



Frolic Project

Dr. Antoinette Martinez: But today, I would like ... I'm very pleased to introduce our speaker Dr. Thomas Layton. Now, right here. Now Tom started out here in the West. Got his bachelors and his MA at UC Davis. Then went to Harvard for his PhD. Worked his way back to the West, well first he did a little stint in Louisiana State University and then CSU, Dominguez Hills and then landed at San Jose State University. And I believe he was there for about 25 years.

Dr. Thomas Layton: From 1978.

Dr. Antoinette Martinez: Okay, and back in the 80s, Dr. Layton is an archaeologist, he was working on some Pomo Indian sites near the coast, the Mendocino Coast. And because he is such a good archaeologist, he, when he excavated some Chinese porcelain he tried to figure out well where is this porcelain coming from? And that the investigation led to his research on the Frolic shipwreck. Now three books later ... we are so pleased to have him as a guest curator for the Velene L. Smith Museum exhibit right now which is "Into the Blue Maritime", I can never remember that one, "Maritime Navigation and the Archaeology of Shipwrecks." Okay, so please, you know after you hear his talk, please consider taking a look at the exhibit. And because our time is limited and I don't want to waste any more time and let's welcome our speaker for today.

Audience applause



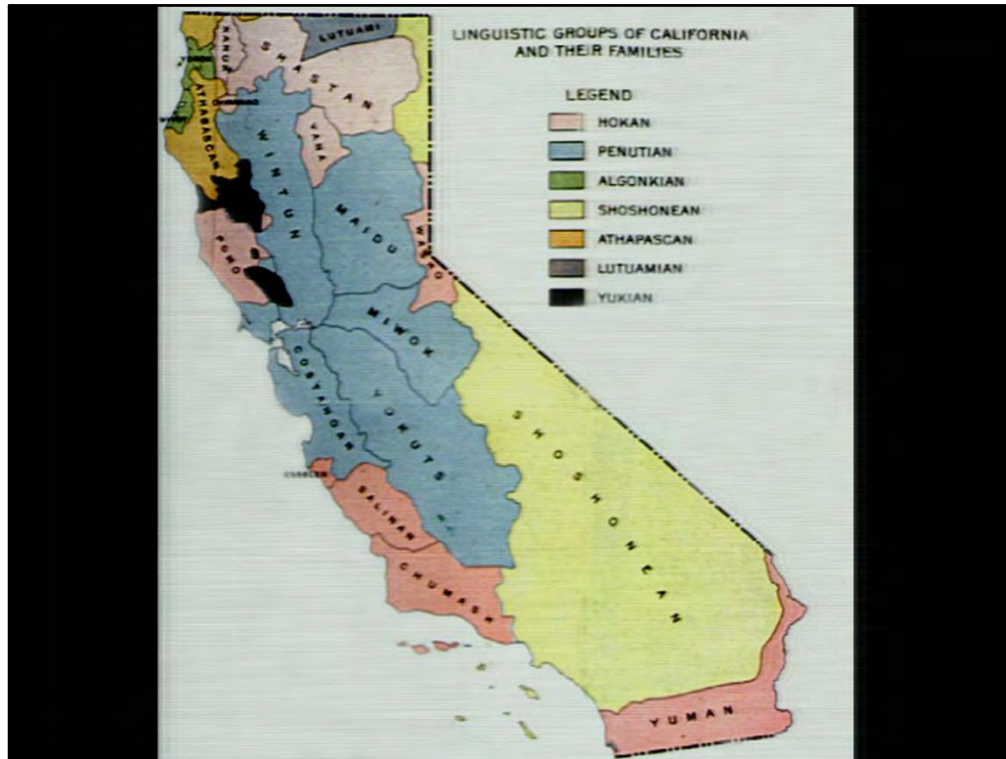
Frolic Project

Dr. Thomas Layton: Thank you Nette. The time spent describing me is not necessarily wasted time.

Audience laughter.

Dr. Thomas Layton: Thank you for coming. Thank you Anthropology Student Association for inviting me.

Dr. Layton: How many of you have taken a course in archaeology here at Chico State? Oh my God. How many of you have ever seen the David Thomas and whatever – the Thomas and Kelly textbook use that? A bunch of hands up there. Okay, good. And in that book they talk about “The Three W's” in archaeology and you all wrote that down in your notes you know. What was it that came out of the ground? Where did it come from – your context. When – the dating of it. I came from a time period – I was trained so that we didn’t get too far beyond that. We were cultural historians. And during my graduate work, the “why” question, the fourth “W,” came in. To answer “why” you’ve got to understand something about cultural systems. You’ve got to get beyond the artifacts and see this system in which they functioned and understand what kept that system stable. What brought change to that system, the study of process. You’ve all been introduced all this. And God knows when I started this project I started with a hypothesis I was going to test, the good archaeologist. But things went awry.



Okay, the Frolic Project. My first semester at San Jose State in 1978, I had been working in California for a good 15 years and I had to start project is an assistant professor there. And I spent that first summer -- first semester -- digging the back dirt from a swimming pool in East San Jose, which was not very satisfying. One of the students said, "I have a house on the Mendocino Coast. Why don't you come up there, and there's an Indian site there. Come up and dig." And I said, "Tony, you can't just go up and dig. You have to have a hypothesis that you have to test "Well, come up and look at it." So, I went up to look and my goodness, there were three sites on his property with black [inaudible], shell, and obsidian. Wow! I was teaching a course in California Indians that semester. One who things we do a course in California Indians is we look -- in one week we look at the linguistics of California, and there was an obvious hypothesis to test.

Look at the map of California. The Pomo separate two cultural groups -- linguistic groups -- they're the Yukian groups. The linguists said well, for that to happen these two dark groups must have been connected at one time and the Pomo, at some time, separated them.



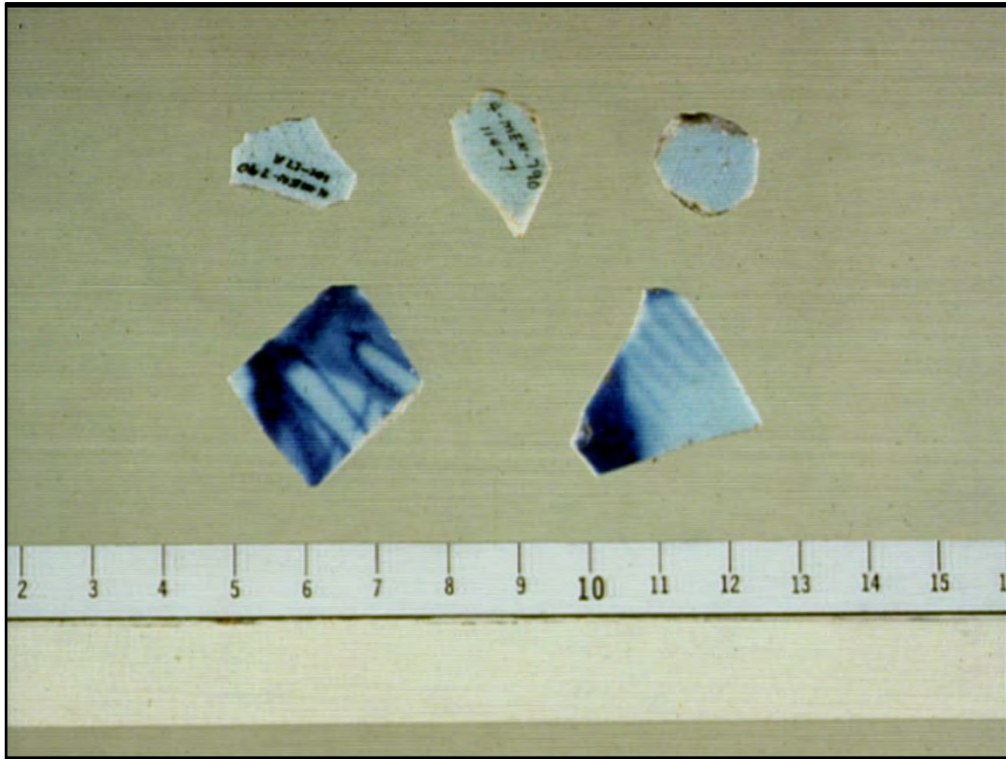
When you look closer on the map you can see Clearlake over there. And the hypothesis of the linguist is that the Pomo moved to the west, spreading out like the fingers of the hand – northern, central, southern -- displacing Yukian speakers which continue to the North and the South. Hey, that is a hypothesis that can be tested archaeologically; I can look for Clearlake obsidian along the along the coast. We were digging at Albion and looked for the abrupt appearance of it somewhere in the archaeological sequence. It was the beginning of the test for the movement of the Pomo west to the coast.



So we put a number of seasons of work in Albion on the coast, and then we started to work a little bit inland to find where these folks had come from. Because nobody lived permanently on the coast. It was a inhospitable environment. There's not enough food there, acorns weren't there. So we started working into the interior. One of the first sites we worked on, at [inaudible] village. I started my students up, and we're digging near the top of a ridge about halfway between Fort Bragg and Willits. And we divided the house pit depressions into quadrants and they began digging.



I hoped that it was a late prehistoric site. And, indeed, the proper things were coming out it, projectile points of chert and such.



The first day they started finding blue-and-white ceramics. They sort of had an Asian look to them. And this was really distressing to me. My site, my late prehistoric site was contaminated. And – how many of you every saw the “Bonanza” television series? All of you have and you all know Hop Sing, the cook. We had the “Hop Sing” hypothesis: that Hop Sing was cooking there for a bunch of loggers, and the ceramics broke and he threw them into these depressions and that's how they got there. And that worked well for a couple of days until we started noticing that some of the ceramics had been ground into a disk, bead-like, as if they were making clamshell disk beads out of porcelain.



Moreover, we started finding bottles glass there, and the bottle glass was flaked along the edges as if projectile points were being made.



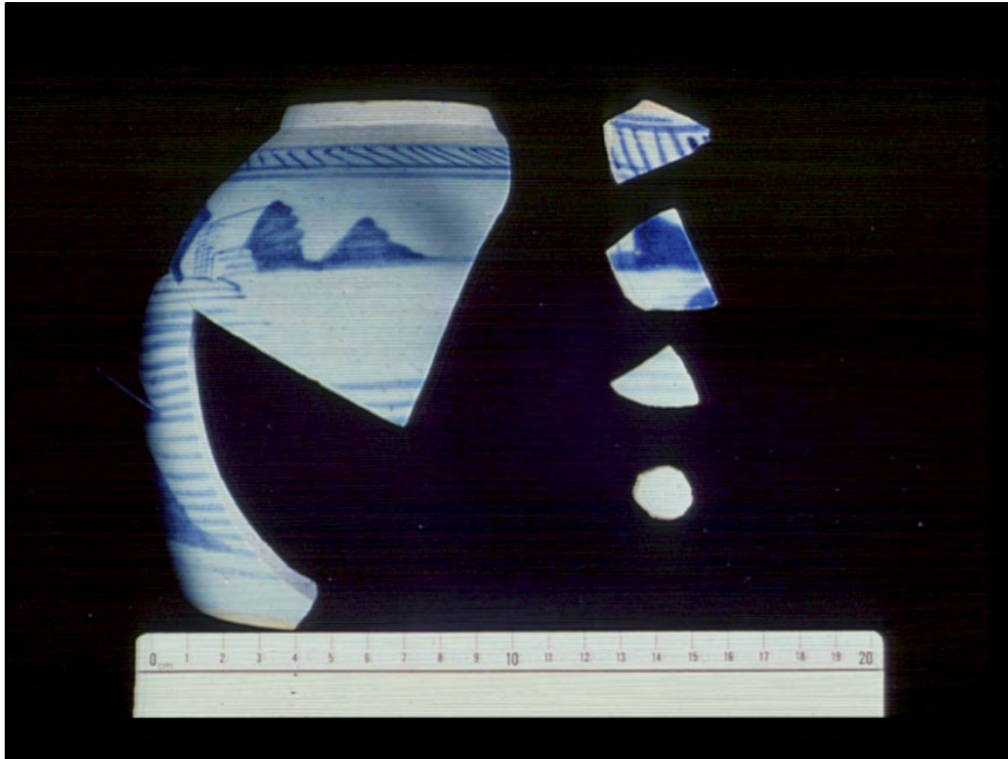
Well, the question is where they come from? My thought is if where it's coming from -- if I can date that, I've got a date for the site. I'm still thinking Pomo archaeology. And one of the forest rangers, he took me over the coast. He pointed out there and said, "You know, one of my buddies is an abalone diver, and there's a sandpan. And over there on the beach, we call that Pottery Beach and that's where it's coming from. Well that sounds like a good idea.







