



POINTS

February 2021.



Massanutten Chapter of the Archeological Society of Virginia

mcasv.net

virginiaarcheology.org

contact: mcasv1979@gmail.com

Hello Friends,

We are well into 2021 and we are entering another year with our new normal of social distancing. I retired last June and have done yard work like a mad woman, taken thousands of pictures of things in my yard, discovered new recipes, built a few puzzles, watched more news than ever in my life, zoomed a bit and basically gone through everything in my house. Winter set in and I needed a big project so I have turned my attention to the 40+ years of chapter archives. I am sorting through the boxes of papers – maps, site forms, site notes, newspaper articles, books, photographs, slides, negatives, correspondence, etc. It is a work in progress and will be ongoing through the summer. I am amazed by the work we have done and the projects we have committed ourselves to. We have a varied and wonderful past – survey, excavation, prehistoric and historic sites, yard sales, BBQ chicken, displays, talks, meetings, field trips and great friendships... It came to mind that I now had time to re-establish the “Points” newsletter and it is from our archives that I draw my inspiration for this first “POINTS” in 2021.

Cindy Schroer, President...Massanutten Chapter/ASV

Officers for 2021

(We successfully navigated our voting by survey monkey, thanks for your participation and thanks to Carole Nash for setting up the survey for us)

President – Cindy Schroer
Vice President – Janice Biller
Program Chair – Carole Nash
Secretary – Kay Veith
Treasurer – Tom Mizell

DUES

Please remember to renew your state dues. For those of you who are not state members, please consider joining. Benefits of joining the state organization include:

- Massanutten Chapter membership (our local chapter does not require dues to make it more affordable for you to join the state organization)
- Four ASV Quarterly Newsletters each year, articles focusing on archeological research going on in Virginia and the work of the organization.
- A year's subscription to the *Quarterly Bulletin of the Archeological Society of Virginia*, highlighting archeological research from across the state.
- Notices of meetings including the Annual Meeting, consisting of 3 days of presentations, a highlighted banquet speaker and opportunities of field trips.
- Announcements and participation in ASV sponsored field schools and archeological digs.
- Opportunity to participate in the Archaeological Technician Certification Program https://www.virginiaarcheology.org/archeological_tech_cert_program/.

Go to virgniaarcheology.org to renew online or download the form for mail-in.

T-SHIRTS:

If you ordered a chapter t-shirt and haven't been able to pick it up yet, I will continue to hold it for you or you can contact me and we can make arrangements to make an exchange. Chapter t-shirts with our updated logo and are still available if you didn't pre-order one in the summer. Email Cindy Schroer at mcasv1979@gmail.com with your request and we will check to see if we still have one in the size you want. S/M/L are \$12, and XL/2XL/3XL are \$14.



Upcoming events:

Keep an eye out for Kay's emails, as we send notices as we become aware of events. If you want help with zooming on your phone for on-line events, let Cindy Schroer know.

April 7, 2021

Dr. Mike Barber, ret. State Archaeologist

Topic: TBA – probably Late Woodland in SW Virginia

May 5, 2021

Laura J. Galke, Virginia Department of Historic Resources

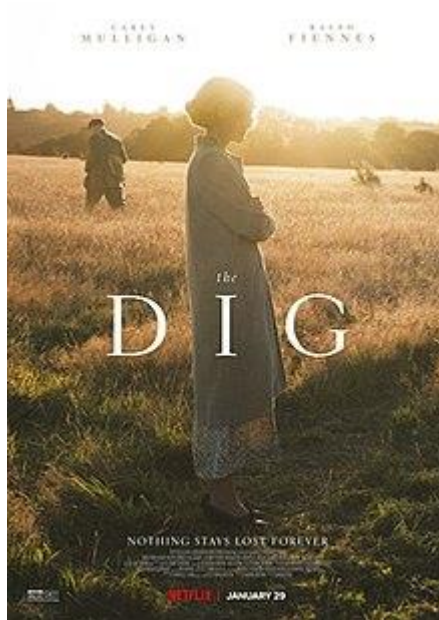
Plastered and Sealed:

Wine Consumption and Bottle Seals among Virginia's Gentry

Websites: check this one out...

The Archeological Conservancyarcheologicalconservancy.org
and find them on Facebook. You can join their facebook presentations.

Video to watch on netflix:



The Dig is a 2021 British drama film directed by Simon Stone, based on the 2007 novel of the same name by John Preston, which reimagines the events of the 1939 excavation of Sutton Hoo. It stars Carey Mulligan, Ralph Fiennes, Lily James, Johnny Flynn, Ben Chaplin, Ken Stott, Archie Barnes, and Monica Dolan. (Wikipedia)

ArtiFACTS: First Peoples

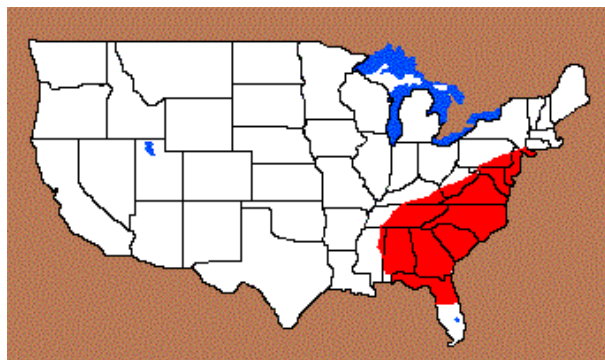
Savannah River Spearpoint



dhr.virginia.gov

The Savannah River was named by William H. Clafin, Jr. in 1931 as the “Savannah River Broadspear Point” and the point type was further defined by Joffre L. Coe in 1964. It was named for the Savannah River area of South Carolina and Georgia where it was originally found.

