

Barkhamsted Lighthouse



Barkhamsted Lighthouse Archaeological Preserve
Barkhamsted, Connecticut

Acknowledgements



Four crewmembers of the 2009 dig crew work on a stonelined feature at the Lighthouse site.

Fred Fenn, Nell Filippopoulos, Sonja Gray, Carol Keesling, Cathy Labadia, Shawn Lucas, Rachel Mancini, Kathy McGillis, Mick Mimo, Jim Nevins, Karin Rasted, Robin Ross, Mike Sealander, Sheila Szabo, and Jeff Widem. Thanks also to the 2009 field crew including Alex Auclair, Lacy Benson, Rachel Caldwell, Phil DiPinto, Sam Deters, Paul Hart, Michael Hurlburt, Dan Kulak, Linne Landgraf, Jim Lysko, Kurt Musshorn, Jim Royce, Sean Tan, and Jack Thomas. A special note of thanks is due Ryan Hewey who served as our field director; I couldn't be more grateful for his work and proud of his transformation from student to colleague.

Additionally, I would like to thank those individuals who assisted in specific elements of the research. Amy Dowe and Cathy Labadia did terrific work in town halls too numerous to mention. Sonja Gray is responsible for the work tracking down James Chaugham on Block Island. Newman Hall generously supplied me with information on the Elwell family. Shawn Lucas spent many hours poring over the faunal remains and Jim Nevins contributed much of his time to the analysis of

smoking pipes. Larry Tallman generously provided his expert's eye in the examination of the coins found at the site. Thanks also to Tina Thivierge and Dan Childers for producing the original site map and to Regina Klonis Dardzienski for her fine work on the final site map. I wish also to thank historical archaeologist Robert F. Gradie for his enormous contribution to the analysis of the material culture at the Lighthouse. Without his assistance, the work would have been impossible. And thanks, indeed, to Doug Roberts, Barkhamsted's town historian, who has always been incredibly generous in sharing his enormous reservoir of knowledge about the history of his town. I also must thank Coni Dubois, a ninth-generation descendant of James and Molly, whose relentless genealogical research has shown the true significance of the Lewis Mills phrase, "an ever widening circle."

Perhaps most of all, I would like to thank my colleague and friend Walt Landgraf. I met Walt during our initial exploration of the Lighthouse site and legend and his continued work on the story served as my inspiration for our return to the Lighthouse and for obtaining State Archaeological Preserve status for the site. Walter passed away in 2007 but he continues to talk to me through the meticulous research he left behind. It is to Walt that I dedicate this booklet about the Lighthouse.

Front cover photo: The stone-lined foundation of one of the larger of the Lighthouse structures (Structure 1 on the map on page 11). Many of the stones used in this foundation exhibit quarry marks. One of the larger quarries is located immediately adjacent to this foundation.

Barkhamsted Lighthouse Archaeological Preserve
2009



Connecticut Commission
on Culture & Tourism

Barkhamsted Historical Society
Barkhamsted, Connecticut
www.Barkhamstedhistory.org

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Connecticut Commission
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The Archaeology of a Legend: The Lighthouse Community of Barkhamsted, Connecticut

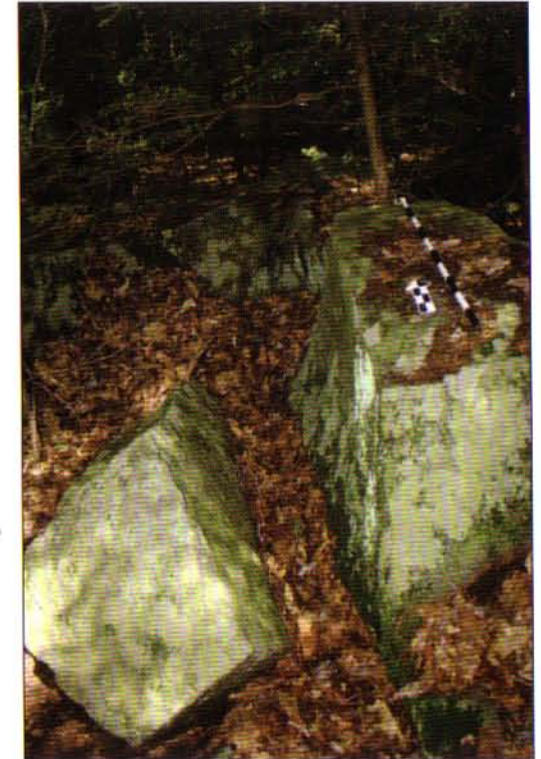
A true lighthouse is a beacon directing the lost to safe harbor. Its light shines to guide the return of seafaring travelers to their homes. The settlement that is the focus of this booklet, though so named, was not a lighthouse at all, at least not in the literal sense.

It was, instead, a rural eighteenth- and nineteenth-century village made up of a fascinating mixture of people of Native American, European, and African descent. In living out their lives on a hillside terrace adjacent to the Farmington River in what is now Barkhamsted, Connecticut, they inadvertently created an archaeological site consisting of the remnants of their discarded and broken ceramic dishes and metal tools, their abandoned house foundations and stone quarries, their fragmentary clay smoking pipes, rusted iron nails, lost coins, dropped coat buttons, and food remains, as well as the grave-stones marking their final resting places.

The archaeological site, consisting of these material reflections of



Looking north along the south-flowing West Branch of the Farmington River, Ragged Mountain looms in the distance. James Chaugham and Molly Barber Chaugham established the homestead that became the Lighthouse village on a terrace at the base of Ragged Mountain, adjacent to the Farmington River.

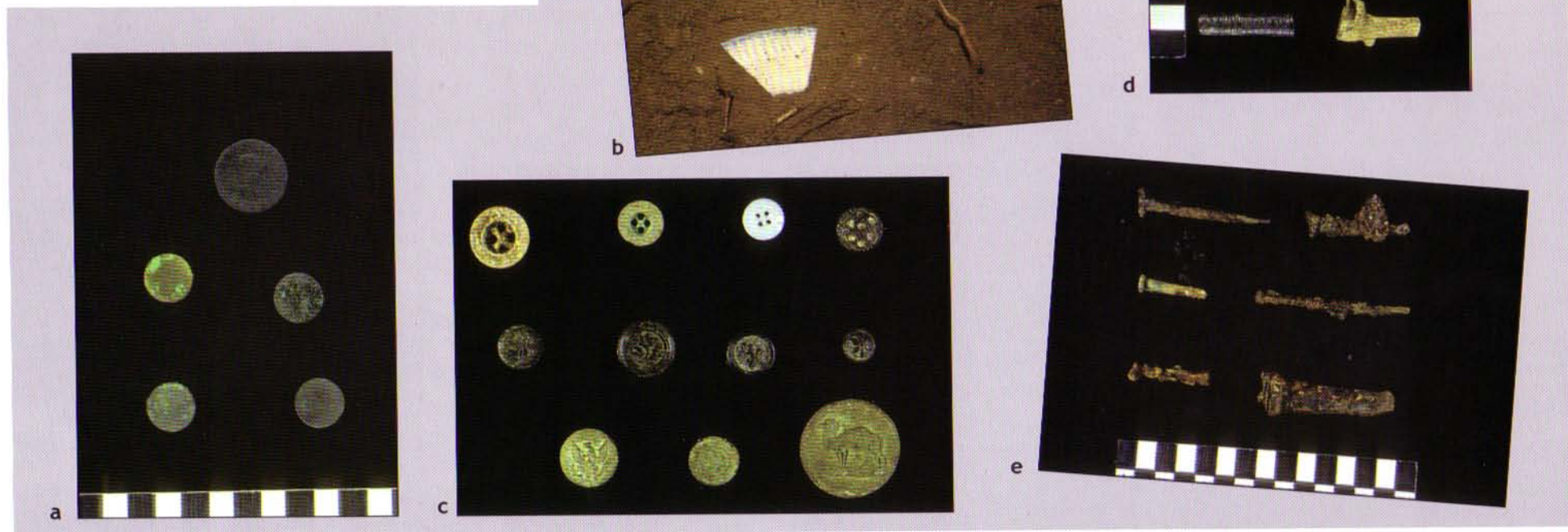


The residents of the Lighthouse built the foundations of some of their houses from the outcrops of granite-schist stone that are scattered across the base of Ragged Mountain. Here is pictured one of the sources from which they quarried their stone. The black and white rod scale is 1 meter long and the arrow-scale points north.

their existence on a hillside in Barkhamsted, provides the data that allow us to tell their story, a fascinating tale of a group of materially poor, ethnically diverse, occasionally maligned settlers eking out an existence on what ultimately were the social and economic margins of eighteenth- and nineteenth-century Connecticut.