And, indeed, it wasn't a sandpan at all. It was a China trade vessel that came to California and wrecked in the summer of 1850. It was a long while before we would figure that out.



So my first thought was, hmm, there's ceramics, there's ceramics at my site. And if I sort of trace those ceramics around Northern California – it's sort of like Hansel and Gretel dropping, what was it, gingerbread? And it would light up you know and I could see it from the sky and all -- I would be able to see the entire subsistence settlement system of a northern Pomo group from Chinese ceramics. So what I needed to do was: A. Confirm that the stuff with the same and, indeed, in [inaudible] village they matched up exactly. These are fragment of a ginger jar from that shipwreck. So that was great. The next thing was, what else was there that I could look for in Northern California to study the Pomo settlement system?



And there were long-neck bottles in some of the wreck diver's collection of exactly the same green colored glass as these projectile points. Well, I was on the way.



So the wreck divers I found 16 of them ultimately and was able to define 6 pottery styles in addition to ginger jars from that vessel. I'm still thinking of Pomo archaeology at this point.



But those wreck divers they pulled out other things from their garages. All kinds of broken up things. And here you are looking at the butt of a musket. And here you're looking at the top of some kind of a marine device, a compass or something else. Hundreds and hundreds of pieces that might have been cargo, they might of been part of the vessel.



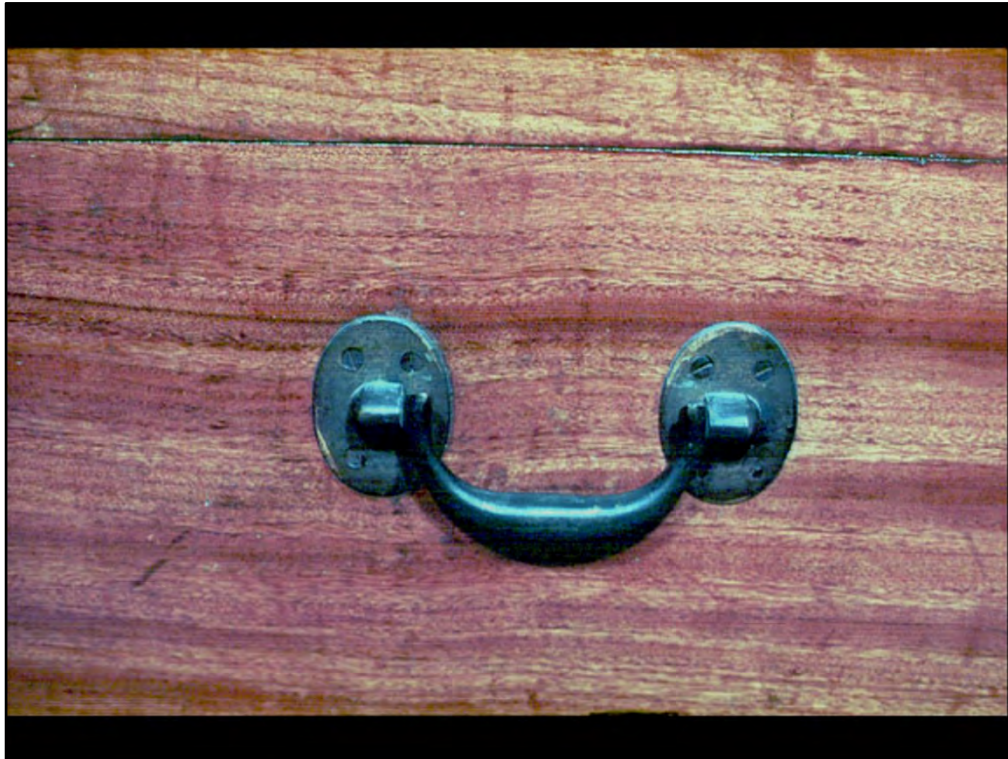
And in amongst those I began seeing things that were in fact likely part of the cargo because the repeated. Little garnishes such as this. So I went to work ... I find Chinese artifacts the Peabody Museum in Salem Massachusetts. In that particular garnish matched up exactly with the corner garnish on a camphor wood trunk.



And indeed the handles of the camphor wood trunk they matched up exactly with the handles that we were getting from this shipwreck.



And we were getting them five different sizes and indeed what I learned was that those trunks were sent off in nests of five one inside each other.



Well this is getting interesting. The handles we had told us about trunks.



And then it was all the other parts of the cargo. Weights for the Western market in grams and ounces and



pounds that could be used/sold in California.



There was what appeared to be jewelry but what this this really is is a firestarter. There would've been right there a piece of steel



and when you flipped it open, your flint would be struck against the steel. It hit the material on the inside, catch fire and you could start a fire. All within 5 1/2 cm of size when it is opened.



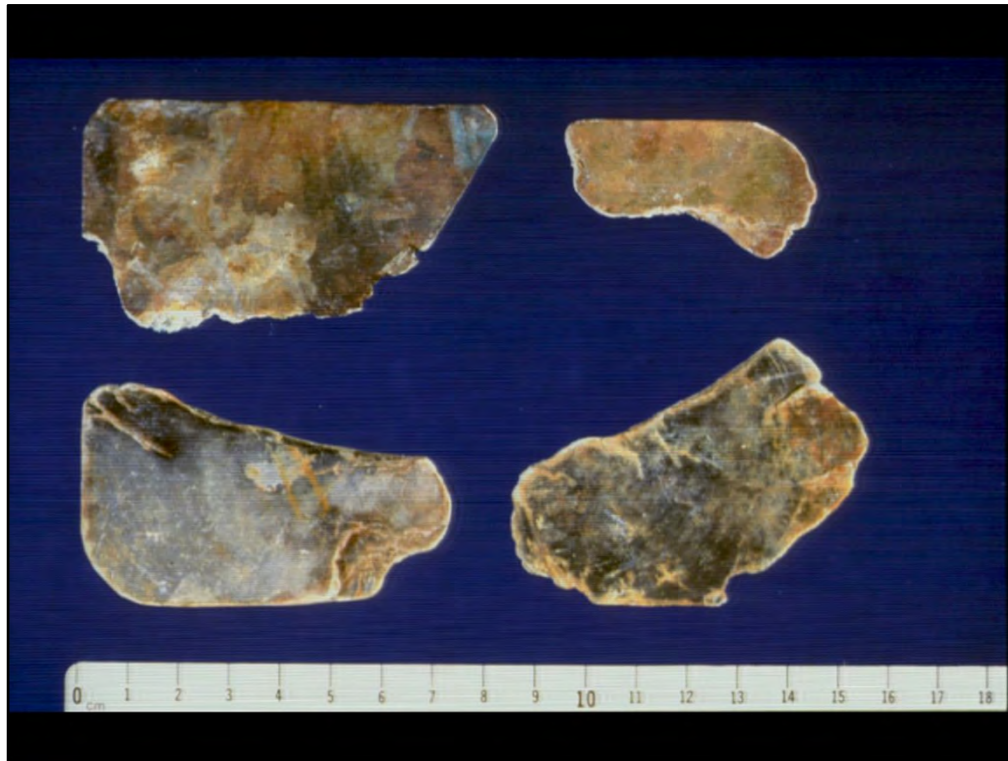
There was gold filigree jewelry. Which we ultimately discovered was California gold shipped to China and shipped back.



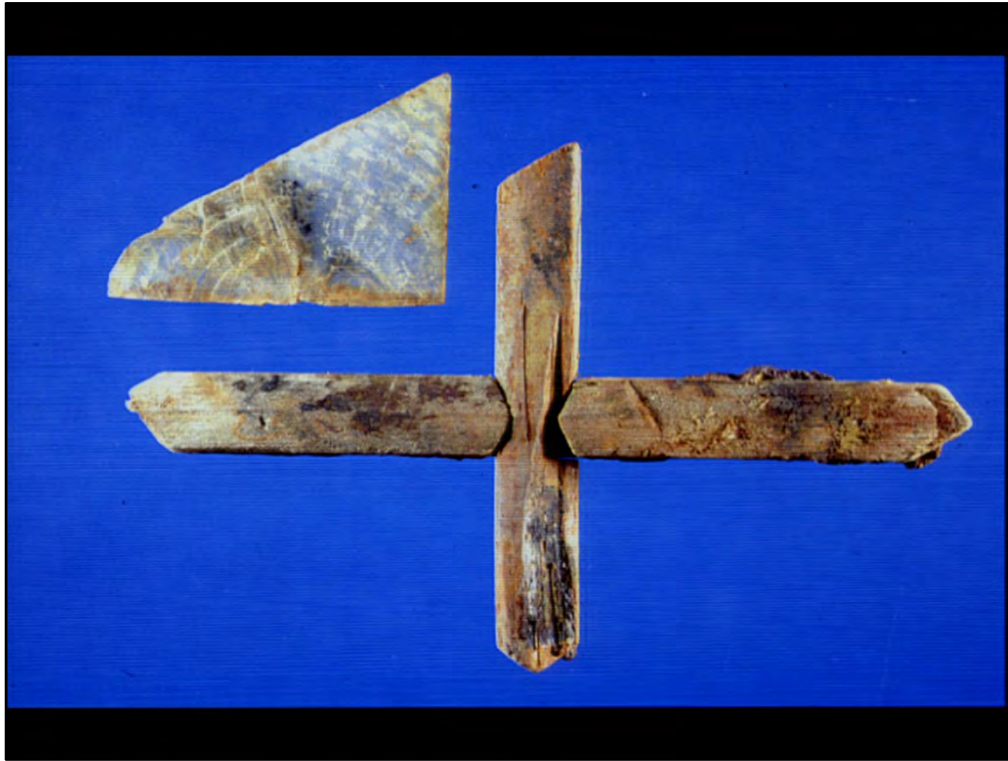
Anyway it was very easy to get caught up in the artifacts and we in archaeology know you've got to get beyond the artifacts. You've got to get to the system that the artifacts once functioned in. And your professors have told you again and again that it is important to do. Don't get caught up on the things. I mean it is wonderful to see if pieces of ivory such as this and



figure out that they went to napkin rings or in the case of those pieces of ivory...umbrella or parasol handles. But that doesn't get you too far ultimately.



