

**Archaeological Investigations at the Peoria Woman's Club  
at Osuna Memorial Park, Peoria, Arizona**

by

**K. J. Schroeder  
Principal Investigator  
Roadrunner Archaeology & Consulting**

Submitted to

**Dan Davis  
Construction Projects Coordinator  
Design & Construction Division  
Public Works Department  
City of Peoria**

and

**Bill Mattingly  
Public Works Director  
Public Works Department  
City of Peoria**

July, 2008

## Table of Contents

Tables and Figures .....	ii
Acknowledgments .....	iii
Introduction .....	1
Background .....	1
Introduction .....	1
Historical Synopsis of Peoria .....	2
Specific History of the Peoria Woman's Club .....	9
Results of the Archaeological Investigations .....	10
Methodology .....	10
Feature 1 .....	12
Results of the Artifact Analyses .....	13
Metal Analysis .....	14
Wood Analysis .....	19
Bone Analysis .....	20
Ceramic Analysis .....	21
Glass Analysis .....	22
Plastic .....	33
Paper, Waxed Paper, Aluminum, and Cellophane .....	34
Leather .....	35
Caulking .....	35
Asphalt Tile, Linoleum, and Vinyl .....	35
Gypsum .....	36
Chalk .....	36
Prehistoric Materials .....	36
Discussion and Conclusions .....	37
Temporal Considerations and Formation Processes .....	37
Identified Activities .....	38
Commerce, Distant and Local .....	38
Final Observations .....	40

References Cited .....	41
Appendix A - Johnny E. Osuna .....	45
References Cited in Appendix A .....	48
Appendix B - Roster of Membership Peoria Woman's Club, 1918-1919 .....	49

### **Tables and Figures**

**Tables:**

Table 1. Initial Land Acquisitions as Recorded by the Bureau of Land Management for the Area Around the Original Peoria Town Site. ....	6
---	---

**Figures:**

Figure 1. Original Plat of Peoria as submitted to the Maricopa County Recorder. ....	3
Figure 2. A portion of Township 3 North, Range 1 East, Gila and Salt River Meridian, showing the land patent grantees as recorded by the Bureau of Land Management. . .	5
Figure 3. Map of the Peoria Woman's Club House foundation footprint and collection areas. . .	11

## Acknowledgments

The author wishes to thank Dan Davis, Construction Projects Coordinator, for his support and cooperation in coordinating the volunteers for this project and providing logistical support. Dan was present on each of the three Saturdays that the project took up and his sacrifice is appreciated. I would also like to thank Bill Mattingly, Public Works Director, and Glen Van Nimwegen, Director of Community Development, for their interest in and support for the archaeological project.

A feeling of deep appreciation also is extended to the following volunteers who also gave up their Saturdays to work on this project. They included: Steven Poe (Field and Lab Crew); Ruthanna Battalana (Field and Lab Crew); Kathy Moore (Field and Lab Crew); Dolores Ceballos (Field Crew); Frank Osuna (Field Crew); Chad Vink (Field Crew); Eva Osuna (Field crew); Karen McQuiston (Field Crew); and Jenn Schroeder (Lab Crew).

A few of these individuals also contributed information and personal knowledge to this study. Informants included Eva Osuna, Frank Osuna, Kathy Moore, and Ruthanna Battalana. Also contributing was Priscilla Cook, who has been a member of the Peoria Woman's Club since 1943 and has served three times as the organization's President, and W. Harold McKisson, Development Director of the Peoria Arizona Historical Society.

Also involved in the research of various artifacts were three gentlemen with special talents. These men are Jim Bright (Arizona Representative, National Association of Milk Bottle Collectors), Alan Jackson (Vice-President, Pacific Wood Preserving Companies, Eloy, Arizona), and Bill Lockhart (author and Assistant Professor, New Mexico State University at Alamogordo).

Thanks to everyone for all the help and input.

# Archaeological Investigations at the Peoria Woman's Club

## Introduction

The Peoria Woman's Club House was located at the Johnny E. Osuna Memorial Park, 8306 W. Washington (just southwest of Grand Avenue on 83rd Avenue at Washington Street), in Peoria, Arizona. The park itself is one acre in size and is a portion of the NE 1/4, NE 1/4, NE 1/4, Section 27, T3N, R1E, Gila and Salt River Baseline & Meridian. The Osuna Park, formerly Washington Park, is located at the hub of the old Peoria town site along the old Santa Fe, Prescott and Phoenix Railway. The Peoria Woman's Club House was built in April, 1919, and given the street address of 10510 N. 83rd Ave. In May, 1959 the Woman's Club donated the clubhouse to the City of Peoria, but continued to meet there. Recently, the City of Peoria determined that the Woman's Club building should be moved to a new location at the northeast corner of West Jefferson Street and North 84<sup>th</sup> Avenue, approximately two blocks to the southwest. Moving the Woman's Club House is part of the Central Peoria Revitalization Plan, adopted in 2000. In May, 2008, the City of Peoria Public Works Department, Design & Construction Division, contracted with Archaeologist K. J. Schroeder, d.b.a. Roadrunner Archaeology & Consulting (RAC), Tempe, Arizona, to collect, clean, and analyze surface artifacts in the crawlspace with the assistance of volunteers from the community and to teach and demonstrate various salvage archaeological techniques at the Woman's Club building site.

Prior to physically moving the building and previous to the current archaeological project, a group of volunteers under the guidance of Archaeologist Mark Hackbarth, had conducted excavations in the area around the Woman's Club House. Information on those 2007 investigations are not included in this report.

Once the building was removed from the concrete foundation, Schroeder and a small group of eight volunteers spent one field day investigating the interior crawlspace of the building to recover artifacts. A limited area along the exterior base of the foundation at the main entrance was also examined. A metal detector was used both inside and outside the foundation to locate any isolated metal artifacts. Subsequently, a smaller group of four volunteers cleaned the artifacts recovered from the current project, and then three of those volunteers worked on the analyses of those items, all under Schroeder's supervision. This report presents a brief background of Peoria, the role of the Woman's Club in Peoria's history, and then reports on the results of the archaeological investigations.

## Background

### Introduction

Much of the following information was compiled from several sources including: Gilbert (2004); Murphy Collection (1781-1983); SRP Canal Distances (1996-2008); United Census Bureau (2008); and Wikipedia (2008). Although the author made a substantial attempt to verify

the authenticity of the data presented here, errors in primary source data do occur, and the reader is encouraged to view the following with this understanding. W. Harold McKisson, Development Director of the Peoria Arizona Historical Society, and Priscilla Cook, current member of the Peoria Woman's Club were also interviewed. Other sources are credited in the text.

### **Historical Synopsis of Peoria**

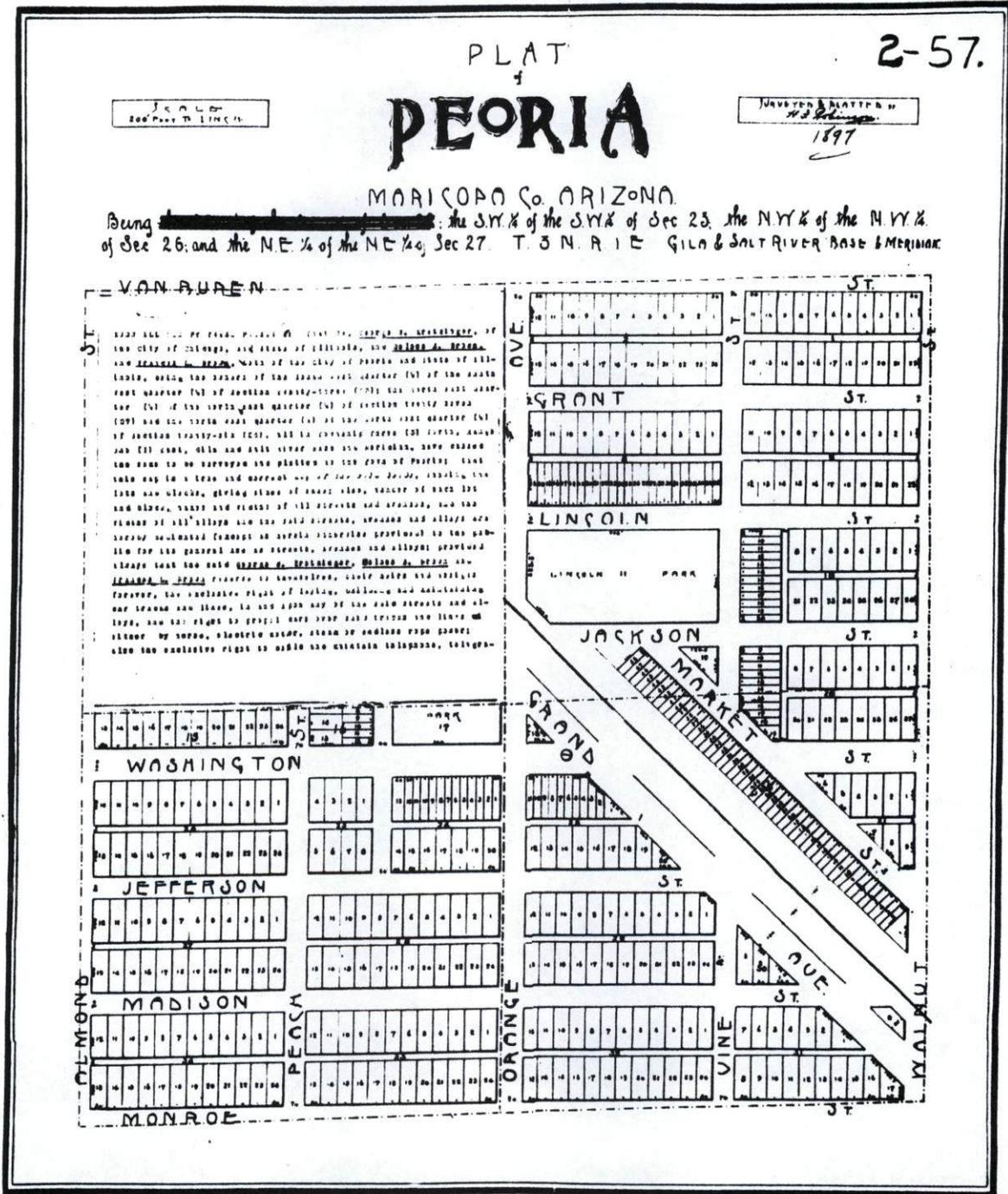
Following the Civil War, many ex-soldiers moved west as part of America's manifest destiny. One such soldier was William J. Murphy who served with General Sherman at the Battle of Atlanta, and was honorably discharged July 24, 1865. Murphy was originally from New York. His parents, George Alexander and Nancy Allen Murphy, were from Northern Ireland. From New York they moved to Ohio, then to Chicago and Pontiac, Illinois. Murphy married Mary C. Bigelow of Nashville, Tennessee, and settled there after the war. In April of 1871 Mary Murphy died leaving William with two children, George and Lucy. In 1874, William Murphy married Laura Jane Fulwiler, and in 1880, he moved his family to Arizona Territory, living in Flagstaff, Aubrey Valley, and Prescott. His work as an engineer in a developing frontier demanded his mobility.

Two of Murphy's projects in the Arizona Territory included establishing the grade for the Atlantic and Pacific Railway (A&PR) and digging the Arizona Canal (AC). The AC brought water to farmers as far north and west as 75<sup>th</sup> Avenue at Skunk Creek. Reportedly, Murphy received compensation for the latter project in the form of land along the A&PR and proceeds from the sale of AC water rights. In 1885, he returned to Illinois and recruited several families to join him in Arizona to establish a farming community along the banks of New River. The new Vulture Road (Grand Avenue) had been established between Phoenix and the Vulture Mine, in 1887 (Minister and Burke 1986), that crossed New River, and most of the early settlements were along this road on either side of the river. The community that developed on the west side of New River was known as Marionette.

The original Peoria town site was established about 1.5 miles east of New River, on 120 acres involving the SW  $\frac{1}{4}$  of the SW  $\frac{1}{4}$  of Section 23, the NW  $\frac{1}{4}$  of the NW  $\frac{1}{4}$  of Section 26, and the NE  $\frac{1}{4}$  of the NE  $\frac{1}{4}$  of Section 27, T3N, R1E, Gila and Salt River Baseline and Meridian (Maricopa County Records, map 2-57). See Figure 1 and also Gilbert (2004:4). Interestingly, the SW  $\frac{1}{4}$  of the SW  $\frac{1}{4}$  of Section 23 remained undeveloped until at least 1982, leaving only 80 acres of the original town site plat for the development of Peoria. According to records at the Bureau of Land Management (BLM) office in Phoenix, two of the earliest Desert Land Entries for the whole of Sections 26 and 27 were in 1884 (DLE T308) and 1885 (DLE T478), respectively, but both were cancelled in the summer of 1886 and no further records on those entries are available.

In 1888, the population of Peoria was 27. A school and post office were established by 1889. Shortly thereafter, in 1889, a public well was dug near the intersection of Grand Avenue and Washington Street, and a few years later, a water tower was erected. On 8-22-1892, the

Figure 1. Original Plat of Peoria as submitted to the Maricopa County Recorder.



metes & bounds for a 100 foot wide railroad right-of-way were approved by the BLM (R/W RR PHX 086546) to the Santa Fe, Prescott and Phoenix Railway. This railroad right-of-way ran parallel to Grand Avenue through Peoria to the northwest, crossing New River in Section 16, T3N, R1E. It then angled north-northwest toward Prescott. Two years later, on 8-25-1894, metes & bounds were approved by the BLM (R/W RR PHX 086557) for a rail line that split off the first line in Section 22, T3N, R1E, running to the west-northwest essentially following the main road toward Wickenburg. This patent was also issued to the Santa Fe, Prescott and Phoenix Railway.

The first line of the Santa Fe, Prescott & Phoenix Railway was finished by 1895, connecting Phoenix to Prescott and Ashfork, where the main line was located. This spur line was later taken over by the Atchison, Topeka, and Santa Fe Railroad. A small railroad depot was built in the same year near 83rd Avenue and Grand Avenue (see photo in Gilbert 2004:5). The presence of the depot encouraged commerce as farmers now had a closer shipping point for their product, equating to more profit and buying power. This in turn encouraged merchants to build in the area and to sell their wares. New development meant jobs and the importation of materials that, when delivered, came via the railroad at the depot. Albeit limited at first, the potential for agriculture was encouraging.

Almost simultaneously, a flurry of 1890 land entries were granted by the BLM when Harrison Steele of Peoria County, Illinois acquired the W ½ of the NW ¼ of Section 26, and Francis L. Brown also of Peoria County, Illinois acquired the entire Section 27, T3N, R1E. These two entries encompassed the 80 acres that would become the heart of downtown Peoria (Figure 1). Another significant entry in 1890 was that of Joseph B. Greenhut who acquired Section 22, T3N, R1E. A small triangular portion of the SE ¼ of the SE ¼ of Section 22, laying northeast of the main road through town was later developed, and about a quarter mile north thereof, Greenhut donated land for a high school. Figure 2 shows the original patents issued by the BLM, and Table 1 shows the temporal line of land acquisitions in the Peoria area according to records at the BLM.

There were four families from Peoria County, Illinois, that are said to have settled Peoria, although, as can be seen in Table 1 and Figure 2, many others (including women) staked a claim and settled in the area, as well. Greenhut and Delos S. Brown (relation to Francis L. Brown unknown) are given credit for establishing a town site on the 120 acres described above and filing the plat map with the Maricopa County Recorder's office on May 24, 1897 (Gilbert 2004). They officially named their new community Peoria. The original plat map of Peoria included the 80-acre area between present day Monroe and Peoria Avenue, and between 81<sup>st</sup> and 85<sup>th</sup> Avenues. Almost all of the downtown development occurred southwest of Grand Avenue. Section 23, T3N, R1E, was patented by George T. Davis of Maricopa County, Arizona Territory. The SW ¼ of the SW ¼ of Section 23 was the 40 acres that made up the final portion of the Peoria town site plat map. However, these 40 acres were later dropped from the town site plat map.