The lives of such outcasts are too often neglected and forgotten when we tell the tale of American history, and they deserve our remembrance and attention. Recognizing this, the place where the group lived has been accorded the honor of being named a State Archaeological Preserve by

the Connecticut Commission on Culture and Tourism. This small booklet is committed to telling the story of the Lighthouse community's inhabitants and to preserving the memory of James and Molly Chaugham and their descendants, whose lives, together, are worthy of consideration and reflection.



We found a broad array of artifacts during our excavation of the Lighthouse site in 1986, 1990, 1991, and 2009. Here are pictured a) nineteenth-century coins including, at the top, a British half-penny token, minted in 1806 or 1807; b) a piece of shell-edge pearlware, in situ; c) a diverse selection of clothing buttons, mostly brass, some depicting flowers, animals (a camel and a squirrel), and military symbols; d) fragments of smoking pipes, including one with the name of its manufacturer, Peter Dorni, impressed on the stem; e) rusted nails and a metal wedge.



This map of Connecticut and Rhode Island was produced in 1758 by the cartographer Thomas Kitchin for the London Magazine. The version shown here was published in 1784. The map dates to the approximate time period when James Chaugham left Block Island (indicated by an arrow in the lower right quadrant), came to Rhode Island, then moved to Connecticut where he met and then married Molly Barber. The married couple then moved to Ragged Mountain in the town that was to become Barkhamsted (indicated by an arrow in the upper left quadrant of the map).

The Legend of the Lighthouse

The story of the Lighthouse community was already the stuff of legend in eighteenth- and nineteenth-century Connecticut, even before the village was abandoned. When J.E. Mason, a reporter for the *New Haven Journal*, visited and wrote a two-part article about the community in 1855, he could legitimately assert that:

“The millionaire in his mansion, with more money than brains, the laborer in his cottage, with more children than dollars, have all heard of Barkhamsted Light House, and considered whether it was a real or an ideal structure (p. 2).”

In 1952, Connecticut educator, historian, and writer, Lewis Sprague Mills, compiled the various extant versions of the story of the Lighthouse community and published his own synthesis in his book, *The Legend of Barkhamsted Light House*. The Mills book is, in fact, a 114-page-long poetic rendering of the tale (technically, it is written in the form of a Finnish epic poem, matching the format of Longfellow’s *Hiawatha*) and is based primarily on:

- 1) a number of newspaper articles written by journalists who actually visited the occupied community and spoke to its residents in the mid-nineteenth century,
- 2) the diary of a local innkeeper who had regular contact with village residents in the early through mid-nineteenth century, (Jesse Ives, of the nearby Riverton Inn),
- 3) a version based on compiled eyewitness accounts and an interview with



Jesse Ives was the first proprietor of the Riverton Inn, shown here in a photograph taken in the early 1900s. Ives knew the residents of the Lighthouse community and wrote about them in a journal. Though his journal has disappeared, we have relied on accounts of his descriptions of the village from those who read it in the nineteenth century.



William Wallace Lee was born in Barkhamsted and served in the Connecticut state legislature for the town of Meriden. Lee wrote the Barkhamsted centennial historical address in 1879 and provided a detailed description of the Lighthouse story, relying heavily for much of his information on the Ives journal with its eyewitness account of the occupied village.

at least one of the last Lighthouse residents written as the *Barkhamsted Centennial Celebration*, by William Wallace Lee, 1879.

The summary presented by Mills tells the story of James Chaugham, a young Narragansett Indian man, who, after leaving his Block Island home, traveled up the Connecticut River, arriving in Wethersfield in about 1740, looking for work and lodging. He found both on the estate



It was along this stretch of the east bank of the Farmington River that James Chaugham and Molly Barber Chaugham halted their flight from Molly's angry father and established the homestead that became the Lighthouse community.

of Peter Barber, ostensibly the wealthiest man in Wethersfield. He also found there a disaffected young woman, Mary (often called Molly), Peter Barber's daughter. Though Molly had a series of suitors, none met the apparently impossibly high standards of her father and, frustrated by this, she threatened (Mills is freely exercising his poetic license here) to marry whoever might next seek her hand, "whether white or any color" (Mills 1952:16).

This poetic rendering of the story sets up the meeting of Molly with the young Indian man, his marriage proposal, her acceptance, and their escape into the wilds of northwestern Connecticut. After a short stay at the village of a local sachem or chief, "Tomo," in Canton, Connecti-

cut, the newlyweds moved further into the wilderness, finally stopping at a terrace adjacent to the Farmington River and at the base of what is now known as Ragged Mountain, in the town of Barkhamsted. In that place they determined to make their stand and create a life together.

Mills has Molly reconsider her decision to leave all that was comfortable and familiar. After all, she has left her home, friends, and family to marry and run off with a virtual stranger who was both poor and of another race, merely to punish

her father. Even so, she stays with her Narragansett husband and together they persevere in their isolated homestead.

The newlyweds survive and, in fact, thrive and soon children are born to them. Ultimately, in Mills's telling, and as verified in the primary document record, James and Molly had eight children—Solomon, Samuel, Mercy, Meribah, Hannah, Polly, Elizabeth, and Sally. Seven survived to adulthood—only Sally died in childhood.

Though initially an isolated outpost, the small Chaugham family enclave became part of a broader population movement into north-

western Connecticut in the second half of the eighteenth century. After the old trail located at the base of Ragged Mountain was improved for stagecoach traffic, it became part of the Farmington River Turnpike—a feeder road for the Albany Turnpike, a major thoroughfare between Albany and Boston. With its proximity to the turnpike, the community became part of a broader social network leading to frequent contact with outsiders.

Stage coaches would regularly pass by and, according to the legend, those drivers gave the village its name, which was per-



The Legend of Barkhamsted Light House author, Lewis Mills, is here shown during his reading of the book to a group of school children May 29, 1952, at the Parish House in Canton Center, Connecticut. The children sang the "Good Night Prayer" of the Light House Children.

Lure of the Litchfield Hills, Litchfield Hills Federation, Dowd Printing Company, Winsted, Conn.



**NEW ARRANGEMENT,
ALBANY AND HARTFORD MAIL
STAGE**

By way of Pittsfield—Three times a Week

LEAVES Albany every Monday, Wednesday, and Friday, and arrives at Pittsfield to lodge; leaves Pittsfield every Tuesday, Thursday, and Saturday, at 7 o'clock, A.M., and arrives at Hartford at 7 o'clock, P.M.; leaves Hartford every Monday, Wednesday, and Friday, at 8 o'clock, A.M., and arrives at Pittsfield at 8 o'clock P.M., passing through the Towns of West-Hartford, Farmington, South Canton, New-Hartford, Barkhamsted, Colebrook, Sandisfield, Otis, Becket, Lee, Lenox, to Pittsfield, and meets the Northern Line of Stages for Williamstown, Bennington and Rutland. (Vt.)

Baggage at the risk of the owner.

Books kept at Morgan's United States Hotel, and Marshall's Eagle's Tavern, Hartford; at Russell's Hotel, Pittsfield, and Rice and Baker's Albany.

T. WADSWORTH, New Hartford, } *Pro-*
E. KINGSLEY, Becket, } *prie-*
H. ROCKWELL, Pittsfield, } *tors,*

January 25.

The Farmington River Turnpike was improved for stagecoach travel in 1790, passing right by the Lighthouse village. It was the stagecoach drivers, apparently, who gave the village its name because it served, metaphorically, as their "lighthouse": when they saw the smoke curling up from the chimneys in the village, the drivers knew they were close to their "port," the town of New Hartford. This is a re-creation of an advertisement for the coach service.

Stagecoach schedule is from the *Connecticut Courant*, Feb 1, 1831.

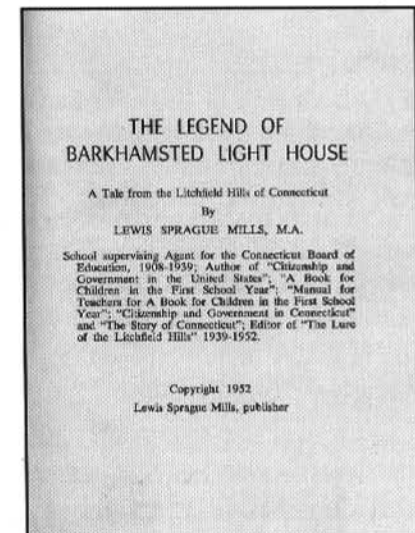
plexing for its location was more than sixty miles from the coast. These drivers treated the village as their metaphorical "lighthouse," the home fires of the inhabitants serving as a beacon in the wilderness and alerting them to the fact that they were in proximity to their "port," the nearby town of New Hartford, just a few miles away, where horses and people could rest before continuing on to Hartford, an additional twenty-five miles distant. These drivers began referring to the community as a "lighthouse" and the name stuck.

With seven adult children living in the community, it should come as no surprise that some of those who passed by the community met, fell in love with, and married into the Chaugham family. Some of the married couples remained in the village, establishing their own households, and then having children of their own. With this, the village grew in size and population, becoming a recognized community within the borders of the town of Barkhamsted.