Or that pieces of oyster shells, such as these, shaped a came from



the windows of a oyster shell windows of a prefabricated house the board. Prefabricated houses were being sent to California in 1850. This as all very interesting.



But you know there were pieces of the cargo that were belonged to the crew and the Captain and his officers. Toothbrushes, you know, we didn't have all a bunch of them so it wasn't cargo.




Shoehorn, in this one, probably a member of the crew with a crudely carved marking there.




And then there were guns. There were pistols. There were muskets. There were swords. There were blunder buses. Stuff that didn't really fit my idea of a commercial vessel at all.

FOR CHINA,
TO SAIL ON 5TH MAY,



THE fine new Baltimore-built Clipper
Brig FROLIC, 210 tons measure-
ment, commanded by Captain EDWARD
FAUCON. For Freight of Opium, having
two-thirds of her Cargo engaged, apply to
MARTIN, MURRAY & Co.
Rampart Row, 29th April, 1845. (456)*

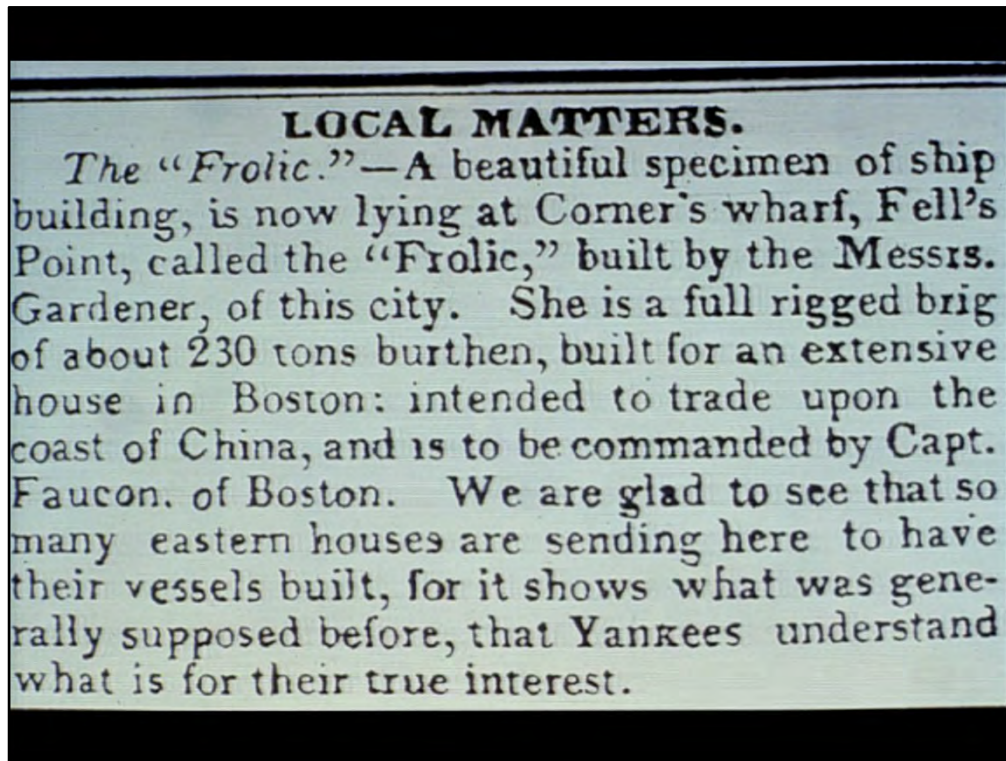
FOR SINGAPORE AND CHINA,



THE Ship DRONGAN, R. MAC
DONALD; will sail early in May.
For Freight of Opium, or Passage, apply
to
DADABHOY RUSTOMJEE:
Bombay, 29th April, 1845. (457)*

Well clearly I had to understand where did this vessel come? Who built it to understand something about the pieces there. So I worked my way backwards. I knew that the vessel wreck in California. We found a newspaper article saying that came from China went to the China Mail newspaper and found its departure to California.

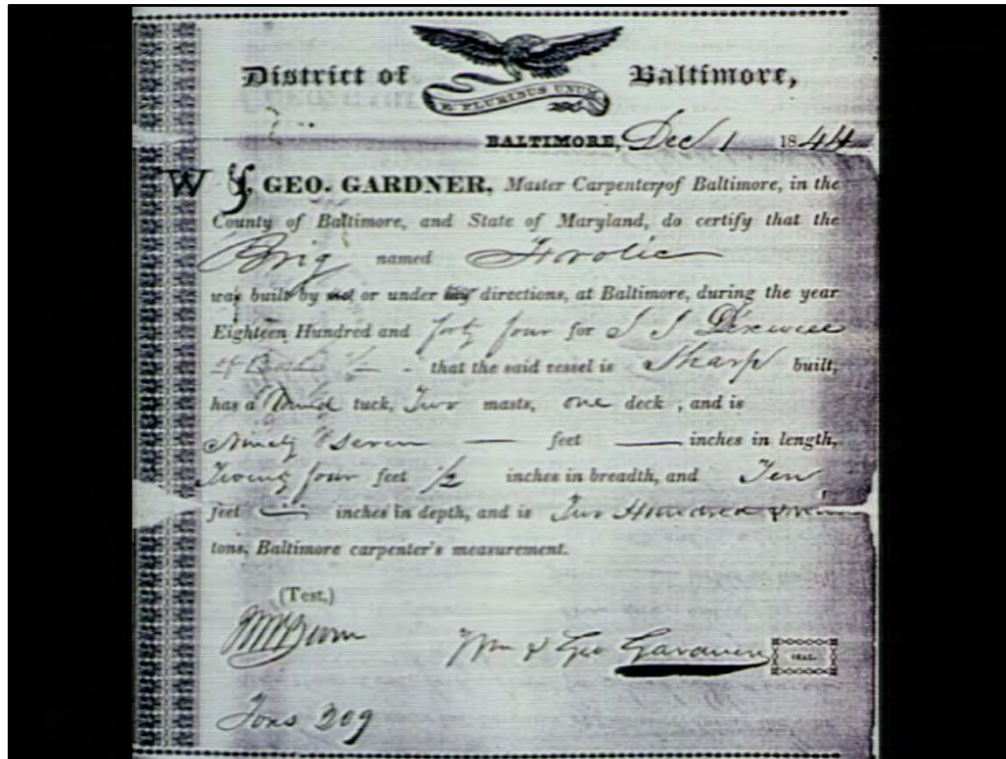
And I worked my way backwards through that English-language newspaper issue by issue following wormholes through volume after volume. The vessel The Frolic came from Bombay to Canton three times a year and returned three times a year. And I found its earliest arrival in China in 1845 from India. So I went into the Indian newspapers, the Bombay Times and worked my way through ... back to the issues and microfilm and found this wonderful Rosetta Stone of information announcing in the Bombay Times the new Baltimore clipper the Frolic. Okay, bingo, I finally knew there the vessel was built. Captain Faucon, we all knew him he was one of the captains of Richard Henry Dana and two years before the mast for cargo of opium. Ah ha! At that point I could work my way backwards to Baltimore



and find her departure from Baltimore in the newspaper article that described the Frolic built by Messrs. Gardner of this city. And this is pre-Civil War where it says "supposed the Yankees understand what is for their true interest. Well we had the Gardner brothers then. We are getting pretty close to understanding the piece, where the pieces of this vessel came from.



And once we have the Gardner brothers and the name of the vessel, we find the vessel's Federal registry. It was owned by John James Dixwell of Boston, a well-known guy in commerce in America of the major Boston firm operating in China.



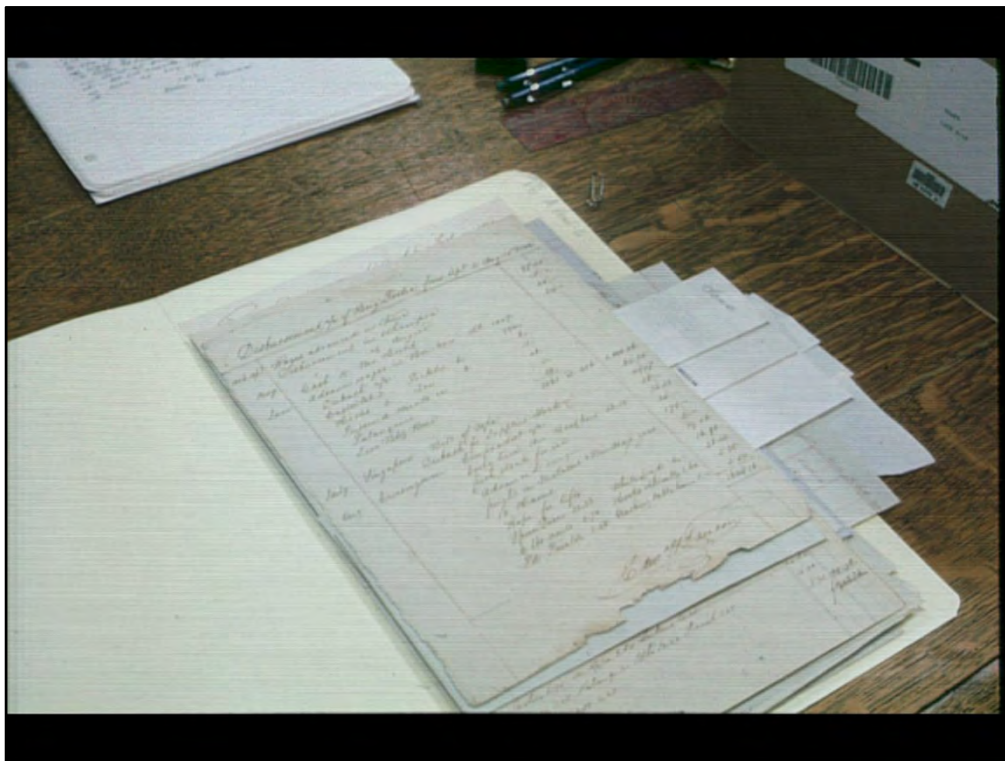
And equally important a master carpenter's report describing the Brig. Frolic in Baltimore. Ninety-seven feet long and this vessel is sharp built. That means it's has a V-shaped hull that sacrifices cargo capacity for speed. That means you've got have expensive cargoes to put in it to justify using it. A U-shaped bottom holds a lot more but it's going to be rather slow in passing through water.



