



INDEX OF TEXAS ARCHAEOLOGY

Open Access Gray Literature from the Lone Star State

Volume 2013

Article 31

2013

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Analysis of the Ceramic Sherds from Area C at the Ware Acres Site (41GG31), Gregg County, Texas

Timothy K. Perttula, Robert Z. Selden, Jr., and Bo Nelson

INTRODUCTION

The Ware Acres site (41GG31) was discovered by Buddy Calvin Jones in 1951 on an alluvial terrace of Grace Creek, a southern-flowing tributary to the Sabine River in the southwestern part of the city of Longview, Texas (Figure 1). The site is best known for Jones' discovery and excavation of an eighteenth-century Caddo burial with an abundance of European trade goods (Jones 1968:21-24). However, Jones also investigated other parts of the site, which contained extensive Caddo habitation deposits, especially one area at the southern part of the site that had Late Caddo Titus phase midden deposits and remnants of house structures. A large assemblage of ceramic sherds were collected from this area, and although Jones (1968:17) indicated that "a complete analysis of them will be given in a later report," this was never done.

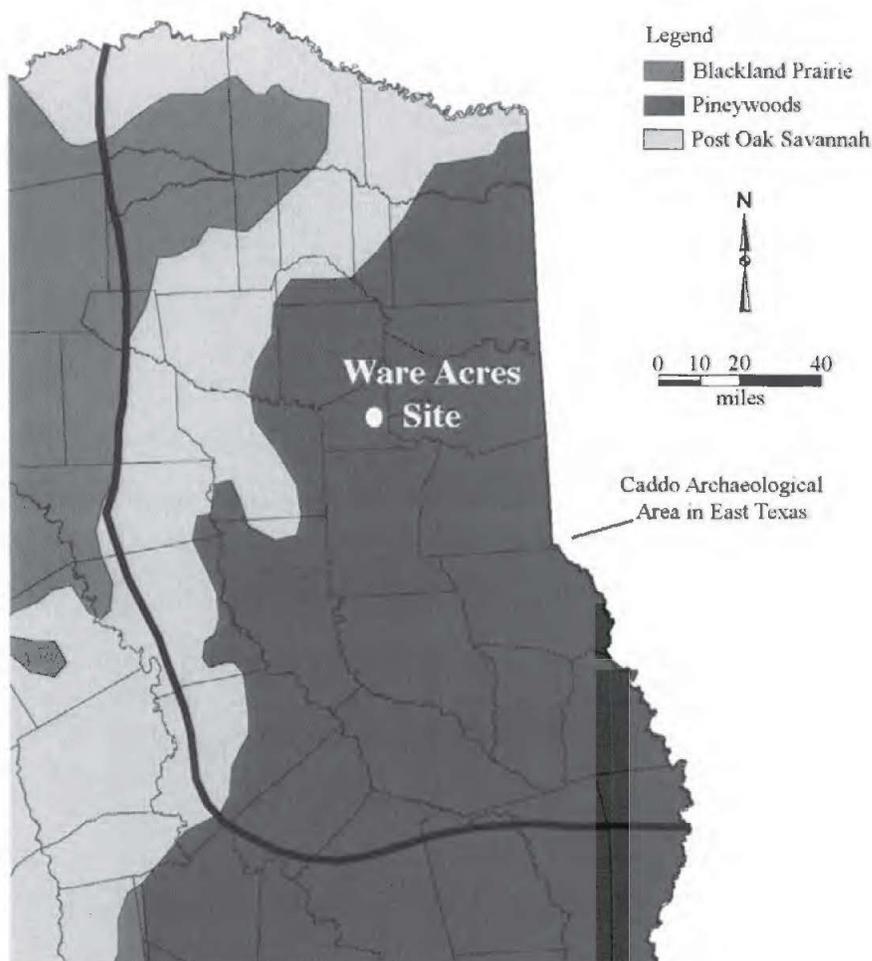


Figure 1. Location of the Ware Acres site in the East Texas Pineywoods.

This article presents an analysis of these ceramic sherds, primarily to put the ceramic assemblage findings from this important East Texas site on record. The stylistic attributes and known ceramic types in the Ware Acres assemblage are also compared to the ceramic assemblage from the Pine Tree Mound site (Fields and Gadus 2012), as the Ware Acres site may be a component of the Pine Tree Mound Titus phase community found in the middle reaches of the Sabine River basin.

SITE SETTING AND EXCAVATIONS BY BUDDY JONES

In 1959, Jones became aware that the Ware Acres site was threatened with the development of an urban housing project, and he initiated investigations in three areas of the site: Areas A, B, and C (Figure 2). These three areas are primarily situated on the crest of an alluvial terrace (5-6 m above the Grace Creek floodplain) east of an old channel of Grace Creek.

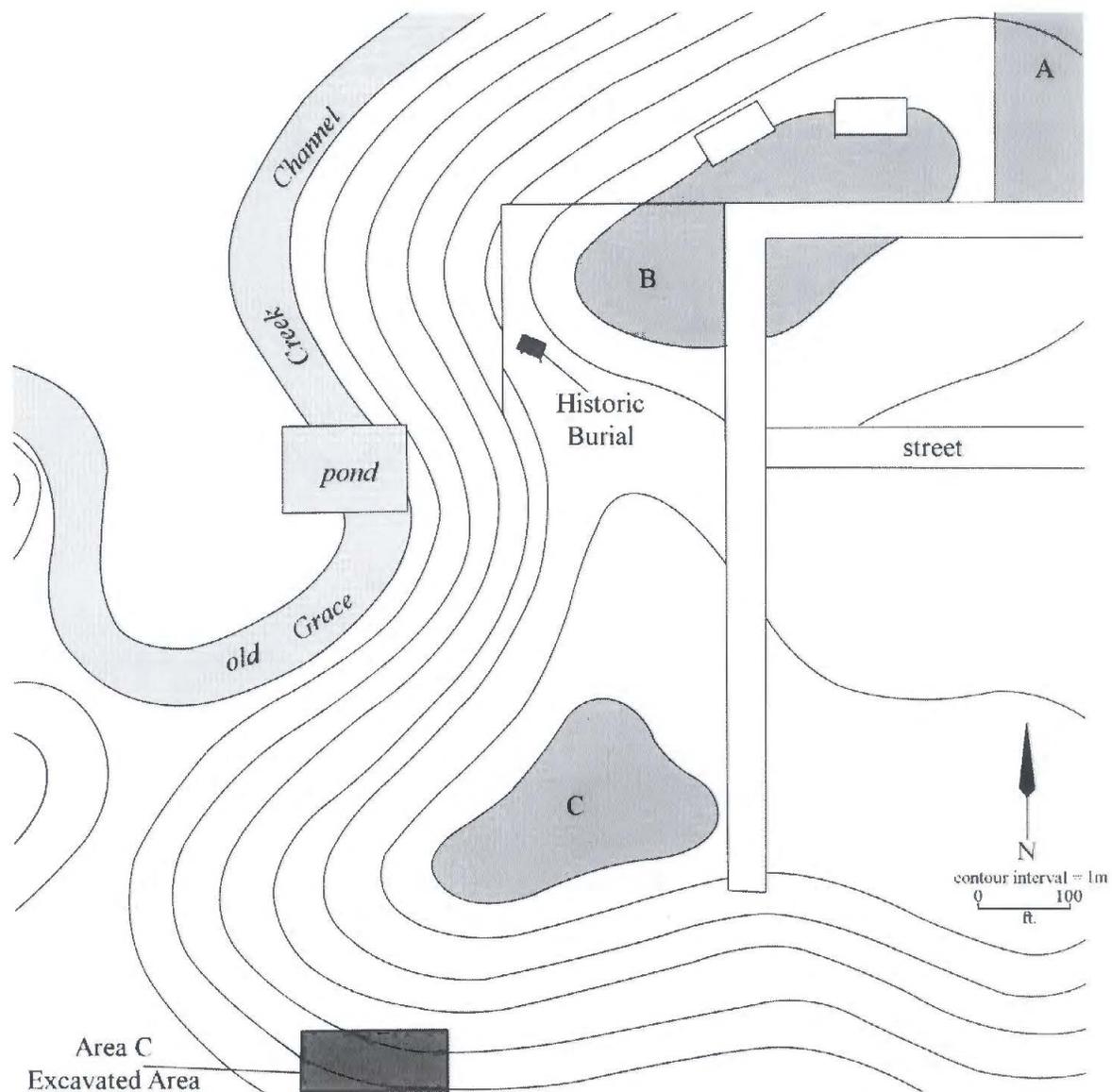


Figure 2. Map of the Ware Acres site, with the locations of Areas A-C, and the historic Caddo burial near Area B.

In addition to Archaic period projectile points found across the site as well as various ground stone tools, the three areas were noted to have had different kinds of ceramic sherds. Jones (1968:14) indicated that Early Caddo period (i.e., "Late Alto-like") sherds were present in Area A, and the midden deposits here extended to ca. 40 cm bs. In Area B, the midden deposits were of comparable depth, and the historic Caddo burial feature was in this area (see Figure 2). The historic Caddo burial in Area B was discovered and excavated in January 1960. The individual, likely an adult, was buried in an extended supine position in a 1.83 m long and 84 cm wide grave whose floor rested at 76 cm bs. Funerary offerings were abundant with the deceased, including two plain ceramic vessels (a jar and a carinated bowl), two ceramic pipes, 1988 glass beads—711 Cornaline d' Aleppo red over green drawn beads; 850 white tubular beads; 56 white seed beads; 367 black seed beads; and two drawn blue beads—two iron knives (case and clasp), a pewter ring, and several lumps of vermilion pigment. Another iron knife was collected from the surface of Area B. Ceramic sherds found on the surface and in disturbed contexts in Area B were grog, grit and bone-tempered, and were plain (from jars), brushed (from large jars, likely from Bullard Brushed vessels), engraved (Ripley Engraved or Taylor Engraved carinated bowls), and punctated (tool punctated jar sherds) wares that "seems to differ from the Titus...materials from" Area C (Jones 1968:24).