James died in 1790, in his early eighties and Molly lived well past her one hundredth birthday, dying in 1818 while living in the home of one of her daughters, Polly, and her husband, William Wilson. Both of them, as well as many of their descendants, were buried in the community cemetery located just a few hundred feet from the heart of the settlement. Many of James and Molly's grandchildren and great-grandchildren ultimately moved out of the village, settling in nearby Connecticut hill towns, west, across

the New York State border, and then further away still where they represent, in the words of Mills, "an ever widening circle" of descendants of the Narragansett man, James Chaugham, and his white wife, Molly Barber.

By the mid-1860s, various economic and social forces caused the inhabitants of the Lighthouse community to sell off their land holdings on Ragged Mountain and to abandon their village, which, no longer an active community, passed into legend and the archaeological record.



Title page of *The Legend of Barkhamsted Light House* by Lewis Sprague Mills, Lewis Sprague Mills, publisher, 1952. Mills deserves enormous credit for compiling disparate original sources about the Lighthouse and keeping alive the story of the community.

Digging in the Documents: The Paper Trail of the Lighthouse Legend

Primary documents support most of the key elements of the legend of the Lighthouse as presented by Mills.

For example, the Chaugham name (spelled variously) definitely turns up in Narragansett territory, including Block Island, where the legend traces James. On that island, there is a Chagum Pond, named for a local Narragansett resident.

In a document dated to October 9, 1711, it is noted that an “Indian Man,” Samuel Chagum, was arrested for stealing a canoe. In an even more intriguing document dating to September 11, 1713, the last will and testament of Block Island resident Samuel Sands, mention is made of “an Indian boy named James, the son of Priscilla.” James is bequeathed by Sands to his daughter, and money is provided for his care until the boy’s seventh birthday. At the right place, at the right time, of the correct age, and with the right first name, there is a strong likelihood that the Block Island Indian boy James is James Chaugham.

There appears to be one other historical mention of the young man who very well might be James Chaugham. There was a notice published in the Rhode Island Gazette dated October 3,

1732, of a runaway slave, “a Spanish Indian Man named James, about 20 years of age, somewhat round shoulder’d, of short Stature, pale Complexion, and speaks very good English.”

In this 1789 deed, “James Chaugum an Indian” transfers title to land located in New Hartford, Connecticut, to his wife “Mary Chaugum.” At the bottom of the deed you will note that this is the land that he purchased from Cornelius Indian in 1771.

Along with having the right first name and being about the right age, there has long been an undercurrent in the legend that asserts that James Chaugham’s mother, Priscilla, was of Spanish descent. It would appear that here we have picked up James’s paper trail, and that his escape from servitude in Rhode Island set the stage for his journey to Connecticut and into the arms of the white woman, Molly Barber. The reward for James’s capture and return to his Mistress, Mrs. Elizabeth Cole of South-Kingston, was five pounds. Luckily, no one seems to have cashed in on that offer, and the “Spanish Indian man” named James was able to make his way safely into Connecticut.

Maddeningly, Mary or Molly Barber cannot yet be tracked down in the documentary record. She almost certainly was not from Wethersfield

(that town's records are quite inclusive and complete, but neither she nor her father, Peter Barber, are listed in any of them). The identity of Molly and where she originated is an ongoing mystery.

James Chaugham shows up definitively in Connecticut when he begins officially to accumulate land in New Hartford and Barkhamsted. For example, on December 11, 1770, Noadiah Hooker sold a small parcel of land in New Hartford to "James Chaughom" for £5, 10 shillings. Less than a year later, Cornelius Indian sold to "James Chaughom, an Indian," 40 acres of land in New Hartford, for £15. The earliest record of James purchasing land in Barkhamsted is a deed dated March 3, 1779, recording the sale for £21 of 70 acres to James Chogam that "lyeth at a place called Ragged Mountain."

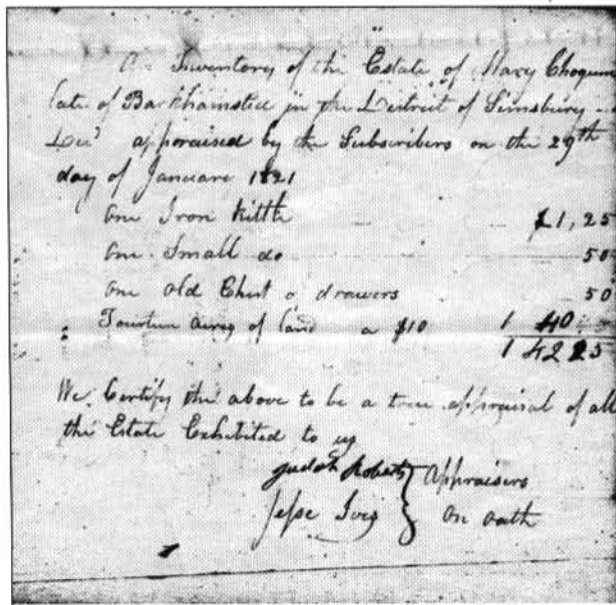
Then, in 1782, 49 acres in Barkhamsted are purchased, not by "James Chogam" but by "Samuel Choggum," his son. This land is described in the deed as "being and lying most of it on Ragged Mountain, so called." Based on the names of the sellers (technically, the grantors) of the land and the original distribution of Barkhamsted lands to the residents of the Connecticut River town of Windsor (the land was free; owners had only to pay the taxes on the property), we have determined that these land purchases on Ragged Mountain include all of the original lot III-91 and much of lot III-92.

Official documents also record the activity of James and Molly's children. Direct documentary evidence—for example, church records—as



This is part of the original proprietor's map for Barkhamsted demarcating the lots that Windsor residents were offered, free of charge, contingent upon their agreement to pay property taxes. All of Lot III-91 (on March 3, 1779) and part of Lot III-92 (in 1782) are recorded as having been purchased by, respectively, James Chaugham and his son Samuel. The remains of the community and our archaeological excavations were located on these two lots next to the West Branch of the Farmington River.

well as informal accounts written by neighbors of the community list the names of the spouses of James and Molly's children: Solomon married "Miss Green" of Sharon, Connecticut; Samuel married "Miss Hayes"; Mercy married Isaac Jacklin (a free man of African descent who had been an indentured servant in Hartford); Polly married William Wilson; Hannah married Ruben Barber from Canton, Connecticut; Meribah married Samuel Lawrence (identified in the documents as an Indian); Elizabeth remained unmarried and, as mentioned, Sally died in



The probate for the estate of "Mary Chogum" was recorded in 1821. The total value of her estate was appraised at \$142.25, the bulk of which was concentrated in fourteen acres of land valued at \$10 per acre. Note that Riverton Inn proprietor, Jesse Ives, is one of the appraisers of the estate.

childhood.

Additional records kept by the town clerk of Barkhamsted record the births of subsequent generations of James and Molly's descendants. Some of these records even document their vocations. The occupations listed for some of the descendants are: day laborer, farmer, chopper, odd jobs, basketmaker, and, rather humorously, vagabond.

Molly's death is recorded in several newspaper death notice pages (including those in the *Connecticut Courant*, the *Connecticut Mirror*, the *Connecticut Herald*, the *Hartford Times*) as well

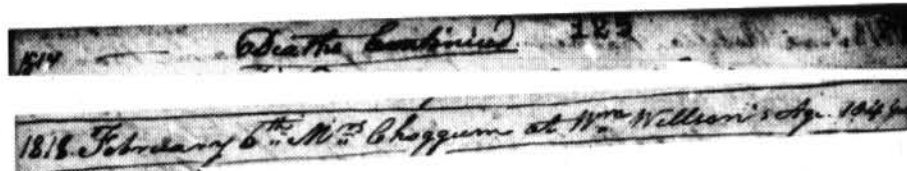


The Baker and Tilden Connecticut map of 1876 notes the location of houses, mills, cemeteries, and lighthouses using standardized icons. With one exception, and not unexpectedly, the lighthouse icons on the map are found along the coast. The one exception is the lighthouse icon located on Ragged Mountain in Barkhamsted.

as the death records of the Barkhamsted Congregational Church.

All sources agree that Molly died early in 1818 and they list her age as being somewhere between 100 and 104. Upon her death, the probate court listed her worldly possessions; Molly left a meager estate that included an iron kettle, two chests of drawers, and 14 acres of land assessed at \$10

per acre. The total value of her estate was calculated to be \$142.25. Probate records and, as we shall see, the archaeological record, indicate that the Lighthouse people were materially poor.



Mary Chogum's death notice was listed in the Barkhamsted Congregational Church records, February 6, 1818, age 104 years. She died at her son-in-law's home.

Race and Color

Charged with the task of keeping the so-called vital records of a community, it fell to town clerks to record marriages, births, and deaths within the borders of their towns. Along with listing the date of birth, name, names and ages of parents, and parents' occupations in their recording of births, clerks also listed the "color" of a child and the place of residence of the family.