With the growing population came the need for a formal school. Central School was built in 1906 at 10304 N. 83<sup>rd</sup> Avenue. It was a two-room wood and stucco schoolhouse with

Figure 2. A portion of Township 3 North, Range 1 East, Gila and Salt River Meridian, showing the land patent grantees as recorded by the Bureau of Land Management.

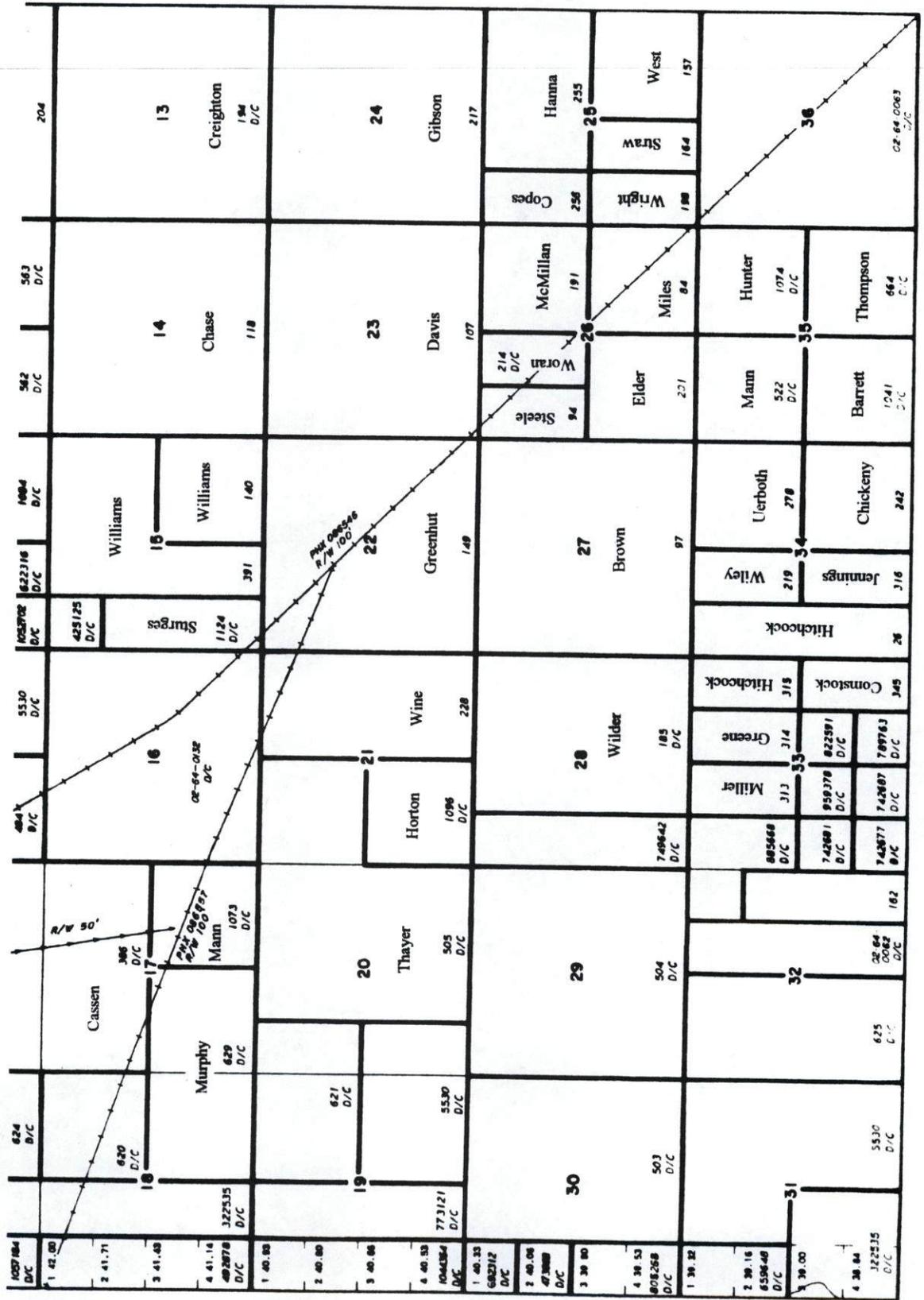


Table 1. Initial Land Acquisitions (80 acres or more) as Recorded by the Bureau of Land Management for the Area Around the Original Peoria Town Site (continued next page).

Entry Type & No.	Grantee	Date Issued	Location, T3N, R1E	Acres
Cash Entry Patent 118	Samuel B. Chase	03-05-1890	All of Section 14	640
Cash Entry Patent 84	Charles C. Miles	08-20-1890	SE ¼, Section 26	160
Cash Entry Patent 94	Harrison Steele	08-20-1890	W ½, NW ¼, Section 26	80
Cash Entry Patent 107	George T. Davis	08-20-1890	All of Section 23	640
Cash Entry Patent 140	William T. Williams	08-20-1890	SE ¼, Section 15	160
Cash Entry Patent 97	Francis L. Brown	11-08-1890	All of Section 27	640
Cash Entry Patent 149	Joseph B. Greenhut	11-08-1890	All of Section 22	640
Cash Entry Patent 164	Albert J. Straw	11-08-1890	E ½, SW ¼, Section 25	80
Cash Entry Patent 217	Nathaniel R. Gibson	11-08-1890	All of Section 24	640
Cash Entry Patent 219	Rolinn F. Wiley	11-08-1890	E ½, NW ¼, Section 34	80
Cash Entry Patent 242	Charles Chickeny	11-08-1890	SE ¼, Section 34	160
Cash Entry Patent 255	William T. Hanna	11-08-1890	NE ¼, Section 25 E ½, NW ¼, Section 25	240
Cash Entry Patent 256	Clara M. Copes	11-08-1890	W ½, NW ¼, Section 25	80
Cash Entry Patent 157	John A. West	12-20-1890	SE ¼, Section 25	160
Cash Entry patent 185	Mary C. Wilder	12-20-1890	E ½, W½, & E ½, Section 28	480
Cash Entry Patent 191	Ella C. McMillan	12-20-1890	NW ¼, Section 26	160
Cash Entry Patent 198	James E. Wright	12-20-1890	W ½, SW ¼, Section 25	80
Cash Entry Patent 201	Joseph Elder	12-20-1890	SW ¼, Section 26	160
Cash Entry Patent 214	Anna W. Woran	12-20-1890	E ½, NW ¼, Section 26	80
Cash Entry Patent 228	Harriet P. Wine	03-04-1891	E ½, Section 21	320
Cash Entry Patent 278	Mary A. Uerboth	10-08-1891	NE ¼, Section 34	160
Cash Entry Patent 314	Robert H. Greene	11-16-1891	W ½, NW¼, Section 33	80
Cash Entry Patent 315	Portia Hitchcock	12-01-1891	E ½, NE ¼, Section 33	80
Cash Entry Patent 313	Lucie C. Miller	02-08-1892	E ½, NW¼, Section 33	80
Cash Entry Patent 316	Henry Jennings	02-08-1892	E ½, SW ¼, Section 34	80
Cash Entry Patent 345	Barbara H. Comstock	02-08-1892	E ½, SE ¼, Section 33	80
Cash Entry Patent 386	John J. Cassen	06/30/1892	N ½, Section 17 (S ½, Sec. 8)	640

Table 1. Initial Land Acquisitions (80 acres or more) as Recorded by the Bureau of Land Management for the Area Around the Original Peoria Town Site (continued from prior page).

Entry Type & No.	Grantee	Date Issued	Location, T3N, R1E	Acres
Cash Entry Patent 391	Daniel C. Williams	04-03-1893	NE ¼, & E ½, NW ¼, & E ½, SW ¼, Section 15	320
Cash Entry Patent 194	James M. Creighton	02-20-1894	All of Section 13	640
Cash Entry Patent 505	Ezra W. Thayer	08-22-1894	E ¾, Section 20, NW ¼, Section 21	640
Cash Entry Patent 522	Hiram C. Mann	10-23-1894	NW ¼, Section 35	160
Cash Entry Patent 1074	Charles R. Hunter	02-19-1895	NE ¼, Section 35	160
Cash Entry Patent 1073	Hiram C. Mann	06-19-1895	SE ¼, Section 17	160
Cash Entry Patent 1096	Lucius J. Horton	06-19-1895	SW ¼, Section 21	160
Cash Entry Patent 1124	Isaac L. Sturges	10-21-1895	W ½, SW ¼, & SW ¼, NW ¼, Section 15	120
Timber Culture Patent 26	Portia Hitchcock	12-21-1896	W ½, W½, Section 34	160
Cash Entry Patent 629	William J. Murphy	08-21-1900	SW ¼, Section 17 SE ¼, Section 18	320
Homestead Entry Patent 1041	Samuel Barrett	05-08-1901	SW ¼, Section 35	160
Cash Entry Patent 664	Mary Alice Thompson	08-12-1902	SE ¼, Section 35	160

hardwood floors, built in the Mission/Spanish Revival architectural style. By 1910, three additional classroom buildings were built next to Central School.

In July of 1917, a fire broke out at a local saloon owned and operated by E. E. Stafford, and most of the downtown area was burned to the ground. One structure that survived was the Presbyterian Church, that had been built in the Gothic Revival style in 1899, at the corner of 83rd Avenue and Madison. The railroad depot also survived. The railroad depot and the church represented commerce and faith, and the founding fathers decided to rebuild with state of the art materials and technology, i.e., brick and mortar. Coincidentally, the United States became involved in World War I and the need for agricultural products was on the increase, especially cotton.

Part of Peoria's rebirth included the Peoria Woman's Club House (PWCH), constructed in April, 1919. It quickly became the center for community activities such as dances, recitals, blood drives, church meetings, and educational classes. Other significant buildings erected at that time included the three-story Edwards Hotel, constructed in 1918 at the southeast corner of 83<sup>rd</sup> Drive and Washington, and three buildings put up in 1920 including: the Mabel Hood building constructed at the southwest corner of Washington Street and 83rd Avenue; the triangular John L. Meyer or "flatiron" building at the southeast corner of present day Peoria Avenue and 83<sup>rd</sup>

Avenue (and directly east of the PWCH at Osuna Park); and O. O. Fuel's Paramount Theater constructed just west of the Mable Hood Building (and directly south of the PWCH). The flat iron building included a pool hall and tavern owned by a former mayor, Manuel Leyva (Eva Osuna, personal communication 2008). The Paramount Theater later became Fire Station No. 1 (1950-2004). The town's first newspaper, *The Peoria Enterprise*, was published out of the building west of the theater at 8319 West Washington from November, 1917, through April 1921.

In 1918, a larger school building was constructed adjacent to the Central School. It included an auditorium and four classrooms. The Peoria High School was built in 1922 in the Spanish Mission style and featured architectural elements of Moorish Spain. It is located at 11200 N. 83<sup>rd</sup> Avenue. This location is on 10 acres in the NE ¼ of the NE ¼ of the SE ¼ of Section 22, Township 3 North, Range 1 East.

Following World War II, the area around Peoria continued to develop with the growth of Luke Air Force Base and establishment of Sun City, formerly Marionette. Peoria did not incorporate until 1954, however, as the population of Peoria remained limited totaling only 4,792 in 1970. By 1980, the population of Peoria had increased to 12,351, and by 1990 to 50,675. As with the rest of the Phoenix Metropolitan area, Peoria expanded rapidly thereafter. The Peoria Economic Development Group (PEDG) was established and construction included an ice skating facility, movie theater, office buildings, and at the edge of Peoria's Old Town, a municipal complex. The municipal complex included office space for city hall, a library, the police and fire departments. The construction of the Peoria Sports Complex, at 83<sup>rd</sup> Avenue and Greenway Road, brought major league baseball to the city during the spring training season. In 1999, Peoria annexed a large land area to the north including most of the land around Lake Pleasant Regional Park. The Challenger Space Center of Arizona was established, in 2000, at 21170 N. 83<sup>rd</sup> Avenue, and in 2007 the Peoria Center for the Performing Arts was completed. Between 1990 and 2000 Peoria was the fifth fastest growing city in the United States with a population of over 100,000 and by 2004 Peoria was home to over 130,000 residents spread out over 170 square miles. Between 1990 and 2006, Peoria added three new high schools.

In many ways, Peoria resembles a 'bedroom community' with neighborhood shopping centers at the major intersections. The original 'downtown' town site, was all but left behind. In 1998, the Planning and Zoning Commission developed the Central Peoria Revitalization Plan, that was adopted by City Council in 2000. In 2002, Peoria contracted with Arizona State University's School of Urban Planning and Landscape Architecture to develop the downtown revitalization concept. This involved moving the PWCH to the Community Center Block, revitalizing Osuna Park, and other downtown improvements. However, the concept also involved removing all other historic buildings except the old jail. The City Council accepted the plan to revitalize Osuna Park on July 1, 2003. And, on October 17, 2006, the City Council accepted the Historic Square Master Plan that included moving the PWCH (Minutes of the Peoria City Council, City of Peoria, Arizona, October 16, 2007).

Although the physical PWCH wood structure does not appear to attain a level of architectural significance to make it eligible for the National Register of Historic Places under the *Design* criterion, it does represent a historical icon in the minds of many of Peoria's citizens that would make it eligible under the *Association* criterion. It could, instead, receive historic designation from the City of Peoria and/or the State of Arizona. The original Peoria town site retains few commercial buildings of architectural significance, and as stated above, the ASU School of Urban Planning and Landscape Architecture plan was to reconfigure and redevelop the downtown area. Such conflicts between developers and preservationists are not unique to Peoria or the 21<sup>st</sup> century. A compromise was reached to save and renovate the structure but to move it to a nearby location. In February, 2007, The City contracted with T2 Architecture Group, LLC, of Phoenix, to provide architectural and engineering design services to produce bid documents for the project. In February, 2008, the City of Peoria awarded a contract to Shannon Construction, LLC, of Phoenix, as General Contractor for the relocation and renovation of the PWCH. The desire of the community is to keep the Peoria Woman's Club (PWC) active at the new location.

### **Specific History of the Peoria Woman's Club**

According to Gilbert (2004), the original 1914 organization of Peoria's women was known as the Peoria Embroidery Club, and its first President was Mrs. C. A. Robinson. By 1916, the group called itself the Peoria Civic Club (Priscilla Cook, written communication 2008). Meetings were held at the homes of the various members. In 1917, the organization was admitted to the District General Federation of Woman's Clubs, and again changed its name at that time. In 1918, the PWC was admitted to the State General Federation of Woman's Clubs. According to the minutes of the PWC, the club house was constructed a year later, in 1919, at what was then known as Washington Park, now known as Johnny E. Osuna Memorial Park, although the park was not known by the latter name until 1997. (See Appendix A for more information on Johnny E. Osuna.) According to the PWC song, they were a happy group with a smile on their faces that supported the schools, churches, and the welfare of the Peoria's youth - essentially serving as a booster club.

The PWC members raised money for the construction of the club house by selling war bonds and holding rummage sales, teas, and suppers, putting on plays and other social events, and by soliciting money from the local business owners and farmers, many of them their husbands. The original structure was built for less than \$2000 with some of the husbands donating their labor in addition to their money. The land for the club house was part of the section originally in the name of Francis L. Brown, although Delos S. Brown is given credit for donating the land. According to one source, the agreement stipulated that no other structures were to be built on those grounds, and when one such building was constructed, it had to be torn down (Priscilla Cook, written communication 2008).

The PWCH housed the town's library from 1920 through 1975. One of the main activities of the PWC was to organize the annual 4<sup>th</sup> of July celebration. The women also sponsored school

lunch programs, youth recreational activities, and supported welfare agencies and clean up campaigns (Gilbert 2004). Other activities included showing movies (until the theater was built), socials, dances for the high school students, a wedding, and flower shows. The husbands also used the building to hold card parties. The women also operated a 'Well Baby Clinic' in cooperation with the county (Priscilla Cook, written communication 2008). In 1923, an annex was added to the to the west end of the original structure creating a 'T'-shaped structure. The annex included a new kitchen, bathrooms, and shelving for the library books. Much of the food for the socials and meals was prepared in the club house kitchen, located in the southwest corner.