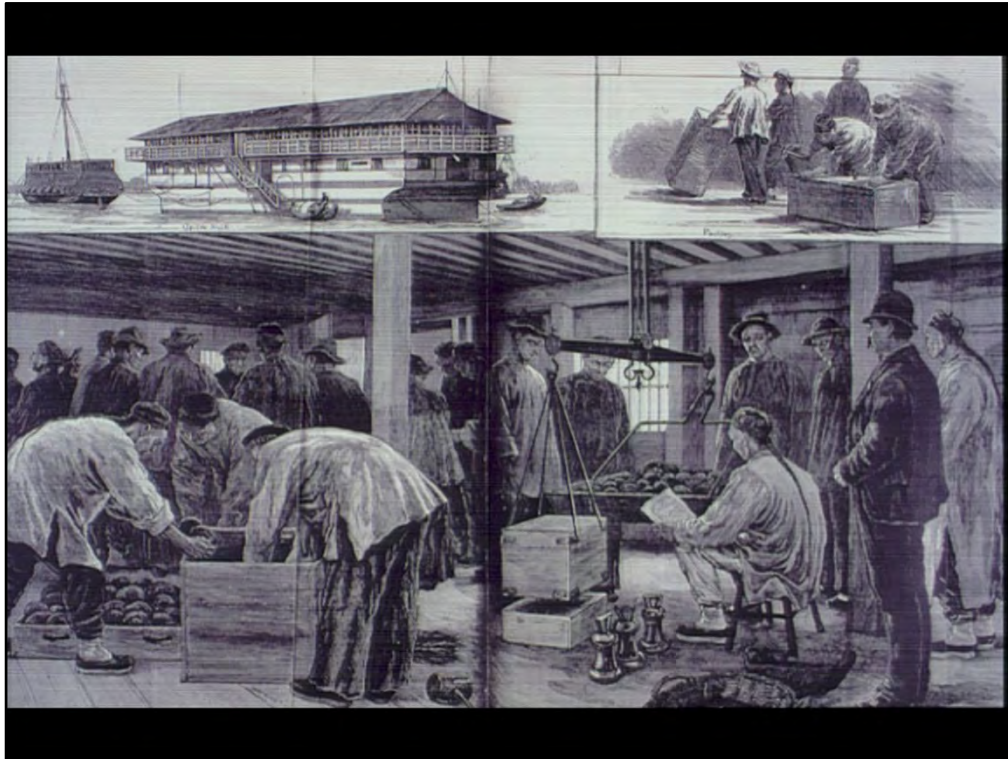
Well, I contacted Harvard and they said we've got a file on The Frolic at the Baker Library in the Harvard Business School. I said that's great I'll come there give myself plenty of time I'll spend a week there. And I arrived there and it turned out they did have the file on the Frolic but it was from a larger collection the Augustine Heard Collection. The Augustine Heard Collection it turned out, and the Frolic was scattered through it, was 264 shelf feet long of paper. That's paper stood on edge and almost the length of a football field and I had to go through it.



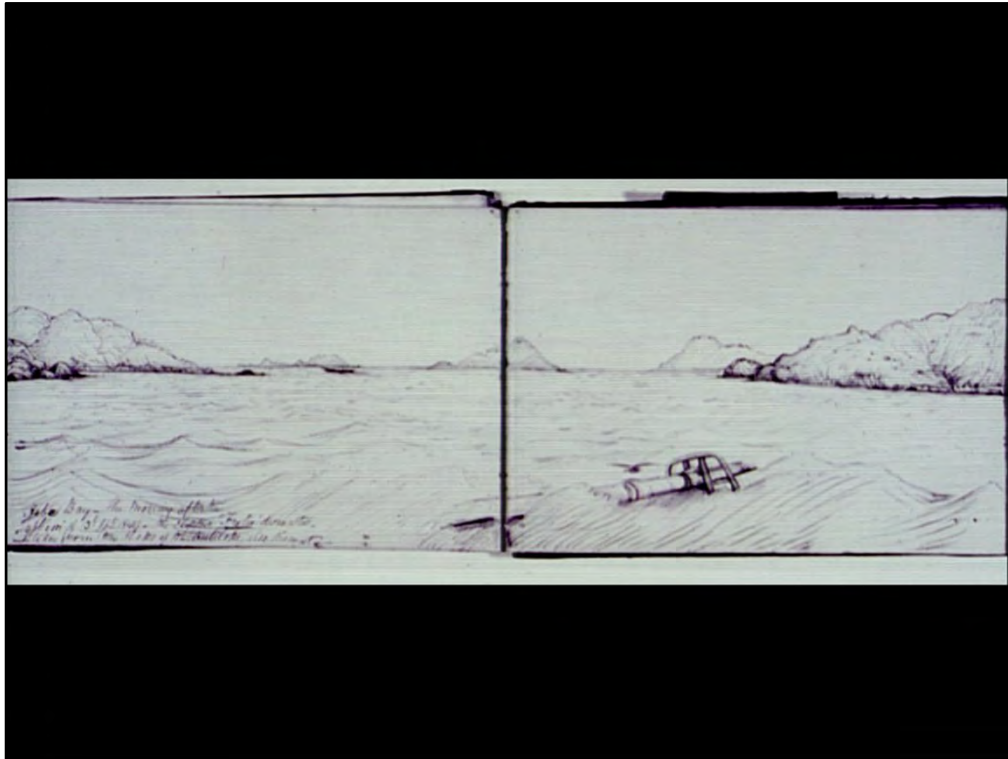
And in those days you didn't go through it on microfilm, you went through it on hard copy. And I say I was there months sitting in that chair and there wasn't much padding on that chair going through box after box after box and



it told the story of the life of the Frolic. That particular document right there signed by Edward Horatio Faucon. The materials that were needed on one of its, on just one of its trips. There were the insurance documents, there were cargo manifests, there were correspondence from the Captain, there was correspondence from opium producers.



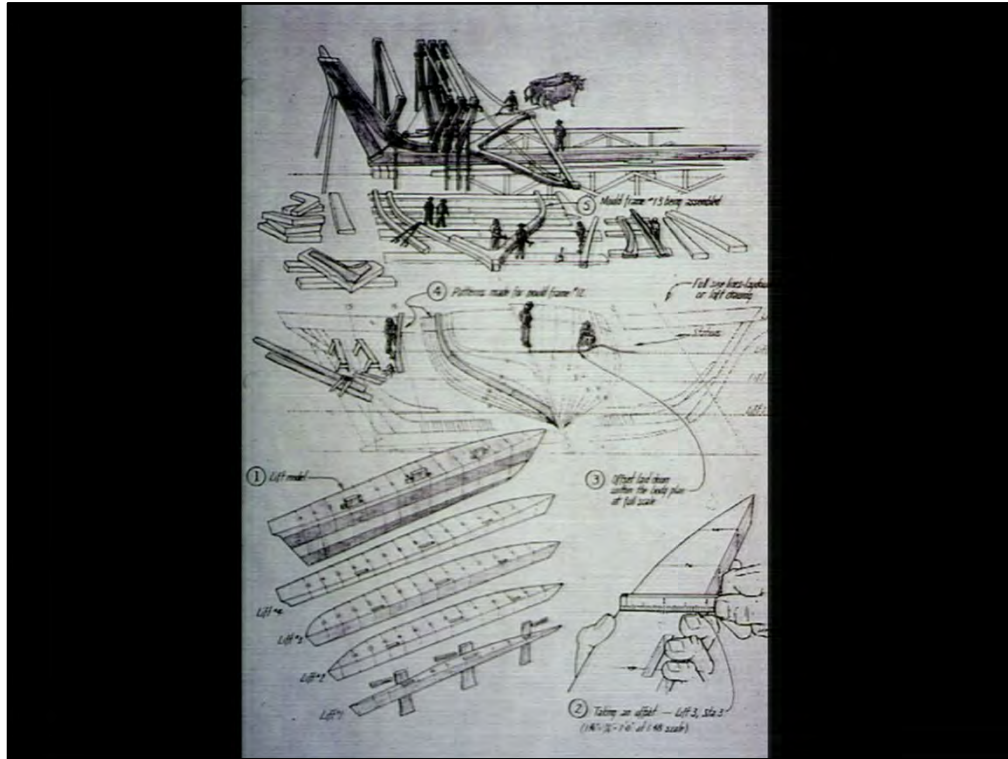
And indeed those documents told the story of Americans in the opium trade. Buying opium in India, shipping it to China where it was smuggled inland.



We were able to find one picture of the Frolic in existence. It had been de-masted in 1849 and that distant little blob was the Frolic.



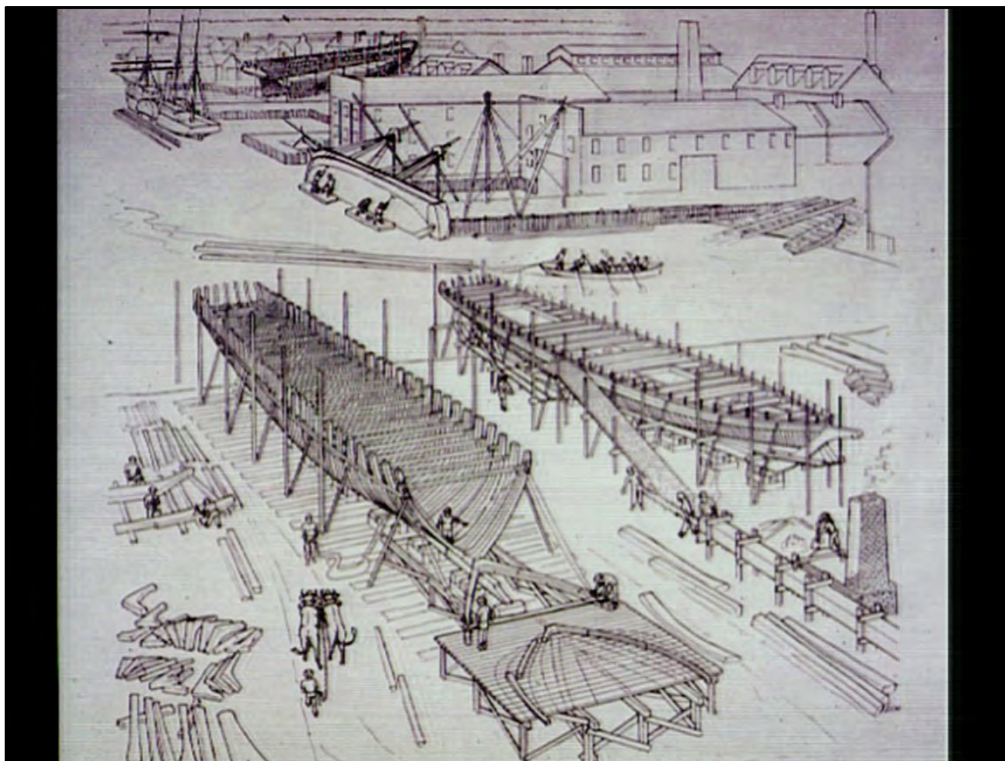
Which could be blown up to that. You can see that just a deck with very little on it. It would have been two masted square rigged a fast speed boat of a vessel.