Distribution: Southeastern to Eastern States



Associated Dates in Virginia:

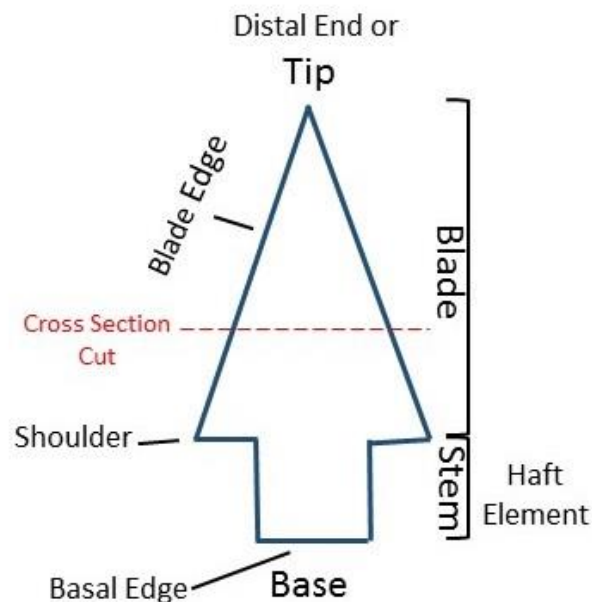
- Savannah River: 2500 B.C. – 1800 B.C. Late Archaic
(4500 B.P. - 3800 B.P.)
- Narrow bladed Savannah River (Holmes): 1800 B.C. - 1200 B.C.
(3800 B.P. - 3200 B.P.)

Morphology: Stemmed (blade has a stem which was designed for hafting or holding).

Size: The Savannah River point ranges from 55 mm to 175 mm (2.17 in to 6.89 in) in length. The average size for the point is 48 mm to 62 mm (1.89 in to 2.44 in). The Savannah River point shows regional differences in size.

Material: It is typically made from materials other than flint and most specimens are made from local quartzites, green or gray slates, rhyolites, and cherts. In the Shenandoah Valley, the Antietam Quartzite formation was the preferred material.

Point Anatomy:



(cartarchaeolog.com)

The Late Archaic Period broad-bladed point style identified as 'Savannah River' from the Mid-South through Maryland had regional counterparts in the Midwest and into New England. Other type names for broad bladed-points include Ledbetter (Ohio-Tennessee drainage), Snook Kill (Pennsylvania/New York/eastern Great Lakes), and Koens-Crispin (northeastern seaboard from Maryland to Massachusetts). Why did this large form blanket Eastern North America during the Late Archaic Period (4500-1200 B.C)? Some archaeologists (Pagoulatos 2010) have argued that the spread of the style represents highly fluid territorial boundaries and regular interactions between groups who spread the idea of the broadspear. This corresponds with other evidence of the aggregation of adjoining groups at a time when populations were growing (Nash 2021). While this may explain the spread of the style, the question remains: what use made it so popular? Some archaeologists (Custer 1991; Barber, various) have proposed that the Savannah River Broadspear was not used as a projectile point but was instead a hafted knife. Studies of breakage patterns indicate that failures occurred not from impact – as is often seen with spear points -- but from leverage. Evidence in support of this is the Late

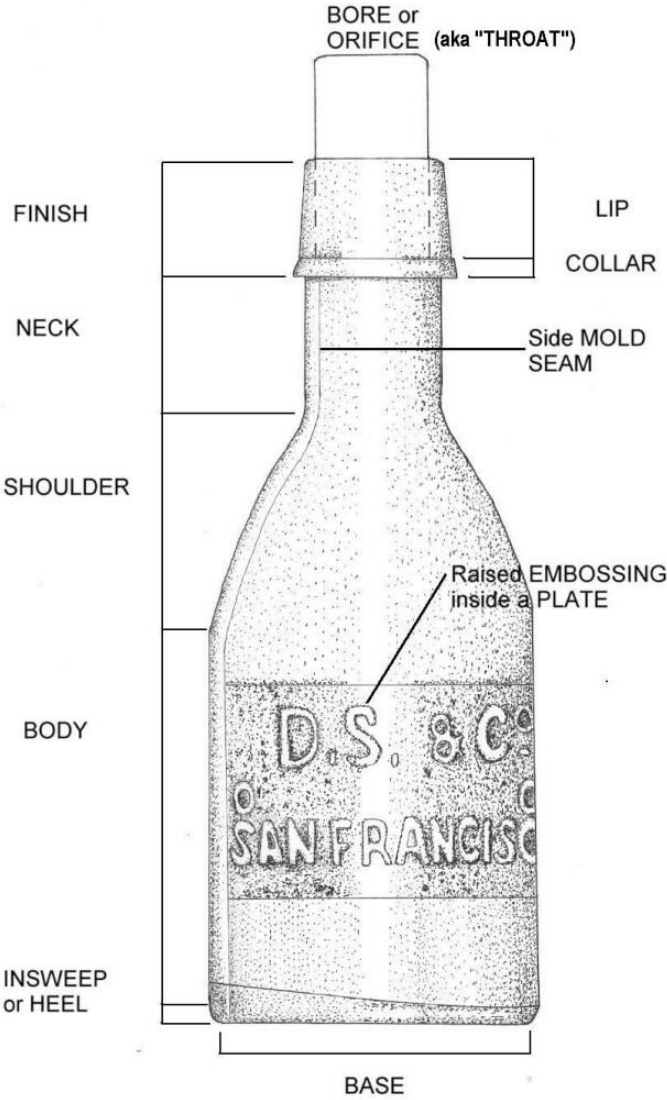
Archaic Period focus on riverine resources. During this period, Indigenous groups had very large based camps on river terraces, and the great amounts of heat-altered rock hearths found at such sites indicates intensive food processing. If this is correct, archaeologists may need to re-think our typologies and consider the Savannah River Broadspear to be a unique tool used in association with smaller spearpoints.