Area C was located on the southern part of the terrace, and the archaeological deposits extended to the base of the terrace slope. The midden reached to ca. 76 cm bs, and it contained an abundance of ceramic sherds, animal bone, and a few lithic artifacts. Jones (1968:17) excavated a 4.6 x 6.1 m area in the southern part of Area C (see Figure 2) in either 1959 or 1960, and recovered over 15,000 ceramic sherds, including more than 2,500 rim sherds, from Ripley Engraved, Taylor Engraved, Wilder Engraved, Bullard Brushed, Karnack Brushed-Incised, and Harleton Applied vessels. The ceramic sherds we discuss in this article—although numbering less than 2000 sherds in the Gregg County Historical Museum collections from the site—are from this Area C excavated area. Jones (1968:17-18) also noted that there were remnants of house structures—marked by "dark ash colored areas"—in Area C that were graded away in modern house construction on the crest of the terrace, upslope from the thickest part of the midden deposits. Titus phase ceramic sherds and occupational deposits were also identified on two rises west of Area C, south and west of the old Grace Creek channel (see Figure 2).

CERAMIC SHERD ASSEMBLAGE

The studied ceramic sherd assemblage from the Ware Acres site consists of 1942 rim, body, and base sherds (Table 1). We do not know what happened to the remainder of the assemblage, or whether this studied sherd assemblage is representative of the entire large assemblage mentioned by Jones (1968:17). What we can say is that although the sherd assemblage is dominated by sherds from engraved fine ware vessels (i.e., 78% of the rims are from fine wares), nevertheless plain ware vessels (11% of the rims) and incised, punctated, brushed, etc. utility ware vessels (12% of the rims) are also relatively common, such that all three wares must have been in regular use by ancestral Caddo people at the site, and then were broken and discarded in trash midden deposits.

Table 1. Ceramic sherd assemblage from the Ware Acres site.

Ware	Rim	Body	Base	N
Plain	85	713	19	817
Utility	90	147	-	237
Fine	596	292	-	888
Total	771	1152	19	1942

TECHNOLOGICAL PARAMETERS

The focus of the analysis of the Ware Acre ceramic sherds is on the decorative styles and motifs of the utility ware and fine ware sherd assemblages, but we did identify the tempers that were used in vessel manufacture, and also measured rim orifice diameters to determine the range in sizes of the vessels that had been in use at the site.

Grog or crushed sherds was overwhelmingly the temper used by Caddo potters at the Ware Acres site for vessel manufacture, as 90.5% of the sherds have grog temper. Another 8.9% of the sherds had burned bone temper, and 0.6% had a combination of grog and bone.

The plain ware vessels (bowls, carinated bowls, and jars) had orifice diameters that ranged from 13-30 cm, but more than 50% of the measurable plain rims were less than 19 cm in orifice diameter, suggesting the common use of small to medium-sized plain wares (Figure 3). Large plain ware vessels comprised 46% of the measured rims. One plain bowl has a drilled suspension hole below the vessel lip.

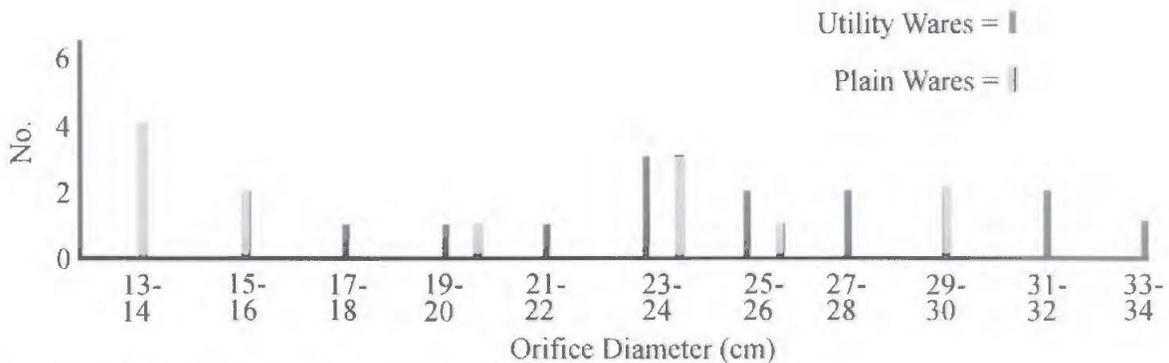


Figure 3. Orifice diameters for plain and utility wares at the Ware Acres site.

Utility ware vessels were larger in orifice diameter, with a range from 18-34 cm (see Figure 3). The utility wares tended to be large in size, between 20-30 cm in orifice diameter, as 69% of the measurable rims were in this range. Another 23% of the plain ware rims were from very large vessels (31-34 cm bs), and the remaining 8% were from small to medium-sized. The manufacture of large utility wares (primarily jars) suggests that communal cooking and use of vessels for storage of food stuffs were important activities carried out at the site.

The fine wares are dominated by large vessels, with orifice diameters ranging from 20-30 cm (78% of the measurable rims, Figure 4). Small to medium-sized vessels account for 18% of the rims, and very large fine ware carinated bowls comprise 4% of the rim sample. The disproportion of large vessel rims at the site suggest that the fine wares—typically used for food service—were intended to be used for both individual servings as well as for communal food serving, perhaps in the context of feasts and other community-level activities carried on by Caddo peoples at Ware Acres.

Fine Wares

The fine ware sherds from the Ware Acres site are dominated by sherds from Ripley Engraved carinated bowls. Only seven engraved bottle sherds could be identified in the assemblage, and other than having curvilinear engraved line elements, nothing more definitive about them can be offered.

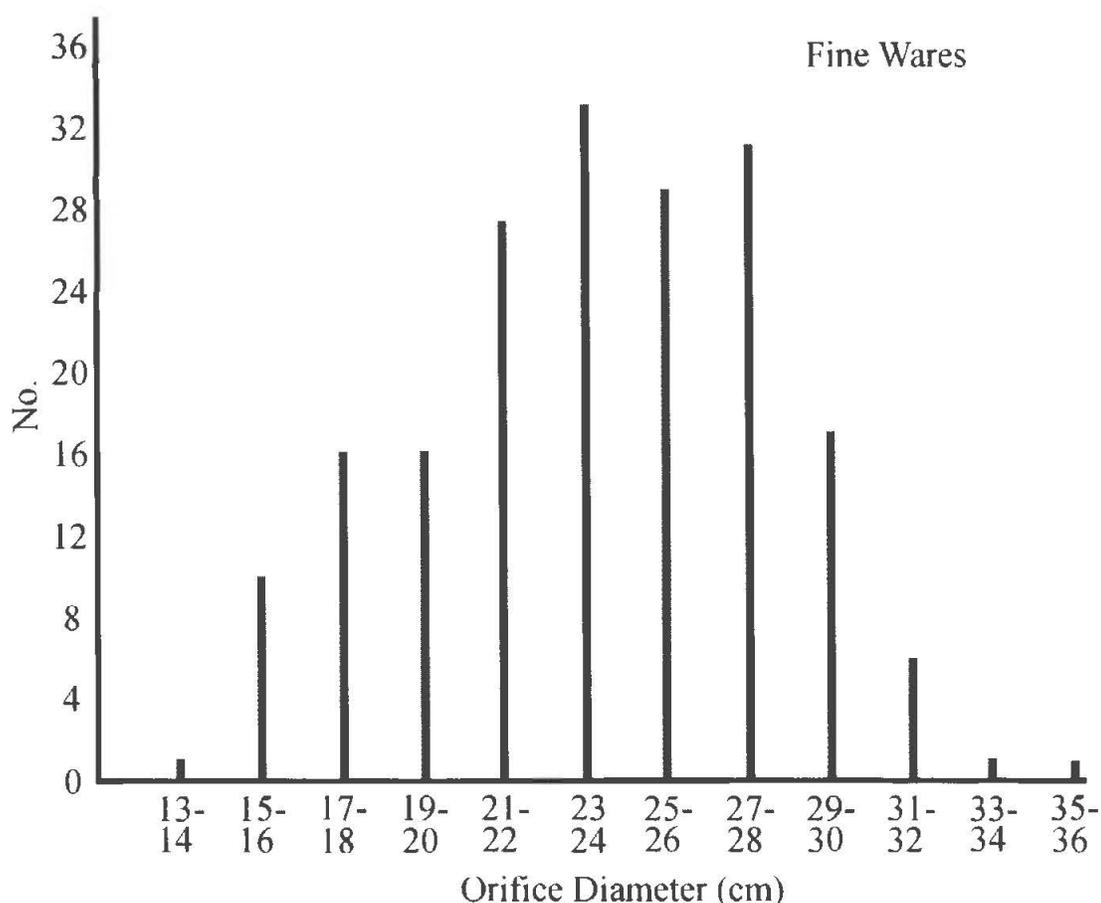


Figure 4. Orifice diameters for line wares at the Ware Acres site.

Of the sherds large enough to identify decorative motifs and specific styles of engraved Caddo ceramics ($n=423$), almost 88% of the sherds are from Ripley Engraved vessels. About 9% are from Taylor Engraved vessels, 3.5% from distinctive short-rimmed Simms Engraved vessels, and 0.2% from a single Patton Engraved vessel.