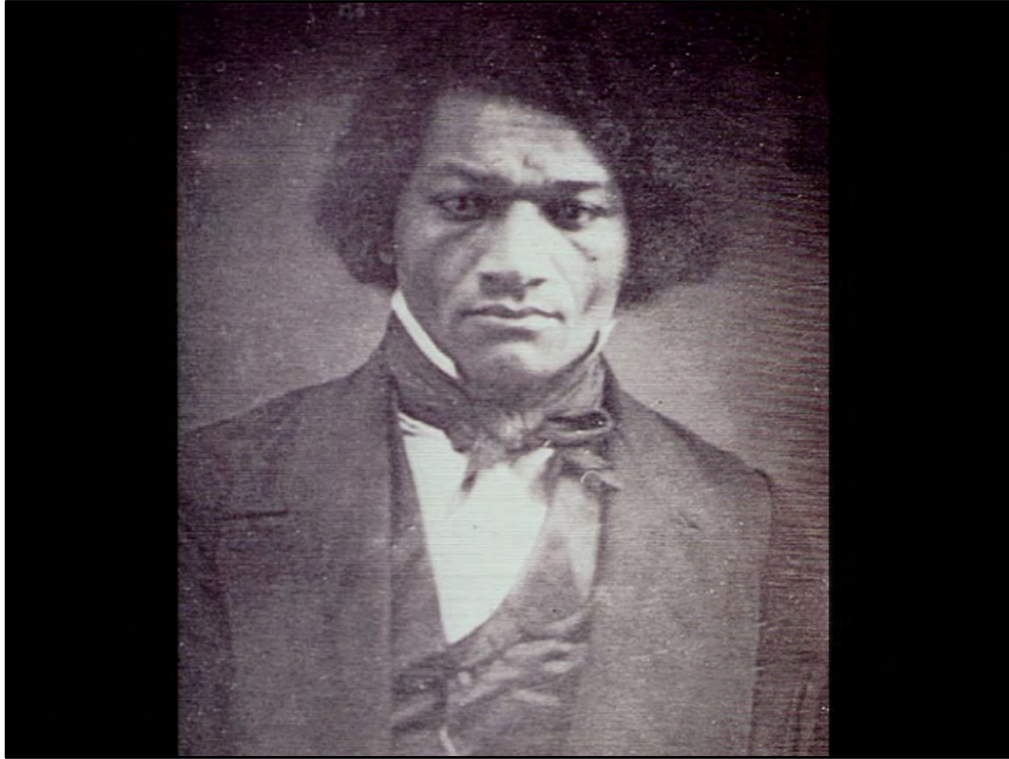
Now as archaeologists, you try to reconstruct how things are made. If it is a projectile point you try to figure out what kind of a core it came out. What kind of flake and what a flaking tool will do. Well gosh, you know, the same thing if you're going to find pieces of the boat you need to figure out how was put together. And in deed the Frolic was built from a model. The pieces of wood, they were pegged together, carved into the shape of the hull, approved by the buyer, the lifts taken apart measurements taking off of the list. Lifts plotted on a mold loft floor and the frames of the vessel, model directly from the mold loft floor and put together.



And indeed you try to find out where is the shipyard and what did that look like? In this case in the very early pictures of a shipyard in Baltimore tells a lot of the story. That you see two U-shaped bottom vessels. These are cargo vessels being built. You see the steam box for bending the planks that they go around the hull. And the next step is translate some of that to the vessel you are working on. The look at that steam box, look at the boats.



There we've got the steam box again. And we don't have a U-shaped bottom, we've got V-shaped bottoms of the two vessels built for the opium trade. One was the Frolic and the other sister vessel the Dart. It is important to try to reconstruct things as best you can. If you're going to get the information back to a public.



And was it like working, we are anthropologists. What was it like working in a shipyard in Baltimore at that time period? Well there are slaves working there. And indeed there was an account written by Freddy Bailey, one of the slaves working in the Gardner Brothers Shipyard. He later escaped to the North and freedom and he changed his name, he changed his name to Frederick Douglass. The most important famous African-American of the 19th century.



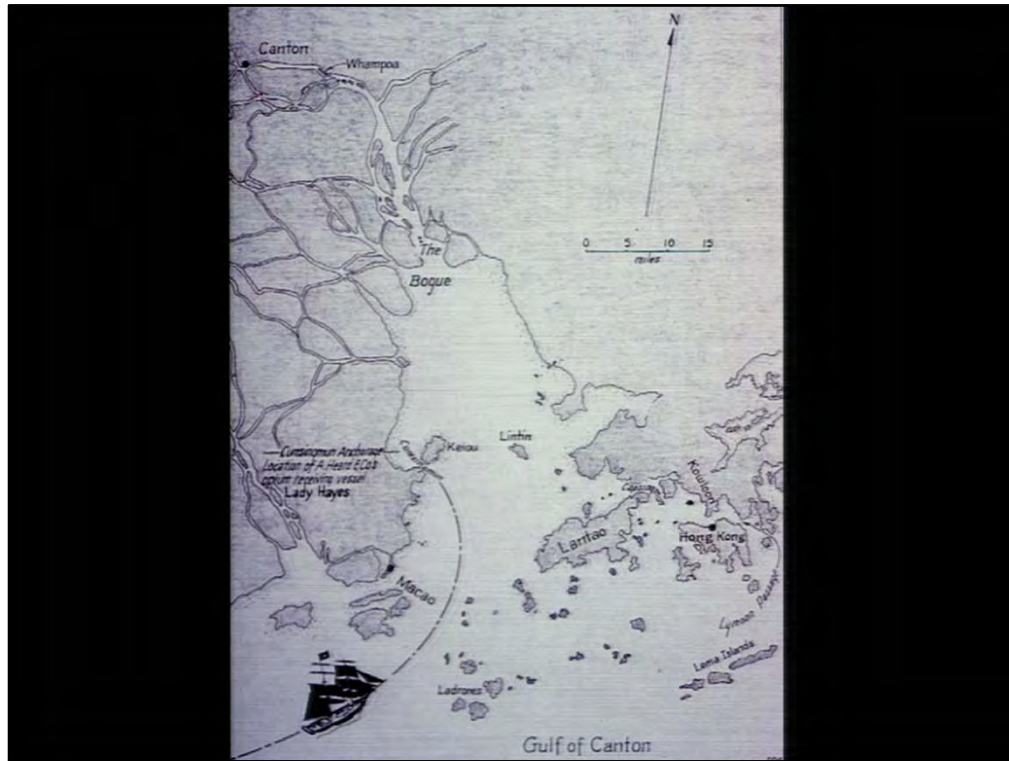
Eventually we were figure out what the Frolic would've looked like in life and reconstruct what she did for a living. Three times a year she would leave Bombay with a cargo of 800 to 1000 chests of opium, through the Straits of Mullica, up to an offshore location off of China. Were it would unload to Chinese vessels. Three times a year it would return with 17,000 to 22,000 pounds of silver per trip. A Toyota Camry weighs 3000 pounds. Think of 7000 pounds for the low-level here. That is over five Toyota Camry's of silver. We're talking big time here.



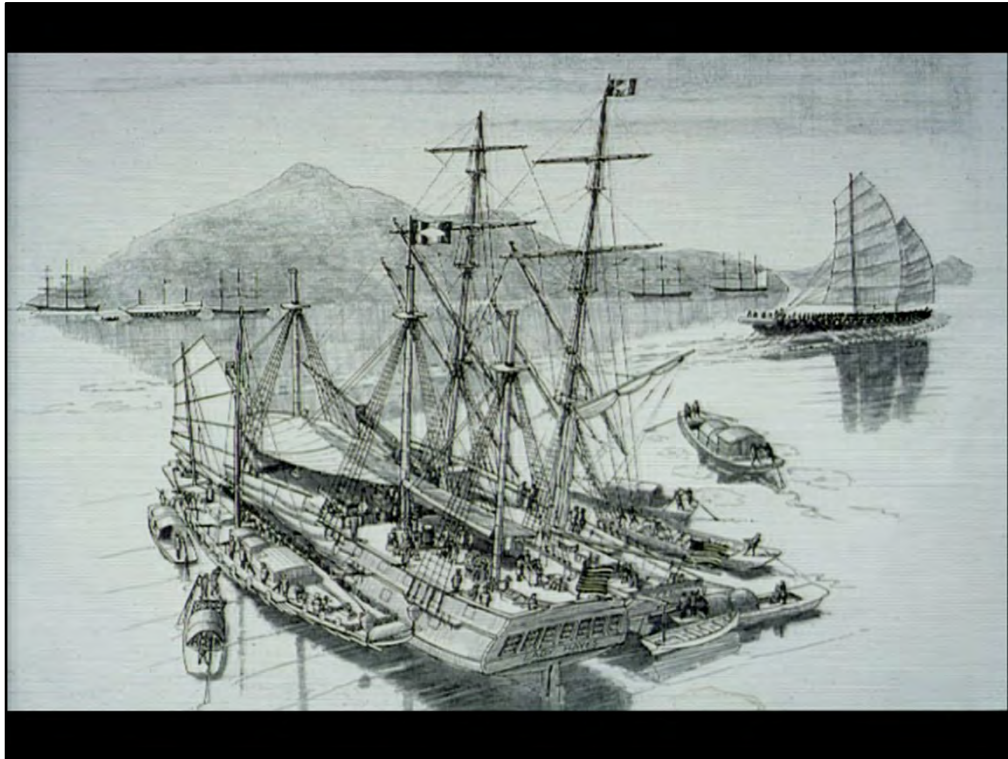
Indeed it would load in India, we reconstructed from early images of what is the port of Bombay look like and stuck the Frolic in to it.



I tried to work with a marine artist to reconstruct these things.



And when the Frolic would arrive in China to this offshore location



it would offload into a station vessel, the Lady Haze in this case. It's mast chopped down so it wouldn't be blown around storms. There's the Frolic offloading and a here Chinese fast a vessel to take the opium upstream into China.



The vessel, the Frolic, had a really good career from 1845 to 1849 but the problem was the introduction of steam vessels. In steam vessels they were a lot more reliable when there wasn't a wind or even when there was a wind. You could steam away from rocks. If you are sailing vessel you blown into them. If you are carrying cargoes as valuable as the 17,000 pounds of silver or the same value in opium, you have to ensure it, every box of opium, and the insurance was high. And with the steam vessels the insurance was much lower than with the sailing vessel. The Frolic went obsolete. So they looked for something they could do with the Frolic. San Francisco was being built and burned down every six months so they loaded it up with Chinese goods to be sold in San Francisco. As she, the Frolic approached the coast in August of 1850 too late didn't they see the breakers. They tried to turn. The rudder was broken off. They abandon ship. And eventually the vessel worked its way into the cove where the local Pomo harvested the cargo.



So how do we reconstruct this as archaeologists? We know pretty much know that's where the Frolic of rested. Well with my marine artist I said let's show the Pomo harvesting the cargo.



So he went to work on it. And there were several problems with what he did. Notice number one, all the Indians there they had little Elizabethan beards on them.

Audience laughter

Dr. Thomas Layton: They have little breach cloths on them. The beer is packed sideways into the vertical in cases and each bottle wouldn't be wrapped individually. The dishes wouldn't be coming out of barrels. They would to be coming out of wicker wrapped rolls. They wouldn't be harvesting blocks and and sails and dragging them up that cliff. In fact they would be hauling them over there where there it is easy. Sam you've gotta start all over. For God's sake change the hairdos. You got to put penises on those guys 'cause they don't have breach cloths on. Sam said, "Tom, I have never drawn a penis."

Audience laughter

Dr. Thomas Layton: I said, "Sam you've got to do some research."

Audience laughter



Dr. Thomas Layton: So, poor Sam, he redrew that. And here the guys we borrowed the hairdos from the Ohlone-way, Malcolm Barlow's book and we got their breach cloths off, we got the beer vertical, we've got the the bowls coming out of the wicker vertical, wicker wrappings but Sam, this not where it was happening. It was happening over on this cliff, off of that beach.