ArtiFACTS: Historic

Dating Bottles: A preliminary look at Lips and Mold Seams

One of the artifacts that can be found on historic sites are bottles or more commonly bottle fragments. Here is some general dating methods using the lips and seam lines.

Bottle Anatomy:



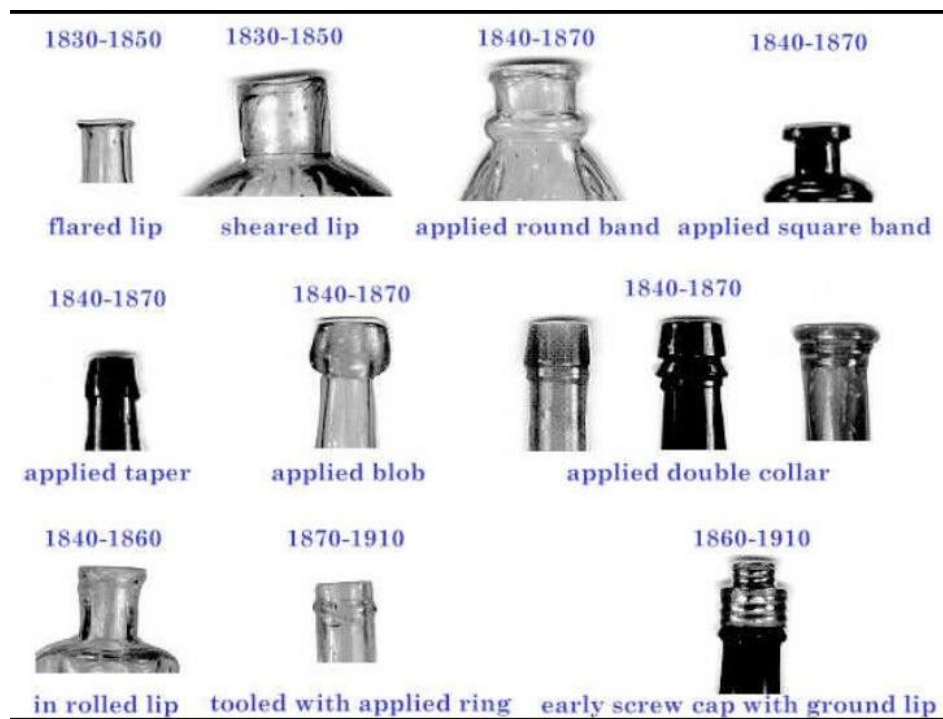
(sha.org)

In dating bottles, there is a lot to think about: the various types of bottles, the years in which they were made and used and the various methods of manufacturing. It is important to be able to determine if a bottle was machine-made, free-blown, or mold-blown. The different lips and the mold marks on bottles help identify the tools and methods used in their manufacture and provide a baseline for dating.

Bottle Lips:

Before the invention and use of the automatic bottle-making machine around 1903, bottles were either free-blown or mold-blown, and the mouth or lip of the bottle was formed last, after the bottle was released from the blowpipe or mold. One of the signatures of an old bottle is the simple straight lip that resulted when a bottle was severed from the blowpipe by shearing or wetting off. Shearing refers to a lip that was cut free off the blowpipe with shears. Wetting off involved weakening the hot glass with water and then breaking it from the blowpipe with a sharp tap or blow. The resulting lip, called a sheared lip, was then fire polished by placing the neck of the bottle back in the furnace. The heat of the furnace melted the break, giving the lip a polished look. Lips made by these two methods can not be differentiated; both leave the lip in the same condition.

On later bottles, a ring of glass was applied to the sheared lip; this is called an applied lip. Many varieties of applied lips were produced. In general, the more uneven and rough the lip, the older the bottle. It is not necessarily this cut and dried, but this is a good place to start.



Seam lines:

Mold marks or seam lines can also be helpful in determining the age of a bottle and are found on early bottles where the glass was blown into a mold. Depending on how many pieces of wood were used to make the mold; the seams lines form where the parts of the mold come together. In general, the closer to the top of the bottle the mold seams extend, the more recent the production.

Early nineteenth-century bottles (pre-1860) have mold marks which end low on the neck or the shoulders of the bottle; these bottles were made in shoulder height molds. On bottles made through the 1880's , the seams stop just below the lip, and it is obvious that lip was applied separately. After the 1880's, full-sized molds included most of the top of the bottle. Seams on these bottles will extend to within a quarter inch of the top.