Perhaps the most interesting birth record related to the Lighthouse community dates to May 14, 1858, when a little girl was born to Solomon Webster and his wife Mary Wilson. Mary was a great-granddaughter of James and Molly (their daughter Polly was Mary's grandmother) and Solomon is listed as a Mohegan Indian who came to the Lighthouse with his father Montgumery (Gum or Gomery) and mother Sibel.

As one might expect, the "Residence" listed for most of the families in the column in the vital records that bears that heading is given as "Barkhamsted." In distinction to this, Sol and Mary's residence is listed explicitly as "Barkhamsted Light House."

This is the only official document we have found that records the Light House as a recognized entity within the town of Barkhamsted. As interesting as this is, even more fascinating is the listing provided for the newborn girl's color. All

May 7	Male	Henry H. Payne	39	White	Barkhamsted
		Mary Ann P.	36		
May 14	Female	Solomon Webster	50	Nearly White	Barkhamsted Light House
		Mary	27		
Apr 16	Male	Calvin Tiffany	23	White	Barkhamsted
		Annabella of	21		
Dec. 8	Female	Milo H. Case	27	White	Barkhamsted
		Harriet	24		

Nearly White

Barkhamsted Light House

Barkhamsted Births in the Town of Barkhamsted						
Birth	Sex	Name of Parents	Age	Color	Residence	
April 11	Female	Charles Howard	32	White	Barkhamsted	
		Harriet G.	30			
April 20	Female	Charles B. Howard	30	White	Lower Dept	
		Frances	21			
April 20	Female	Corilla Johnson	30	White	Barkhamsted	
		Emily G.	25			
May 7	Male	Henry H. Payne	39	White	Barkhamsted	
		Mary Ann P.	36			
May 14	Female	Solomon Webster	50	Nearly White	Barkhamsted Light House	
		Mary	27			
June 16	Male	Calvin Tiffany	23	White	Barkhamsted	
		Annabella of	21			
Aug 2	Female	Milo H. Case	27	White	Barkhamsted	
		Harriet M. Case	23			
Aug 20	Female	Aaron L. Lane	44	White	Barkhamsted	
		Julia L.	37			
Nov 20	Male	Niles H. Hoad	37	White	Barkhamsted	
		Julia M. Hoad	34			
Jan 10	Male	Alva Tompkins	34	White	Barkhamsted	
		Affa Moore	29			
Oct 6	Male	Henry Gandy	33	White	Barkhamsted	
		"	23			
Nov 1	Female	Jad Van Noort	31	White	Barkhamsted	
		"	29			
Nov 30	Female	Charles Hill	25	White	Barkhamsted	
		"	25			

May 1858 birth data recorded by the Barkhamsted town clerk. Note the birth of an un-named baby girl on May 14. Her race is given as "nearly white" and the place of residence of her parents is listed as "Barkhamsted Light House."

of the other children listed in the Barkhamsted records are labeled "white" in the column labeled "Color." The color of Sol and Mary's child is given as "nearly white," a remarkable and unique designation in the Barkhamsted town records.

One can only imagine the Barkhamsted town clerk looking down on the little girl of mixed race, part Indian, part white, perplexed about how to designate her in the official records. "Nearly white," is what the clerk came up with, reflecting the flexibility and subjectivity of racial categories even in the nineteenth century.

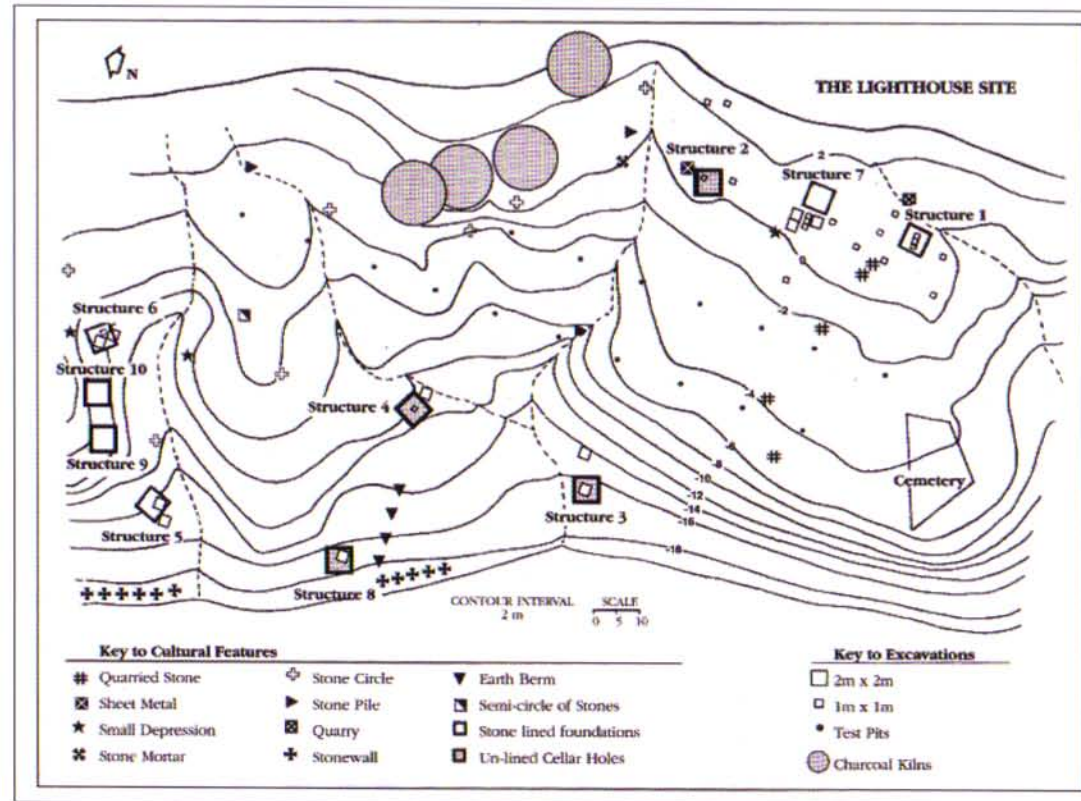
Digging in the Dirt: The Archaeology of the Lighthouse Community

Modern detectives investigate the scene of a crime by collecting the physical evidence unintentionally left behind by the perpetrators along with their victims.

Archaeologists, working as the equivalent of detectives, investigate, not the scene of a crime, but the scene of a life. We search for, collect, and analyze the physical evidence of that life unintentionally left behind by the people who lived it.



Two archaeology students use a line level to measure the depth of artifacts in a one-meter by one-meter excavation unit at the site.



Map of the 1991 archaeological excavation of the Lighthouse site. Ten house foundations, four charcoal kilns, and the cemetery are located on the map.

The inhabitants of the Lighthouse community left behind material remains, physical objects that they lost, discarded, put away for safe keeping, or simply abandoned. In 1986, 1990, 1991, and 2009 archaeological excavations were conducted at the Lighthouse by crews from Central Connecticut State University (see the acknowledgments).

Led by archaeologist Kenny Feder, these excavations recovered the material remains of the possessions of the Lighthouse people. The results of those excavations have enabled us to reveal, as historical archaeologist James Deetz (1980) describes such work, the “texture” of the lives of the residents of the community.

Pedestrian Survey

We began fieldwork at the Lighthouse site with an intensive walkover called a “pedestrian survey” searching for surface indications of human activity. In that walkover we noted the following above-ground features:

1. The remnants of ten structures. Six of the bases were demarcated by stone, four of which were outlined only by earth berms.
2. Four charcoal kilns. These are features where village residents produced charcoal in large quantities. Cut hardwood was arranged in large domes, and then through controlled burn-

ing most of the moisture present in the wood was released producing a light and hot-burning fuel.

3. A stone mortar, likely used in grinding corn.
4. Five stone quarries where the raw material used in the six stone-lined foundations had been collected.
5. A well.
6. A cemetery consisting of a little more than 90 unmarked, upright stones.

The foundations and cellar holes encountered during our surface survey lend some support to the description of the Lighthouse structures as written by a reporter for the local paper, the *Mountain County Herald*, in an article published in 1854: “said huts are built after a style of architecture about half-way between a wood pile and a log fence.”

Indeed, the footprints of the houses were irregular and quite small, nothing close to the standard 16-foot-square building units of typical Euroamerican architecture of the time. Though the structures themselves are gone, from the



We identified the cellar holes and foundations of ten structures at the Lighthouse. Some, like the one on the left, had substantial cut stone foundations. Others, like the one on the right, were little more than depressions demarcated by earth berms. The black and white rod is a one-meter (a little more than three feet) long scale.

descriptions of those who saw them, it is clear that no sawn, dimensional lumber was used; the houses appear to have been constructed from raw logs.