Like most institutions of that time, the PWC was essentially segregated, however the Mexican community was allowed to use the structure from time to time for quinceaneras, Sweet 16 parties, social gatherings, and at least one funeral. It also served as a voting poll (Eva Osuna, personal communication 2008). As a side note, it was at the PWCH, that Johnny Osuna's mother, Delores Encinas Osuna, received her first English lesson in 1962. The PWC appears to have represented one of the few educational outlets for Mexican families in the area. Now known as the Peoria-West Valley Woman's Club, this independent organization still operates in cooperation with the City of Peoria Community Service Department and provides facilities for a variety of programs, activities, and classes, including exercise classes, and children's preschool.

### **Results of the Archaeological Investigations**

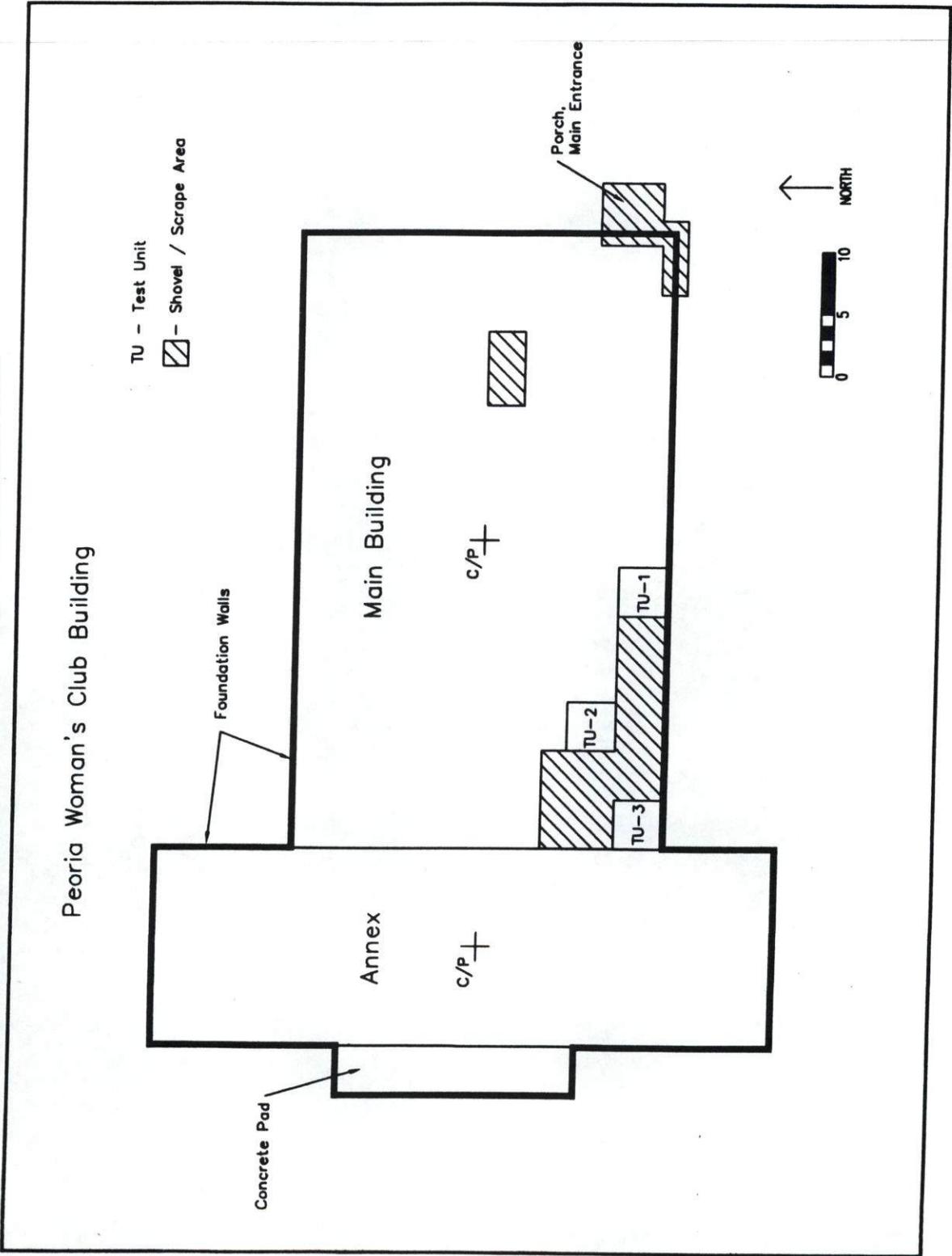
The archaeological investigations supervised by RAC took place on May 31, 2008. Eight volunteers participated contributing 40.75 hours of time. The wood superstructure of the Woman's Club had been removed and only a partial concrete foundation was left. Essentially, removing the structure allowed complete access to what was the crawlspace below the floor of the structure. Prior to the removal of the superstructure, the floor had been taken up exposing numerous bottles and cans. Initially ignored, these items were collected by Kathy Moore and turned over to City of Peoria personnel. These items were incorporated into the collections. The foundation was 'T'-shaped; the stem representing the original building and the cross-bar representing the annex that had been added at a later date (Figure 3).

### **Methodology**

The main building was divided into four equal quadrants and the annex was divided into two equal halves. The provenance of the artifacts was then established according to these designations. Due to the construction activities, some disturbance had taken place to the crawlspace, and further delineation of the collected materials would have been insignificant if not misleading.

Because 1) only a single day was scheduled to demonstrate the methods of salvage investigations, and 2) volunteers were employed with various levels of experience, the collection strategy was kept simple and efficient. Initially, all visible artifacts were collected. Rakes were

Figure 3. Map of the Peoria Woman's Club House foundation footprint and collection areas.



then used to pre-screen the loose soil which was a fine grayish-brown silt. There was too much of this soil to screen in a single day, so volunteers were encouraged to collect samples of dirt for screening that appeared to have a significant quantity of artifacts such as nails and glass and ceramic shards. This process indicated that the vast majority of the artifacts were to be found in the annex area and the southern quadrants of the main structure. Very few artifacts were found in the northern quadrants of the main structure.

Once the entire interior of the foundation had been raked, three test units were established to demonstrate excavation techniques and to confirm that we had been successful in collecting a majority of significant artifacts (Figure 3). The location of the test units was arbitrarily determined based on the perceived clustering of artifactual remains. Each 'judgmental' test unit was four feet square and excavated to culturally-sterile soil. These test units showed that once the loose fine silts were scraped away, there was little to no depth to the cultural deposits and that the artifacts were confined to the surface and the fine silty soils. As a result of these findings, the excavation strategy was modified to include shovel-scrape areas (Figure 3). All soil from the test units and shovel-scrape areas was screened using 1/4 inch mesh. Toward the end of the day, a limited area along the exterior of the foundation at the southeast corner of the main building was also shovel-scraped. This was the location of the main entrance to the building and the cornerstone (the latter having been previously removed).

In addition, one volunteer brought a metal detector and it was used, with the approval of the City personnel, to scan the subsurface for non-ferrous metal materials. The exterior area of the foundation on the south, north, and east sides were the main focus of these investigations, with minimal results. Once the interior areas of the foundation had been tested, the metal detector was then used to locate any non-ferrous items that might have been missed. No additional items were found by the metal detector inside the confines of the foundation. Surprisingly, only a few items were found outside the structure.

### **Feature 1**

Because the project was designed to be limited in its scope, only one feature was identified. This was the foundation of the Peoria Woman's Club (Feature 1). The foundation of the main structure was made of concrete and appeared to have been continuously poured. This is a standard method of pouring foundations and involves an initial trench dug into the ground at a common depth with a wood frame then built within the trench into which the wet concrete is poured. The walls were of a fairly standard width (6 inches) with minimal variance, and were constructed to a two foot height. The base of the foundation was flared out where concrete had pushed out from below the frame. The interior crawl space averaged about 16 inches. Leaving 8 inches below the surface. The exterior portion of the wall was buried to a greater depth, with 7 inches of the wall exposed on the south side, 5 inches exposed on the east side, and fairly flush on the north side. An annex had been added on the west side and the exterior wall of the main structure had been dug out to an average depth of 16 inches to create the crawl space under the annex.

The main structure measured 50 x 30 feet with minimal variance (the south wall measured 49.9 feet). The long axis of the structure was east by west. There were three evenly spaced vents notched into the north and south foundation walls that were about 12 x 8 inches. Each of these had a screen covering set in a wood frame. There were no interior walls. However, on the floor of the crawl space there were three evenly spaced rows of concrete pads, upon which supports for the floor joists were placed. There was one row down the center of the east-west axis and another row on either side. The concrete pads were either 14 inches square or 21 x 15 inches in size. Many of these pads were out of place, but it appeared that the larger pads were intended for the center row. This would make sense, as it is the center row that would bear the most weight.

An exterior area in the south corner of the east wall had been previously dug out, leaving concrete debris behind. This was the former location of the main entrance. No observations were made on the superstructure as it had been removed.

An annex had been added to the west side of the main structure at a later time. The annex was 50 feet long and 16 feet wide, but there did not appear to be any substantial concrete foundation. The long axis of the annex was perpendicular to the main building, and together they formed a 'T-shaped' structure. The area of the annex was greatly disturbed and observations were thereby limited. Centered on the west side of the annex there was a concrete pad, approximately 18 x 4 feet in size, long axis north by south. This pad was exterior to the length of the wall but was enclosed within the annex. It housed the restrooms and hot water heater, although evidence for these was lacking due to the disturbed nature of the remains.

### **Results of the Artifact Analyses**

All of the collected materials were collected according to their provenance and to their type, i.e., glass, ceramics, metal, bone, et cetera. When possible, more specific descriptions were added, i.e., nails, sequine, wine bottle, et cetera. Artifacts were placed in a paper bag and cataloged on a specimen list - each bag given a sequential number. There were 137 bags of artifacts collected. Some of these bags contained numerous items such as glass and ceramic shards, nails, wire, wood, and linoleum.

Subsequent to the excavations, four volunteers and the author spent a partial day cleaning the artifacts. Volunteers contributed 18.75 hours toward this phase of the project. Water and brushes were used to clean the artifacts with the exception of paper items or bottles and cans with paper labels. These were carefully dry-brushed and/or wiped with a soft dry cloth. Because the crawl space remained dry over the decades, preservation of paper was fairly good.

Three volunteers then spent a final day learning how to analyze artifacts. Their assistance was significant, and they contributed a total of 23.25 hours to this phase of the project. The author was allowed to purchase several books to aid in the analyses and educational instruction of the volunteers. All books purchased for this project were subsequently donated to the City of

Peoria Library. Final analyses were conducted by the author and any errors or omissions are the responsibility of RAC. The analyses of the artifacts was conducted by material types following the collection procedure, i.e., metal, wood, bone, ceramics, glass, and miscellaneous (including paper and plastic items).

Within the collection were many non-diagnostic and/or modern pieces of each material type. The analyses forms completed by the volunteers are available to individuals for academic study. The analyses of other items with a degree of diagnostic significance are presented below.

### **Metal Analysis**

Most of the metal was related to food and beverage containers. Other materials included building construction items such as lightbulb filaments, nails, bolts, and miscellaneous items related to firearms, lubricants, leisure, communication, et cetera.

**Specimen 5.** Numerous nails were present at the PWCH. It was concluded that a majority of the nails were discarded when the floor was removed (and later the entire superstructure) in the few weeks prior to the move of the building. These nails were obviously new and were not collected. The minority of nails present were old and rusted. A representative sample of the older nails was collected. These nails were all wire type and were sizes 3p, 6p, 7p, 8p, 16p, and 30p. Also collected was: a 1½ inch two-prong staple made from galvanized steel; window screen from the vents in the foundation wall leading to the crawl space; and two old bolts. One of the bolts had been sheered with a bolt-cutter historically and the remaining portion was 3¾ inches long with an irregular  $\frac{9}{16}$  -  $\frac{5}{8}$  inch head. This bolt appears to be hand forged. The other bolt is a threaded one piece hex washer head bolt,  $\frac{13}{16}$  inch long with a  $\frac{9}{16}$  inch hexagon washer-head.

**Specimen 16.** This is an aluminum pull ring. Comparatively, this item closely resembles the pull rings from Coors beer cans (see illustrations by Pierre Mion in Rathje 1991). Removable pull tabs on Coors aluminum cans were introduced in 1959 and became widely used on other aluminum beverage cans by 1963. In 1965 the pull *ring* was invented and replaced the pull *tab*, improving the grip (Dolphin 1977). Also known as a 'tear top', removable beer can openers were outlawed in Oregon in 1972, necessitating an industry-wide change. It was not until 1975 that Daniel F. Cudzick, with Reynolds Metals, invented the stay tab (Alcoa 2008) that became the industry standard by the early 1980s. Thus, this specimen was dated to 1965-c.1980.

**Specimen 17d.** An all-steel beverage can was collected that had been opened with the piercing v-shaped end of a combination can and bottle opener called a church key. All-steel beverage cans were introduced in 1935 (Gillio et al. 1980). The first aluminum top steel beverage cans were introduced in the late 1950s. This can would then be dated to 1935-1959.

**Specimen 22.** A .22-caliber long-rifle bullet was found. It had a brass casing and lead projectile. This type of bullet is a rim-fire cartridge. It had a head stamp of 'P' indicating the Peters Cartridge Company of Cincinnati, Ohio. That company was consolidated into the

Remington Arms Company, Ilion, New York, when both were purchased by E. I. DuPont Company, circa 1934 (Steward 1969). Reportedly, the 'R-P' head stamp was used thereafter on metalheads, but it is not clear if the 'P' head stamp continued to be used on small caliber brass. This specimen could date to before 1932.

**Specimens 29 and 33.** A second and third representative sample of nail sizes were collected. These samples included 10p, 16p, 20p, and 30p sized nails.

**Specimen 30.** The remains of a meat can were collected. Probably a sardine can, the rim portion measured  $4\frac{1}{4} \times 3\frac{1}{4}$  inches. No other information could be gleaned.

**Specimens 43 and 102.** Two Prince Albert tobacco cans were recovered, each measuring  $4\frac{3}{8} \times 3\frac{1}{4} \times 1$  inch. Both had a partial, black and yellow on red applied color label (ACL) and hinged friction lids, the latter a characteristic that was introduced in 1910 (Berge 1980). Specimen 43 was in pretty good shape and still had remnants of the blue tax seal. The front read 'PRINCE ALBERT' atop a picture of the bearded Prince in black jacket and tie with a cane in the left hand. He also wore a white corsage. Below the picture was the message 'CRIMP CUT' and 'LONG BURNING PIPE AND CIGARETT....' On the upper front edge were instructions on opening the can, and on the side opposite the seam it read 'FOR PIPE AND CIGARETTE SMOKERS' partially covered by the tax seal. On the lower back side was the information 'PROCESS PATENTED JULY 30<sup>TH</sup> 1907.', 'R.J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N.C.U.S.A.', and 'DOES NOT BITE THE TONGUE'. At the top of the back side was the name 'PRINCE ALBERT'. Below this should have been an eight line message in white block lettering. However, someone carefully scratched out most of the lettering to leave a new message that read 'PA COVERED MA TO PRODUCE ME'. The base of the can was embossed with 'PRINCE ALBERT' designed to serve as a striking surface for matches.

**Specimen 74a-d.** This specimen included two additional aluminum pull rings, and steel wire nails, sized 4p, 10p, and 16p. See Specimen 16 for a discussion on pull rings.

**Specimen 78.** The remnant of a high-brass metalhead was found. It was stamped 'U. M. C. Co. N<sup>o</sup>. 12 MAGIC' which represents a 12 Gauge shotgun shell made by Union Metallic Cartridge Company of Bridgeport, Connecticut and Boston, Massachusetts. In 1902, U. M. C. Co. purchased Remington Arms, and thereafter the 'REM-UMC' head stamp was used (Steward 1969). Based on this information, the metalhead predates 1902 *and* the construction of the PWCH.

**Specimen 91.** A rusted crown cap was found that did not have a liner. Given the context and the condition of the cap, it is surmised that the cap predates the use of plastic liners and would have had a cork liner. Crown caps were introduced in 1892 to replace cork bottle stoppers, but required bottles with a crown finish. Bottles with the crown finish and cap were fairly common by 1907 (Gillio et al. 1980). The transition from cork to plastic liners in crown caps took place circa 1955 (Rock 1981a). Specimen 91 would therefore predate 1955.