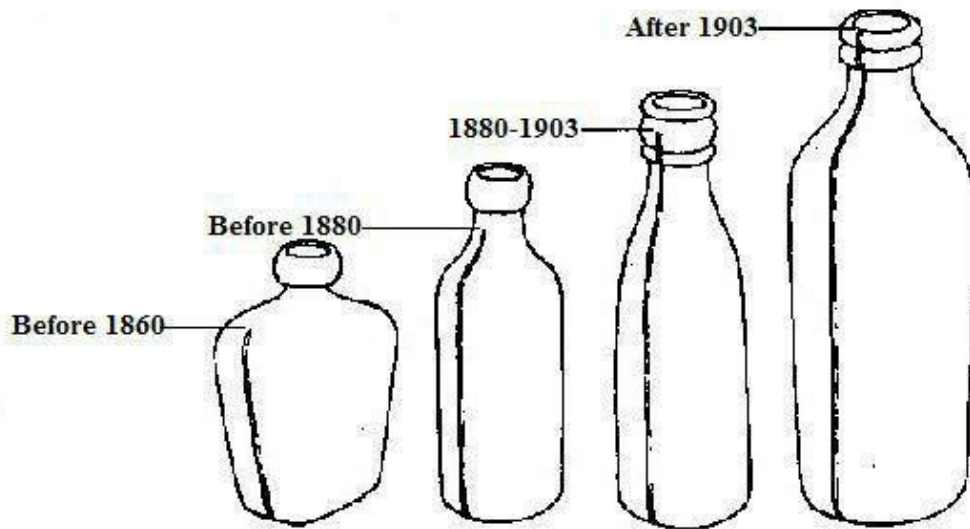
Wooden Bottle Mold:



(mikegig.com)

Machine-made bottles, which date as early as 1905, have a seam all the way to the bottle's top. Often, machine-made bottles also have one or more seams circling the top of the bottle. An exception to this would be the necks and lips of machine-made beverage bottles. Because an extremely smooth finish was required for bottles that might have direct contact with the customer's mouth, beverage bottles were fire-polished after their manufacture---which eliminated any markings at the top of these bottles.

Seam lines and bottle dates:



(bottlebonanza.wordpress.com)

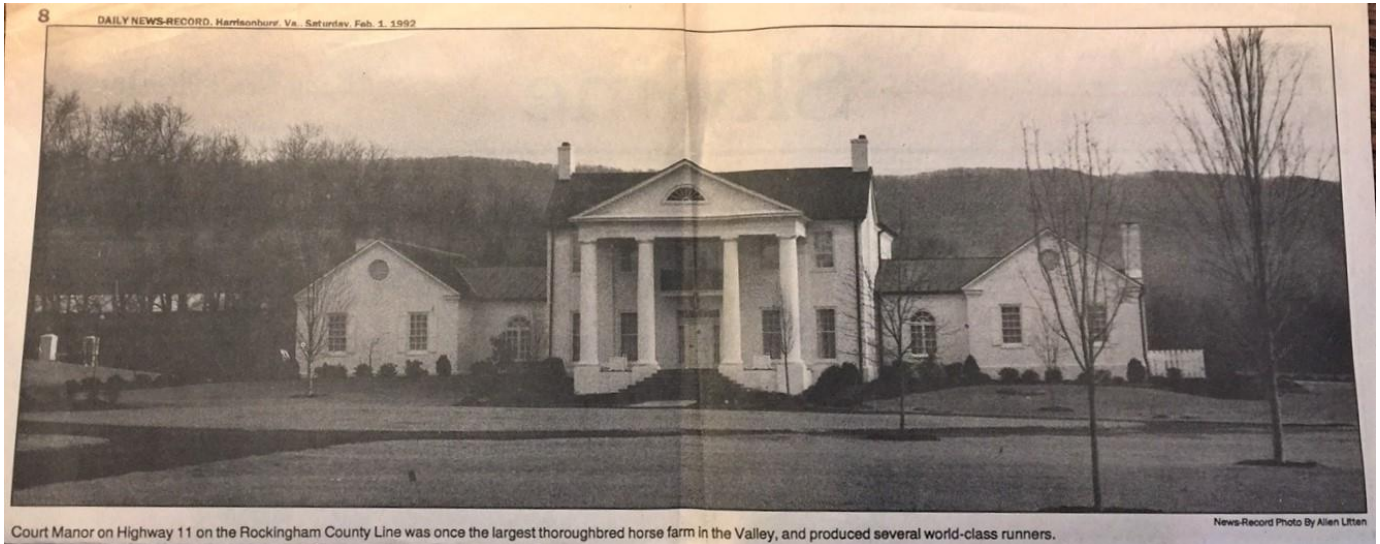
- No side seams: bottle may be free blown, often with a very uneven shape with dates before 1860. If it has an even shape, it might have been spun in the mold to smooth out the seams; and would date from 1900-1920.
- BIM side seams: seams run from base and end below the top of lip the result of Blowing In Mold (BIM). The lip may appear crude as it was applied by hand.
- 3PM or 3 piece mold: Bottom half (from base to shoulder) has no seams, there is a seam near the shoulder that runs completely around the circumference of the bottle. From this shoulder seam are two side seams that run up the neck and end below the top of the lip. Commonly used from 1840-70, lip appears crude as it was applied by hand.
- ABM (made by an Automatic Bottle Machine): The side seams run thru the top of the lip. The first ABM bottles started appearing in 1905, and by 1920 most bottles were being made by this method. (antiquebottles.com)
- Authoritative resource for archaeological research: <https://sha.org/bottle/>

Newspaper clipping from our files:

“Thoroughbreds’ Thundering Hoofs Echo In Valley”

Daily News Record, Harrisonburg, VA Saturday, Feb. 1, 1992. Valley Views by Ken Mink

I didn’t know the history of this grand estate that I passed as I traveled Rt. 11 from Harrisonburg to Mauzy and on through New Market many times over the years. I came across this news clipping in our files (thanks Eleanor Parslow).