As noted, six of the houses had stone foundations and evidence indicates that the component stones were quarried on site. There are at least five separate and distinct stone quarries at the Lighthouse where rock was worked that had weathered off the face of Ragged Mountain and then accumulated at its base.

At the quarry sites, 119 drill marks were found. Evidence indicates that the rock was worked with a three-quarter inch steel rod called a star-nosed drill.

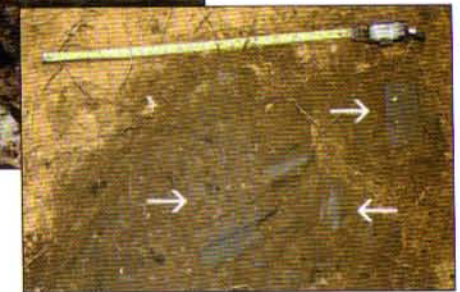
One worker would hold the rod in place while



Lewis Mills mentioned the existence in the village of an “ancient mortar” for grinding corn. This is what Mills was referring to, and it shows clear evidence of having been worn down by heavy grinding action, almost certainly with another, hand-held stone (usually called a “mano”). The black and white arrow (pointing north) is a 40 cm (15.7 inches) long scale.



There are four large charcoal mounds located at the site, the remains of the process of burning off the moisture in hardwoods. The charcoal was used to produce a hard, dense, and relatively light fuel, commonly for use in iron furnaces in what became a major industry in northwest Connecticut in the nineteenth century. The mound is located in the center of the photograph (a large tree can be seen standing in the center of the mound). The arrow points to the “gutter,” a circular trench serving as a firebreak that was dug around the mound of cut wood.



These are the remains of large pieces of charcoal excavated from the base of one of the charcoal mounds at the site.

North of the main part of the village, a well was identified in our pedestrian survey. Test excavations revealed the presence of nineteenth-century ceramics and a heavy brass button traceable to a manufacturer in England and imported to America sometime between 1800 and 1828. No house remains were found in the immediate vicinity, though a number of stone piles were located nearby.



a second would hammer it with a mallet. After each strike, the holder would lift the rod, turn it a quarter turn, replace it on the stone, whereupon the other worker would strike it again. This process was continued until, as the quarry marks show, a hole was produced of about 7 centimeters (2.75 inches) depth, and about 2 centimeters (.75 inches) in diameter.

Once a line of quarry holes about 20 centimeters (a little less than 8 inches) apart had been drilled in this fashion, thin metal leaves called feathers were placed in each hole, positioned along the desired line of breakage.

Finally, metal wedges were placed in the

holes and struck repeatedly with a mallet. Slowly, the rock would begin to break along a line from each hole to the next and, ultimately, the rock would cleave in two, producing a flat edge and a 90 degree angle.

It was a slow and tedious process, one now evidenced in the series of quarries found at the site as well as by our recovery of one of the metal wedges whose size is a precise match for the quarry holes.



Evidence of stone quarrying was found in five locations at the site. The two stones shown here were split apart by the technique mentioned in the text. The white arrows point to three individual quarry marks on the large stone. The black and white rod is a one-meter-long (a little more than three-foot-long) scale.



One of the quarry marks is shown here. The mean length of the quarry marks was about 7.0 centimeters (2.75 inches) and 2.0 centimeters (.75 inches) in diameter.



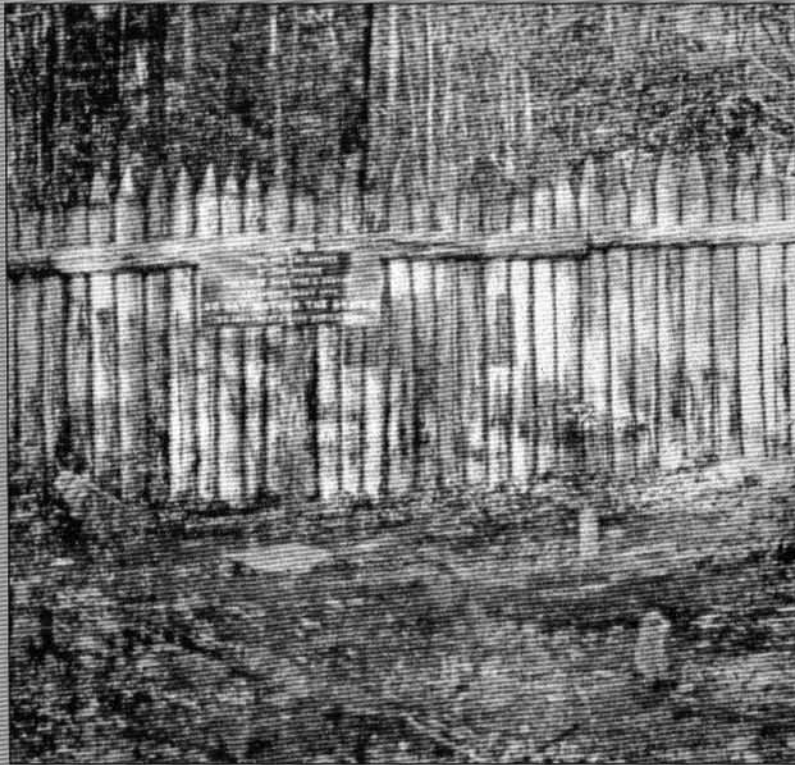
The iron wedge found in one of the cellar holes was a perfect match for the drill mark seen in a quarried stone found in that same foundation. Wedges like this one were placed in the drilled holes made in the bedrock and then pounded in order to cleave the rock apart.



Along with quarried stone, Lighthouse residents produced a series of ten stone cairns where they piled small field stones on top of larger pieces of bedrock. This may have been simply the result of field clearing, but they may have had some other, as yet unknown purpose or ceremonial significance.

Rest in Peace

We have counted more than ninety upright stones in the Lighthouse village cemetery located at the southern periphery of the site. None of the stones bear any writing or design; they have in common only the fact that they are flat, taller than they are wide, and they have



This photograph was taken in the 1930s and shows the stockade fence erected around the Lighthouse cemetery by the Civilian Conservation Corps (CCC) workers who worked in Connecticut's state forests. The upright stones likely mark the graves of deceased members of the Lighthouse community.

been set upright.

In all likelihood, not all of these stones designate individual graves. Some of the ninety might be foot stones and some probably are natural stones set on edge by Civilian Conservation Corps workers in the 1930s whose task it was to clean up the graveyard and construct a stockade fence around it.

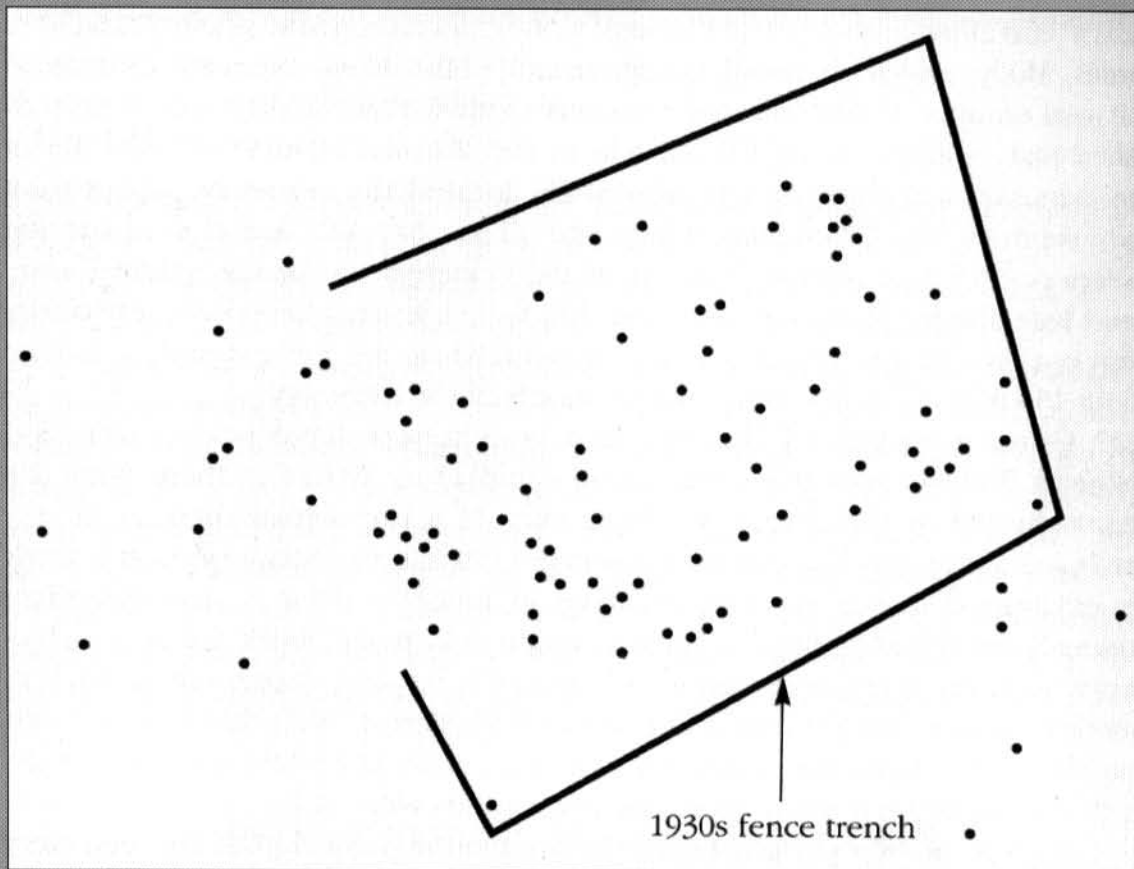
Some of the upright grave markers as they currently appear in the Lighthouse cemetery. As some Lighthouse residents served in the military, Barkhamsted's town historian, Doug Roberts, places flags on the graves every Memorial Day.