**Specimen 92.** This tin can measured  $9\frac{5}{8}$  tall by  $5\frac{1}{4}$  inches square, and had a  $1\frac{1}{2}$  x 1 inch finger bail and a spout in one corner. The spout appeared to have been soldered in place, but was covered with a thick residue representative of the contents. A partial (ACL) showed a tower. The words "gloss", "handywax", and "Standard Oil Co. California" were legible. It is deduced the can contained a synthesized wax product, perhaps used on wood floors, that was produced by Standard Oil Company, California. This company was formed in 1906.

**Specimen 97.** This was a  $5\frac{1}{2}$  x 4 inch tin oil can with a black and red on yellow ACL identifying 'THERMOIL' as a "Parifin Base Oil" used in automobiles, farm tractors and planes, and as a product of "Standardized Lubricants Co. Tulsa, Oklahoma". It had been opened with an oil spout. There are several 'Thermoil' products on the market today, such as battery oil and heating oil for boilers. There are also Thermoil diesel/kerosene or 'oil burning' engines used for field applications such as pumping water from wells. There are also indications in the literature that the product might be used as a solvent in some applications to reduce the built up of residue on the interior of pipes, or in combination with thick fuel oils (such as Bunker C or No. 6 diesel oil) to improve the flow rate. Given the size of the can, it is suggested that this Thermoil product was used as a lubricant or additive.

**Specimen 98.** Also collected was a 12 ounce, all aluminum Heidelberg flat top beer can with a stay tab and bar code. This item is a product of the Heileman Brewing Company, La Crosse, Wisconsin, and clearly dates to the Modern era, likely post mid-1970s.

**Specimen 100.** A  $4\frac{3}{8}$  x 3 inch can was found with a red, green, and yellow 'SKIPPY DOG AND CAT FOOD' paper label. The side of the label described the contents, and indicated they were 'PACKED BY SKIPPY PET FOOD COMPANY' 'LOS ANGELES - CALIF.' The can also depicted a small Scott Terrier. Not all of the paper label was present, but the style of the label appears to date to before the use of bar codes, i.e., the mid-1970s. The can was not dated, but it should be noted that many of the bones recovered from the excavations were cat bones, and it is surmised that someone might have been feeding a stray cat in recent history.

**Specimen 101.** This item was a sardine can measuring  $4\frac{1}{4}$  x  $3\frac{1}{8}$  x  $\frac{7}{8}$  inches. It had been opened with a knife by cutting around the edge of the can on one long side and the two short sides, then bending back the lid. There was no key attachment. Turning the can on end, the black ACL read in part: "... BRAND AMERICAN SARDINES PACKED IN SALAD OIL EXPRESSED FROM SOY BEANS" (picture of a fishery house) "... FISHERIES CORP." The upper portion of the label might read "COTTAGE", i.e., Cottage Brand, although this brand has not been independently confirmed.

**Specimen 103.** An all aluminum "Coors" beer can was collected. It had a missing pull tab. The can also identifies the Adolph Coors Company of Golden, Colorado. The Golden Brewery was the predecessor to the Adolph Coors Company, and was created by Prussian immigrants Adolph Coors and Jacob Schueler, in 1873. The Adolph Coors Company was created in 1880 when Coors bought up Schueler's interest in The Golden Brewery.

The can displays a red parallelogram with silver trim and lettering identifying the beer as 'Banquet', and holds 12 ounces by volume and is 5¼ x 2½ inches in size, being narrower and taller than the industry standard for flat top beer cans. Given the discussion for Specimen 16, this flat top beer can could be given a general production date range of 1965-1980. However, by the mid-1970s, bar codes were being placed on most commercial products. The current specimen did not have a bar code. So, by this means, the can likely dates to 1965-1975. As mentioned above, Oregon outlawed pull tabs in 1972. Probably in response, Coors replaced the common "pull tab" opener on its aluminum cans with a new two-hole top, in the early 1970s, so a couple years could be shaved off the terminal date. Other than the size, this can type appears to be identical to the first aluminum beer can to be produced in the United States (Dolphin 1977:15, left photo)

**Specimen 104.** The next item collected was a small condensed milk can with a hole-in-top closure. Such holes were used to allow steam to escape during the sterilizing process, and they were then sealed with a drop of solder (Rock 1981b). This can measured 2¾ x 2<sup>9</sup>/<sub>16</sub> inches and had a partial, red and white paper label in situ that identified it as 'Carnation' brand. This can size correlates closely with that identified as a Type 15 that dates to 1920-1931 (Simonis 1992). However, the can was rusted out on one side and allowed easy viewing of the interior side and end seams that were soldered. Simonis does not list a small condensed milk can with soldered end and side seams. Carnation introduced the hole-in-top can in 1900 (Rock 1984), so it is likely this can type was in production at the time the PWCH was being built.

**Specimen 105a, b, & c.** Two 4¾ x 3 inch sanitary food cans with 'FRANCO-AMERICAN' 'MACARONI WITH CHEESE SAUCE' paper labels were found along with a third identical paper label (no can). The labels were red, white, and blue on a lime green background with two shield (apparently representing the French and American flags) centered within a wreath. The two rusted cans had been opened with a rotary opener, and both were stamped on one end. The one stamp that was easiest to read appeared as "GS LA" over "B X 358".

The Franco-American Company was created by Alphonse Biardot and his two sons in 1886. Campbell Soup Company bought them out in 1915 (Wikipedia 2008). The three labels are identical and list the Campbell Soup Company's general offices in Camden, New Jersey. Other information on the labels indicates the net weight (15¼ ounces) and the ingredients of the cans. No independent means of dating these cans was achieved during this analysis, but based on the evolution of the paper labels and that two newer paper labels for this product are known, a date range of 1940-1970 is estimated for this can, product, and paper label.

**Specimen 106.** This appears to be the third can for the extra Franco-American paper label listed above (Specimen 105c). The size and means of opening the can were identical. One end of the can was stamped with alphanumeric data but was rusted. Overall, it appeared to be the same.

**Specimen 107.** Another flat top beer can was found. This one was an all-steel 'LUCKY LAGER' beer can with a gold, red and yellow label. The can has a large red 'X' from top to

bottom with the yellow words "LUCKY LAGER" trimmed in gold, running along the crossbars. The background is also yellow with gold chevron hatching as in-fill to the top, bottom, left, and right. It had been opened on the bottom with a church key. The can was badly rusted and bent, and displayed an interior cellophane-like liner. According to Toepfer (1976), the can appears to be identical to one he identifies as T992, and is the earliest of about twenty 11-12 ounce can designs produced with the Lucky Lager product name (logo). He credits the origin of the product to Azusa, California. Information on line, however, indicates Lucky Lager was originally produced by General Brewing Company, San Francisco, California, as early as 1934, and that the Azusa plant was opened in 1949 (Wikipedia 2008).

The earliest steel beer cans had minor problems with leakage and metal contamination, at the very least, effecting the flavor of the beer. Various liners were invented, the most common called Vinylite, patented in 1934 (Dolphin 1977). Although the cellophane-like liner is indeed Vinylite, its most common use was for phonograph records (Meikle 1995). Vinylite was flexible but tough, and could be applied as a thin, light weight liner. It reportedly was inert, and thus, did not alter the taste or fragrance of the beer. Based on the identification of this beer can as an early type in the evolution of the Lucky Lager series, and the patent date for the invention of Vinylite, this can is suggested to date from circa 1934-1949.

**Specimen 133 a & b.** The final two metal items to be discussed in detail were found together, quite literally. The larger item was a pail,  $5\frac{1}{4} \times 7\frac{3}{4}$  inches, with a homemade bail consisting of several strands of twisted wire. This can was partially filled with a greasy/waxy, lard-like substance in a solid state at room temperature. Stuck solid in this mass was a smaller food can,  $3\frac{3}{4} \times 3\frac{5}{8}$  inches, with twisted wire strands around the outer circumference of the rim and extended out  $5\frac{1}{2}$  inches creating a make-shift handle.

Clearly, the smaller can was used as a dipper to scoop out the wax-like substance when it was in a fluid state. Subsequently, it was left in the pail when the task at hand was finished, and became trapped like a ship in ice. Speculatively, the substance in the pail might be tallow, a clear to white liquid produced by heating animal fat (especially cattle and sheep), and used in the production of candles and soaps.

**Other Metal Items.** In addition, the other metal items recovered at the PWCH during the one-day excavations (as alluded to above), included the bases of light bulb filaments, electrical conduit, a bent key-hole saw (probably from the recent activities), less than ten crushed or fragments of food and/or meat cans, two unattached homemade wire handles, a  $\frac{3}{4}$  inch brass safety pin, binding wire segments, strapping, an 18 inch long brace or tool fragment, a threaded  $1\frac{3}{8}$  inch U-bolt, an iron bracket, knockouts, a  $16\frac{1}{2}$  inch long rod or spike, a "KING COBRA" twist-off aluminum cap, an iron thumb tack, a Lincoln Monument penny (date obscured from corrosion), the wheel piece of a cigarette lighter, and a  $20\frac{1}{4}$  inch spike-like threaded-bolt with a square head.

## Wood Analysis

The wood recovered from the crawl space of the Woman's Club resulted from either when the floor was put in or the disassembly of the floor and removal of the superstructure. Various fragments were recovered, as well. A few pieces were collected that provided data.

**Specimens 1, 14b & c, 36, 41, 47, & 63.** Most informative was the recovery of several short pieces of the tongue-in-groove 'Royal Oak' hardwood flooring, 2 1/8" wide x 5/8" thick. The impressed alphanumeric backstamp data on the various pieces include "ROYAL OAK"; "LONG B ..."; "...RADLEY BRAND"; "... OEMA - USA - 11- A -11"; "... OEMA - USA - 11- B -11"; "A - 11 - SHREVEPORT LA"; "... G BELL KANSAS..."; and "FORKED LEAF". Research has led to the conclusion that the flooring was produced by the Long-Bell Lumber Company based out of Kansas City. Long-Bell had sawmills in southern Louisiana, following the buy out of the Bradley-Ramsey Lumber Company at Lake Charles in 1906, and the construction of a large sawmill at Longville, Louisiana under the name of Longville Long Leaf Lumber Company (Block n.d.). Robert A. Long and Victor B. Bell (Long-Bell) created and controlled the town of Longville, building and retaining ownership of all residential and commercial structures, including employee lodging, a hotel, theater, doctor's office, and commissary. A hardwood flooring mill operated in Longville until 1929 (Bordelon 2005).

Forked Leaf White Oak is an acronym in the lumber business for White Oak (*Quercus alba*), and is a native tree of Texas, but can be found as far east as the Appalachian Mountains. Forked Leaf White Oak is a favorite wood for the making of barrels because it is very consistent in strength, toughness, hardness, and shrinkage (Johnson 1934), and made an excellent hardwood floor. Royal Oak, in this case, was probably a commercial name for this same wood type. Royal Oak is an acronym for the Common Oak, a.k.a. English Oak (*Quercus robur*), as it was so named when King Charles II hid inside an oak tree following his defeat at the hands of Cromwell during the Battle of Worcester in 1651 (Turner 2006). English Oak is an introduced tree to the Southeast (Little 1980) and mature English Oak trees might not have been available. However, it is possible that Forked Leaf White Oak and naturalized English Oak (Royal Oak) were similar enough that both were used to fill flooring orders.

**Specimen 11a & b.** This collection included a 2½ x 1¾ x ¼ inch slat painted green on one side. The other piece was a 2¾ x 2 x 1¾ inch segment of a wood knot that had been sawn on three sides.

**Specimen 13.** This 3¼ inch piece of wood is representative of a 2 x 6 inch smooth-cut timber.

**Specimen 14a.** This is a 10 x 3½ x ¾ inch piece of wood with sawn ends and blurred, red ink stamp. Possible interpretations include 'WOSI', WOST, ISOM, TSOM, or WFA 3 SOM'.

**Specimen 19a & c.** This specimen included a splintered, 12 x 2¼ x ¾ inch segment of redwood or cedar with a nail hole and cut marks. The second piece was 9¾ x 2½ x ¼ inch fragment of plywood.

**Specimen 24.** An 12 inch square x 1 inch thick piece of compressed particle board was found. The board had a weak rectangular backstamp in black ink of which 'ARIZONA [PACIFIC?] WOOD' and 'ELOY, ARIZONA' was legible. In the upper left hand corner was a diamond-shaped mark with rounded corners and a letter in each apex. The letter 'A' could be identified in the upper apex, and the letter 'W' was identified in the left apex. Below the rectangular stamp was a second elongated diamond-shaped stamp with obscure lettering, perhaps that of Wolman Diamond. The board was either a foundation pad situated between the concrete foundation pads and a pier support for the floor of the PWCH, or used as a spacer to level the structure in the lifting and moving of the historical building. The identification of the diamond stamp and the conclusion on the use of the board is based on information from Alan Jackson (written communication, 2008), Vice-President, Pacific Wood Preserving Companies, Eloy, Arizona.

Particle Board was first invented in the 1940s. It consists of wood chips, shavings, and saw dust blended, glued, and compressed under high pressure. It was used for kitchen counters initially, but with the shortage of wood, saw use as a replacement for plywood in the early 1970s. The backstamp is likely that of Arizona Pacific Wood Preserving, Eloy, Arizona, in business since 1981. Given these late dates, this board was likely used and left behind by the moving company rather than being a part of the original building.

### **Bone Analysis**

Twenty-eight bones were found, eighteen of which came from a feral cat that apparently died in the crawlspace of the PHWC. Nine of the other specimens clearly represent food bone.

**Specimen 23a-k.** Included were four long bones (femur, fibula, and tibias) as well as a phalanx and three metacarpals of a feral cat. A sawn cow rib, an unidentified sawn narrow long bone, and a bird bone (chicken?) were also found. The ends were missing on these last two bones.

**Specimen 27a-b.** These two bones were a chicken wing (humerus with possible rodent gnawing) and the humerus of an unidentified bird, possibly a pigeon.

**Specimen 48a-b.** Two bovine food bones collected were a sawn femur (round-steak) and a rib, cut on three sides, representing a ribeye steak (see Mettler 1986: Figures 2-14C-E).

**Specimen 64a-i.** These feral cat bones included an articulated femur, fibula, tarsal, metatarsal, and three phalanx, as well as a disarticulated humerus and extra phalanx.

**Specimen 75.** This was a cervical vertebra considered to belong to the feral cat.

**Specimen 76.** Also collected was the short pastern (middle phalanx) of a pig or bovine (see Ryder 1968; Figure 2). The former commonly sold as pig knuckles.

**Specimen 93a-b.** These sawn bones included a pork hock (ham hock), and a bovine femur (round steak), the latter also referred to as a cutlet (Mettler 1986: Figure 4-11B).

### Ceramic Analysis

Ceramics were minimally represented in the crawl space of the PWCH, but were representative of uses in construction, communication, as well as the more common utilitarian purposes such as serving meals. Only five distinguishable items were identified.

**Specimen 2a.** Nine 1 inch square ceramic wall-tiles were found bound together with mesh and grouting. They were a grayish-white speckled color under a clear glaze.

**Specimen 70a.** A footed, re-curved sugar bowl was represented by 13 fragments of which 12 were contiguous including 5 rim pieces. It is a white-ware, with a molded floral design along the exterior rim. The vessel would have had a minimal rim diameter of  $3\frac{7}{8}$  inches and minimal height of  $2\frac{1}{8}$  inches. Both interior and exterior had a crackled clear glaze. The 'foot' measured  $\frac{3}{16}$  inch.

**Specimen 70b, 72a, & 73.** This was a Nippon porcelain footed table plate or serving dish. Numerous small fragments were recovered, but only represented about 30% of the circular vessel. The design was hand-painted in red, blue, green, black, and yellow over glaze. The design depicted three Geisha Girls in a pastoral setting of tall grasses and flowers in association with a tea house. One of the Geisha Girls appears to be catching a butterfly with a net. There was a wide orange-red rim line with yellow squiggles and scrolls on the interior edge. No backstamp was recovered. The diameter of the vessel would have been approximately  $8\frac{3}{4}$  inches. The foot measured  $\frac{5}{16}$  inch.