There are a few distinctive engraved vessel sherds from Ripley Engraved and Taylor Engraved carinated bowls that also have a brushed body ($n=8$, 0.9%) (Figure 5c-d), six sherds (0.7%) that have engraved and punctated elements, one sherd with engraved-punctated-brushing elements, and one body sherd with engraved-appliqued elements. The use of pigments is very rare ($n=10$ sherds, 1.1%) in the Ware Acre fine ware sherds, as only seven sherds have a white kaolin clay pigment rubbed in the engraved lines, and three sherds have a hematite-rich clay pigment in the engraved lines.

Ripley Engraved

As mentioned above, sherds from Ripley Engraved carinated bowls are by far the most common fine ware in the Area C midden deposits at the Ware Acres site. The great majority of the identified rim and body sherds from Ripley Engraved vessels have what Thurmond (1990:Figure 6a) defined as the pendant triangle motif. This motif is poorly named because the excised pendant triangles on the upper and lower rim panel are secondary elements to central engraved circles and horizontal scrolls with central diamond elements. Important Ripley Engraved motifs are illustrated in Figure 6.



Figure 5. Various engraved rim sherds from the Ware Acres site: a, horizontal engraved; b, Ripley Engraved, with tick marks and a continuous scroll motif; c, Ripley Engraved, slanted scroll motif with horizontal brushed body; d, Taylor Engraved with horizontal brushed body.

Perttula et al. (2010) defined varieties of Ripley Engraved based on these motifs on carinated bowls and compound bowls, based on their occurrence in vessel assemblages at a number of Late Caddo Titus phase cemeteries discussed in Thurmond (1990). Thus, the pendant triangle motif is identified as Ripley Engraved, *var. McKinney*; the scroll motif is *var. Gandy*; the scroll and circle motif is *var. Galt*; the scroll and semi-circle motif is *var. Caldwell*; the circle and nested triangle motif is *var. Cash*; the continuous scroll motif is *var. Carpenter*; the interlocking horizontal scroll motif is *var. Pilgrims*; the alternating nested triangles motif is *var. Williams*; and the horizontal diamond motif is *var. Reed*.

At Ware Acres, 62% of the rim and body sherds are from Ripley Engraved, *var. McKinney* carinated bowls with circle and diamond central elements—with the diamonds part of horizontal scrolls—and upper and lower horizontal rows of excised pendant triangles on horizontal engraved lines that define the rim panels. The central circles have inner diamond-shaped elements as well as central dots (Figures 7a-c, 8c, and 9d), as well as diamonds with rays and negative ovals (Figure 8a, e-f) and open circles (Figure 8g),

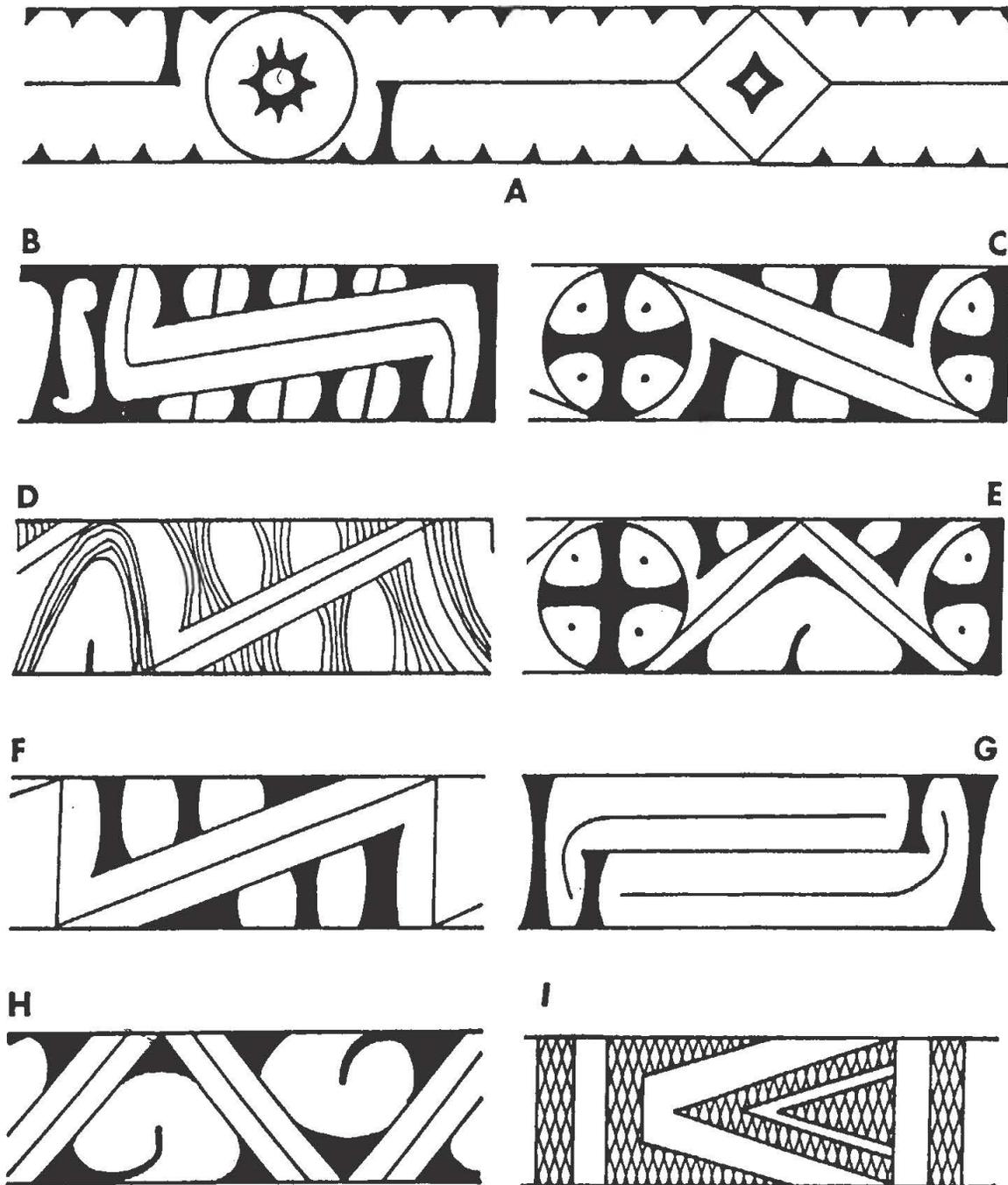


Figure 6. Ripley Engraved motifs (from Thurmond 1990:Figure 6): a, pendant triangle; b, scroll; c, scroll and circle; d, scroll and semi-circle; e, circle and nested triangle; f, continuous scroll; g, interlocking horizontal scroll; h, alternating nested triangles; i, horizontal diamond.

while the central diamond element has inner excised diamonds (Figures 8b and 9a-b), inner diamonds and dots (Figure 8d) and inner circles with rays (Figure 8d). Sometimes the central diamond element is open or undecorated at its inner center (Figure 9c).

More than 17% of the Ripley Engraved sherds have slanted scroll motifs, either as part of *var. Gandy*, *var. Gault*, *var. Caldwell*, or *var. Carpenter* vessels (see Figure 6b-d, f). Not enough of the rim motif is apparent

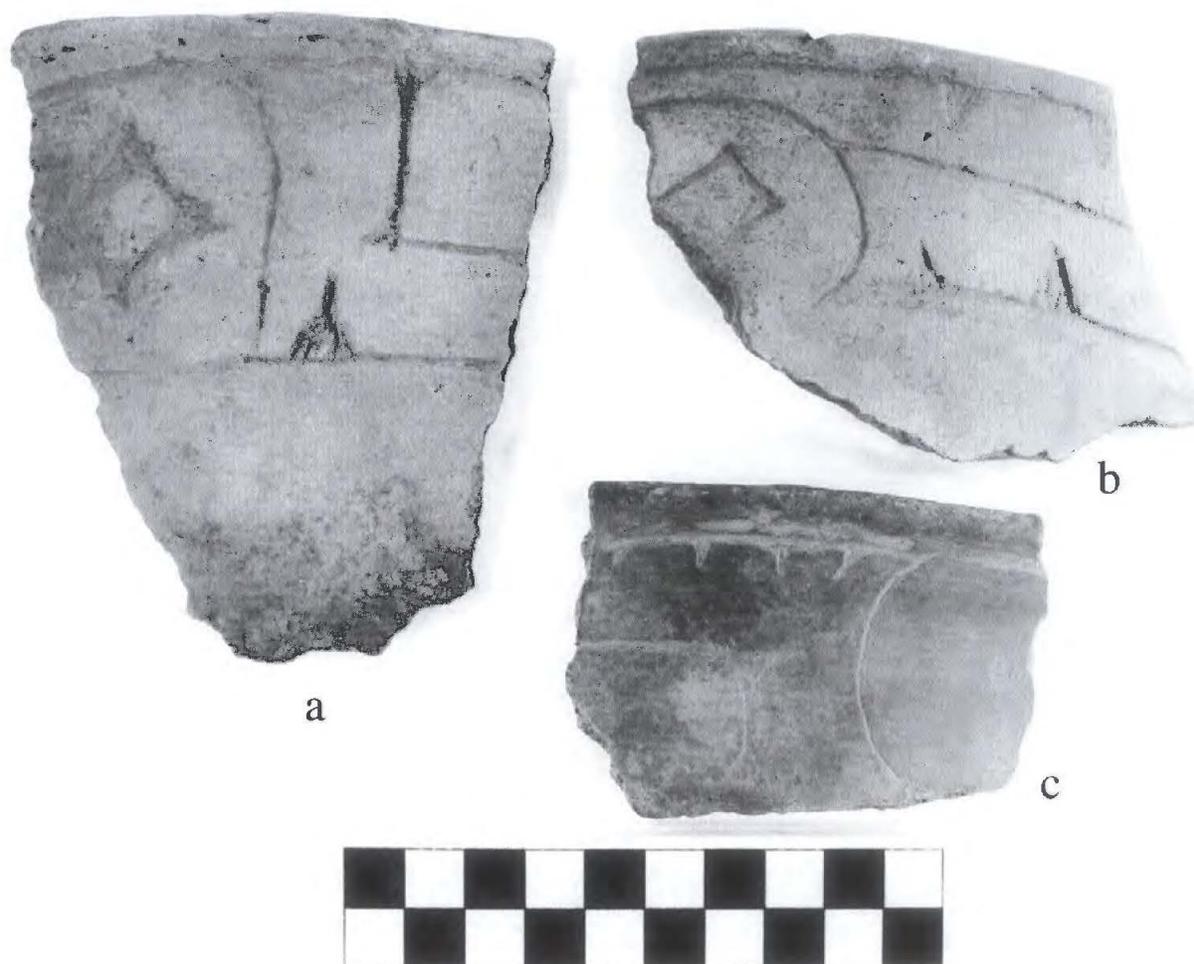


Figure 7. Ripley Engraved, *var. McKinney* rim sherds with central circle elements.

on the sherds to determine what the central elements may be, or whether there were no central elements. Examples of these sherds are illustrated in Figure 10f and Figure 11. These are various upper and lower scroll fill zone elements, including vertical lines, cross-hatching and negative ovals, and small hooked arms.