Though the wooden fencing is long gone, if you look carefully enough you can still see the subtle remains of the trench that held it.

When Sol Webster, the Lighthouse community's last inhabitant and a Mohegan Indian who married into the Chaugham family, was interviewed by a reporter for the *Connecticut Courant* in 1900, he maintained that there were about 200 people buried in the cemetery, but even then, as the interviewer reported, there weren't nearly that many grave markers. Having examined each of the stones very carefully, crawling on hands and knees and mapping them all in, we conclude that there likely are about fifty stones that mark individual graves of members of the Lighthouse community in their final resting place. This "rest" is something we have always respected. We have not—nor will we ever—excavate any of the graves, any more than we would dig up the remains of any church graveyard. Besides, as the sign hung on the cemetery fence by the CCC workers maintains:

"These are the graves of the Indians who lived here for over a century. Do not disturb the graves. No implements are buried here."



Each dot in this map represents a possible grave marker at the Lighthouse cemetery. Some likely are foot stones and some, undoubtedly, are simply rocks that the CCC workers thought might be grave markers. The black lines represent the extent that we have been able to identify the trench dug in the 1930s for the stockade fence.

Excavation

Archaeologists share in common the motto of ConEdison, the electric utility in New York City when they are compelled to explain why they are constantly blocking and rerouting vehicular traffic on Manhattan: "Dig We Must." In order to illuminate the lives lived by past people, we too need to dig.

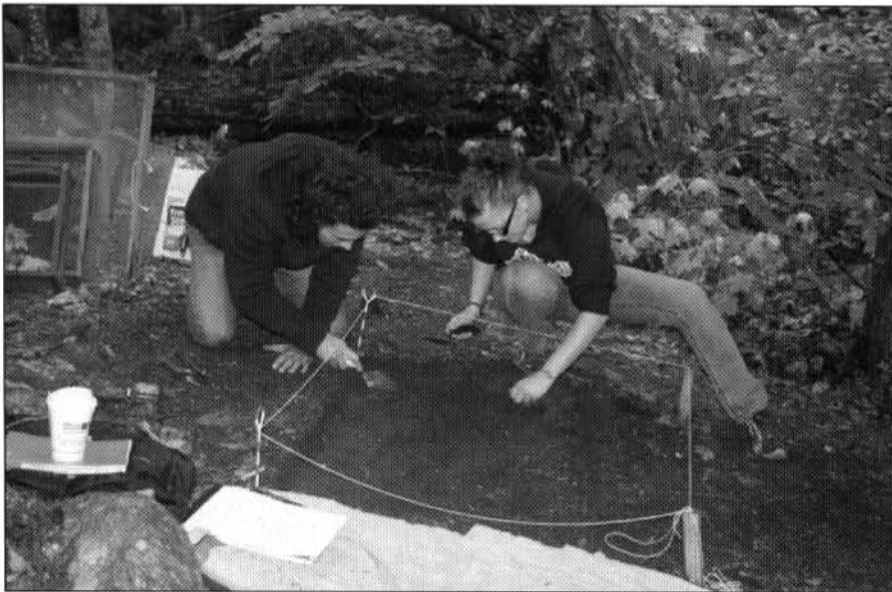
We have excavated more than thirty one-meter-square excavation units and fifteen two-meter-square units, scattered across the spatial

extent of the site as defined by the presence of the foundations and cellar holes identified in the pedestrian survey.

From these excavations we have amassed an artifact assemblage consisting of more than 12,500 items including dish fragments, iron nails, shards of win-



Finding and recovering artifacts is just the first in a series of steps conducted during an archaeological research project.



Archaeological excavation is a time-consuming and meticulous process. Each artifact is measured in place as the soil is slowly peeled back using hand tools. All soil is passed through hardware cloth screening (here, with 1/8th inch mesh) to make certain that nothing is lost during excavation.



Back in the lab, recovered specimens are washed, catalogued, and then examined.

Artifact	Lighthouse Artifact Assemblage	
	Count	Percent of Total
Ceramics	4903	39.13
Pipes	416	3.32
Coins	5	0.04
Bricks	191	1.52
Glass:		
Window glass	750	5.99
Bottle glass	881	7.03
Lamp glass	745	5.95
Glass beads	4	0.03
Unidentifiable/Burned	461	3.68
Gun related	45	0.36
Stone tools	71	0.57
Buttons	179	1.43
Metal fragments	1397	11.15
Nails	2456	19.60
Cutlery	22	0.18
Slate pencils	3	0.02
Total	12529	100.00

A breakdown of the artifact assemblage.

dow, bottle, and lamp glass, gun flints and gun parts, buttons, and coins (see artifact assemblage above).

The Lighthouse village was an economically impoverished community, one at least initially purposely isolated from the outside world. And make no mistake; the artifacts recovered in excavating the site reflect a clear lack of wealth among the inhabitants. There were no complete sets of fancy dishware, no silverware, no gold jewelry, in fact, there was little finery reflected in the plain, utilitarian material culture revealed in our excavations.

At the same time, however, there isn't evidence of abject poverty either. The Lighthouse

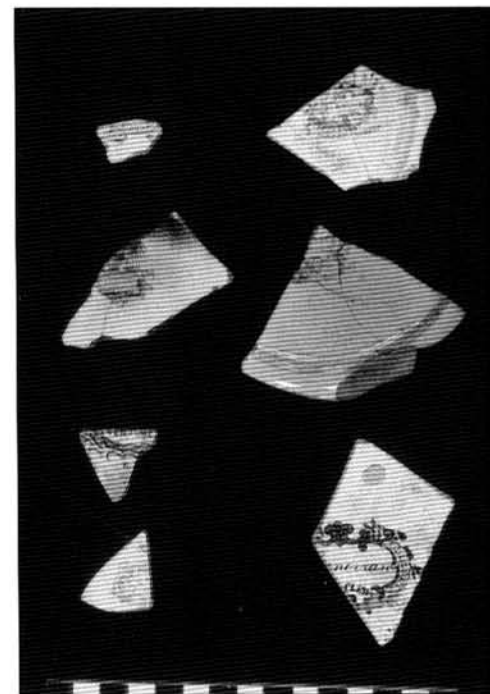
artifact assemblage included lots of manufactured items which, though inexpensive, nevertheless required some level of wealth to obtain.

The artifact assemblage found at the Lighthouse reflects the development of the village from the isolated outpost of a married couple to a recognized community in northwestern Connecticut. This community was economically connected to its immediate neighbors and, ultimately, tied into a world economic system, especially after improvement of the Farmington River Turnpike and the attendant regular stage coach traffic past the Lighthouse village in the late eighteenth century. By the early nineteenth century, a wide variety of imported European goods, likely carried along the new turnpike, were being used and discarded at the Lighthouse village.

More than 4,000 of the 12,529 artifacts recovered were fragments of ceramics, dishes, bowls, teacups and saucers. None of the ceramics were especially expensive, and we recovered a number of ordinary wares including stoneware, hand-painted polychrome ware, Jackfield, and transfer print whiteware.

Several of the dish fragments found during excavation included maker's marks, identifying the name and location of the ceramics manufacturers who produced the dishware found at the site, including John Ridgway, Ralph Clews, and Thomas Mayer. All three of these potters made a type of dishware called "Canova" or "Canovan" sometime between 1818 and 1838. Canova tech-

nically was a transfer print whiteware with naturalistic images of people, boats, trees, and assorted other images rendered in black on a white background. We found numerous fragments of Canova ware across the extent of the site.



Makers marks like these enable us to determine the sources and ages of the ceramics used by the Lighthouse inhabitants. Most of the maker's marks shown here are of Canova ware, a type of ceramic made in England in the first two decades of the nineteenth century.

A Ceramic Puzzle

Sometimes archaeological work is similar to solving a puzzle and the archaeologist must put together metaphorical pieces of the puzzle of a site. In some instances, however, it is more than a metaphor and the archaeologist must really join pieces of artifacts to solve a puzzle.