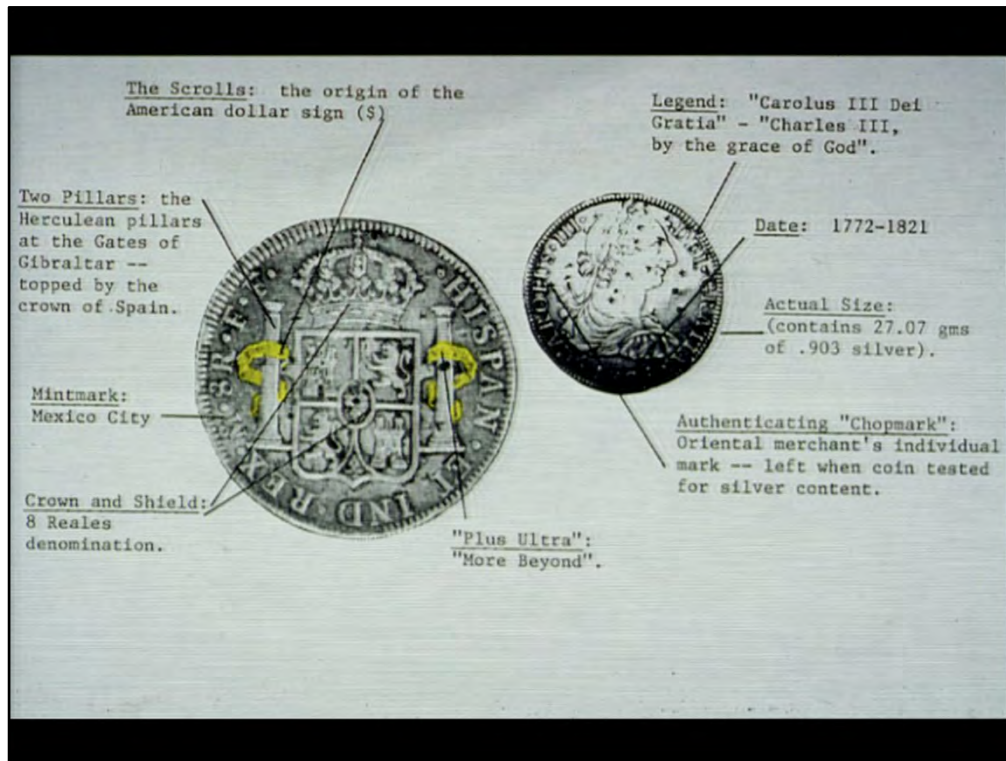
So once again Sam moved all of that over. And so the Frolic is there. In doing this kind of thing you're taking leaps of faith. If you try to pick the put together a picture of what happened in the past because you got to gloss between interpolate between your fact. Try not to extrapolate beyond, the interpolate between them. Yes there's problems in it and if you want people to understand which are doing appreciate archaeology ultimately you've got into that kind of thing.



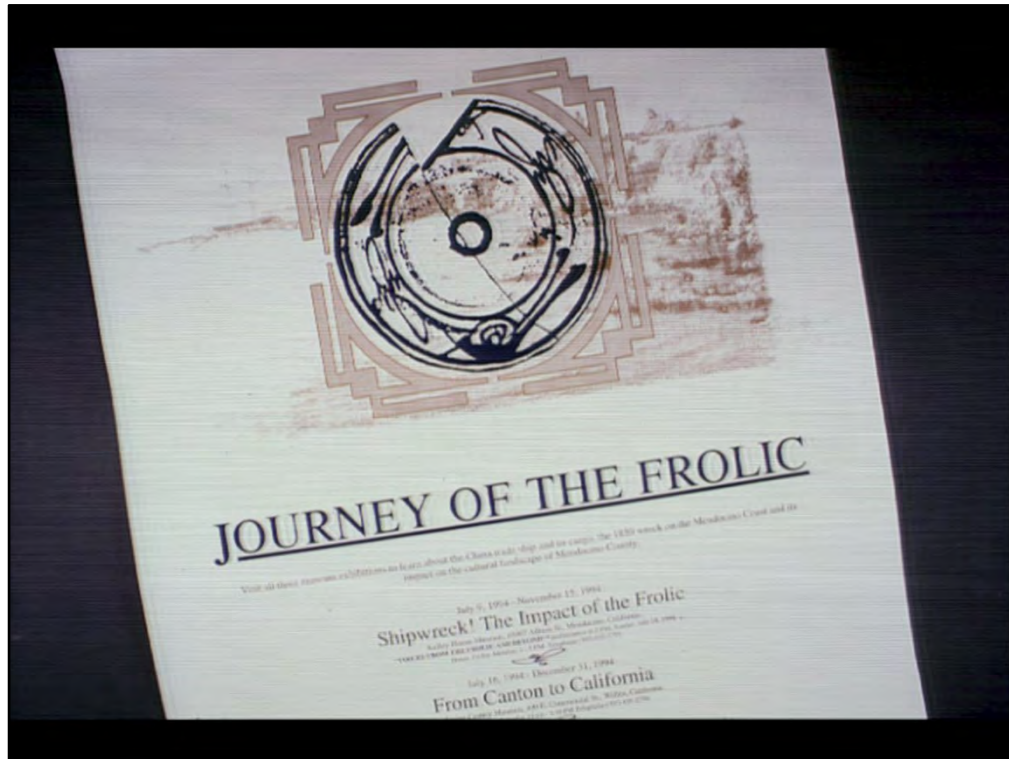
Well, what was the bottom line in all of this? Well it wasn't ceramics and it wasn't silk. It was money. It was silver. The world had become addicted to tea. Think of the Boston Tea Party in our own country. The Brits bringing the tea. Where did they bring it in from, China. How did they pay for it? The Chinese didn't want anything the west produced, except silver. The world's silver was going into China. We call this a negative balance of trade from our point of view. The world's silver was going into China tea and such things were coming out, the Brits did not like this. This was not their idea of how the world should run. And in the 1770s...1790s they took over the monopoly of an opium production from the Mogul emperors as they conquered that part of India. Within 10 years they had changed the balance of trade so that silver was coming out of China. And they've done it by selling opium to China. And...and Americans as soon as they could get into the trade too. At first, the Brits wouldn't sell them any opium to take to China. So American vessels were going to Turkey, Smyrna in the Mediterranean and having that long trip all the way to China with very low quality opium.



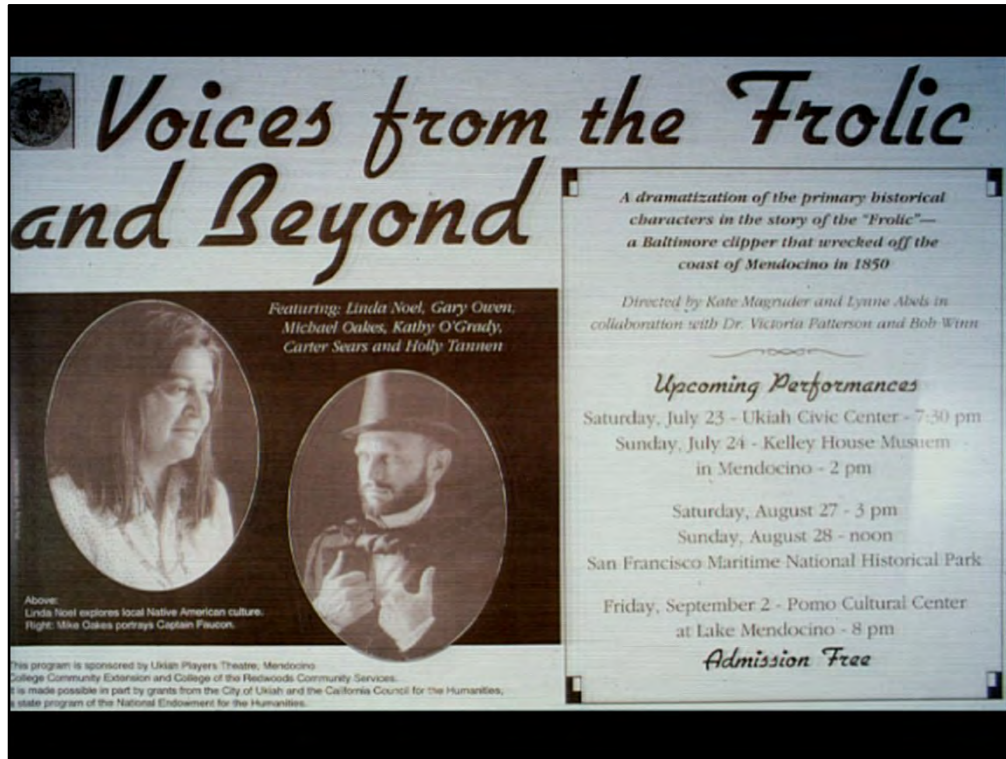
Eventually and can you confirm that the silver of the world was going into China? Yes. This is the coinage that was used at the time, Spanish dollars. Spanish dollars that were minted in Mexico and South America that was all Spanish territory. Most of them that you find nowadays for sale are covered with chop marks from Chinese [Inaudible] or merchants attesting to the fact that it is an authentic coin, silver and not some kind of a counterfeit.



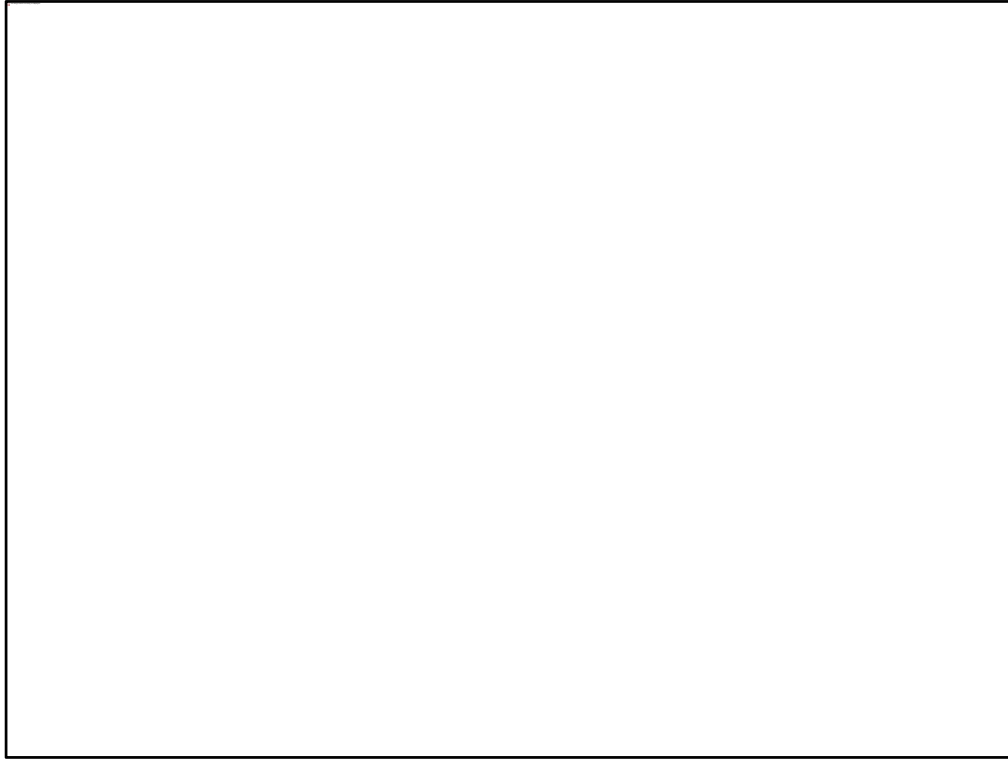
How important was the Mexican dollar, the Spanish dollar, to world commerce? Well, here you got...look at the iconography... the two pillars there, those, that's the Pillars of Hercules, the Straits of Gibraltar. Wrapped around it is a banner that says "Plus Ultra" "More Beyond" this is the model of colonialism. You go beyond the Straits of Gibraltar to harvest the world. The world is yours for the taking. And you probably recognize the two lines there and the banner as the American dollar sign. That's where our dollar sign comes from. So the story is ultimately is a story of money.