Nippon is the Japanese word for Japan. The generally accepted dates for the production of Nippon porcelain are 1891-1921. However, some companies used the word 'Nippon' for ceramics made after 1921. Although the author is not an expert on Nippon porcelain, the vessel fragments found at the PWCH are believed to represent Kutani Red, and is also similar to the Nigoya type.

One of the noted 'specialty' forms of Nippon porcelain is that referred to as Geisha Girl Porcelain. Essentially, any Nippon porcelain depicting a Geisha falls into this category. The Geishas are easily identified by their colorful kimono gown or robe and jet black hair tied in a bun. The Geisha Girls on the PWCH example are wearing red and blue kimonos. Often, the Geisha Girls are presented in a garden setting with a pond, flowers, tall grass or reeds along water's edge, foot bridges, walkways, and pagodas or tea houses. One subgroup is that showing the Geisha in servitude to a Samurai Warrior, such as performing the tea ceremony. The Geisha Girl motif can

be found on almost all vessel forms and is especially popular on tea cup and saucer sets, dishes and bowls, tea pots, and chocolate pots (pitchers), but can also be found on salt and pepper sets, as well as celery, bread, and butter trays. The authentic Geisha Girl design (and there are many fakes and reproductions) can be either completely hand-painted, or hand-painted over a stenciled design sometimes in combination with decals. Commonly, the overall design is bordered in variously colored bands, like the orange-red border of the PWCH example, and can be embellished with a gold lacing, flowers, or a geometric design (Litts 1986).

**Specimen 72b & 132.** Three small contiguous rim fragments of a white-ware bowl were collected. The bowl had a diameter of approximately 5½ inches. It has a red flower design under glaze on the interior.

**Specimen 96.** This specimen represents a two-piece white-ware electrical insulator with a 10p nail fastener. The nail has a flare below the lower segment to keep the two parts together. A rubber grommet is located between the head of the nail and the upper segment. The insulator measured 17⁄8 x 1<sup>3</sup>/<sub>16</sub> inches. It was painted a dark reddish-brown and was probably attached to the exterior of the PWCH.

### Glass Analysis

The glass artifacts from the crawlspace of the PWCH were well-represented given the presence of numerous wine and whiskey bottles. Most of these date to the post-prohibition years of 1944-1958. For the most part, they were found clustered in the SE Quad of the main building, along the center line. Other glass found represents plate glass, food and proprietary bottles, a marble, and a bead.

**Specimen 7a-g.** Fragments of several bottles were recovered, including: an amber quart Coors bottle with a crown finish and partial paper label; a flint four-fifths pint alcohol bottle with a threaded finish, with '...FEDE ...', '... ALE' on the back and 'OR REUSE OF THIS BOTTLE ...' on the front shoulder, a minimal portion of a paper tax seal; a heal piece with 'HALF PINT'; a flint four-fifths pint alcohol (wine) bottle with a threaded finish and a paper label that reads 'Regi ...' (Regina); a flint body fragment of a soda bottle with a partial white ACL, probably NEHI brand; finish, ribbed neck, and body fragments of a weathered milk bottle with '... RSEY ...' (probably representing Jersey Dairy); body and shoulder fragments of a second milk bottle with '... E, ARIZ.' possibly representing Glendale, Arizona; and base and body fragments to a flint proprietary bottle.

The milk bottles were of particular interest. According to Jim Bright (Arizona Representative, National Association of Milk Bottle Collectors), there was a Comb's Jersey Dairy, a Carlton Jersey Dairy, and a Sahuaro Jersey Farms each located in Glendale, Arizona, and an Eaton's Jersey Dairy in Peoria, Arizona. However, only the bottles from Comb's Jersey Dairy have been found with the ribbed neck design (Jim Bright, personal communication 2008). At least

one milk bottle, then, is believed to represent the Comb's Jersey Dairy in Glendale (see Wright and Schroeder 2004: Figure 30 for an example of this bottle type).

**Specimen 20.** This is a body fragment to a flint beverage bottle, similar to the whisky bottles with Specimen 7.

**Specimen 28a-d.** Several small fragments were found representing: a white fruit jar sealer cap with '...NŪINE PORCE ... (Genuine Porcelain); an olive green beverage bottle; an amber beverage bottle; and a flint bottle (unknown form) with small embossed triangles.

**Specimen 25a-c.** This specimen included three items. The first is an amber base and body piece of a 12 ounce amber beverage bottle with a maker's mark of a 'N' in a box, the letter 'A', and the number '1'. The maker's mark is that of Obear-Nestor Glass Company of East St. Louis, used since 1915 into the Modern Period (Toulouse 1971). Also collected was a flint neck and shoulder fragment of NEHI soda bottle with the typical stippled surface and diamond pattern, respectively. The third item was an aqua-blue finish, neck, and shoulder fragment of a quart-sized canning (fruit) jar. The finish was a continuous thread type.

**Specimen 31a-e.** This collection included:  $\frac{1}{16}$  inch thick plate glass fragments; flint bottle fragments; a flint rim and body fragment to a fluted goblet or candy dish; and two pieces of a green beverage bottle with a yellow ACL that read in part '... ARBONATED', '...AR, CITRIC', and what appears to be '... CITRATE'.

**Specimen 34a & b.** Two items were represented here. The first was an amber body, neck, and crown finish to a 12 ounce beverage bottle. It is contiguous with Specimen 25a. The second item was a flint finish and neck to a proprietary bottle. The finish was beaded with a continuous thread. The neck appears to be fluted.

**Specimen 40.** This is a body fragment of a fluted aqua-marine, 6½ ounce Coca Cola bottle, embossed with '... E MARK' and '...TLE PAT'D' indicating Trade Mark and Bottle Patented.

**Specimen 44.** This is a blue-green or turquoise colored glass bead made in a mold. It has a  $\frac{3}{8}$  inch diameter and a  $\frac{1}{16}$  inch orifice. A similar bead form is shown in (Dubin 1987: Bead Chart, 118c) typically made in Bohemia and Moravia, in the early to mid 1900s.

**Specimen 51.** A flint, beverage bottle base (oval form) and heel fragment was collected. Embossed on the heel was 'ONE PINT' and on the base 'WINE'.

**Specimen 54.** A flint finish, neck, and shoulder fragment of a one pint milk bottle was found. It had a recessed finish to accommodate a paper closure. The exterior lower lip had ten small lugs around the circumference, probably to aid one's grip.

**Specimen 55a-p.** This was a grab-bag of glass fragments. Represented was the base, body, shoulder, neck, and finish of a green beverage bottle. It had minimal remnants of a paper label. The finish was a continuous thread type and there was a two part green aluminum closure in place. One the upper body was embossed '... PIN ...' (Pint). The base had a stippled resting point and was embossed with the alphanumeric data '2J 104' with a maker's mark that appears to be a lower case 'g' inside an oval. This maker's mark is considered to be that of Gallo Glass Company, Modesto, California (similar to Toulouse 1971:219).

Also represented were: pieces of  $\frac{1}{16}$  inch thick plate glass with a rainbow display of colors that results from the leaching of potash and soda; an aqua-marine oval in-swept base and heel fragment embossed '... PINT' on the heel and 'G WINE 1' with '7708' on the base; an aqua-marine base and heel fragment of a Coca-Cola bottle, embossed with 'PHOEN ... A ...' which is Schroeder's Type 1 (1996:Figure 3.21) dated to 1923-1937 and perhaps as early as 1915; an aqua-marine rim and shoulder fragment of a small proprietary bottle with a continuous threaded finish; two flint Pepsi-Cola bottle fragments, one with a red and white ACL with 'SPARKLING PEPSI-C ...' and the other with a white ACL stating "... OTTLED UNDER AUTHORITY OF PEPSI-COLA COMPANY NEW YORK, N.Y."; and a flint base, heel, and lower (textured) body fragment embossed on the base with 'DESIGN PAT. D-98026', '4402-G 12 FL. OZ.', and the diamond-oval maker's mark of Owens-Illinois Pacific Coast Company, headquartered in San Francisco, California. The number '23' is on the left and the number '44' is on the right of the maker's mark. These numbers indicate the bottle was manufactured at the Los Angeles plant in 1944 (Toulouse 1971).

Continuing, there was an amber quart-sized bottle base and heel, also embossed with the Owens-Illinois Pacific Coast Company maker's mark with the numbers '20' and '45', indicating the Oakland plant and the year 1945 (Toulouse 1971). Also found were two amber neck and threaded finishes with in situ caps (one aluminum and one tin), and a second quart-sized amber base with either a bar or the letter 'I'.

Two flint neck and crown finish fragments were collected, one with a "KIN..." (King?) blue-on-white ACL. A flint heel and base fragment also shows the Owens-Illinois Pacific Coast Company maker's mark with the number '23' on the left, indicating Las Angeles. Although the year number was missing, a partial 'Duraglas' signature was located below the mark and this indicates a post-1940 date. Also collected was a flint shoulder and neck fragment to a nondescript bottle.

Finally, a flat body fragment with an orange ACL of "WESTWARD HO...", and 'DA ...' (size undeterminable). This latter bottle is believed to be a rectangular milk bottle (with square base) like those used in the late 1940s and 1950s, and is believed to represent the Westward Ho Dairy in Phoenix. The exact location of this dairy operation is unknown, although it may have operated out of a shared dairy plant located near 19<sup>th</sup> and Glendale Avenues (Jim Bright, personal communication 2008).

**Specimen 59.** This specimen was an amber, pint-sized wine flask with an embossed leaf and grape cluster design on the front and back shoulder and body of the back side. The bottle and base are kidney-shaped. The front body was designed for a paper label that is missing. The closure was a continuous thread type. The neck was beaded. Embossed on the front bottom was 'ONE PINT' and on the inswept base a sideways nine or six and 'WINE OVAL'.

On the shoulder was an Arizona three cent 'VINOUS LIQUOR' tax stamp. It had the signature of D. Cony, identifying him as 'CHAIRMAN STATE TAX COMMISSION'. Liquor in Arizona Territory was taxed as early as 1864, when the Howell Code was used to assess taxes on vendors of wines and distilled spirits. "With the repeal of the Volstead Act and the end of Prohibition in 1933, the 21st Amendment to the U.S. Constitution gave individual states the right to choose their own system for regulating alcoholic beverages. Arizona placed the responsibility for liquor regulation with the Temperance Enforcement Commission under the State Tax Commission until 1939, when the Arizona Legislature established the Department of Liquor Licenses and Control ..." (Arizona Department of Liquor License and Control 2007). Based on this information, the stamp would have been issued between 1933 and 1939, dating the bottle.

**Specimen 60.** This was a flint 'FULL ½ PINT' bottle of 'W & A GILLEY LTD. GIN' as embossed on the concave surface of a kidney-shaped body. 'FEDERAL LAW FORBIDS SALE OR REUSE OF THIS BOTTLE' IS EMBOSSED on the upper body and shoulder of the same side. On the front is the remnant of a paper label displaying a white chess knight on a dark green background, and identifying Cincinnati, Ohio as the home of W & A Gilley Ltd. Remnants of a red and white tax seal were on the shoulder and neck of the bottle. On the base was the maker's mark of the Owens-Illinois Pacific Coast Company, San Francisco, used 1929-1954 (Toulouse 1971), and the alphanumeric data 'R592 56-47'. It is likely this bottle was made by one of the company's mid-western plants.

**Specimen 61.** This is a small flint bottle with a two-piece cork stopper connected by a wire, and an applicator loose inside the bottle. Some dark (black) liquid remains inside the bottle and this might be a shoe-shine polish. The bottle is a circular with a ribbed shoulder. The base is embossed with a 'B' in a circle and '106' on the left and '4' on the right, as well as '2 FL. OZS. NET'. The maker's mark might be that of Brockway Machine Bottle Company or Brockway Glass Co., Brockway, Pennsylvania, used after 1925 (Toulouse 1971).

**Specimen 62.** This is an amber whiskey bottle. It is a unique seed-shaped vessel with a continuous-thread finish. It has a red, black, brownish-yellow paper label that reads in part 'CALVERT RESERVE BLENDED WHISKEY' and 'THE CALVERT DISTILLING CO. BALTIMORE, MD. LOUISVILLE, KY.' There is also a portrait of, apparently, Lord Calvert himself. On the front heel 'HALF PINT' is embossed. The backside also has a panel for a paper label (mostly missing) and the embossed message prohibiting sale or reuse of the bottle. Remnants of the red and white liquor seal are present on the shoulder and neck. The base is rectangular with rounded corners and embossed with 'D-126' and the backstamp of Thatcher Glass Manufacturing Company, Elmira, New York, with '8' on the left and '50' on the right. This latter number likely

indicates the bottle was manufactured in 1950. Also embossed on the base is the message 'MADE IN U.S.A. PAT.D 95414'.

**Specimen 67a & b.** Two pieces of an amber bottle fragment with '...ORS' embossed on the shoulder of one. The style of the script identifies it as a Coors beer bottle.

**Specimen 68a & b.** Two amber glass bottle fragments were collected. One was a partial crown finish and neck, and the other was a base and heel fragment of a quart-sized container. Embossed on the heel was 'NO DEPOSIT \* NO RETURN' where the asterisk represents a five-point star. On the base, the numbers '48 0 8' and '4' were embossed. The second '8' looks like an altered '5'. The resting point was stippled suggesting a post-1951 date (personal observation on stippled resting points).

**Specimen 69a-d.** The first piece collected under this specimen number was a flint window pane fragment,  $\frac{1}{16}$  inch thick. Specimen 69b-d includes three pieces of an amber beverage bottle (shoulder, body, and base/heel) of which the base fragment (69b) is conjoinable with Specimen 68b. This latter fragment is embossed on the heel with '... BE REFILLED' and on the base with the diphthong maker's mark 'GC', the letter 'V' on the left, and the number '8' on the right. The maker's mark is that of Glass Containers Corporation, Fullerton, California, in use since 1945 (Toulouse 1971). The shoulder fragment had remnants of the word 'RETURN'. Given the post-1951 date for stippled resting points, this bottle probably dates to 1958 or 1968.

**Specimen 77.** This is a marble with a clear base color and an interior tri-color swirl of reddish-orange, yellow, and green. This marble type is commonly referred to as a 'cat's eye' and has a  $\frac{5}{8}$  inch diameter. This is a machine-made marble type that was introduced from Japan in 1951 (Block 1998).

**Specimen 84.** This is a shoulder, neck, and lip fragment of a flint beverage bottle with a continuous thread finish, and an in situ tin cap. The cap was mostly rusted, but exhibited an ACL with the colors red, black, and beige/white.

**Specimen 85.** This is another flint beverage bottle fragment consisting of the oval base, heel and lower body (with a smidgin of a paper lable). The base is embossed with 'Garrett's Wine 4712 6'. 'ONE PINT' is embossed on both the front and back side heel.

**Specimen 86.** A Modern Era bottle was collected with a stippled resting point and a continuous thread finish. Alphanumeric data on the heel includes the maker's mark of an 'I' in an 'O' being that of used by Owen-Illinois, Inc., since 1954. Other embossed data suggests the bottle was made at the Los Angeles plant in 1985. A pink, blue, and silver paper label indicates the product is 12 ounces (355ml) of 'WILD PUNCH COOLER' and a 'CALIFORNIA CHABLIS & NATURAL FRUIT FLAVOR WINE'.

**Specimen 87.** An inswept oval base and heel fragment of an amber beverage bottle was recovered. It is embossed with '...2 PINT' (½ Pint) on the heel, and '...V 1', '...LW D126', '73', '50', and 'BALL' in Gothic script. This is the maker's mark of Ball Brothers Corporation, now Ball Corporation, Muncie, Indiana. Although Ball is widely known for their production of fruit canning jars, they also made beverage flasks. This flask is believed to date to 1950, based on the placement of the number in relation to everything else embossed on the base, and given the dates found on other similar products from the PWCH.