One member of the 1991 field crew, Jeff Dahlstrom, was working on the material from an excavation unit immediately south and east of Structure 6 when he came upon a piece of whiteware dish of a style typical of the early and middle years of the nineteenth century. On one face, it bore a transfer print design, an innovation of the nineteenth century, where an often finely wrought pattern or picture is printed onto the body of the ceramic and then covered with a clear glaze.

On the reverse side of this particular sherd, there was a part of a maker's mark, the name and logo of the company that produced the artifact. All we could initially discern was "... ANOVA." Beneath that were the letters L-O-N-G-P. At the time, we had no idea what "...ANOVA" or "LONGP" meant.

At the same time, another crew member, Cathy Labadia, was working on the material from another excavation unit, immediately south and west of Structure 5, downslope from Jeff's unit and about 125 feet away. Earlier that

day she had found a small sherd with a part of a maker's mark with the potters name "T. MAYER" clearly visible. She had catalogued the piece, and put it away, hoping that perhaps the microscope might help tell her more about the mark. When she glanced across the lab and spotted the sherd from Jeff's unit, she immediately recognized the pattern and color of the transfer print design on the front of the sherd as being similar to those on the one she had processed earlier in the day. She asked me to bring over the piece so she could compare it to the fragment from her unit. As soon as I handed it to her, she told me that she was certain that her fragment, from a square some 125 feet away, was from the same dish and that, in fact, it would fit together with the piece from Jeff's unit.

The two pieces, indeed, fit precisely together, providing us with a nearly complete maker's mark. It read: CANOVA T. MAYER • LONGPORT. This was more than enough information to allow us to track down the maker of the dish. He was Thomas Mayer, a well-known potter in Staffordshire, England in the first half of the nineteenth century. "Canova" is the name of one of the ceramic patterns he used—in this case a transfer-print design with scenes of European temples or churches, boats, and gardens. Thomas Mayer owned a pottery in "Longport," Staffordshire between 1826

and 1838. That is certainly when the plate, whose fragments we found at the Lighthouse, was made.



Front and back of the Canova ware plate made by Thomas Mayer of Longport, Staffordshire, England.

Buttons

The button assemblage similarly reflects the growth in importance of Euro-American material culture at the site in the nineteenth century. Using researcher Stanley South's (1964) and Ivor Noël Hume's (1969) button chronologies, we were able to determine broadly the dates of 88 out of the 179 buttons recovered in our excavations. Of the 88 dateable buttons, the manufacture of only 4 (4.5%) can be confidently dated to the eighteenth century, with one additional button possibly dating to this period. The other 83 (94%) of the dateable buttons reflected styles and technologies traceable to the nineteenth century and 48 of those (55% of the 88 dateable buttons) were manufactured almost certainly after 1837.

Smoking Pipes

Another very common artifact recovered at the Lighthouse was fragments of kaolin (technically it's ball clay, a fine, white clay) smoking pipes. These commonplace, long-stemmed white pipes are familiar to any visitor to a colonial restoration. They were originally manufactured in England at the end of the sixteenth century

Button Types*	Year Ranges	Structure 1	Structure 2	Structure 3	Structure 4	Structure 5	Structure 6	Structure 7	Structure 8	Totals for the Site
9	1726-1776							3		3
13	1726-1776							1		1
16	1726-1865							1		1
18	1800-1865			3	1			7	3	14
19	1800-1865	1			1			3		5
21	1800-1865			1				14		15
22	1800-1865							1		1
25	1837-1865	2		8	2			4	1	17
26	1837-1865	1		2				3	2	8
27	1837-1865	1		1				2	1	5
28	1837-1865	1					1	10		12
30	1837-1865							1		1
32	1837-1865			1				4		5
glass		6		34	3		11	3		57
unidentified		1		6				11	1	19
other fasteners		3		1				11		15
Totals		16		57	7		12	79	8	179

*Button type numbers and dates taken from South (1964)

The button assemblage from the Lighthouse excavation. Because certain types of buttons were made during very narrow time periods, their presence can be tightly correlated to the occupation of the village.

when smoking the tobacco brought back to Europe from the Americas became popular.

Such pipes were quite inexpensive so even quite poor people could afford them and they are quite abundant at the site. Among the 447 smoking pipe fragments recovered were pipe bowls and parts of their long, tapering stems. Some of the bowls bore various designs, and three of the stems possessed the name of the same manufacturer: Peter Dorni. (An additional pipe bore only the letter "D" and that almost certainly is another Dorni pipe.) The

presence of such a large number of pipe fragments indicates, quite obviously, that smoking tobacco was common at the site. It also indicates that, at least after a time, the inhabitants of the Lighthouse had access to manufactured items like pipes which they could acquire through trade.

Firearms

During the course of excavation, we recovered five gunflints, seventeen balls of lead shot, five percussion caps, several pieces of lead from shot, and one gun part called a frizzen. Gunflints are small, worked pieces of flint used in flintlock firearms. Flintlock guns and rifles replaced matchlock guns where a burning fuse was used to ignite the gunpowder that

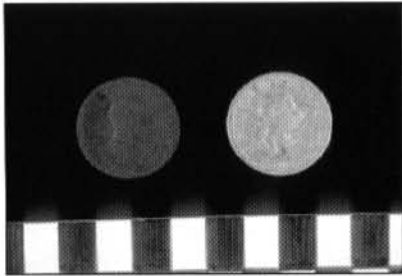
powered the shot or bullet. In a flintlock, a piece of flint held tight in a little vise on the gun is cocked in a spring powered device. Pulling the trigger releases the lock on the spring and the flint smashes down onto a steel platform located on the frizzen, producing a spark which ignites the gunpowder on the pan below the frizzen, which then explodes, propelling the shot or bullet through the barrel of the gun or rifle.

Based on the type of raw flint used and the

shape it had been chipped into, it was determined that four of the recovered gunflints are English and one is French. Three of the English as well as the French flint are of a size and shape that conforms to nineteenth century pistols. The other English flint is larger and probably was part of a long gun or rifle. The frizzen is also almost certainly dateable to the mid-nineteenth century.

Coins

Five intact coins were recovered in our excavation of the site, all in the same excavation unit located within Structure 3. All five can be dated to the nineteenth century (see the section on dating later in this chapter). The oldest of these coins is a British half-penny token. These were minted only in 1806 and 1807. Obviously, this half-penny could have ended up in Structure 3 only at some point after its mint date.



The highly weathered half-penny token (seen here on the left) is shown adjacent to a well-preserved example of the same coin (on the right). If you look closely, you can see on the specimen recovered at the Lighthouse, the back of King George's head, as is clearly visible on the specimen on the right.

Food Remains

More than 1100 animal bone fragments were recovered in our excavations, about 75% of which exhibited evidence of food preparation, including cut marks and burning. Unfortunately, most of these bones were badly fragmented during food preparation and suffered further deterioration in New England's acidic forest soils. So, though we know that the Lighthouse people certainly included meat in their diet—some of which they likely hunted with the firearms we know they possessed—most of the bone remains are unidentifiable as to species. Of the very small percentage of bone that could be identified (3%), most are from white-tail deer and the rest are from small mammals and fish. A handful of cow bones round out the faunal assemblage. The recovery of gun flints and firearm parts suggest that such weapons were used in subsistence pursuits.

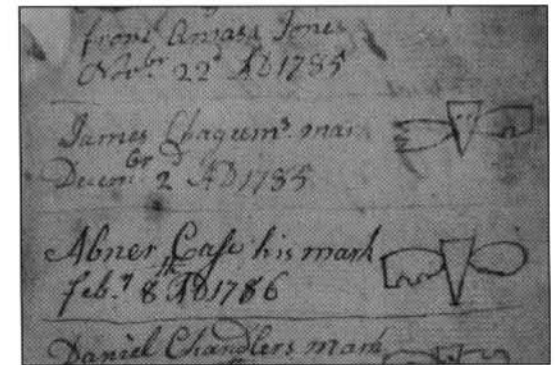
Though the residents of the village might have obtained beef from a local butcher, we do know that they also raised cattle themselves. James Chaugham registered an "earmark" pattern for his animals. An earmark is the equivalent of a cattle brand, marking ownership of an animal; instead of burning a mark into a cow's hide, an owner cut the animal's ear in a distinctive way, identifying it as his own.

The Chaughams may have been poor, but along with ceramic dishes, plates, and bowls, we know that they also possessed cutlery. We found the remains of six spoons, five knives, and two forks in the excavation. Some of these pieces

were nearly complete. We also found highly fragmented remains of utensils too fragmentary to identify more specifically.

Just as important as providing us with some particulars about the lives of the Lighthouse residents, the material record provides us with a visceral impression of their lives. From a material standpoint, the Lighthouse people had few creature comforts and, we know from the reports of visitors, that, from the perspective of middle class Euro-Americans, they had very little of value. However, it is important to note that there is no evidence of bitterness, resentment, or envy on their part concerning their apparent poverty. As one reporter phrased it:

"they apparently receive as much enjoyment in their wild and uncouth gambols upon the rugged mountains and rocks that surround their isolated habitations, as those who revel in all the luxurious indolence that wealth can furnish." (*Mountain County Herald*, September 30, 1854.)