Money explains about a lot. Well, how do you get the story back to the public? In this case, we began to work with local museums in California, the Mendocino County Museum, the Grace Hudson Museum in Ukiah, and the Kelly House on the coast. They put together three exhibits, one in each museum telling a part of the story.

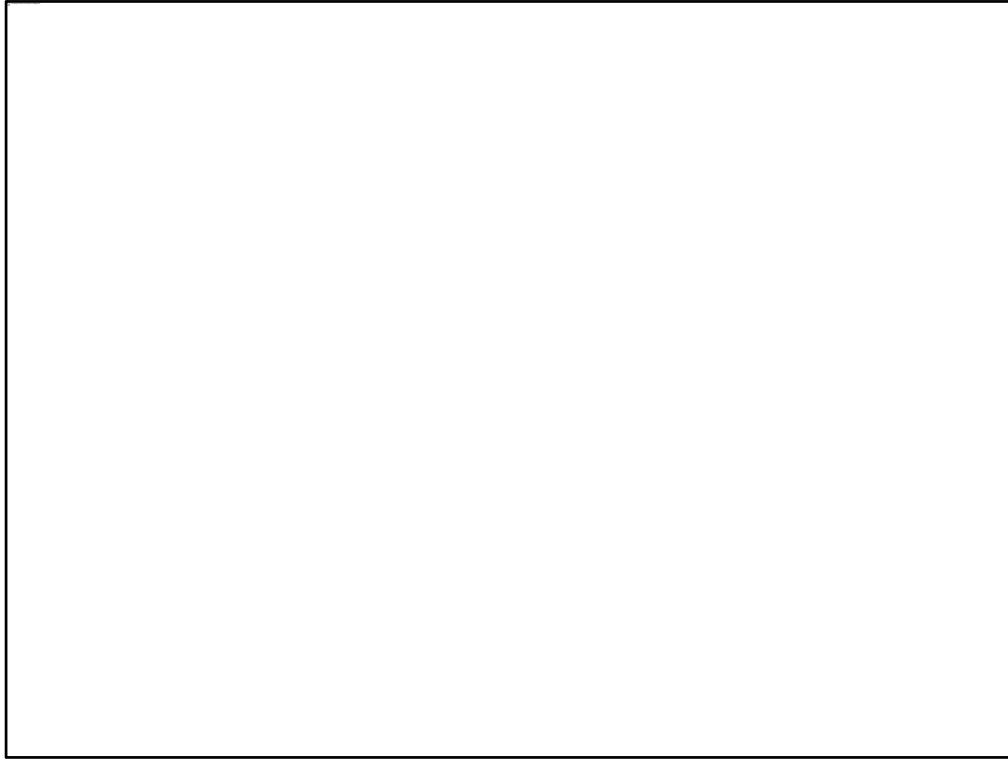


We put together the historical dramatization. In which each member of the cast would hold up a piece of Frolic pottery and tell the story of that potsherd in their point of view. Captain Faucon that told the story, you know cheap, canton ware but we would've made a fortune in San Francisco. A Chinese from Mendocino hold it up this is the earth of China, the smoke from 1000 kilns. H Pomo Indian held it up and told a very different story - Linda Noel, a Wintu.



We eventually gave that presentation. The wreck divers attended. Heavens even my dad attended, my sister attended, my niece attended. I had a lot of people in that audience that...

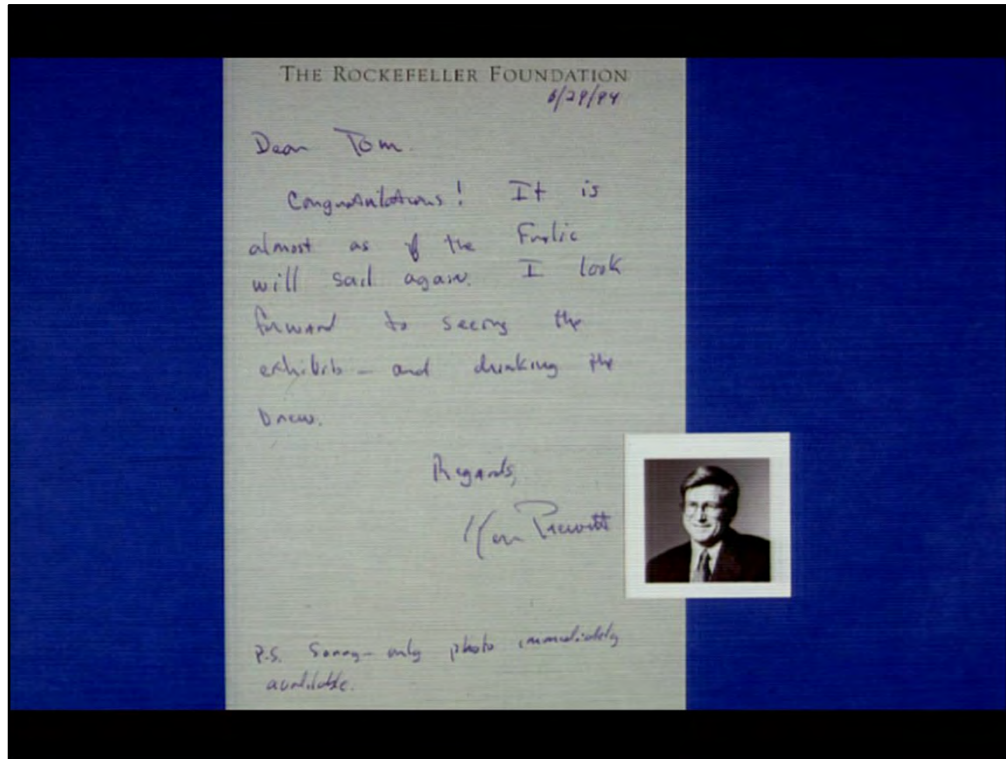
Audience laughter



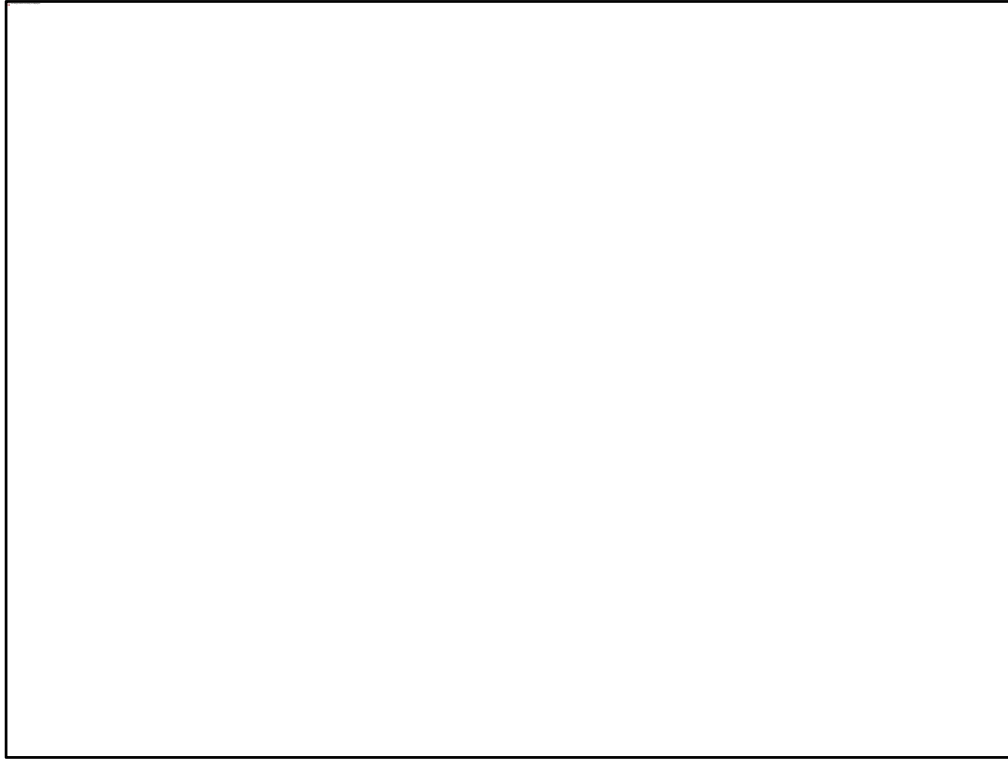
Dr. Thomas Layton: And you know it was a big thing getting the wreck divers to participate. Some of them were big mean guys. Cliff Craft was the biggest and meanest of them all. His bicep is about the size of my waste. In the LA Times he had placed an advertisement during one of the wars of our country. Public Relations representative Middle Eastern dictator immediate openings, qualified persons. You know, sign making experience, good walking shoes help. College students and news media opportunists preferred. Environmentalist need only remain confused. Self-serving archaeologist keep your pantyhose on.

Audience laughter

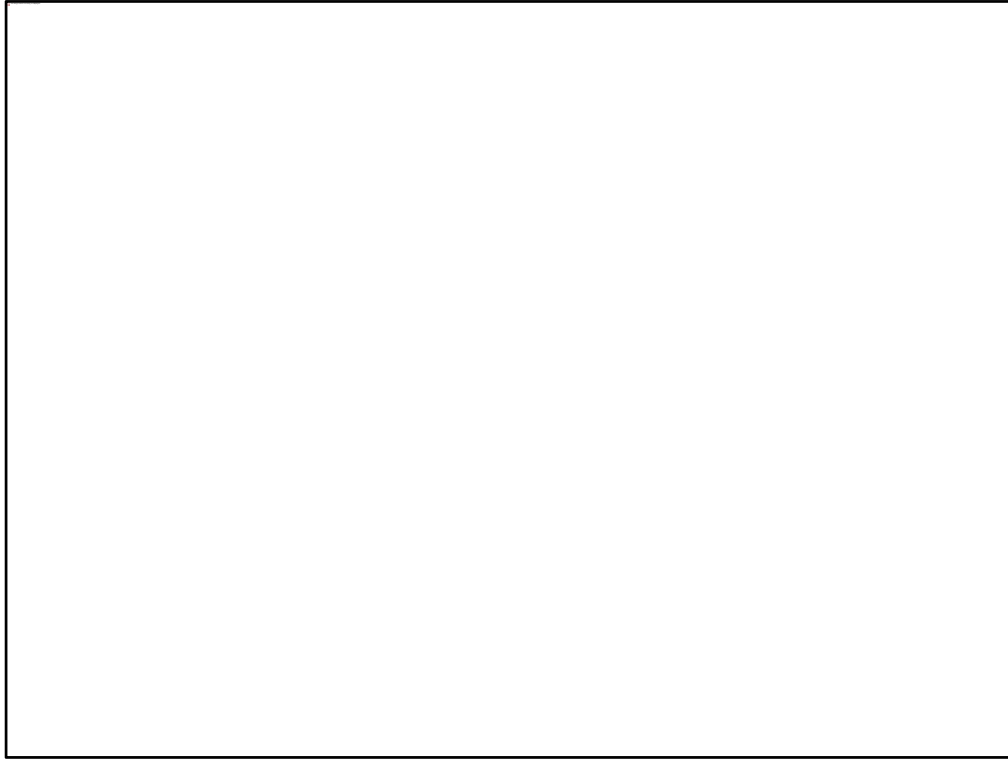
Dr. Thomas Layton: This is the kind of guy that I was trying to get to give the collections back to the public. Bless his soul. He did and he gave a lot of this collection back.