**Specimen 88.** This is a whole, round, flint beverage bottle with a chipped beaded crown finish, and glue remnants of a paper label (nothing legible except '...MIR...?'). The label appears to have a narrow strip extension, perhaps emulating a ribbon tie. The lip damage is characteristic of crown finishes where the crown cap has been torn off by means other than with an opener. Crown caps were in general use by 1907 (Gillio et al. 1980). The glass has a rainbow iridescence to it that results from the leaching of potash and soda through the decades. An 'O' in a square is embossed on the indented base, indicating the maker was Owens Bottle Co., Toledo, Ohio. This maker's mark was in use from 1911 to 1929, being discontinued when Owens merged with Illinois Glass Company, Alton, Illinois (Toulouse 1971). Toulouse also indicates that beer and soda bottles were being made for its subsidiary, American Bottle Company, as early as 1905, but that their earlier bottles did not have a maker's mark.

Given that the PWCH was not built until 1919, the bottle could not date too much earlier than that unless someone had been saving it for a special occasion. The manufacture date for the bottle then likely dates no earlier than 1917, and no later than 1929.

**Specimen 89.** A whole green beverage bottle was collected similar to that of Specimen 86 above, in that it has a continuous thread finish and appears to have been manufactured in Los Angeles, California, in 1985, by Owens-Illinois, Inc. It has a gold paper neck label with cut fruit in blue. The paper label on the body is yellow, green, white, and blue on gold, and reads 'WHITE MOUNTAIN COOLER', with a volume of 12 fluid ounces (355 ml). The label also lists a Federal regulation, a brief advertisement, and the six cities (including L.A.) where the "COLORADO COOLER CO" is located.

**Specimen 90.** Another base, heel, and lower body fragment of a flint beverage bottle was collected. The heel is embossed with "ONE PINT" and the base with the number '51' along the edge where it is broken, possibly being the year of manufacture associated with a missing maker's mark. Other embossed information on the base includes '1523 - W 60'. 'WINE' and 'Duraglas' in script. This identification was used by the Owens-Illinois Glass Company, Toledo, Ohio, between 1940 and 1963 (Toulouse 1971).

**Specimen 108.** This is a whole, flint whisky bottle, similar in form to the Mikado flask in Putnam (n.d.:169, lower left). It has a threaded finish with an aluminum cap, over half of the red and white Internal Revenue bottle stamp (seal) and a paper label on both the front and back. Pertinent information on the black, red, and yellow front label includes "HILL AND HILL

KENTUCKY WHISKEY - A BLEND', and 'BLENDED & BOTTLED BY NATIONAL DISTILLERS PRODUCTS CORP. LOUISEVILLE, KENTUCKY'. The back label is red and black on white, repeats some of the information on the front label, but adds 'WHISKEY AT ITS BEST', '86 PROOF', and 'THE STRAIGHT WHISKEY IN THIS PRODUCT IS FIVE YEARS OLD, 35% STRAIGHT WHISKEY, 65% GRAIN NEUTRAL SPIRITS'.

On the back shoulder is the embossed data prohibiting sale and reuse of the bottle, dating it to post-1933. On the back heel is a lemon-shaped design with 'NATIONAL DISTILLERS' and the number '18'. The maker's mark of Owens-Illinois Glass Company and additional alphanumeric data on the base is somewhat obscured by an unusually strong valve mark, but reads in part, 'D1' and '55-48'. Based on the maker's mark only, the bottle was produced between 1929 and 1954 (Toulouse 1971).

**Specimen 109.** Another whole flint beverage bottle with a continuous thread closure was collected. A white steel cap was in situ. Embossed on the heel was 'ONE PINT', and on the base a dot next to '23', itself being left of the 'I' in an 'O' Owens-Illinois maker's mark, with '59' to the right. The latter number dates the manufacturing of the bottle to 1959, consistent to the use of the maker's mark (post-1954). It is also consistent with the indication that Los Angeles was the manufacturing plant, in business from the late 1940s (Toulouse 1971). Other embossed information on the base included 'WINE 1B' and '1772 - W'.

A partial paper label on the front of the bottle indicated 'LAGUNA' and 'CALIFORNIA PORT'. Colors were blue and red on white with yellow grapes and flowers, and green and red foliage.

**Specimen 110.** A similar flint, 'ONE PINT' bottle with a continuous thread finish was collected. In situ was a white rusted steel cap with an obscure ACL in black and white with the centered red letters 'GB'. The base was embossed with the Owens-Illinois Glass Company maker's mark of an 'I' within a horizontal diamond and a vertical 'O'. The number '20' on the left of the maker's mark indicates the bottle was manufactured at the Oakland, California plant, while the number '57' to the right of the maker's mark indicates the year of manufacture was 1957. Other embossed information on the base includes '1523 - W 5C', 'WINE', and 'Duraglas' in script. As indicated above, this latter identifier was used between 1940 and 1963 (Toulouse 1971), which is consistent with the indicated date. However, Toulouse also indicates this particular maker's mark was not used after 1954.

**Specimen 111.** A wide mouth flint food jar was recovered. It was pint-sized and had a continuous thread finish. The glass was weathered, having an iridescent rainbow hue. The base was embossed with 'BEST FOODS REGISTERED', and on the heel with 'P/C' inside an upright rectangle. This is the maker's mark of Pacific Coast Glass Company, San Francisco, California. Toulouse (1971) dates this mark 1925-1930. However, the number '20' is located on the right side of the maker's mark suggesting a date of 1920. This jar type is typically used for

salad dressing and mayonnaise and can still be found on grocery shelves today. A blueish residue is adhered to the interior base suggesting a secondary use.

**Specimen 112.** This flint oval flask was 'ONE PINT' as embossed on the heel front and back. It had a continuous thread finish. Embossed on the base was 'MG WINE 2' and '7708'. The 'MG' is actually a diphthong and the maker's mark of Maywood Glass Company, Compton, California. Toulouse (1971) dates a similar diphthong to circa 1958.

A fairly-well preserved paper label is found on the front side. It is red, gold, and black on a cream to white background. It reads 'OLD MISSION BRAND CALIFORNIA TOKAY' and BOTTLED BY WOLF AND BURKE BEVERAGES, INC., PHOENIX, ARIZONA'. Other messages indicate the product is 20% alcohol by volume and to serve the product cool. At the top of the label is an old Spanish mission with a written message overlay. It reads in script 'Made to honor the tradition of those who brought [us?ems king] and grape growing to California'. The Old Mission Winery is located on the Los Angeles River, and was purchased by Giuseppe Guerrieri in the early 1900s (Antiques Digest 1955). Interestingly, Tokay is a sweet wine with origins in Hungary.

**Specimen 113.** Another flint wine oval was collected with a continuous thread finish. This bottle was embossed '4/5 PINT' on the front and back heel. Embossed on the base was '3 MG 4', where the MG is a diphthong of Maywood Glass Company, previously identified with Specimen 112 (dating to c. 1958), and the word 'WINE'. A badly decayed red, green, and beige colored paper label is on the front panel and reads in part 'REGINA' and has a circular decal with 'EB' in the center and '... CAMONGA ... ETIWANDA, CALIF.'

**Specimen 114.** Another bottle like Specimen 113 was found with a metal cap, different maker's mark, and better paper label. The cap identified 'ELLENA BROTHERS' with 'EB in the center of the decal. The paper label read 'REGINA', 'CUCAMONGA PORT', and on the decal below was 'EB' in black letters on a red background, with 'ELLENA BROTHERS CUCAMONGA DISTRICT - ETIWANDA, CALIF.', with red grape clusters on either side and 'IN CUCAMONGA CALIFORNIA'. Small lettering above the seal read 'COPR. 1945 BY E.B.' Other small lettering was present but difficult to read even with magnification, but appeared to be repetitive information.

The Ellena Brothers, John B. and Frank, were sons of Australian-born Claudio Ellena who established a winery at Etiwanda, in the Cucamonga wine district of California, in the early 1900s. In addition to aperitif and dessert wines, they also produced table, sweet, and sparkling wines (Antiques Digest 1955).

**Specimen 115.** This modern specimen is a whole flint beverage flask with a continuous thread finish and a gold-colored plastic cap. It is somewhat similar to an Olympia flask as shown in Putnam (n.d.:176). A blue, black, red, and gold on white front label identified 'HIRAM WALKER LICORICE SCHNAPPS' 'Made by Hiram Walker & Sons Inc. Fort Smith, Ark. -

Burlingame, Calif.', and '200ML LIQUEUR 48 PROOF'. At the top of the label was a seal with two lions holding a crown with the letter 'W' on it. Above the paper label was a price stamp that read 'SMITTY'S ...IQ...' and '\$ 159' (sic). The back label was of the same colors and provided a bar code and ingredients for a drink called 'LICORICE STICK' which is just Licorice Schnapps on ice.

Embossed on the back heel is '200ML (6.8 FL. OZ.)' and on the base is the alphanumeric data '10 L-90703 85', 'LIQUOR BOTTLE', and an 'L' in a circle with a colon on the left and the number '84' on the right. This latter number is believed to reflect the year of manufacture, i.e., 1984. The maker's mark might be a modern version of the script 'L' in a circle that was used by Libbey Glass Company, Toledo, Ohio, circa 1955. The resting point is stippled, indicating a post-1951 date.

**Specimen 116.** This is a deep green base and heel fragment of a beverage bottle, probably Seven Up brand. A white ACL reads in part '...OTT... ..X, ARI ...' interpreted as indicating a bottling company in Phoenix Arizona. Embossed on the textured base is the partial data '23' to the left of an Owen's Illinois Glass Company maker's mark and '5...' on the right. The left number indicates the Los Angeles plant, while the number on the right suggests a 1950s date. Below the maker's mark is the number '3C', then 'Durag...' in script (Duraglas), and below that the number '94'. The script form of Duraglas was used between 1940 and 1963 (Toulouse 1971). The Seven-Up Bottling Company (Works) was located at 1209 West Jefferson between 1939 and 1953 (Schroeder 1997), thus, the base likely dates to 1950-1953.

**Specimen 117.** This artifact is the base, heel, and lower body of a beverage bottle, or perhaps, a drinking glass. There were no markings other than a lightly embossed script 'L' within a circle, being the maker's mark of Libbey Glass Company, used circa 1955 (Toulouse 1971).

**Specimen 118.** Another modern amber base, heel, and lower body fragment of a beverage bottle. Embossed on the heel was '... NOT TO BE REFILLED NO DEPOS ...' On the stippled base is the Owens Illinois Glass Company's 'I' in an 'O' maker's mark with '9' on the left, '8' on the right, and '6' below. The number on the left indicates the bottle was manufactured in Streator, Illinois. Also found embossed on the base is 'Duraglas' and 'GB-14683'. The maker's mark indicates a post-1954 date, while Duraglas is post -1940. A 1958 date is suggested for this specimen.

**Specimen 119a-d.** These four small (4 x 1 $\frac{5}{8}$  inches), amber medicinal (bitters) bottles are essentially identical in form. They each have continuous thread finishes, metal caps, and the Owen's-Illinois maker's mark. Only one number was associated with each maker's mark, and in three cases, it was turned perpendicular to the mark. Numbers represented included '3', '0', '11', and '6'. Two of the bottles had partial paper labels discussing dosage for adults and children, and indicated 'These bitters are also excellent as a flavor for sauces, mock turtle soup, mince meats, etc.'. There was also a vague reference to the ingredients and a general disclaimer. One label also

partially indicates the product name and manufacturer as '...TON ...ATIC' and '...ORKS, INC.', respectively.

**Specimen 120.** This is another flint wine oval with a continuous thread finish. This bottle was embossed '4/5 PINT' on the front and back heel. On the edge of the oval base was the Owens-Illinois Glass Company's maker's mark with '23' on the left and '49' on the right, indicating Los Angeles as the manufacturing plant, and the year 1949, respectively. Standard embossing also included 'WINE', 'Duraglas' in script, and the mold number '1478 W'. There was also a partial paper label on the front panel that read in part '... NTA FE THREE CROWN CALIFORN ... OKA ...' or Santa Fe Three Crown California Tokay.

In 1949, Giuseppe Guerrieri and his son, Lewis, operated the Santa Fe Vintage Company based in the Los Angeles area. The Santa Fe Three Crown label included dessert and table wines (Antiques Digest 1955)

**Specimen 121.** Still another flint wine oval with a continuous thread finish. This bottle was embossed '4/5 PINT' on the front and back heel. The base was embossed with '6 MG 49' and 'WINE'. The MG is the diphthong maker's mark for Maywood Glass that Toulouse (1971) dates to circa 1958. However, the number to the right of the maker's mark might indicate the year 1949. A badly deteriorated paper label does identify 'REGINA' and the 'EB' decal of the 'ELLENA BROTHERS CUCAMONGA DISTRICT - ETIWANDA, CALIF.' (Compare with Specimen 114).

**Specimen 122.** A whole flint beverage bottle with a continuous thread finish and in situ cap was collected. The somewhat rusted, black and yellow cap was most informative, with 'GARRETT & COMPANY, INC. NEW YORK' printed around the outside, and 'SINCE 1835 MAKERS OF VIRGINIA DARE AND OTHER FINE WINES' within the center circle.

The bottle was embossed 'ONE PINT' on both front and back heel. The oval base was embossed at the far left with the maker's mark of an overlapping 'GC' of Glass Containers Corporation, Fullerton, California, in use since 1945 (Toulouse 1971). At the extreme right side of the base was the letter 'S' above a '7'. Centered on the base and reading from top to bottom was 'GARRETT'S WINE' and '4712 8'.

The paper label on the front panel is badly deteriorated, but is red, yellow, and green. At the top left is the word 'FULL' next to a shield or coat of armor. Below this is 'GAR ...', being Garrett's, and near the bottom of the label is 'MUSC ...' for Muscatel. The remaining information on the label is incomplete.

The original Garrett & Company was located in Medoc, North Carolina, in 1835. The Garrett brothers developed a wine from the native grapes they called Scuppernong, which they sold under the commercial name Virginia Dare. Virginia Dare was, of course, the first English child to be born in America. Garrett & Company purchased properties in the Cucamonga Wine

District of southern California, in 1911, and expanded into northern New York state in 1913. Although Garrett Brothers continued to expand and purchase properties in the Cucamonga District in the 1940s, just prior to the opening of the Glass Containers Corporation, the Virginia Dare wine reportedly remained a product of the Eastern wineries. This would explain the cap identifying New York. However, the muscatel wine is considered a dessert wine commonly produced in California (Antiques Digest 1955).

**Specimen 123.** This is one of the last whole flint beverage bottle with a continuous thread finish and in situ cap that was collected. It is very similar to the other wine ovals collected, being embossed '4/5 PINT' on the front and back heel, and having the base embossed with the Owens-Illinois Glass Company's maker's mark with '23' on the left and '47' on the right, indicating Los Angeles as the manufacturing plant, and the year 1947, respectively. Standard embossing also included 'WINE', 'Duraglas' in script, and the mold number '1478 W', where the final number looks to be an altered five. Also on the front heel is the alphanumeric data '7-C'.

The unique aspect about this bottle is the cap. It is in relatively good shape, cream in color with black print. It depicts a team of yoked oxen (or other bovine) hooked up to a wood cart laden with bunches of grapes, and two robed individuals in broad-brimmed hats one standing at the rear of the ox cart securing the load and the other sitting in the driver's seat waving to the viewer. Around the outside and contained within a bordered band, reads 'SANTA FE WINES AMERICA'S FINEST'.

**Specimen 124.** This is a modern, green, barrel-shaped soda beverage bottle with a continuous thread finish and stippled resting point. Just inside the resting point and around the perimeter, the base is embossed with 'LG 87 28D', indicating the bottle was made by Liberty Glass Company, Sapulpa, Oklahoma, probably in the year 1987. The last number is likely the mold number for this bottle form. A white and red on green paper label is attached to the circumference of the body. It identifies '7up' as the contents, and '16FL. OZ. (1 PT) 473 ml' as the size. Other data provided includes 'No Caffeine No Artificial Colors No Artificial Flavors' and 'Glass Recycles'. As well, the contents are provided and there is a bar code. Bar codes were in commercial use by the mid-1970s, so this is consistent with the suggested date of manufacture for this bottle.

**Specimen 125.** This is a whole, amber, 12 ounce long-neck beverage bottle with a crown finish. It appears to have had a paper label, based on apparent glue residue. The base is embossed with '78', exhibiting a shadow stamp (double-stamp). The thickness of the glass indicates the bottle dates to the Historic Period. One indication is that double stamps usually date from about 1895-1914, or possibly a bit later (Bill Lockhart, written communication 2008). Given that the PWCH was built in 1919, the bottle would have been deposited shortly thereafter, unless it was re-used. Bootleggers could easily cap re-used bottles with a mechanical hand-press.