Scroll and circle motifs (Ripley Engraved, *var. Galt*) are present on 7.3% of the Ripley Engraved sherds from Ware Acres (Figures 12-13; see also Figure 10a, c, g-h). The central circles have inner open circles (Figure 12a), inner circle and cross elements (Figure 12d, see also Figure 10g), inner circles with excised rays and dots (Figure 13, see also Figure 10a), and excised diamonds (Figure 12c, see also Figure 10h). Two of the sherds also have tick marks or small excised pendant triangles on the rim panel (Figure 12a).

A few sherds (1.5%) from Ripley Engraved, *var. Gandy* vessels have scroll motifs with hatched and cross-hatched bracket dividers (Figures 14 and 15a, see also Figure 10b). Another 5.9% have only bracket dividers that may be from *var. Gandy* vessels, and there are other sherds that have brackets with pendant triangles (Figure 15b), or slanting scrolls with pendant triangles. These combine the scroll motif of *var. Gandy* with the pendant triangle elements of *var. McKinney*, but are referred to here as Ripley Engraved, *cf. var. Gandy* to be consistent with similar Ripley Engraved vessels in assemblages from Little Cypress Creek in Upshur County, Texas (Perttula et al. 2012).

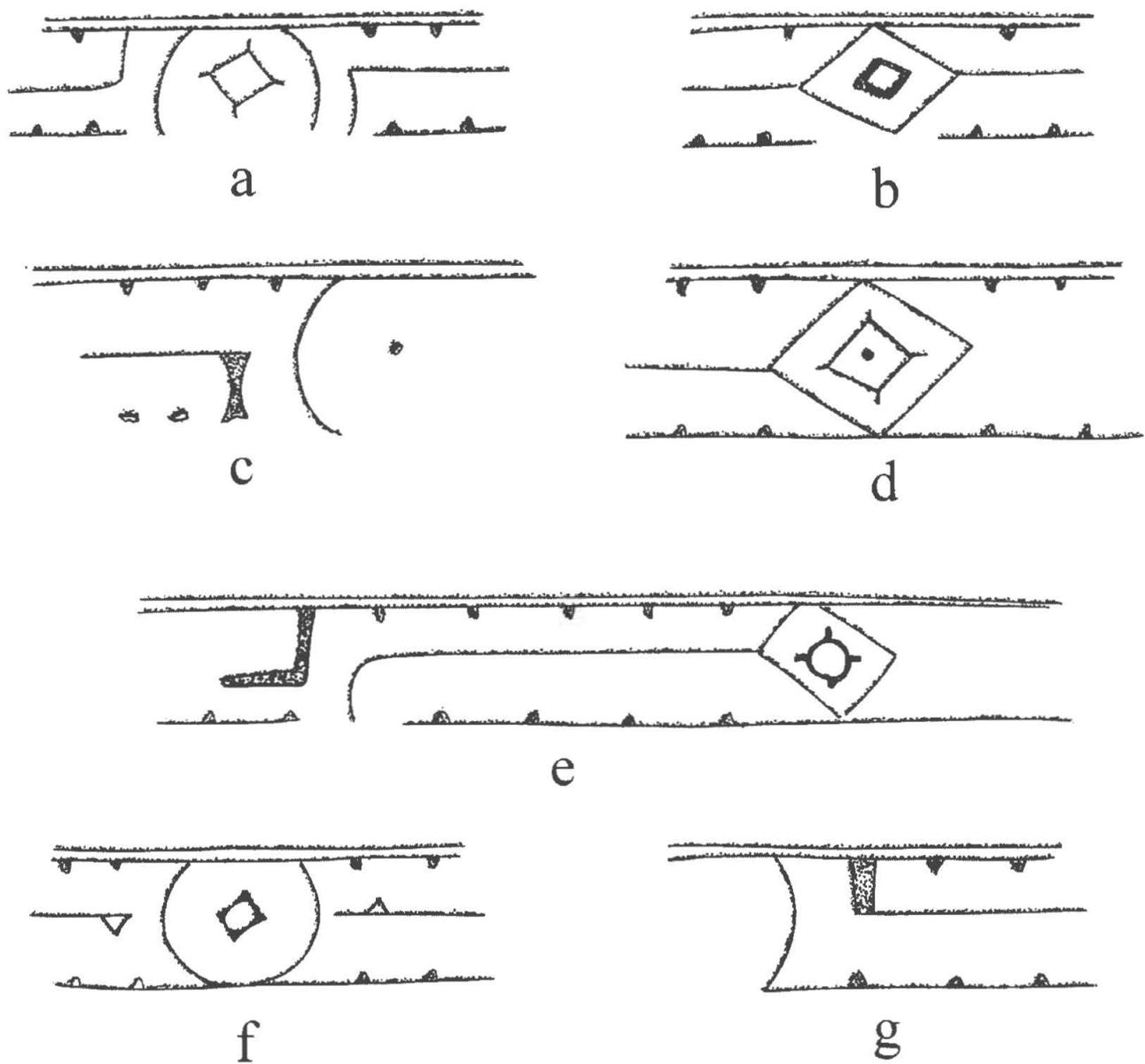


Figure 8. Drawings of engraved pendant triangle motif on Ripley Engraved, var. *McKinney* rim sherds from the Ware Acres site: a, c, f-g, central circle elements; b, d-e, central diamond elements.

Rim sherds with a horizontal interlocking scroll motif (see Figure 10e) comprise 2.9% of the Ripley Engraved sherds from the site. These sherds, from Ripley Engraved, var. *Pilgrims* vessels (see Figure 6g), have panels with short horizontal scrolls that are interlocked by excised brackets.

Rim sherds with an engraved continuous scroll motif (see Figure 6f) comprise 2.1% of the Ripley Engraved sherds from Ware Acres. Two of these Ripley Engraved, var. *Carpenter* rims have small tick marks on the slanting scroll and the central vertical lines or bar elements (see Figure 10d).

Lastly, 1.2% of the rim sherds from the site have a nested triangle motif (see Figure 6h). One of these Ripley Engraved, var. *Williams* rims is from a compound bowl, the lower panel has the nested triangle design (Figure 16c), and the upper panel is plain.