Court Manor, on Rt. 11 between Harrisonburg and New Market, was once the largest thoroughbred horse Farm in the Valley. Although structures on the property date into the 1800's, New Yorker Dr. Willis Sharp Kilmer who made his fortune from his Swamp Root Patent began the horse farm with the goal of raising "world-class horse flesh". During its heyday, Court Manor was known as the "Home of Sun Beau, The World's Greatest Money-Winning Horse." Sun Beau won \$376,744 in his 74 races (33 wins). He never won the "big" races but did place fifth in the 1928 Preakness. However, two Kentucky Derby winners would come from his farm. Exterminator won in 1918 and Reigh Count won in 1928. Exterminator was not the horse of choice on the day he won. According to John Buhl of New Market (who was 96 when interviewed), once the stable master at Court Manor reported that Sun Briar (Sun Beau was his offspring) had a temperature the day of the race and Exterminator was substituted in the race. In 1940, Dr. Kilmer passed away and Court Manor was sold. It spent a bit of time as a commune among other things but eventually became an Angus farm. It continues to act as a farm.

A chapter history lesson...

Keezle House, Keezletown, VA

During Archeology Month (October) of 1990, the Massanutten Chapter initiated testing of this property owned by Dennis Whetzel in Keezletown in an attempt to substantiate the proposed 1786 age of the house. Here is a paper written by Adrian M. Foushee in 1989 of the Keezle House for a vernacular architecture course at JMU. According to the Massanutten Chapter minutes of February 6, 1991, the artifacts found at the Keezle House collaborate the 1786 date for the house.



Janice Biller (center); Jim Whitley (right)



Cindy Schroer (right) apparently “supervising”. Carole Nash (left) doing some digging.

Spoths House
An Architectural Study of a Two Hundred Year Old Residence

Adrian M. Foushee
Augusta 8, 1989



Spoths House

On Route 620 in Keezletown, Virginia stands a stone house, presently owned by Dennis L. Whetzel. The house supposedly dates to 1780.¹ Is this stone dwelling (the only stone house in Keezletown really that old? Is the dwelling of any significance to the town?

On the 28th of November 1780 George Keezell purchased 566 acres of land in Rockingham County from Jacob Bowyer. Keezell set aside 100 acres of the land, divided into half acre and acre lots, in 1781 to establish the village of Keezell. To insure the town's development, each deed of sale included a stipulation that on a particular lot the purchase "...shall within two years from ye date of these presents build or cause to be built on the said lott[s] ... one good dwelling house of twenty four feet long and eighteen feet wide at least with a stone or brick chimney..."

On the 23rd of February 1784 George Keezell sold lots three and four (as well as lots 21, 22, 31, and 32) of the south square of Keezletown to Thomas Lounsdale. Lounsdale's

deep contained the aforementioned clause, specifying the dwelling be built on lots three and four. For some reason, however, Lounsdale on the 23rd of November, sold the lands (that is to say at least lots three and four) to Jacob Spoths. Though the deed of sale between Lounsdale and Spoths no longer exists, the county minutes of the meeting of the 23rd of November 1784 states the receipt of the deed to be entered into the records. Since the actual wording of the deed is not known there is no way of knowing if any structures stood on the property. However, given that Lounsdale owned the land for only nine months, it is unlikely that he built a house, particularly a stone house.²

Jacob Spoths held the land from 1784 until 1798, fourteen years. Since the sell (sale) of the land to Spoths from Lounsdale did not nullify the stipulation by Keezell, Spoths would have been responsible for building a dwelling with two years of the date of his purchase (i.e., by November 1786). It stands to reason that he met this stipulation since failure to do so would have given Keezell the right to repossess the land. Thus, some dwelling of dimensions of at least twenty-four feet by eighteen feet stood by the end of 1786. But, was this dwelling the stone house standing today?

Jacob Spoths sold the land on the 23rd of April 1798 to Michael Crobarger. The deed of sale is lost; only the county court minutes provides proof of the sale. By the statements in the minute book concerning Spoths' lands, it seems that he was indebted to Crobarger and that saling (selling) the lands was a means of clearing his debt. Crobarger held the land in Keezletown from 1798 to 1805, when he sold the land, and a stone house (mentioned in the deed), to Henry Keezell. There is no reference to who built the house, thus, the house dates to a period from 1786 to 1804.

¹ The date of 1780 was attributed to the house by Isaac Long Terrill in his book Old Houses Of Rockingham County: 1759 to 1850. (Verona Virginia: McClure Printing Co., 1983) pp. 49-50. No justification for this date is given.

² The spelling Keezell in this report is the same as its common spelling today. Other spellings of the name during research were as follows: Keisel, Keisell, Keesell, Keezle, Keezel. The town laidout by George Keezell was known as the Village of Keezell or the Town of Keezell. Not until circa 1850 did Keezletown become the popular name. Lounsdale also appears in records as Loundale, Lounsdal, or Lunsdale. Since the Keezell-Lounsdale deed contains the building stipulation, it is logical to assume that no house stood on the property. This thus means that the date of 1780 for the house is incorrect. The spelling Spoths is the most common found; other spellings include, Spots, Spotts, and Spoth.

Architectural Survey

The house measures thirty feet by twenty-four feet two inches. The exterior walls are of limestone rubble and mortar construction, laid in a coarse pattern. The walls are on average eighteen inches thick. The house has a Georgian styled exterior, balanced and

symmetric with the exception of the back. This is not uncommon as the side which would be least seen is often given less attention on many houses. The house is two stories tall and has a gable roof. It has two interiorly running chimneys, one at each gable end. The chimneys are capped, consisting of a projecting course of thin flat stones topped by a single course which is set back to the plane of the shaft.³

The dwelling has a six bay front. The first floor has a centrally located door and one window on each side. These windows are two-over-two up-down sash. All of the first floor windows appear to have been altered, elongated. Two wooden planks in the wall mark the possible original terminus point of the old length. The second floor front has three windows, each aligned over the first floor bays. These windows are two-over-two up-down sash and appear to be of original length. The back door of the house is also centrally placed, though it is not perfectly aligned with the front door. The back has only one window on the first floor, located to the left of the door. The second floor back has two windows, each located opposite the extreme windows of the second floor front. These two windows are six-over-six up-down- sash. They appear to be the oldest windows in the house. They are possibly the original form found throughout the house. Two windows to the attic located on the south gable end are four pane single unit. All of the openings of the house are spanned by jack arches with flaring voussoirs.