**Specimen 126.** This is the base, heel and body portion of a flint beverage bottle. It has a red and white ACL on the front that identifies 'NEHI', and a white ACL on the back that reads

'CONTENTS 12 FLU. OZS. \* BOTTLED BY NEHI BOTTLING CO.' where the asterisk represents a five-point star. The upper and bottom body are embossed with narrow columns of diagonal ribs. The base is embossed with the Owens-Illinois maker's mark of an 'I' in an 'O', used after 1954. To the left of the maker's mark is the number '23' indicating the Los Angeles plant, and to the right is the number '58' indicating the bottle was manufactured in 1958 Toulouse 1971). The mold number '18089-G' is also present.

**Specimen 127.** By comparison to Specimen 125, this whole, amber long-neck beverage bottle with a crown finish, has relatively thin glass. This bottle also appears to have had a paper label, based on apparent glue residue. The shoulder is embossed with 'NO DEPOSIT NO RETURN' and 'NOT TO BE REFILLED'. The base is stippled, although the resting point is not, and embossed with the maker's mark of Owens-Illinois Glass Company with the numbers '9' to the left, '51' to the right, and '1' below. These numbers indicate the bottle was produced at the Streator, Illinois plant in 1951 (Toulouse 1971). Below this information was 'Duraglas' in script, '1-WAY', and 'GB-2766'.

**Specimen 128.** This is another whole, amber, long-neck beverage bottle with a crown finish. The surface of the glass is weathered and is an iridescent rainbow color, resulting from the leaching of potash and soda ash through time. The thickness of the glass indicates the bottle dates to the Historic Period. There was no embossing.

**Specimen 129a-c.** Glass from this specimen represents a clear glass light bulb, a soft-white light bulb, and a window pane. All of the glass is thin, the window pane being the thickest at  $\frac{1}{16}$  inch. The window glass is also shaded blue-green.

**Specimen 137.** This is another small piece of  $\frac{1}{16}$  inch thick window pane. It has a slight iridescence to it and it a blue-green shade, rather than clear.

### Plastic

Several items made from plastic were recovered, all believed to date to the Modern Period (thermos cup, two disc-shaped cut outs, and two small snap on friction lids). Although plastic is usually considered a modern product, the use of polymers and vinyls dates back into the Historic Period (for instance, see Specimen 107 above).

**Specimen 32.** A torn shirt fragment was found that had five hard-pressed, four-hole plastic buttons,  $\frac{7}{16}$  inch in diameter. The buttons were machine stitched to the shirt. The specimen is likely modern.

**Specimen 46.** This is a bead formed in a two-piece mold. It measures  $\frac{1}{4} \times \frac{5}{16}$  inch with a  $\frac{3}{16}$  inch diameter orifice. It is a lime-green color. The specimen is modern.

## Paper, Waxed Paper, Aluminum, and Cellophane

One artifact type in the form of a paper product was collected that provided evidence for craft activities at the Woman's Club. Two other items were food related. These three artifact types will be discussed here. Other paper recovered included the labels found on food cans and liquor bottles. Information on paper labels is included above in the analyses of cans and glass bottles.

**Specimen 9a & b.** Two types of cellophane were found. The first artifact is a cellophane wrapper,  $7\frac{3}{8} \times 3\frac{1}{8}$  inches. Legible information on the wrapper indicates it is for a banana-flavored, frozen fruit bar called 'COOLI-FRUIT', 'NET WT.  $3\frac{1}{2}$  OZ. (99 grams)'. Other information on the wrapper includes the ingredients, number of calories, and a bit of an advertisement. It also has a copyright date of 1980 and indicates the manufacturer was 'MEXI-CALI QUALITY PRODUCTS 8101 E. COMPTON BLVD. PARAMOUNT, CALIF. 90723 TEL. (213) 634-2951'. There was also a picture of a pineapple with a happy face, next to a strawberry and a watermelon half (cut lengthwise) that curiously were all the same size.

The second artifact was a cellophane wrapper and aluminum 'SALEM' cigarette pack in poor condition. Other lettering fragments suggested 'Menthol Free'. There was a fragment of the blue tax seal, and a portion of the Surgeon General's warning. The aluminum pack had blue-green lettering on white with gold trim on a light green background. It was in 1965 that Congress mandated warnings on all cigarette packs, so the present artifact post-dates 1965.

**Specimen 49.** Numerous thin cardboard rectangles were found, measuring  $1\frac{9}{16} \times 1\frac{1}{8}$  inches with  $\frac{7}{32}$  inch ears on either side, both top and bottom. Overall width at the 'top' and 'bottom' is then  $1\frac{9}{16}$  inch. In profile, the form resembles a wood spool for thread. Packs of these empty cardboard 'spools' were purchased and used while embroidering.

Embroidery thread is sold in yard-long hanks. The thread in the hank comes as four strands. A length of thread is cut off and then the strands are separated. Depending on what is being embroidered or cross-stitched, only one or two strands are used at a time. The separated, but unused, extra threads are wound onto the empty cardboard spools. The spools have two slits cut on each end to secure the end of the thread. A punch-out hole is centered at one end that can be used to hang the spools on a ring to keep them organized. They are also sized to fit into a craft box (Ruthanna Battilana, personal communication, 2008).

**Specimen 57.** A highly reflective blue sequin was found, believed to be made from aluminum. It was a small flat disc with a  $\frac{3}{16}$  inch outer diameter and an orifice diameter of  $\frac{1}{32}$  inch. Sequins are often made from plastic and are sewn onto clothing and apparel for decorative purposes. They are generally available in a wide variety of colors and geometrical shapes.

**Specimen 58.** A one quart milk carton was found that had been opened with a pull tab. Lettering on the white box was blue, and identified 'WEBSTER'S MILK' and 'ASSOCIATED

DAIRY PRODUCTS CO., GLENDALE, AZ' 'GRADE A PASTURIZED'. Other printed information indicated that 'THIS IS THE NEW PERFECTED WEBSTER CONTAINER, NEVER USED BEFORE ...NEVER USED AGAIN', and 'PRODUCED UNDER THE U.S. PUBLIC HEALTH SERVICE STANDARD MILK ORDINANCE AND CODE'. The code was first published in 1927 having been issued at an earlier date. This later phrase dates the product to circa 1926 - 1951.

### Leather

**Specimen 26.** A small ( $3\frac{1}{2} \times 2\frac{5}{8} \times \frac{1}{2}$  inch) money purse was recovered. The leather was hard and inflexible. It had a compartment for coins and paper money with an overlapping V-shaped flap closure. There was a hole at the tip of the closure, probably where a missing metal snap was located. There were no contents.

### Caulking

**Specimen 19b.** A  $2\frac{1}{2} \times \frac{7}{8} \times \frac{3}{8}$  inch piece of caulk was recovered. This piece has wood adhering to it.

**Specimen 134.** Six pieces of caulking were collected, many exhibiting impressions that suggests it was used to seal a window. Caulking is normally a moist silicone sealant that solidifies once exposed to air, affixing to the contact surfaces.

### Asphalt Tile, Linoleum and Vinyl

Several examples of non-wood flooring were found, variously identified as asphalt tile, linoleum or vinyl. "The use of linoleum and similar floor coverings expanded greatly during the 1920s. Asphalt tiles were developed in 1930, and vinyl floor was invented in 1945" (Gale Group 2005). Numerous informants indicated to the author that there were several layers of flooring applied over the original hardwood floor through the years. Some of the materials collected and discussed below, may have been used as wall board. The author does not profess to be an expert in the identification of these materials, so the reader should be aware. It is general knowledge, however, that linoleum is made of linseed oil and is biodegradable, whereas vinyl is a synthetic material, that some argue has toxic qualities. The dates provided below for the various floor covering were gleaned from blogs and other nondescript on-line sources.

**Specimens 4a, 18b, d, & e, 94, and 136.** Several examples were collected of what is believed to be the first (oldest) floor covering laid atop the hardwood floor. It is a semi-rigid asphalt sheet or continuous flooring that probably came in wide rolls. All of the pieces represented the same pattern, that can be described as multi-colored with dark blue squares and rectangles, medium blue lines, light blue rectangles, red lines, and yellow rectangular areas all on a cream-colored background. This flooring was introduced in the 1920s.

**Specimens 2b, 4b & c.** Several pieces of linoleum or vinyl flooring were recovered. The color was white spackled over a cream background. One of these pieces was glued to another linoleum flooring similar to, if not identical to Specimen 4e. Similar flooring was introduced in the 1930s.

**Specimen 4d.** Another piece of linoleum was a 2¼ inch wide, ⅛ inch thick strip that was likely used as a wallboard. This piece was covered with dried glue on both sides, so its character and the character of the subsequent layer are unknown.

**Specimen 4e.** This is a corner piece of a linoleum or vinyl square, pinkish-tan and cream in color appearing somewhat like the surface of a body of water in motion. The bottom side was covered with lines of adhesive and a white substance, the latter perhaps from the contact surface to which it was glued (such as drywall). This flooring type had captured about half the market by the early 1950s.

**Specimen 18a & c.** Four pieces of a linoleum tile were collected. They were a beige color with irregular smeared lines of blue and reddish-brown.

**Specimen 18f.** This was a small piece of felt paper, probably used on the roof.

**Specimen 18g.** Another corner tile was collected, similar to that of Specimen 4e with the colors of brown and red added.

### Gypsum

**Specimens 3 & 135.** Four small representative pieces of drywall panel were collected. Drywall is made from gypsum plaster, i.e., calcium sulfate. The three pieces are edge fragments and are paper-lined. A well-known commercial product is called Sheetrock. These fragments are thought to result from when portions of the PWCH was disassembled for the move to its new location.

### Chalk

**Specimen 131.** Several pieces of a red chalk-like material were collected. The exterior of some of the pieces was coated with a thin film, perhaps the result of weathering. The material was soft and could be easily crushed into a powder. It is considered possible that the material was from a carpenter's chalk box and snap line, that at some point got wet and solidified.

### Prehistoric Materials

**Specimen 10.** There were no expectations to recover prehistoric materials during this project. Nevertheless, one chipped stone artifact was recovered. It was a secondary flake of

diorite porphyry measuring 4.7 x 4.5 x 2.7 cm. It had a distinct striking platform and the distal end was slightly battered. The presence of use-wear classifies the artifact as a utilized flake.

## **Discussion and Conclusions**

This final section provides a general review of those informative artifacts that can be grouped into meaningful temporal and/or functional categories. It is interesting that so many different items were to be found in the crawl space of the PWCH. The first thought that comes to mind is 'How did these items get there?' The second question that comes to mind is 'When did the items become deposited in the crawlspace and surrounding area?' This final section will endeavor to answer these questions.

### **Temporal Considerations and Formation Processes**

At least one item, the shotgun shell metalhead, was dated to before the construction of the PWCH, and may have been deposited when Peoria was still a young and sleepy town. Other items were likely deposited during the construction of the building, like nails and wood. Workers might have been served and/or taken lunch on site, and this could account for the ceramics, food bone, and the older rusted out food cans. They simply could have been discarded in the crawlspace before the floor was laid down. And, some of the artifacts have accumulated, apparently, from activities at the PWCH and are discussed below. At the other end of the temporal spectrum, some items were clearly deposited when the structure was disassembled for moving to its new location. These items might have fallen or broken off the building, and would include such items as plate glass window fragments, some of the wood, nails, conduit, light bulb filaments, the insulator, et cetera.

The depositional causes responsible for the presence of other items are more of a mystery. The presence of many alcohol-related bottles and cans suggests someone was using the crawlspace as a repository. Was this someone with a drinking habit that they wanted to keep quiet? If so, how then did they access the crawlspace without going below the floor? Perhaps, there was a homeless individual that sought refuge under the floor at night. This could then account for some of the food bone, food cans, and beverage cans and bottles. It seems, however, to be a rather desperate place to spend an evening, but on a cold night it is possible. It is interesting to note, however, that the age of the bottles has a significant range. Most of the wine, liquor, and other beverage bottles date from 1944 to 1958. As well, the bases of a Phoenix Coca-Cola bottle and a Phoenix Seven-Up soda bottle were found that were dated to the 1923-1937 and the early 1950s, respectively. And, the manufacture dates for the embossed glass milk containers (such as Combs Jersey Dairy) would predate 1933 when Applied Color Labels were introduced. The Westward Ho Dairy bottle (with ACL) was dated to the late 1940s - 1950s. These dates argue for a slow, but sustained deposit of the bottles; and by association then, many of the other artifacts as well.

## **Identified Activities**

The recovered alcohol bottles indicate a surprising variety in the types of wines and liquors being consumed. This suggests a degree of experimentation, or a varied pallet, rather than the repetitive consumption of a favorite beverage. The beverage bottles and food cans might instead represent annual festivities (either at the PWCH and/or the park) involving food preparation with limited ceremonial alcohol consumption (such as an annual toast or a secretive indulgence). Other items reflect the activities that took place over the years at the PWCH. For instance, the sequine, the paper spools for crochet thread, and the glass and plastic beads all suggest sewing and craft activities, perhaps as a class being taught or entertainment for children. The modern marble found also indicates the presence of children, a known fact from the day care activities and associated sand box on the north side of the PWCH. It is also suggested that candle-making might have been an early activity, based on the recovery of two cans with homemade wire handles, one nested within the other and fixed there with what appears to be solidified tallow. Tallow was used by pioneers in the production of candles, soap, margarine, and lubricants, the latter three generally involving a large scale operation.

Food preparation at the PWCH is certainly indicated, not only by the above-mentioned food bone remains, but also by various food-related cans and bottles. These would include the Franco-American cans, the condensed milk can, the sardine cans, the wide-mouth Best Foods jar (typically used for mayonnaise and salad dressing), and the various milk bottles and milk carton identified. Some of the meat bones and numerous food cans might have been deposited as a result of PWC cooking activities (there were many occasions when this took place). How the bones would have ended up in the crawlspace is unclear, however, unless they were present when the annex was added. Feral cats or dogs might have taken them under the building, but none exhibited chew marks, so this is less likely. The food bones are believed to be at least 10-20 years old, if not older, as bone-in cutlets (round steaks) are no longer available because the bone is now removed before it becomes packaged.

Nevertheless, the long bones from a feral cat were also identified. Some of these bones were still attached by ligature. The entire cat skeleton was observed during the initial stages of the recent moving activities (Kathy Moore, personal communication 2008). Given the high degree of preservation identified by the presence of 50+ year old paper labels, determining when the cat died remains problematic. However, a can of Skippy dog and cat food with a partial paper label was recovered that is believed to predate the mid 1970s. It is of some interest then, that while writing for the 'Peoria Civic Club' (circa 1916), Mrs. T. H. Edmunston indicated the need for a cleanup day to remove the presence of dirty tin cans, dead cats, and rubbish heaps within the park (Edmunston n.d.).

## **Commerce, Distant and Local**

For the Phoenix Metropolitan area, canned food is generally a good indicator of distant commerce, that is, the food item was canned elsewhere and shipped into this area where it was

consumed. This author is unaware of any food-canning operations in the local area during the Historic Period. There were some beverages canned locally, beginning in the 1940s, such as A-1 Beer. However, the local food production involves mostly raw fruits, nuts, and vegetables and these items are not canned before being shipped out of state or sold locally. Identified canned food and beverage items from the Historic and Early Modern Periods include: Lucky Lager (California); Skippy (California); Franco-American (New Jersey); Coors (Colorado); and a sardine can obviously from a coastal fishery. Non-food cans identified include: Thermoil (Oklahoma); Standard Oil (California), and Prince Albert (North Carolina). The sample size is extremely small, but California commerce appears to be favored.