A representation of the earmark registered to James Chaugham and with which he identified his cattle. From Barkhamsted town records.

An Ever-Widening Circle

At the end of the first half of the nineteenth century, slowly but surely, the descendants of James Chaugham and Molly Barber began moving away from their ancestral village. Following spouses and seeking work or land, many of James and Molly's grandchildren and great-grandchildren left their Ragged Mountain community for other communities in Connecticut, New York state, or even further west. By 1840, probably only about twenty or thirty people remained and even the land on which the community stood had been sold off to a local judge, Hiram Goodwin, who allowed the remaining residents to continue living on what was now his land. We know that some stayed and there are newspaper accounts of descendants like Polly Elwell and her large brood of children still at the Lighthouse in 1854. Soon thereafter, however, even she left and the village was abandoned entirely, probably no later than 1860.

The village may have been abandoned, but the descendants of James and Molly didn't disappear, though it is fairly common to read among the death notices and obituaries in Connecticut newspapers in the early twentieth century, note taken of the passing of "the last of the Lighthouse tribe."

Having met with, conducted email correspondence with, telephoned, and been befriended by descendants of James and Molly even now well into the end of the first decade of the twenty-first century, I can confidently state that, like the rumors of Mark Twain's demise in 1897, claims of the death of the Lighthouse people have been greatly exaggerated.

Lewis Mills had it precisely right when he wrote of them in 1952, describing the Lighthouse ancestors as "an ever-widening circle."

James and Molly's descendants are alive and well,



John Elwell (b. 1815) and daughter Lurie, Nepaug, CT.



Sol (b. 1828) and Mary (Wilson) Webster



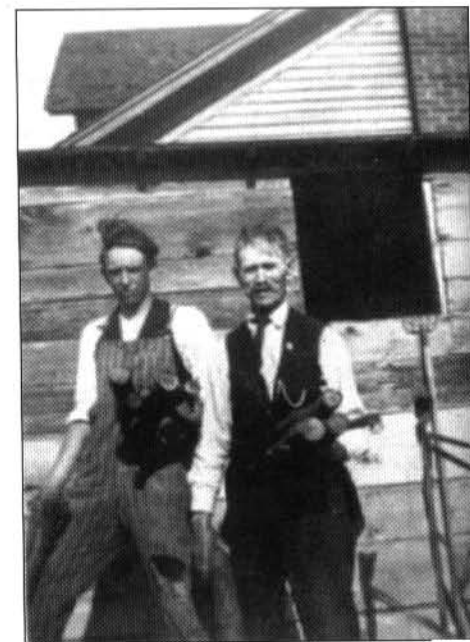
Til Elwell, (b. 1850) early 20th century photo



Ada Mae Barber (b. 1887)



Fred and Mary Webster (m. 1878)



Frederick (b. 1883) and Stanley (b. 1892) Webster

living in Connecticut, New York state, and as far afield as Wisconsin and Louisiana. Many of them are becoming increasingly aware of their family history and are, themselves, searching for their heretofore lost ancestors.

I have had the privilege of meeting Mr. Ray Ellis and Mr. Henry Messenger, both direct descendants of Susan Webster, the “nearly white” little girl born in 1858. I have also had the great fortune to hear from Sherry Carsten, and Mrs. Ray Smalley.

And now, it has been a great pleasure to communicate with Coni Dubois of Louisiana who has ener-

getically dived into the task of “digging through the documents” of her own Lighthouse ancestors. Not gone, not extinct, not dead, the descendants of James and Molly continue their part of the American sto-

ry; Coni’s and her brother Rex Allen Jr’s children are 10th generation descendants of James Chaugham and Molly Barber.



Coni Dubois and her brother, Rex Allen, Jr., (top row) are ninth-generation descendants of James and Molly. Coni’s children (middle row) and Rex’s children (bottom row) are tenth-generation descendants. The Dubois and Allen families reside in Louisiana.



Three generations of descendants of Hannah Chaugham and her husband, Reuben Barber: Elmer Robinson, his adult daughter Jennifer Frank, and granddaughter Amanda Frank.



Ray Ellis, descendant of Susan Webster.

Glossary

Archaeological site: Anyplace where people in the past lived, worked, or carried out a task and left behind physical evidence of their activity. The physical remnants reflecting the activities of a past community.

Artifact: Anything, usually something portable, that a person made and used in the past. A tool.

Canova ware: A variety of transfer-print whiteware

ceramics made in the first half of the nineteenth century employing a black or dark blue ink on white background, depicting idyllic scenes of temples or churches.

Charcoal kiln: Charcoal was an important fuel source in Connecticut’s iron industry in the nineteenth century. Kilns were, effectively, large, dome-shaped piles of wood, surrounded by a fire-break or “gutter.” There were four

charcoal kilns identified at the Lighthouse site.

Feathers: Thin sheets of metal placed in holes drilled in stone used, in part, to direct the cracking of the stone from adjacent drilled holes. A metal wedge was placed within the chamber produced by the two feathers positioned in the drilled hole and then struck repeatedly until the stone cracked.

State Archaeological Preserves

State Archaeological Preserves were established by the Connecticut Legislature as a mechanism to protect significant archaeological sites. The sites that

are listed on the National Register of Historic Places and/or the State Register of Historic Places qualify for designation as a Preserve, whether or not the land

is private or public property. The National Register is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, and culture worthy of preservation. These contribute to an understanding of the historical and cultural foundations of the nation. Similarly, the State Register of Historic Places is a census of historic and archaeological resources that are integral to the development of Connecticut's distinctive character.

The Connecticut Commission on Culture & Tourism is empowered to designate archaeological sites as Preserves (S.G.S. Section 10-384). The Commission, in coordination with the Office of State Archaeology and, when appropriate, the Native American Heritage Advisory Council, works with property owners to nominate significant archaeological sites as Archaeological Preserves. The Commission is also charged with maintaining the master listing of all Archaeological Preserves.

Preserves recognize both the educational and cultural value, as well as the fragile nature, of archaeological resources. Many of Connecticut's Preserves are on private land and fall under the protection of property owner rights. In addition, Connecticut law provides that, regardless of whether a Preserve is on private or public land, no person shall "excavate, damage, or otherwise alter or deface the archaeological integrity or sacred importance" of a Preserve. Connecticut General Statutes Section 10-390 provides significant penalties for vandalism and the unlawful collecting of archaeological remains from State Archaeological Preserves.

Connecticut State Archaeological Sites as of February 2010

1. Putnam Memorial State Park, Redding and Bethel (1/01)
2. Axle Shop-Spring Factory Archaeological Site, Hamden (2/01)
3. Kent Iron Furnace, Kent (3/01)
4. Newgate Prison and Copper Mine, East Granby (4/01)
5. Fifth Camp of Rochambeau's Infantry, Bolton (6/01)
6. Fort Wooster Park, New Haven (7/01)
7. Fourth Camp of Rochambeau's Army, Windham (12/01)
8. Small Pox Hospital Rock, Farmington (9/02)
9. New London Engine House & Turntable, New London (4/03)
10. Quinebaug River Prehistoric Archaeological District, Canterbury (5/03)
11. Aunt Polly, East Haddam (5/03)
12. Cornfield Point Light Ship LV51, Old Saybrook (5/03)
13. Bridgeport Wood Finishing Company, New Milford (5/03)
14. John Brown Birthplace, Torrington (8/03)
15. Air Line Railroad, Colchester and East Hampton (12/03)
16. Governor Samuel Huntington Homestead, Scotland (2/04)
17. Cady-Copp House Archaeological Site, Putnam (5/05)
18. World War II "Hellcat" Sites, Preston (11/05)
19. Henry Whitfield State Museum, Guilford (4/06)
20. Dividend Brook Industrial Archaeological District, Rocky Hill (4/06)
21. Fort Griswold State Park, Groton (10/06)
22. Ebenezer Story Homestead & Tavern, Preston (10/06)
23. Fort Stamford, Stamford (10/06)
24. New England Hebrew Farmers of the Emanuel Society Synagogue and Creamery Archaeological Site, Chesterfield (Montville) (9/07)
25. Prudence Crandall House Museum, Canterbury (8/08)
26. LeBeau Fishing Camp & Weir Site, Killingly (8/08)
27. Lighthouse Site, Barkhamsted (12/08)
28. CCC Camp Filley, Haddam (12/08)
29. Pine Island Archaeological Site, Groton
30. Ash Creek Corduroy Road, Fairfield (3/09)
31. West Parish Meeting House, Westport (2/10)



A small, unnamed stream cascades across a bedrock outcrop immediately above three of the Lighthouse houses. The stream provided fresh water to the village's residents.

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