and body	30	n/a	C	n/a	n/a	n/a	5	127.6 g	2 1/2" base dm	no	896x5	EU 3 F1 LG
1 3 3	Bottle, Alcohol	olive	TM	n/a	parti al, body base neck and finish	70	SBW F, AP	C	n/a	n/a	n/a	10	329.2 g	9 7/8" tall, 2 1/4" base dm	no	889x5	EU 3 F1 LG
1 3 4	Bottle, wine/cha mpagne	light olive	HB	n/a	parti al, base and body	40	n/a	C, PU	n/a	n/a	n/a	6	421.1 g	2 7/8" base dm	no	888x2, 752x4	EU 3 F1 LFG
1 3 5	Bottle, wine/cha mpagne	light olive	HB w/ PU	n/a	parti al, base and body	30	n/a	C	n/a	n/a	n/a	7	390.3 g	2 7/8" base dm	no	883x7	EU 3 F1 LG

G V #	Item Name	Color	Mfg	Déc or	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker /Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenance
136	Bottle, wine/champagne	light olive	HB w/ PU	n/a	partial, base body neck	85	n/a	C	n/a	n/a	n/a	10	554.8 g	2 1/2" base dm	no	881x10	EU 3 F1 LG
137	Bottle, Alcohol	light olive	TM w/ PU	n/a	partial, body base neck and finish	70	DOF, AP	C	n/a	n/a	n/a	17	552.2 g	10 3/4" tall, 3" base dm	yes	1224, 882x16	EU 3 F1 LGH
138	Bottle, chemical/cleaning	aqua	3LM, CM	EMB, molded design	whole	100	BdF, AP	C	"GILT EDGE.DRESSING//PAT MAY 1890"	n/a	n/a	1	222.8 g	3 3/4" tall, 2 1/2" base dm	no	2377	EU 3 F1 LC
139	Vial, Pharmacy	colorless	UM	n/a	whole	100	TL	C	n/a	n/a	n/a	1	5.6g	2 1/4" atll, 5/8" base dm	no	2378	EU 3 F1 LD
140	Bottle, Pharmacy	colorless	CM	EMB, EMB F	whole	100	PtF, AP	R	"DF & Co" (on base)	n/a	n/a	1	71.0g	4 1/4" tall	no	2379	EU 3 F1 LE
141	Bottle, Root Beer	colorless	CM	EMB	whole	100	PtF, TL	S, w/ FC	"HIRES IMPROVED/ROOT BEER//MAKES FIVE/GALLONS OF A.DELICIOUS DRINK//MANUFACTURED ONLY/BY CHARLES E. HIRES//PHILADELPHIA PA/USA"	Philadelphia, PA	1884-1893	1	102.5 g	4 5/8" tall, 1 1/2" base	n/a	2380	EU 3 F1 LF

G V #	Item Name	Color	Mfg	Decor	Portion	% Complete	Finish	Base	Maker's Mark	Product/Maker /Locale	Dates	Count	Weight	Measurements	Mended	Cat #s	Provenience
14 2	Jar	Amber	TM	n/a	whole	100	ExNCT	C	n/a	n/a	n/a	1	47.6g	1 3/8" tall, 1 3/16" base dm	no	2381	EU 3 F1 LG
14 3	Perfume Bottle	colorless	CM	EMB	whole	100	PtF, TL	S	"LUNDBORG/NE WYORK"	n/a	c. 1890s	15	95.9g	~3 1/2" tall (w/out stopper), 1 3/4" base dm	no	2382x 14, 1302	EU 3 F1 LGI

Glass Vessel catalog information codes/abbreviations

AP = applied lip
BdF = bead finish
BV = beveled
BbF = blob finish
BWF = brandy/wine finish
C = circular
ChF = champagne finish
CRF = collared ring finish
CnF = crown finish
CM = cup mold
DM = dip mold
DRF = double ring finish
EMB = embossed
ET = etched
FT = finishing tool
FB = free blown
GF = ground finish
LMETF = large mouth external thread finish (primarily
mason jars)
MM = machine made
M = molded
Mfg = manufacture
NMM = non-machine made
O = oval
ORF = oil/ring finish
OS = Owen's scar
PkF = packer (aka English ring, deep lip) finish
PrM = press mold
PtF = patent finish
PM = pattern mold

PO = Philadelphia oval
PsM = post mold
PsF = prescription finish
R = rectangular
S = square
SAMM = semi-automatic machine made
SMETF = small mouth external thread finish
SRF = stacked ring finish
TM = turn mold
UM = unknown manufacture
VT = v-tooled string rim

Appendix D

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