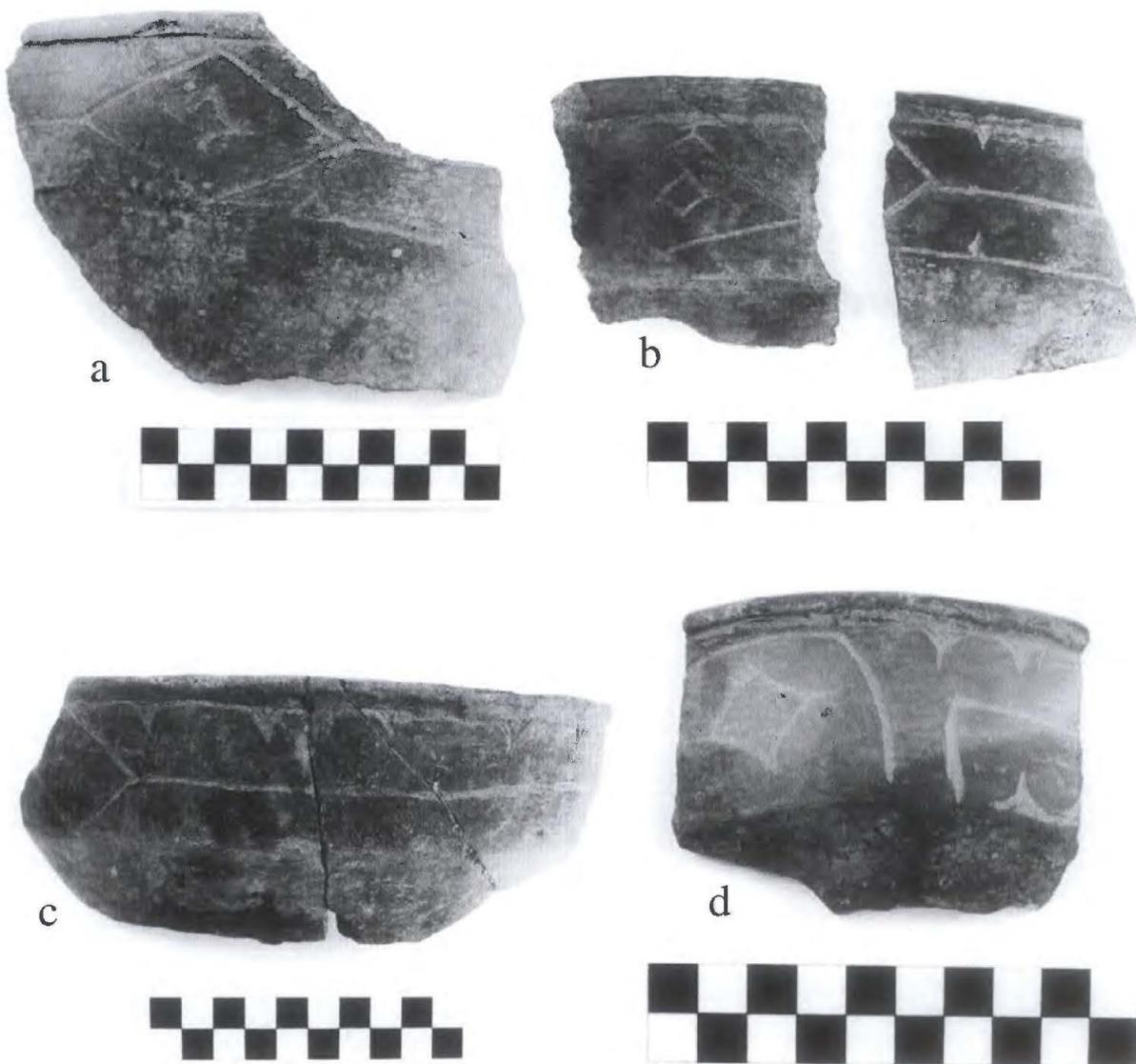


Figure 9. Other Ripley Engraved, var. *McKinney* rim sherds: a-c, central diamond element; d, centre circle element with inner diamond.

Taylor Engraved

The 38 Taylor Engraved rim sherds have graceful scroll motifs that end in hooked arms that are separated from each other by small gaps (Figures 17 and 18a-j, see Suhm and Jelks 1962:149 and Plate 75). One rim has small excised tick marks on one of the hooked arms (Figure 18c), which Suhm and Jelks (1962:149 and Plate 75e-f, h-i) note is occasionally the case on Taylor Engraved bowls and carinated bowls. Another sherd has a scroll-hooked arm motif on the rim and horizontal brushing marks on the body of a carinated bowl (Figure 18g).

One Taylor Engraved compound bowl rim sherd has the scroll and hooked arm motif on the lower panel, with upper and lower triangular-shaped scroll fill zones that are filled with excised circular punctations (see Figure 16a-b). Suhm and Jelks (1962:149 and Plate 76d-e, i) illustrate several Taylor Engraved bottles that have filled zones of punctations, but this decorative element is not mentioned to occur on carinated bowls, bowls, and jars.

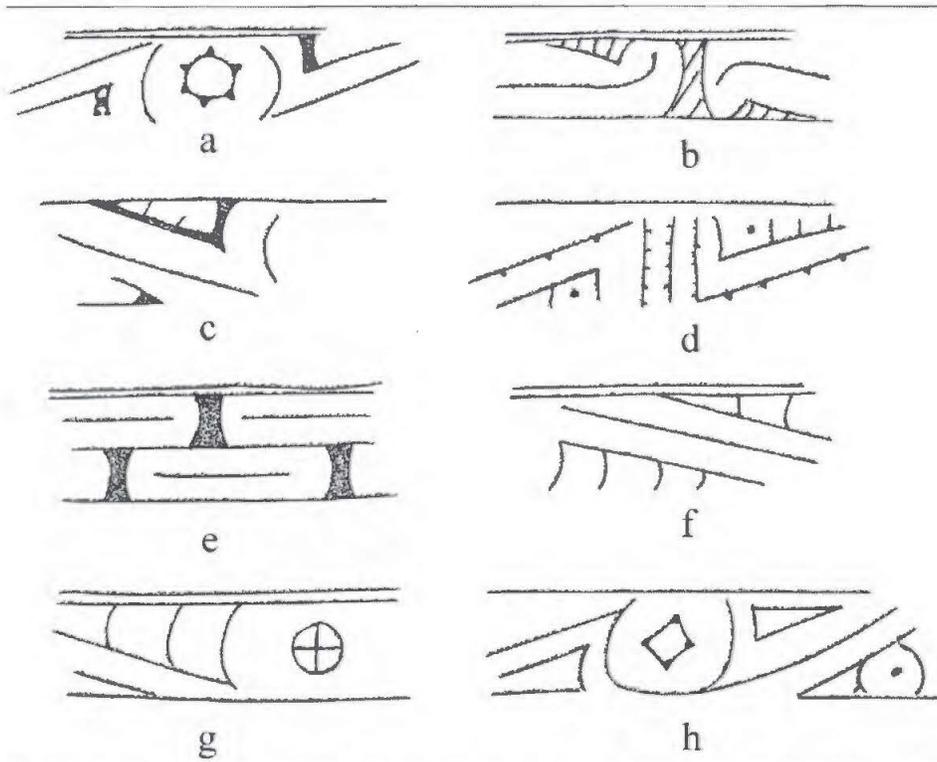


Figure 10. Drawing of various Ripley Engraved motifs on rim sherds from the Ware Acres site: a, c, g-h, scroll and circle; b, scroll with hatched brackets; d, continuous scroll; e, interlocking horizontal scroll; f, slanting scroll.



Figure 11. Ripley Engraved rim sherds with slanted scroll motifs.

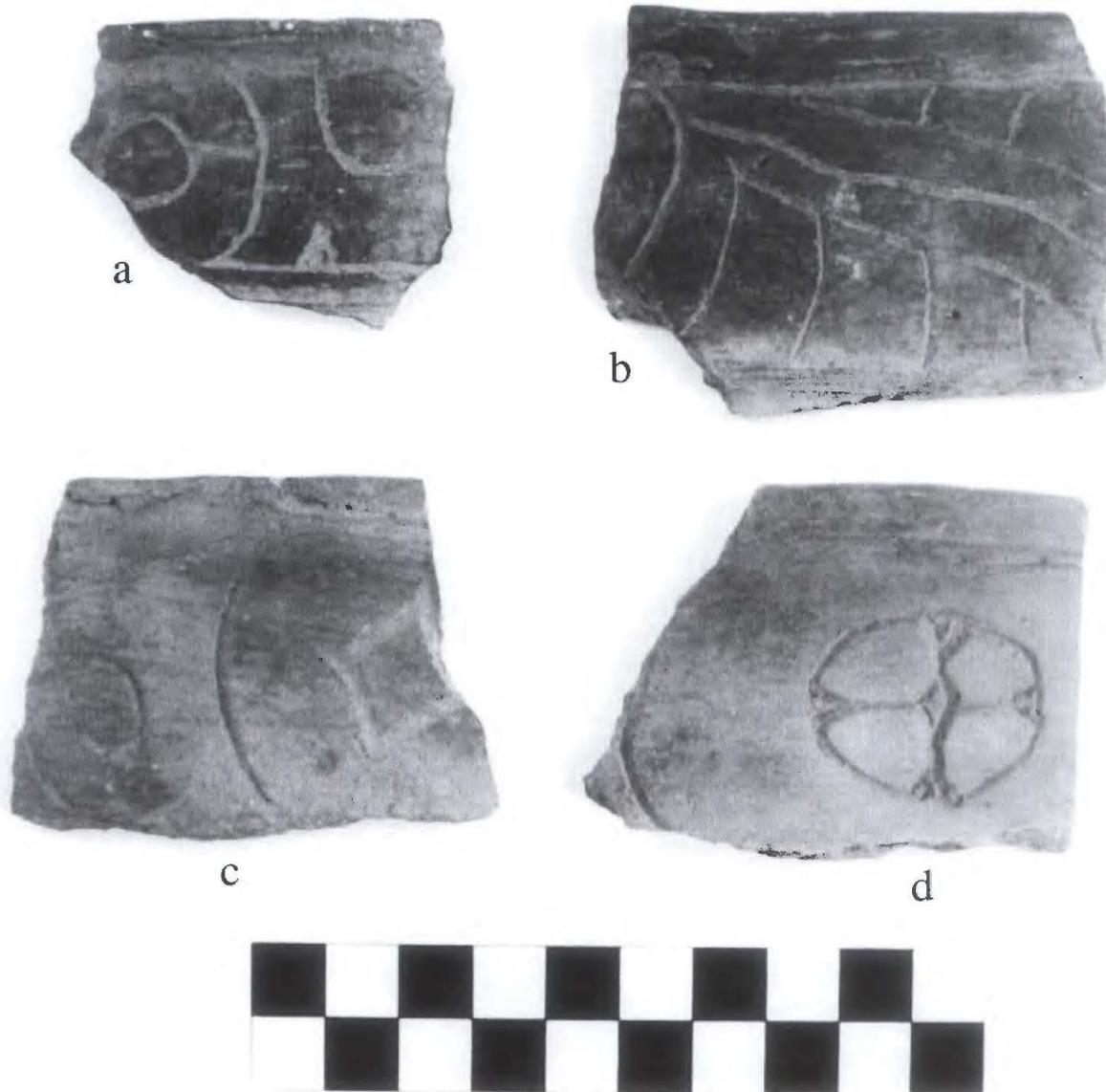


Figure 12. Ripley Engraved rim sherds with scroll and circle motif.

Simms Engraved

There are 15 Simms Engraved rim sherds in the Ware Acres sherd assemblage. These are engraved on the vessel's distinctive short rim (e.g., Suhm and Jelks 1962:141). The engraved motifs recognized in the Simms Engraved sherds at the site are illustrated in Figure 19. They include horizontal panels divided by either cross-hatched or excised brackets (Figure 19a, d), sets of vertical engraved lines (Figure 19c), sets of closely-spaced horizontal engraved lines with tick marks (Figure 19b, e), and one rim with portions of a slanting scroll with tick marks (Figure 19f).