The interior is laid out in a German three room floor plan; the *kuche*, a large general use room, located to the right, the *stube* (best room) located at the left front, and the *kammer* at the left rear. Though the German floor plan usually has a central chimney, the plan was later affected by English influences, thus, the removal of the chimney to the gable ends. But, the influence did not change the concept of room placement and spatial relationship. The model was ruled by a grammar requiring the full-depth room (*kuche*) be served by exterior doors, and that these doors be placed towards the axial interior partition wall in order that the front and rear doors fall as near as possible to the center of the unit.⁴

The right chimney serves the *kuche* on the first floor and the right bedroom at the second floor level. The *kuche* fireplace measures thirty-three inches in height, forty-nine inches in width, and twenty-one inches in depth. Given the small size of the fireplace, it is doubtful that the fireplace was utilized for daily cooking. This, thus, suggest that the *kuche* did not service the functions of a kitchen. A small stone foundation (its exact size has not been determined) located approximately ten feet off the southeast corner of the house once supported a wooden framed dependency. It is know that the structure functioned as a kitchen during the latter half of the nineteenth century. Whether or not the dependency stood as early as the house cannot be determined, however, it is likely that a dependency serving as a kitchen stood near the house. Edward Chappell states that in response to the Anglo-American movement of separation of working space from living area, the removal of the kitchen from the German three-room plan was the first step in the abandonment of one of several folk house forms that comprised the eighteenth century Shenandoah Valley.⁵

The left chimney is triangular shaped on the first floor with fireplaces serving two rooms (the *stube* and the *kammer*). At the second floor level the chimney is rectangular with only one opening, serving the left front bedroom. Located in the *stube* fireplace is a cast iron fireback, actually a side stoveplate. The plate sits sideways in the fireplace. It measures 27 ½ inches in length and 24 ¼ inches in width. It depicts a scene from the “Wedding Fable”. At the center is a pair of men’s breeches hung from a tree. To the right stand three women ringing hand-bells, to the left stands a man clapping his hands. The upper corners are decorated with circular clouds. A decorative swirl pattern fills a lower panel. The plate most likely was produced by one of the local Shenandoah Valley ironworks. There were at least two ironworks in operation in Rockingham County at this time, and in neighboring Augusta County, Virginia stood the Henry Miller Ironworks.⁶

Deeds of sale and related papers indicate that the house underwent at least two alterations, once between 1893 and 1900 and then again between 1927 and 1947. Two alterations which seem to have occurred in the late nineteenth century are the replacing and repositioning of the wooden partition walls and a new first floor laid. The partition forming the division between the *kuche* and the two smaller rooms had been moved so as to create an enlarged *stube* and *kammer*. It was placed so that upon entering from the front one no longer entered directly into the *kuche* but instead stepped into the *stube* first. Several outlines of past partition placements are visible, indicating several spatial changes have been made. The front and back porch additions appear to be early twentieth century alterations.

One alteration of special note is the stairway. Located along the back wall (south wall) of the *kuche* at present is a straight staircase. Exactly when this staircase was installed is not known that it is not the original is. Located in the southeast corner, under the stairs, along the walls is an approximately fifteen inch wide undaubed gap marking the placement of the original stairway. At irregular intervals along the gap are wooden blocks imbedded into the wall. These blocks were the attachments and supports of the stairs. The original stairs were a steep turning stairway, most likely enclosed.⁷

The second floor of the house is divided into four spaces, a back hallway, two front bedrooms, and a small back bedroom (supposedly used as a nursery). This division of space is most likely not original. The second floor was probably two large bedrooms, a simple board and batten partition running widthwise across the house.

Due to renovations, it is hard to date the house based upon an on-site investigation. However, the attic and cellar provide datable evidence. The roof frame is a heavy beam construction and is pegged. It is an A stand frame like that of Fort Stover; it has no purlin. The rafters are paired truss and pegged to each other at the top. A collar beam is pegged to each pair about half the length down. The rafters rest on a false plate on top of the stone walls. The floor boards exhibit reciprocal saw cut marks. The cellar reveals that the first floor joists are sleepers. The attic and cellar contain both hand wrought and early machine cut (1790’s to 1810) nails.⁸

Given the floor plan, roof construction, saw marks, and nail chronology, the house would date from 1784 to 1810. Since by deed search the house is known to have been standing by 1805, the date range can be modified to 1784 to 1804. Though the presence of machine cut nails makes a stronger case for a period of 1790's to 1804, these nails do not appear as parts of the main construction of the house. Instead, they (appear) to have been used as hooks for hanging articles or for attaching ornamentations, such as fireplace surrounds and chair railings. Thus, the house would seem to have been constructed at a time when machine cut nails were not available or at least not yet favored over older techniques.

³ This chimney top is a common form of most stone chimneys found in Pennsylvania and western Virginia. Edward Chappell, Cultural Change In The Shenandoah Valley: Northern Augusta County House Before 1861. (Masters Thesis, University of Virginia, 1977) p. 42.