The origins of the liquor bottles is also interesting. As indicated above, the wine, liquor, and other beverage bottles primarily date from 1944 to 1958. Most of the bottles come from California, i.e., Los Angeles, Oakland, and even Compton. This is likely a result of Arizona's proximity to California, but also because many of the bottles held wines made in southern California. Other bottles manufactured in places like Streator, Illinois and Toledo, Ohio, were likely shipped empty to California where they were filled. Nevertheless, some of the liquid product was apparently pre-bottled and shipped in from Louisville, Kentucky, Fort Smith, Arkansas, and apparently, the state of New York. There was also a small flurry of beverage bottles that date to 1985-1987. Two of these were manufactured in Los Angeles, one in Toledo, Ohio, and the fourth in Sapulpa, Oklahoma. Although the entire sample is quite small, the overall finding is that California was an important source of product (both for bottles and the contents) in the 1940s and 1950s, and by the 1980s, there was continued but less dependence on California for such products.

Several artifacts, especially the glass products, indicate local commerce. Two milk bottles were identified, from fragments with partial lettering, that likely represent the Comb's Jersey Dairy and Glendale, Arizona. Although the thickness of the glass and embossing of these two milk bottles were different, they both might represent the same dairy, as the Comb's Jersey Dairy was located in Glendale and bottle forms change through time. A third milk bottle was identified as being associated with Phoenix's Westward Ho Dairy. This latter dairy is thought to be associated with the Westward Hotel (also in Phoenix) in name only. There is no evidence known at this time to suggest that the Westward Hotel had its own dairy, although it might have been reasonable. Another dairy farm of local origins was identified by the paper milk carton from Webster's Dairy and Associated Dairy Products Company, Glendale, Arizona.

Also, a Phoenix-based bottler of Old Mission Brand California Tokay was identified as having been bottled by Wolf and Burke Beverages, Inc., Phoenix. Like the California examples, the Arizona bottles were made in one location and then filled (bottled) elsewhere, in these instances, Phoenix and Glendale.

## **Final Observations**

The collection and demonstration of salvage techniques at the PWCH proved beneficial to all that were involved. It provided an opportunity to highlight the history and historical activities of the Peoria Woman's Club, and to render, hopefully, an objective perspective on the cultural remains found in the building's crawlspace and associated grounds.

Like many small towns in America, Peoria, Arizona has been swept up in the residential and commercial boom that started in the 1970s, sputtered with the housing market crash of the late 1970s, then regained momentum that carried forward until just recently. The population increase is not a result of homegrown breeding, but rather, from outsiders moving to the area in search of a new start, better life, and warmer climate. Thus, the vast majority of Peorians know little to nothing of their town's history. A recent publication (Gilbert, 2004) has gone a long way to remedy this situation. In a small way, it is hoped that the current report, has also contributed to the knowledge and understanding of the local history.

## References Cited

Alcoa

- 2008 *New MoMA show honors Sta-Tab can and other 'Humble Masterpieces'*. On line at [www.alcoa.com/package/en/news/releases/sta\\_tab.asp](http://www.alcoa.com/package/en/news/releases/sta_tab.asp).

Antiques Digest

- 1955 *Los Angeles - Notable Wineries by District and Region*. On line at [www.oldandsold.com](http://www.oldandsold.com).

Arizona Department of Liquor License and Control

- 2007 <http://www.azliquor.gov/history.asp>.

Berge, Dale L.

- 1980 *Simpson Springs Station: Historical Archaeology in Western Utah, 1974-1975*. Cultural Resource Series No. 6, Bureau of Land Management, Utah.

Block, Stanley A. (editor)

- 1998 *Marble Mania*. Schiffer Publishing, Atglen, Pennsylvania.

Block, W. T.

- n.d. *The Longville, Louisiana Sawmill: Once the Pride of Long-Bell Lumber Company*. <http://www.usgwarchives.org/la/calcasieu/block/longville.htm>.

Bordelon, Kathie, editor

- 2005 *Imperial Calcasieu Notes*, vol. 9, No 2. The Southwest Louisiana Historical Association's Newsletter.

Dolphin, Richard R.

- 1977 *Collecting Beer Cans: A World Guide*. Bounty Books, New York.

Dubin, Lois Sherr

- 1987 *The History of Beads, From 30,000 B.C. to the Present*. Harry N. Abrams, New York.

Edmunston, Mrs. T. H.

- n.d. Ladies of the Peoria Civic Club. Handwritten Ms on file, Peoria Arizona Historical Society. (The name Peoria Civic Club dates to circa 1916.)

Gale Group

- 2005 *SIC 3996 Linoleum, Asphalted-Felt-Base, and other Hard Surface Floor Coverings, Not Elsewhere Classified*. Encyclopedia of American Industries, [www.encyclopedia.com/doc/1G2-3434500485.html](http://www.encyclopedia.com/doc/1G2-3434500485.html).

Gilbert, Kathleen

2004 *More Than A Century of Peoria People, Progress, & Pride*. Heritage Publishers, Phoenix.

Gillio, David, Frances Levine, and Douglas Scott

1980 *Some Common Artifacts Found at Historical Sites*. Cultural Resources Report No. 31, USDA Forest Service, Southwestern Region, Albuquerque.

Johnson, R. P. A.

1934 Oak Beer Barrels Must Prepare to Meet Keen Competition. In *Brewery Age*. U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, University of Wisconsin, Madison.

Little, Elbert L.

1980 *The Audubon Society Field Guide to North American Trees, Western Region*. Alfred A. Knopf, New York.

Litts, Elyce

1986 Geisha Girl Porcelain of the Nippon Era. In *The Collector's Encyclopedia of Nippon Porcelain*, third series, edited by Joan F. Van Pattern: pp. 55-59. Collector Books, Schroeder Publishing, Paduka, Kentucky.

Meikle, Jeffrey

1995 *American Plastic: A Cultural History*. Rutgers University Press, New Jersey

Mettler, John J., Jr.

1986 *Basic Butchering of Livestock & Game*. Revised and updated 2003 by Martin J. Marchello. Storey Publishing, North Adams, Massachusetts.

Minister, Kristina, and Janet M. Burke

1986 *The Privilege You Inherit: History of the Peoria Unified School District 1889-1986*. Oral History Center, Phoenix.

Murphy Collection

1781-1983 William J. and Laura Fulwiler Murphy Collection, 1781-1983. ASU.MS.NO: 63, University Libraries, Department of Archives and Manuscripts, Arizona State University, Tempe.

Rathje, William L.

1991 Once and Future Landfills. *National Geographic*, vol. 179, No.5:116-134.

Rock, Jim

1981a *Glass Bottles: Basic Identification*. Klamath National Forest Region 5, USDA.

1981b *Tin Cans Notes and Comments*. Department of Agriculture, U.S. Forest Service, Klamath National Forest Region 5, Yreka, California.

1984 Cans in the Countryside. *Historical Archaeology* 18 (2): 97-111.

Ryder, Michael L.

1968 *Animal Bones in Archaeology*. Mammal Society Handbooks, Blackwell Scientific, Oxford and Edinburgh.

Schroeder, K. J.

1996 *Archaeological Survey of Phoenix's Papago Park, Maricopa County, Arizona*. Pueblo Grande Museum Technical Report No. 96-2. Parks, Recreation and Library Department, Phoenix.

1997 Bottling Works of Phoenix, Arizona 1892-1955. Ms in possession of the author. Roadrunner Archaeology & Consulting, Tempe.

Simonis Don

1992 Milk Can Typology for Dating Historical Sites (table). U. S. Department of Interior, Bureau of Land Management, Kingman Resources Area, Kingman, Arizona.

SRP Canal Distances

1996-2008 Salt River Project Canal Distances (map). Online @ [www.srpnet/water/canal/distances.espx](http://www.srpnet/water/canal/distances.espx).

Steward, Frank H.

1969 *Shotgun Shells: Identification, Manufacturers and Checklist for Collectors*. B & P Associates, St. Louis.

Toepfer, Thomas

1976 *Beer Cans: Collector's Digest 1932-1975*. L-W Book Sales, Gas City, Indiana.

Toulous, Julian Harrison

1971 *Bottle Makers and Their Marks*. Thomas Nelson, New York.

Turner, Charles

2006 *Key Facts about the Oak Tree*. EzineArticles.com online @ <http://ezinearticles.com/?Key-Facts-about-the-Oak-Tree&id=313537>.

United States Census Bureau

2008 United States Census Bureau. <http://quickfacts.census.gov/qfd/states/04/0454050.html>

Wikipedia

- 2008 Wikimedia Foundation, Inc.,  
[http://en.wikipedia.org/wiki/Franco-American\\_\(Campbell%27s\)](http://en.wikipedia.org/wiki/Franco-American_(Campbell%27s))  
[http://en.wikipedia.org/wiki/Lucky\\_Lager](http://en.wikipedia.org/wiki/Lucky_Lager)

Wright, Thomas E., and K. J. Schroeder

- 2004 *A Class III Cultural Resources Survey of 1,930 Acres of Arizona State Trust Lands Between Wittmann and Circle City, Maricopa County, Arizona: The Copper Mountain Ranch Project (State Lands Component)*. Project Report No. 2004:120, Archaeological Research Services, Tempe.

**Appendix A**

**Johnny E. Osuna**

## Appendix A

### Johnny E. Osuna

The Peoria Woman's Clubhouse is located in Johnny E. Osuna Memorial Park, formerly known as Washington Park. The following blurb provides some information on Johnny E. Osuna, supplied for the most part by his surviving brother, Frank Osuna, and his niece, Eva Osuna. Other information was gleaned from newspaper accounts and anonymous manuscripts on file at the Peoria Arizona Historical Society, in particular, Peoria Information Sheet No. 34. In many ways, the life of Johnny Osuna is a quintessential story of the Mexican saga in Arizona.

Juan (Johnny) E. Osuna was born in Marionette, Arizona, on May 29, 1934. He was the 11<sup>th</sup> of 11 children born to Francisco Osuna and Delores Encinas. His mother was a teen bride, marrying at the age of 13, and had her first child in 1914. She had four children from her first marriage to Rafael Herrera, and seven from her second marriage to Francisco Osuna. Francisco and Delores were both born in Sonora, Mexico, and like many rural peoples of the time, found their individual ways to the United States as a result of the Mexican Revolution. Francisco worked at a copper mine near Tombstone, circa 1916-1920.

When the copper mines at Tombstone played out, Francisco Osuna moved to a small town called Don Luis, the most southern of five small towns that would grow together and become Bisbee, Arizona. Francisco found work at the nearby Night Hawk Mine. This mine was located in the Warren District of the Mule Mountains and produced copper, silver, and gold between 1919 and 1931 (Keith 1973). It was here at Don Luis that Francisco met Delores, who was by then divorced, and in 1922, they were married in Lordsburg, New Mexico. The Great Depression caused several layoffs at the Bisbee mines, including the Night Hawk, and Francisco Osuna moved his growing family to Marionette, in 1932, on information that there was money to be made picking cotton. And so it was that the Osuna family, including the children, made their living picking cotton, and it was here that Johnny was born in 1934.

In 1945, the Osuna family moved to Peoria. The children attended Peoria Grammar School. Frank Osuna recalls that he and his siblings made several trips to the library at the Peoria Woman's Club during their childhood. Johnny was the only member of his family to graduate from high school, although Frank passed the General Educational Development (G.E.D.) Tests and later received a Bachelor of Divinity, in 1965, from the University of Dubuque. Johnny graduated from Peoria High School in 1954, and married Lupe Tapie on his birthday in 1955. Shortly thereafter Johnny followed the tradition of his brothers by joining the armed services, serving in the Air Force. Prior to that he was in the National Guard. When he returned from military duty, Johnny took a job as a carpenter with the Civil Engineering Squadron at Litchfield Park Naval Air Facilities, a position he would hold until he retired in 1987 (Bailey 1993; Zemeida 1997). He also purchased a house in Peoria at 8362 West Madison, where he raised his family.

Johnny and Lupe had four children, all daughters. He retired, and in 1980 became a Peoria City Council Member, representing the Acacia District, a position he held on and off for a total of

14 years until his death on May 3, 1997. Osuna served as Vice-Mayor for six of the years he was in office. One of his daughters, Hortencia Gutierrez, was appointed to replaced him on the City Council and then won the seat by election six months later for a two year term (Nelson 1997).

Johnny Osuna was instrumental in acquiring and maintaining city monetary support for the Fiestas Patrias that were held at Washington Park for over 25 years. He was also involved with getting the new city hall approved and supported the Downtown Revitalization Master Plan (Eva Osuna, personal communication 2008). He became a member of the Peoria Lions Club and, for a while, served as their President (*Peoria Times* 1997a). Osuna was known for his dry wit and defense of those citizens who would otherwise be without a voice at City Hall (Zemeida 1997). Shortly after Osuna's death, the then Mayor of Peoria, Ken Forgia, suggested Washington Park be renamed in honor of Johnny Osuna. Having grown up in Peoria, Johnny had played in Washington Park as a boy, and as an adult, had planted trees there (*Peoria Times* 1997b) and lobbied for park renovations. Osuna felt the park represented an oasis in the desert and a place of shade and rest for the business owners and citizens of Old Town Peoria. The one-acre park was rededicated in 1997.

### References Cited in Appendix A

Bailey, Shirley

1993 Interview of Johnny and Lupe Osuna. Ms., dated 3-18-1993, on file, Peoria Historical Society, Peoria, Arizona.

Keith, Stanton B.

1973 *Night Hawk Mine, Warren District, Mule Mts, Cochise Co., Arizona, USA.* Arizona Bureau of Mines Bulletin 187: 89 (Table 4), Index of Mining Properties in Cochise County, Arizona.

Nelson, Jeffry

1997 Gutierrez's prayer heard; she keeps seat. *The Arizona Republic*, November 7:2.

*Peoria Times*

1997a Council Member Osuna dies. *Peoria Times*, May 9: A1, A12.

1997b A memorial in Peoria's Washington Park for Johnny Osuna is fitting. *Peoria Times*: May 9:A6.

Zemeida, Greg

1997 Long-time Peoria councilman dies at age 62, *The Prospector*:19.

**Appendix B**

**Membership Roster  
Peoria Woman's Club, 1918-1919**

**Membership Roster**  
**Peoria Woman's Club, 1918-1919**

This list was compiled by Priscilla Cook and the author from the hand-written minutes of the Peoria Woman's Club. Some omissions and misspellings are inevitable. Those women believed to be Charter Members have an asterisk by their name.

Mrs. B. V. Addington	Miss Bonnie Baskett	Mrs. H. C. Baskett
Mrs. Ralph Baskett	Mrs. G. L. Bessinger*	Mrs. Corinne Blount
Mrs. Frank Boggs	Mrs. George Crawford	Mrs. J. M. Crawford
Mrs. C. F. Dalton	Mrs. U. B. Davis	Mrs. W. B. Davis
Mrs. Henry L. Deatsch	Mrs. W. E. Deatsch*	Mrs. C. A. Dugger
Mrs. T. H. Edmunston*	Mrs. G. E. Fryer	Miss Maude Forney
Miss Ruth Forney	Mrs. S. Glenn	Mrs. Minnie Groom
Mrs. A. E. Haage	Mrs. J. M. Hall	Mrs. Raymond Hall
Mrs. L. A. Hayes	Mrs. A. M. Hoel*	Miss Edith Hoel (Ingram)
Mrs. Elbert Hoel*	Mrs. Raymond Hoel	Mrs. J. E. Hudson*
Mrs. C. W. Hunter	Mrs. Arnott Ireland	Mrs. O. W. Jennings
Mrs. J. A. Johnston	Mrs. Pinckney Latham*	Mrs. J. F. Lewis
Mrs. Walter E. Lewis	Mrs. R. C. Martin	Mrs. J. L. Meyer
Mrs. T. B. Neely	Mrs. W. J. Osborne*	Mrs. O. H. Peck
Mrs. W. K. Perry	Mrs. D. P. Pew	Mrs. W. Pew
Mrs. B. S. Price	Mrs. Harmon S. Puckett	Mrs. C. F. Pulsifer
Mrs. C. A. Robinson*	Mrs. M. V. Robinson	Mrs. R. F. Shaefer

Mrs. Paulin Smith

Mrs. T. F. Thurston\*

Mrs. John M. Turner

Mrs. R. Wes Wagoner

Mrs. S. C. Smith

Mrs. R. H. Travis

Mrs. C. V. Tuttle

Mrs. E. J. Walker

Mrs. I. L. Sturges

Mrs. Charles Turner

Mrs. W. F. Tyan

Mrs. George Walters