Patton Engraved

One Patton Engraved rim sherd is in the midden sherd assemblage from the Ware Acres site. It has several rows of horizontal engraved lines around the rim that have tick marks on them. This is Patton Engraved, *var. Allen*, possibly the latest (after ca. A.D. 1700) of the Patton Engraved varieties in the upper Neches River



Figure 13. Ripley Engraved rim sherd from Ware Acres with a scroll and circle motif.

basin (Perttula 2011:Figure 6-66a). The one vessel represented by a single rim sherd is likely from a vessel that was made by an Allen phase potter living in the upper Neches River basin in the 18th century, and is associated with the Historic Caddo burial and deposits in Area B at the Ware Acres site.

Utility Wares

A wide variety of utility ware sherds are in the Ware Acres collection, including 90 rims and 147 body sherds (Table 2). The most common utility wares in the assemblage are brushed (50% of all the utility ware sherds and 16% of the rims), incised (16% of the utility ware sherds and 28% of the rims), and tool punctated (13% of the utility ware sherds and 25% of the rims).



Figure 14. Ripley Engraved rim sherd with scroll motif.



Figure 15. Ripley Engraved rim sherds with cross-hatched bracket dividers from the Ware Acres site.

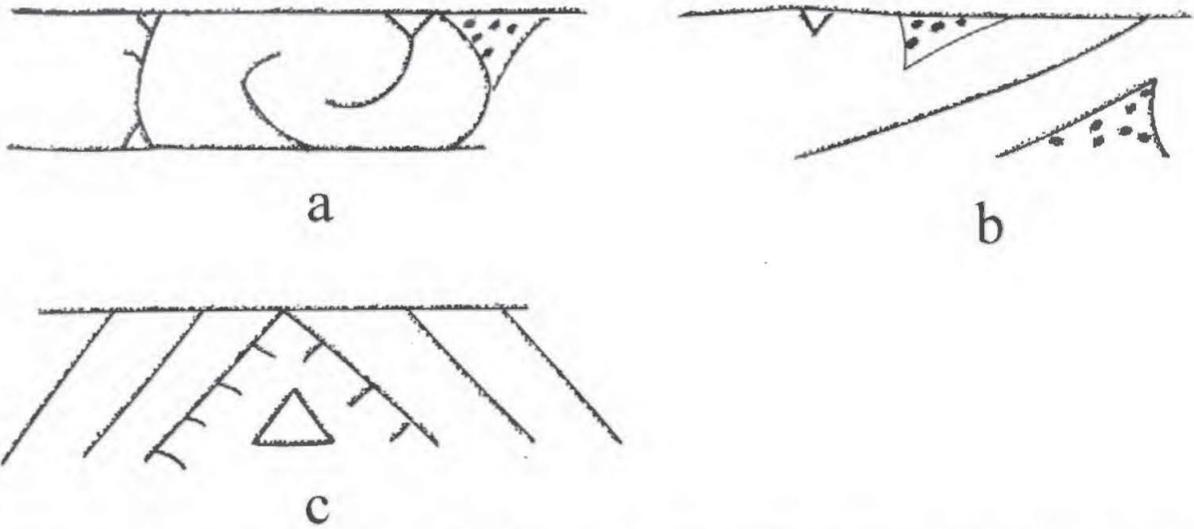


Figure 16. Drawings of engraved motifs on Ripley Engraved and Taylor Engraved carinated bowl and compound bowl vessels: a-b, Taylor Engraved; c, Ripley Engraved, *var. Williams*.

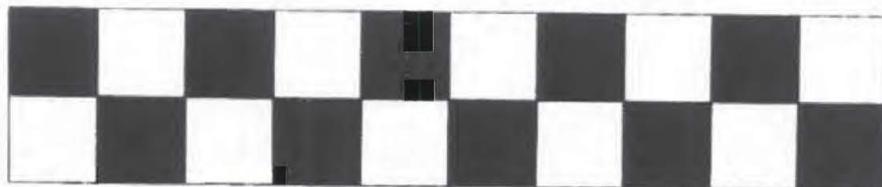
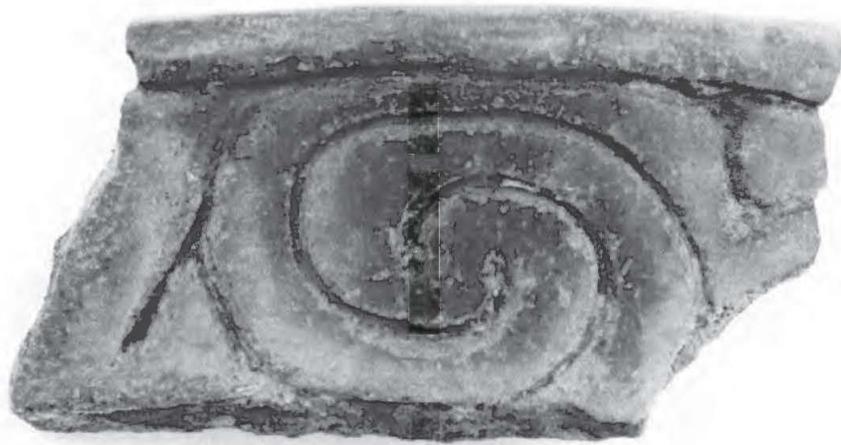


Figure 17. Taylor Engraved rim sherd.

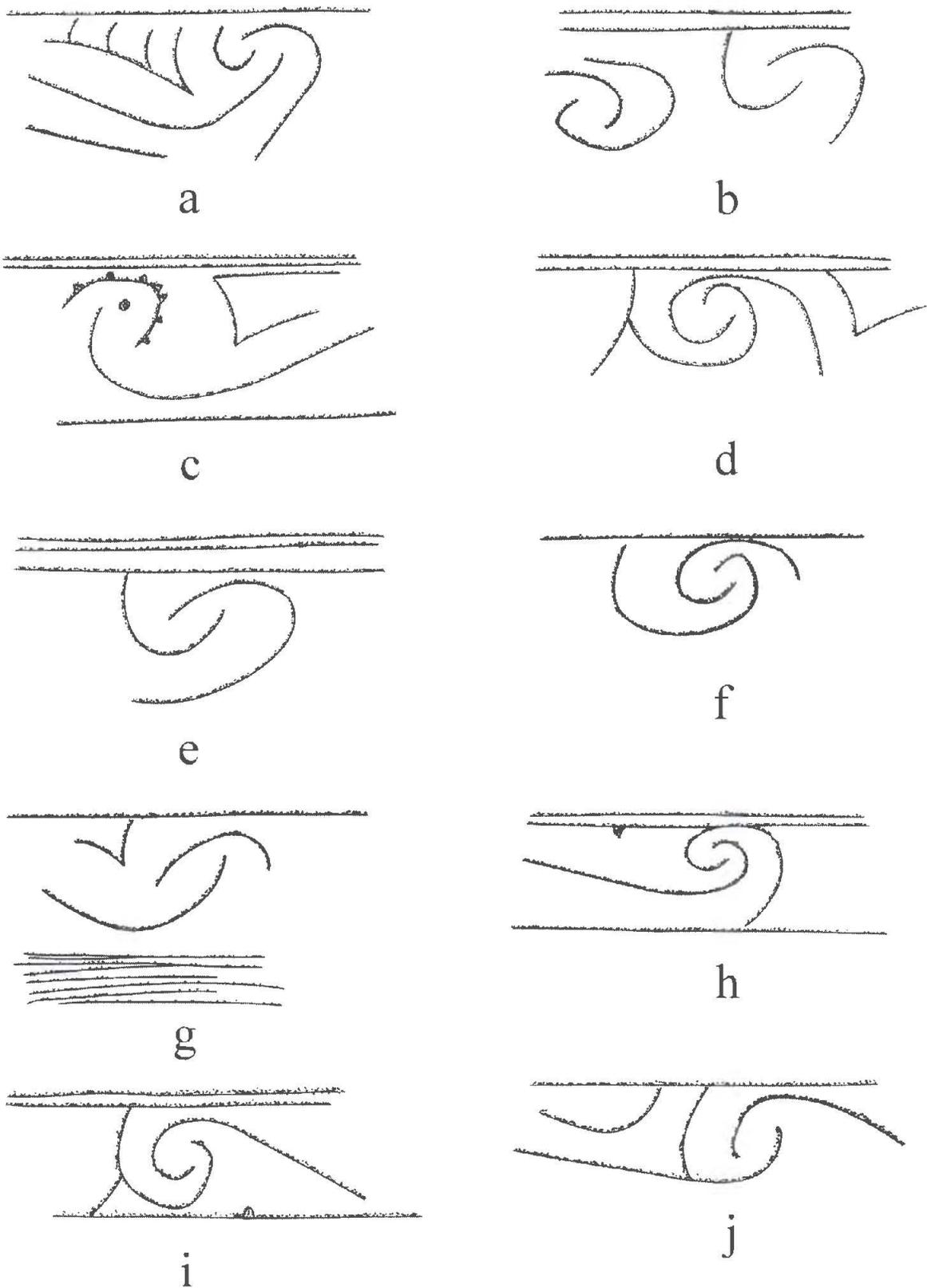


Figure 18. Drawings of the engraved motifs on Taylor Engraved carinated bowl rim sherds at the Ware Acres site.