⁴ Chappell, Cultural Change In The Shenandoah Valley. p. 73.

⁵ Ibid., pp. 37-38.

⁶ Henry C. Mercer, The Bible in Iron: Pictured Stoves and Stoveplates of the Pennsylvania Germans. 3rd edition, (Narberth, Pennsylvania: Livingston Publishing Company, 1961). For information concerning the Wedding Fable, pages 202-203, for visuals see illustrations 132-135.

⁷ This type of staircase is discussed by Chappell in Cultural Change In The Shenandoah Valley, pp. 39-42 and by Henry Glassie in "The types of the Southern Mountain Cabin", in Jan Harold Brunvand's The Study of American Folklore: An Introduction. (New York: W. W. Norton and Company, Inc.) pp. 342, 344,

⁸ Roof pattern displayed in Edward Chappell's, "Acculturation in the Shenandoah Valley: Renish houses of the Massanutten Settlement", in Common Places. Edited by Dell Upton and John Michael Vlach, (Athens University of Georgia Press, 1986), p. 33. Sleepers – logs hewn only on the top. The term is taken from Henry Glassie's, "The Types of the Southern Mountain Cabin", p. 343.

Tax Records

The records for such an early period are fragmentary and confusing. The oldest record found dates to 1787. The statement for the land, belonging to Jacob Spoths at this time, shows a rent payment of six pounds and a tax for the same. No land value is given. This is the only information given for 1788 and 1789. No record of the land could be located for 1790 or 1791 though other lands held by Spoths were found. The lot (as it is referred to in the statements) reappears in 1792. From 1792 to 1795 and for 1797 the land is valued at six dollars. Tax records for 1796 were not located. For 1798, however, the land is valued at twenty dollars. This value then holds constant until 1806. Since it is known that the house stood by 1805, subsequent years are not necessary. It is important to recognize the change in currency. Until 1798 the currency is the pound, but starting with 1798 the dollar is used, thus, there was no real increase in value; twenty dollars being equivalent to

six pounds. Certainly the construction of a dwelling on the land would have increased the land value, and since 1790 and 1800 are census years in which any improvements during the decades would have been recorded, it must be assumed the house stood before 1787, the earliest tax year represented.

Conclusion

Because it is so doubtful that an accessor could neglect to note a new stone dwelling during his surveys, and the records fail to indicate any change in land value that could be attributed to the house, the best date that can be fixed to the structure is 1786. It is reasonable to assume that the house did not stand before 1784 since this would have satisfied Keezell's clause concerned with building a structure, making it a worthless stipulation. Since Spoths acquired the land in 1784 and held it for fourteen years, he must have built a house, and have done so within two years of the deed of sale. Thus, the stone house was built by Jacob Spoths no later than 1786.

But, of what significance is the house? Little is known of its original owner Jacob Spoths. From county court records Spoths appears to have been a member of the court, and by some references, a lawyer. No information on Michael Crobarger was obtained.

Henry Keezell was the second child (first son) of George Keezell, the town's founder. He apparently did live in the house for some years. However, by the 1850's he resided in another house for in his will made out in 1859, Henry Keezell states his intention to have the house left to his daughter, Amanda Jane Long, "who resides there at present". Possibly the house was "placed at the disposal" of Amanda and John Long as a wedding present in 1847. The house remained in the care of Amanda J. Long until her death in 1892 (fig. 1). In 1893 the house was put up for auction by the heirs of Amanda Long, marking the end of ownership by the Keezell family, eighty-eight years.

At the turn of the twentieth century, March 1900, the house became the property of A. D. and H. W. Bertram of Keezletown. The Bertrams have been a prominent family in the community for several generations.