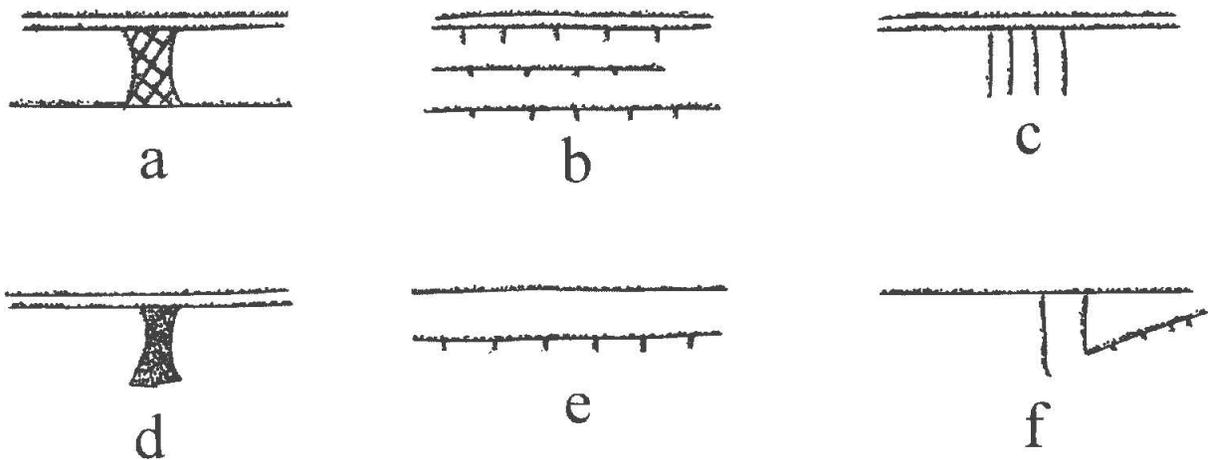


Figure 19. Drawings of the engraved motifs on Simms Engraved carinated bowl rim sherds at the Ware Acres site.

Table 2. Utility ware sherds from the Ware Acres site.

Decorative Method	Rim	Body	N
Applied	3	8	11
Brushed	14	106	120
Brushed-Applied	1	1	6
Brushed-Punctated	1	3	4
Incised	25	14	39
Incised-Applied	1	1	2
Incised-Punctated	16	1	15
Lip Notched	2	-	2
Neck Banded	2	-	2
Neck Banded-Tool Punctated	1	-	1
Pinched	2	-	2
Punctated-Fingernail	-	4	4
Punctated-Tool	22	9	31
Totals	90	147	237

Applied

The three applied rim sherds have applied nodes below the lip (n=2) and a vertical applied ridge. Body sherds have parallel applied fillets (n=6) and curvilinear applied fillets (n=1), probably from the body of Harleton Applied vessels, and one body sherd has a straight applied ridge.

Brushed

The brushed rims have horizontal brushing marks (n=13) (Figure 20b), including one rim with a lug handle, and diagonal brushing marks (n=1). These are likely from Bullard Brushed jars, but there are other utility ware types that have brushed rims and bodies decorated with other decorative elements. One lower rim-body carinated bowl sherd has a plain rim and a horizontal brushed body. Other body sherds have parallel (n=96), vertical (n=1), and overlapping (n=8) brushing marks.

Brushed-Appliqued

One brushed-appliqued rim sherd has vertical brushing marks on either side of a vertical appliqued ridge. The one body sherd, perhaps from a Pease Brushed-Incised vessel, in this group has parallel brushing marks adjacent to a straight appliqued fillet.

Brushed-Punctated

Brushed-punctated rim and body sherds comprise only 1.7% of the utility wares (see Table 2). One rim has a tool punctated row under the vessel lip, and the remainder of the rim has diagonal brushing marks. Two body sherds have a row of tool punctations adjacent to parallel brushing marks, while another body sherd has a row of fingernail punctations adjacent to parallel brushing marks.

Incised

The majority of the incised rim sherds have sets of diagonal lines (n=13) or vertical incised lines (n=5, see Figure 20d). Other rims have diagonal opposed lines (n=3) (Figure 21a), horizontal and vertical lines (n=2, Figure 21e), cross-hatched lines (n=1), diagonal and horizontal incised lines (n=1, Figure 21b), and horizontal lines (n=1).

Body sherds have many parallel incised lines (n=8). Three others, probably from Maydelle Incised jars, have incised chevrons.

Incised-Appliqued

Two sherds in the utility wares have incised-appliqued decorative elements. The rim has an incised circle and an adjacent appliqued node. A body sherd has a single incised line and an adjacent appliqued fillet.

Incised-Punctated

Many of the incised-punctated rims from the Ware Acres site have diagonal incised lines with a row of tool punctations under the lip (n=7). Others have vertical incised lines with a tool punctated row under the vessel lip (n=5, Figure 22b), and cross-hatched incised lines below a tool punctated row (n=1, Figure 22c; see also Figure 21c) or above a row of tool punctates at the rim-body juncture. One rim from a Maydelle Incised jar has incised chevrons below a rim of tool punctations under the lip (Figure 22a; see also Figure 21d). One other Maydelle Incised rim has diagonal incised lines creating triangles that are filled with tool punctates.

Lip Notched

Two plain rims have diagonal lip notching on their flat lips.

Neck Banded

Two La Rue Neck Banded jar rims are in the collection. They have multiple horizontal rows of neck banding.

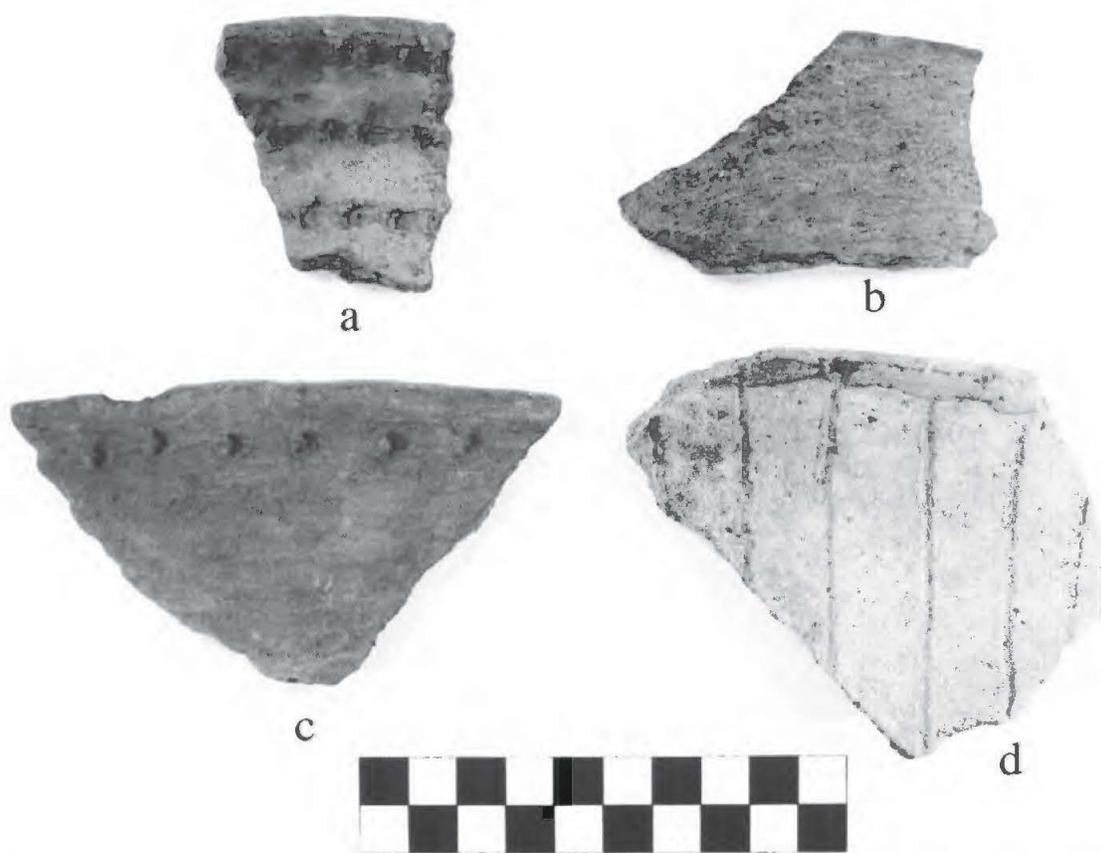


Figure 20. Utility ware rim sherds: a, tool punctated rows; b, horizontal brushed; c, tool punctated row under the vessel lip; d, vertical incised.

Neck Banded-Tool Punctated

Another La Rue Neck Banded rim has several rows of neck banding and a single tool punctated row at the rim-body juncture of a cooking jar.

Pinched

The two pinched rims are from Killough Pinched jars. They have vertical pinched rows.

Punctated-Fingernail

The use of fingernail punctates as a decorative method is infrequent in the Ware Acres utility wares. There are only four body sherds decorated with at least one row of fingernail punctations.

Punctated-Tool

Tool punctated sherds have multiple rows of punctations on the rim (see Figure 20a), as well as a single row of tool punctates under the vessel lip (see Figure 20c). Nine body sherds have from one to multiple rows of punctations, indicating that some utility ware jars were decorated on the vessel body with punctates.