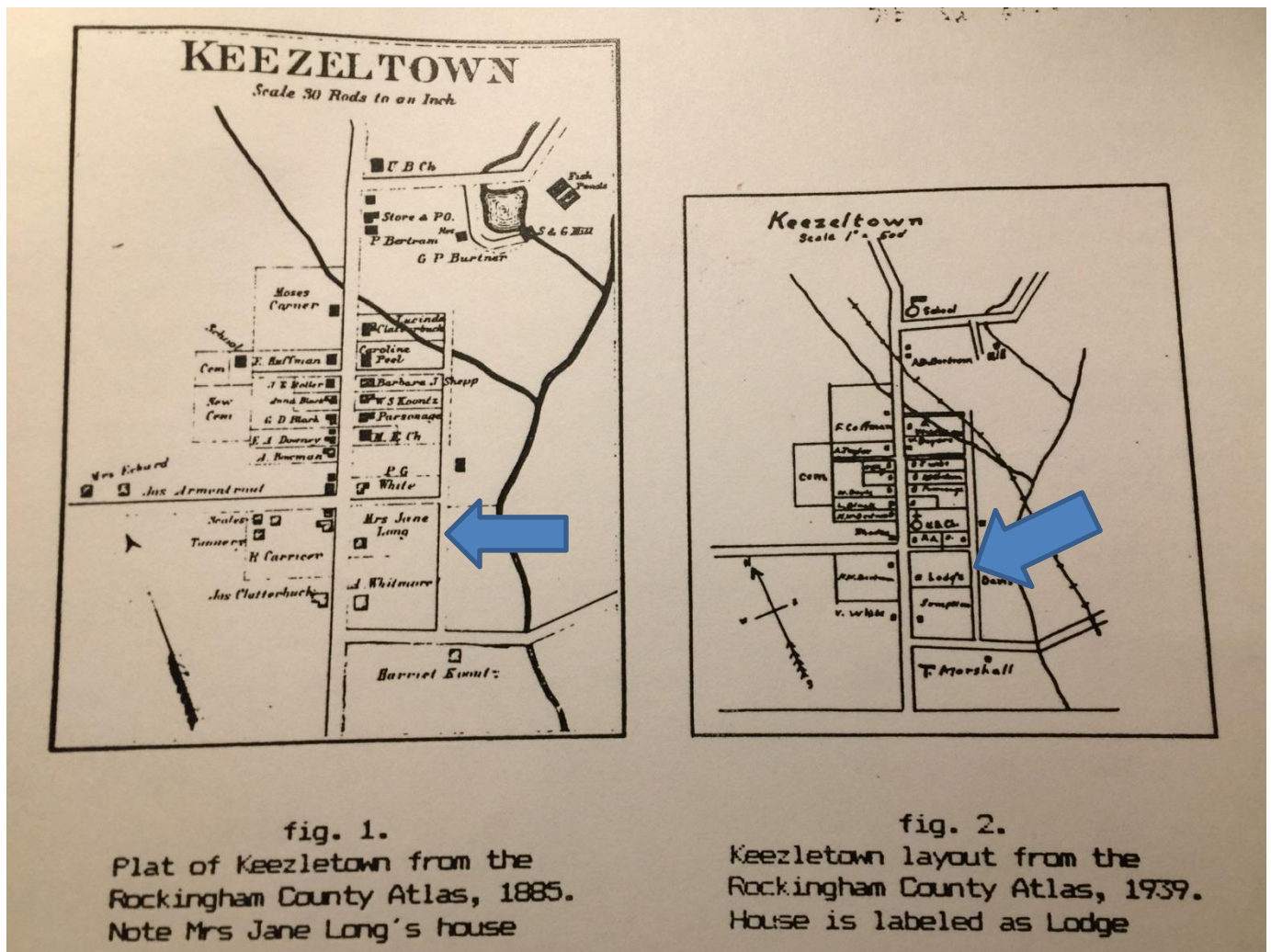
In 1927, the Bertrams sold the house and surrounding land to a trustee board for use as the community's town hall. In the Rockingham County Atlas of 1939, the Keezletown plat identifies the house as a lodge (fig. 2). It is known that a two-story, framed wood structure once stood on the lot on the north side of the house, and that this building served as a town meeting hall. This building, however, is not shown on the 1939 plat, and it no longer stands.

Since, the house was entrusted to four Keezletown groups, the Junior Order of American Mechanics, the Independent Order of Odd Fellows, Modern Woodman of America, and the Community Band, the house probably dominated by these groups' activities. Thus, it was probably known as a lodge rather than a town hall. The later built framed structure had more space and probably was patronized more by the community, so it was thought of as a town hall.

In 1947, the house was sold to Alfred E. Boyers, marking the house's return to a private residence. It is known that the house was often rented out, thus, the owners of the house did not necessarily live in it.

The house's construction and history make it an important part of Keezletown. Its stone architecture and floor plan give insight into the lifestyle of the early members of the new community. It illustrates that the people still clung to their German cultural traits, and yet, were beginning to assimilate into the national dominant Anglo-American culture. The house's service as a community building ties it to the early twentieth century community and their perspective of the town.

Keezletown Maps



Chain of Title 1988-1784

Grantee	Grantor	Day-Month-Year	Book/Page
Dennis L. Whetzel	Howard R. Armentrout	14-04-1988	Deed Book 896/251

Howard R. Armentrout	Amanda C. Harwley	27-01-1981	Deed Book 611/9
Amanda C. Harwley	Frances Tutwiler, et. al.	04-08-1961	Deed Book 389/568
Frances Tutwiler, et.al.	J. T. C. Marshall	11-10-1959	Will Book 19/244
J. T. C. Marshall	Paul F. Myers	11-06-1953	Deed Book 239/140
Paul F. Myers	Alfred E. Boyers	01-04-1948	Deed Book 212/211
Alfred E. Boyers	Trustees, Keezletown Hall	26-06-1947	Deed Book 212/13
Trustees, Keezletown Hall	A.D. & H. W. Bertram	01-04-1927	Deed Book 140/258
A.D. & H. W. Bertram	Milton E. Partlow	03-03-1900	Deed Book 63/68
Milton E. Partlow	A.H. Brewer	18-10-1895	Deed Book 53/138
A.H. Brewer	D.B. Roller, Sp. Comm.	08-07-1893	Chancery Drawer 196
D.B. Roller, Sp. Comm.	Heirs of Amanda J. Long	1893	Chancery Drawer 196
Heirs of Amanda J. Long	Amanda J. Long (trust)	18-05-1892	Chancery Drawer 196
Amanda J. Long (trust)	Henry Keezell	03-1861	Will Book A/250
Henry Keezell	Michael Crobarger	23-04-1804	Deed Book 000/284
Michael Crobarger	Jacob Spoth	25-06-1798	Minute Book 4, part 1/163
Jacob Spoth	Thomas Lounsdale	23-11-1784	Minute Book Vol 1/389
Thomas Lounsdale	George Keezell	23-02-1784	Deed Book ⁹ 0/198

⁹Though the house did not stand at the time of the last two entries they are included to show the relationship of the intent of George Keezell for the development of a town.

Newsletter:

If you would like to contribute to the next "POINTS", your submissions are encouraged. I would love to have your research articles, photographs, "What is this?" pictures, book and video recommendations, memories, announcements, etc.

Send things to me at mcasv1979@gmail.com

Thanks to Carole Nash for her contributions to Savannah River artiFACTS and her editing expertise.