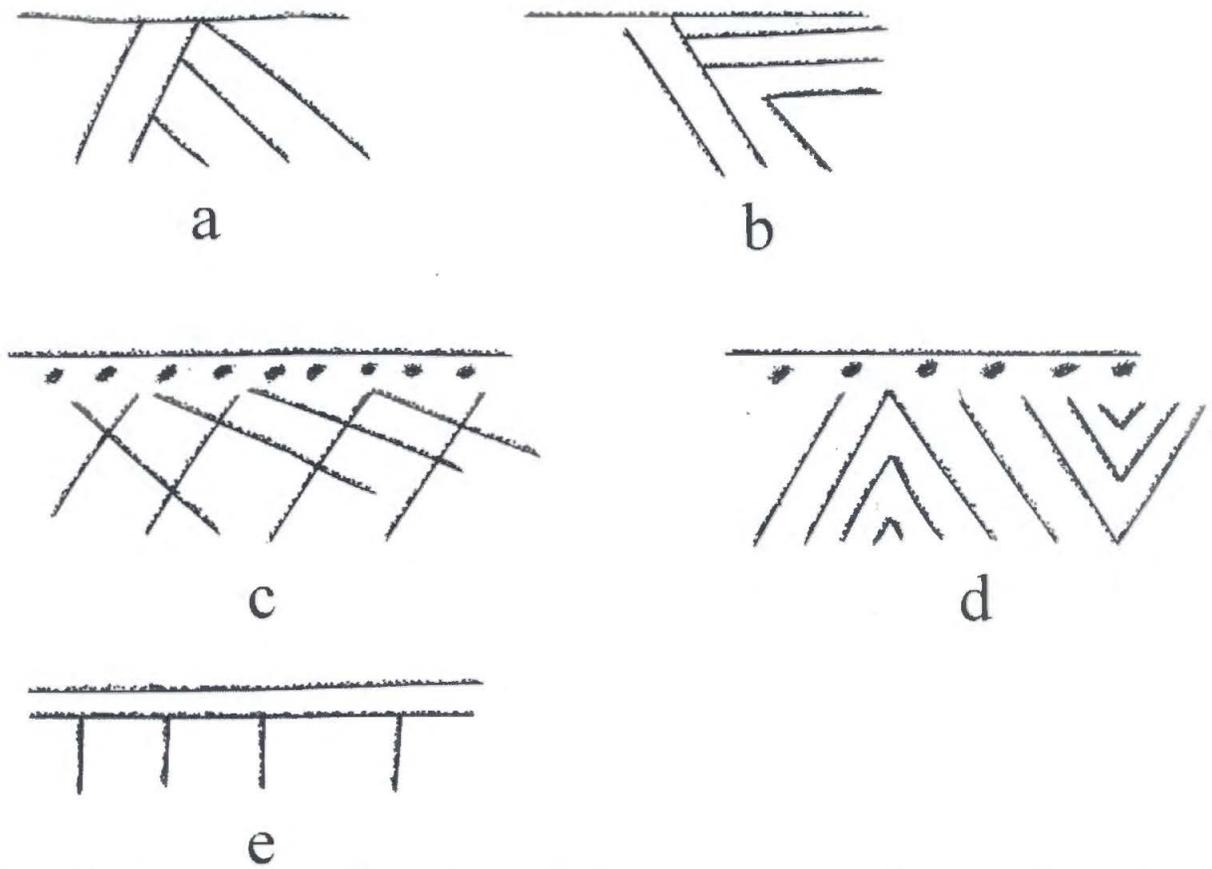


Figure 21. Drawings of incised and incised-punctated rim motifs: a-b, e, incised; c-d, incised-punctated.



Figure 22. Incised-punctated rim sherds from the Ware Acres site.

SUMMARY AND CONCLUSIONS

In 1959 or 1960, Buddy Calvin Jones excavated about a 28 m² area in an apparent trash midden deposit in Area C at the Ware Acres site (41GG31) on Grace Creek in the Sabine River basin. He also discovered and excavated a late 17th-early 18th century Historic Caddo (Kinsloe phase) burial in Area B at the site.

In the Area C excavations, Jones (1968:17) reported that he recovered more than 15,000 ceramic sherds from a variety of Late Caddo, Titus phase types, and that a separate report discussing these sherds and excavations was in preparation. That report was never written, but eventually collections from the Ware Acres site were donated to the Gregg County Historical Museum in 2003, and we were able to document the Area C sherds—or at least a portion of them (n=1942 sherds)—that could be securely identified as to their specific intra-site provenience.

Our analysis of the sherds indicates that they are part of a Late Caddo Titus phase ceramic tradition based on the manufacture of primarily grog-tempered plain wares, utility wares, and fine wares. Plain wares include jars, bowls, and carinated bowls, while much of the utility wares, almost exclusively from jars, have brushed, incised, punctated, and incised-punctated rim and/or body decorations. Important types include Maydelle Incised and Bullard Brushed, but Killough Pinched, Harleton Appliqued, and La Rue Neck Banded jar sherds were present in smaller proportions in the assemblage. Fine wares—carinated bowls and compound bowls—are from carinated bowls and compound bowls, as well as a few bottle sherds.

Several varieties of Ripley Engraved are particularly abundant at the site, along with Taylor Engraved, Simms Engraved, and Patton Engraved carinated bowl sherds; the Patton Engraved sherd is likely indicative of some use of Area C by Caddo peoples at the same time in the late 17th-early 18th century they had occupied Area B, and had buried at least one individual. The principal varieties of Ripley Engraved at the Ware Acres site are *var. McKinney* (pendant triangle motif), with 61% of the identified Ripley Engraved sherds, followed by (and in decreasing proportions) sherds with *var. Galt* (scroll and circle motif), *var. Gandy* (scroll motif), *var. Pilgrims* (horizontal interlocking scroll motif), *var. Carpenter* (continuous scroll motif), and *var. Williams* (nested triangle motif) decorative elements.

In the absence of radiocarbon dates from Area C at the Ware Acres site, our estimation of when the Area C trash midden deposits date to is through the consideration of the seriation of Ripley Engraved rim motifs from burial vessel and arrow point assemblages, as discussed in Pertulla (1992:243-249). This frequency seriation was developed through a co-association of arrow point caches of different types (Perdiz, Bassett, Maud, and Talco) with distinctive Ripley Engraved rim motifs at a number of cemeteries (see Thurmond 1990; Turner 1978), namely the continuous scroll (*var. Carpenter*), the scroll (*var. Gandy*), scroll and circle (*var. Galt*), and the pendant triangle (*var. McKinney*). Presuming that the Perdiz arrow point was the earliest type used by Titus phase peoples, followed by the Bassett, Maud, and Talco points in later burials, the seriation suggests that the earliest style of Ripley Engraved was the *var. Carpenter* motif, then next came *var. Gandy* vessels, followed by *var. Galt*, and *var. McKinney* vessels (see Pertulla 1992:Table A-2).

Relying on these frequency seriation results from a number of Titus phase cemeteries, as well as the proportions of the different Ripley Engraved carinated bowl motifs at the Ware Acres site, it is possible to suggest on the basis of the available evidence when the midden may have been in use. The high proportions of *var. McKinney* vessels, along with the relative abundance of both Simms Engraved and Taylor Engraved carinated vessels suggests it dates primarily to the late Titus phase, sometime between ca. A. D. 1550-1680. The absence of inverted rim carinated bowls, probably a post-A.D. 1600 ceramic innovation among Titus phase potters and other Caddo groups (Pertulla et al. 2012:313), in the Ware Acres site fine wares further suggests that the occupation may have principally occurred between ca. A.D. 1550-1600, although earlier use during the Titus phase is also likely. Further supporting the post-A.D. 1550 age of the Ware Acres Area C ceramics is that two calibrated radiocarbon dates from the Henry Spencer site (41UR315) cemetery indicate that it was used primarily between A.D. 1450-1530, and no Ripley Engraved, *var. McKinney* vessels were in the large mortuary vessel assemblage there (Pertulla et al. 2012:314).

It does not appear to be the case that the Ware Acres, Area C, Titus phase ceramic assemblage is associated with the Pine Tree Mound community 25-40 km downstream along the Sabine River and its tributaries (see Fields and Gadus 2012:Figure 9.10), even though they were generally contemporaneous; the radiocarbon dates from Pine Tree Mound indicate that the community was there from sometime in the 15th century A.D. until ca. A.D. 1650 (Fields and Gadus 2012:Figure 9.2). There are significant differences between the Ware Acres and Pine Tree ceramic assemblages from domestic contexts, given the absence of sherds and vessels with the pendant triangle motif on bowls and carinated bowls at Pine Tree Mound (Fields and Gadus 2012:674) and the great abundance at Ware Acres of rims with the pendant triangle motif (Ripley Engraved, *var. McKinney*). Slanted scroll, half scrolls, and scroll with circle motifs, conversely, are predominant at Pine Tree Mound (Fields and Gadus 2012:434, 477 and Table 6.1) in both domestic and mortuary contexts, but these Ripley Engraved motifs are decidedly secondary motifs in the fine wares at Ware Acres.

Presuming that how fine wares were decorated by potters, and the principal motifs that were preferred or not preferred by communities of Caddo potters, would be a measure of social identity and the existence of shared ceramic and cultural traditions and beliefs, it seems reasonable to conclude that the Pine Tree Mound community maintained a different social identity than the community to which Ware Acres was more closely associated. Given that the same range of Ripley Engraved motifs can be found in both communities, there clearly must have been some social interaction and the sharing of beliefs between these two Sabine River Titus phase communities beginning by the late 16th century and probably both before and after.

It is more likely that the main late 16th century occupation of the Ware Acres site is part of a not fully defined Caddo community on Grace Creek and nearby Hawkins Creek on the north side of the Sabine River, given the existence of Titus phase cemeteries on the latter creek (41GG51, 53-56) where Ripley Engraved, *var. McKinney* vessels were predominant among the mortuary vessels. There must also have been strong interaction with contemporaneous Titus phase political communities on the lower part of Big Cypress Creek (in the Lake O' the Pines area) (see Perttula 2012:Figure 13-2; Thurmond 1990) and on Little Cypress Creek and its tributaries (see Perttula et al. 2012) because Ripley Engraved, *var. McKinney* vessels are quite common in post-A.D. 1550 mortuary vessel assemblages from cemeteries in these areas.

ACKNOWLEDGMENTS

We thank Patti Haskins for her assistance with our documentation efforts at the Gregg County Historical Museum in January 2013. Lance Trask prepared the maps, graphs, and sherd drawings for this article.

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