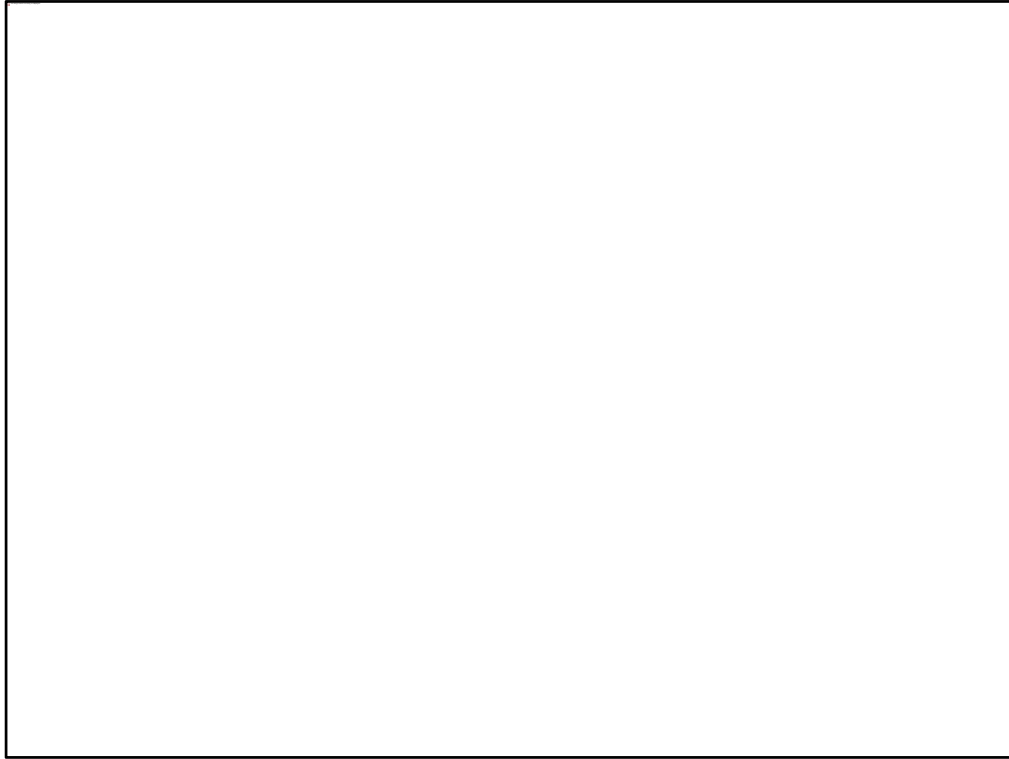
The other end of the extreme of the wreck divers is a guy who owned the house right above the cove, Ken Pruitt. Ken Pruitt was the President of Rockefeller Foundation. There you have the span. From Cliff Craft to Ken Pruitt amongst the wreck divers. The 15 of them gave their stuff back. Bless their souls.



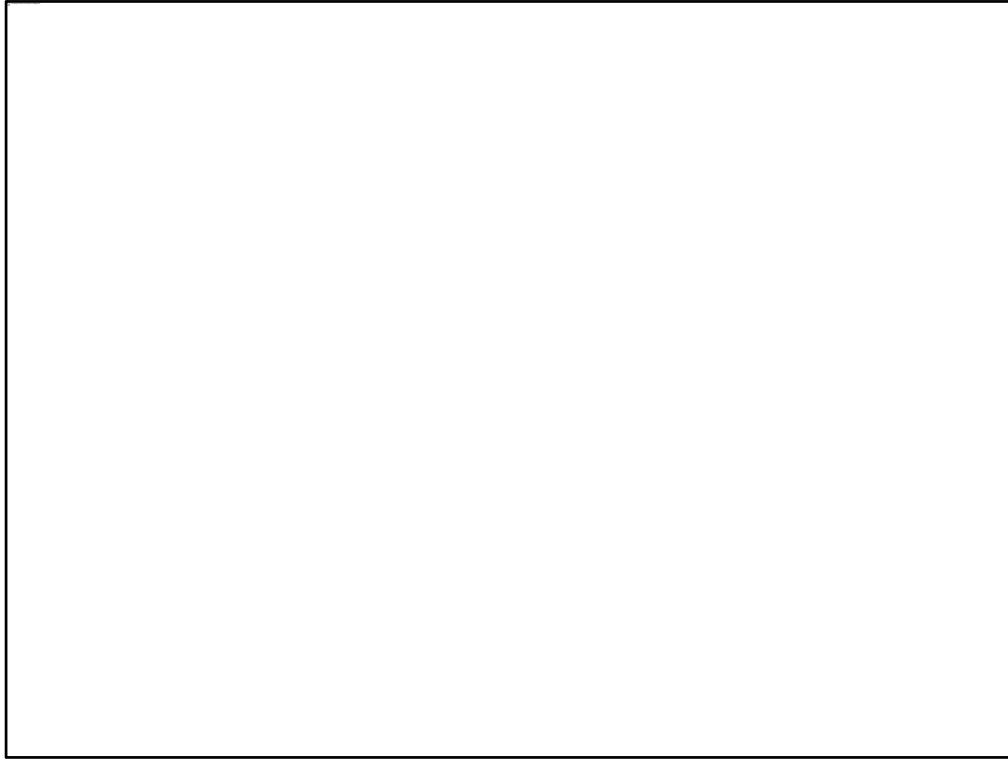
And they came to the Frolic openings, and grizzled as they were. Bless their souls.



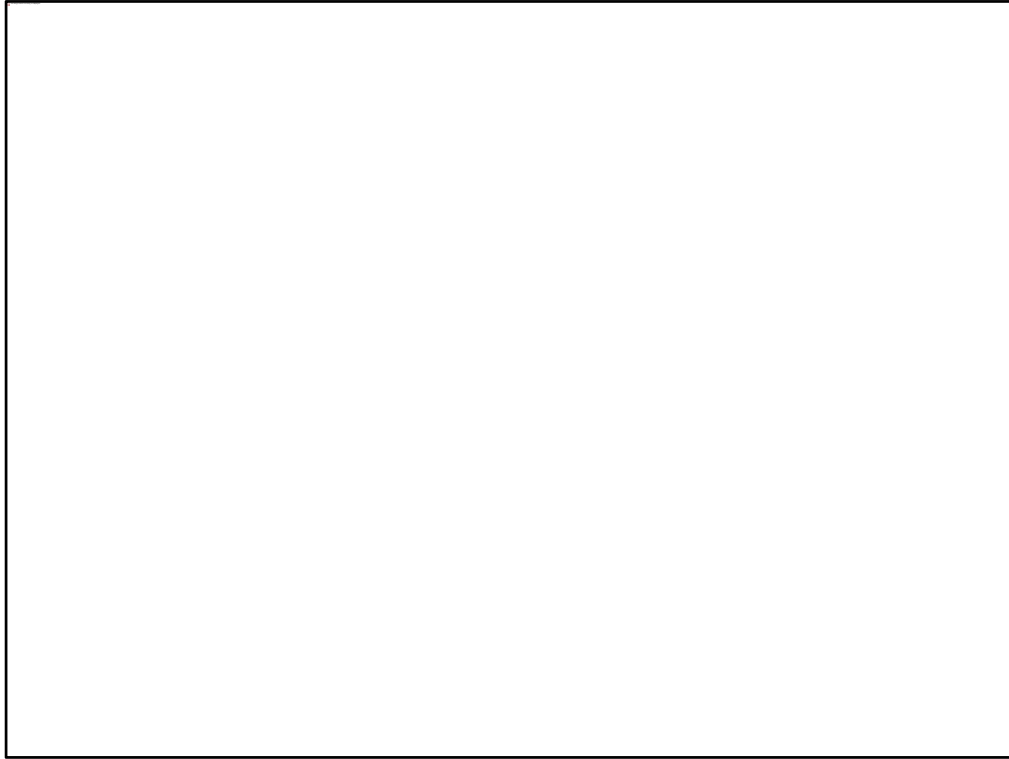
But that wasn't the end the story. There in Mendocino when we put that exhibit together. Horace, our friend Horace here said, "I want to make the model of the Frolic. I am going to make the model of the Frolic sinking into the lawn of the Kelly House museum." Well Horace that's great! Horace Irwin, father Bill Irwin the comedian as a matter of fact. So Horace made the model and I said that's wonderful. We will put it on display. But that wasn't the end of it.



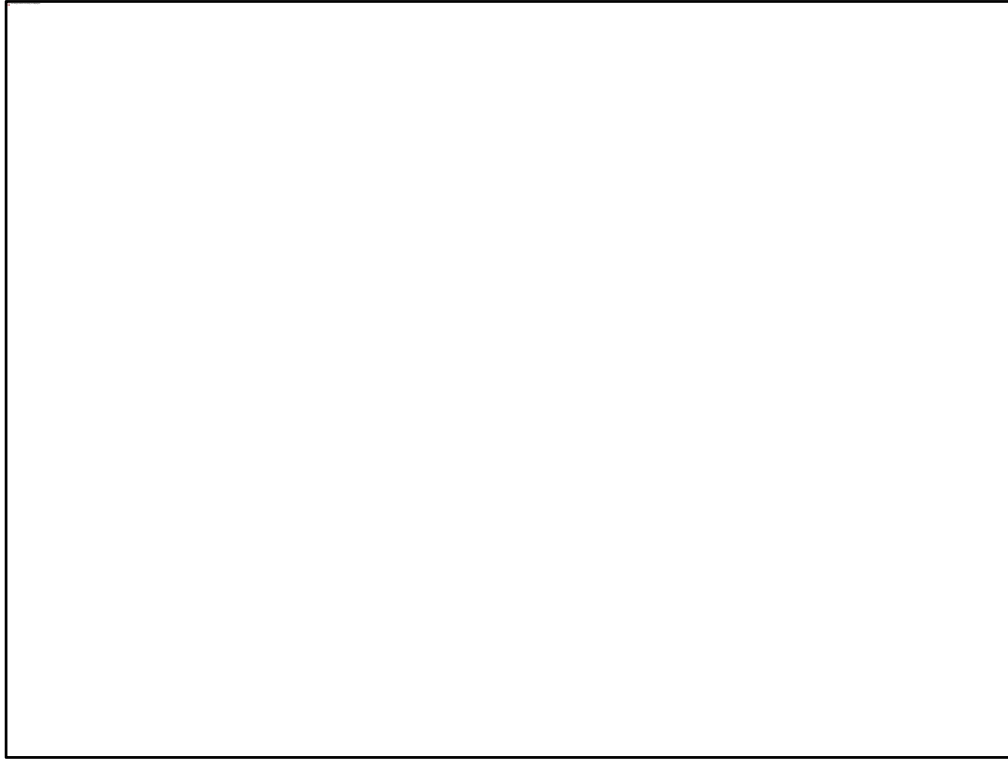
His idea was that was the model for the vessel itself. He was going to build the vessel in one half size, the Frolic.



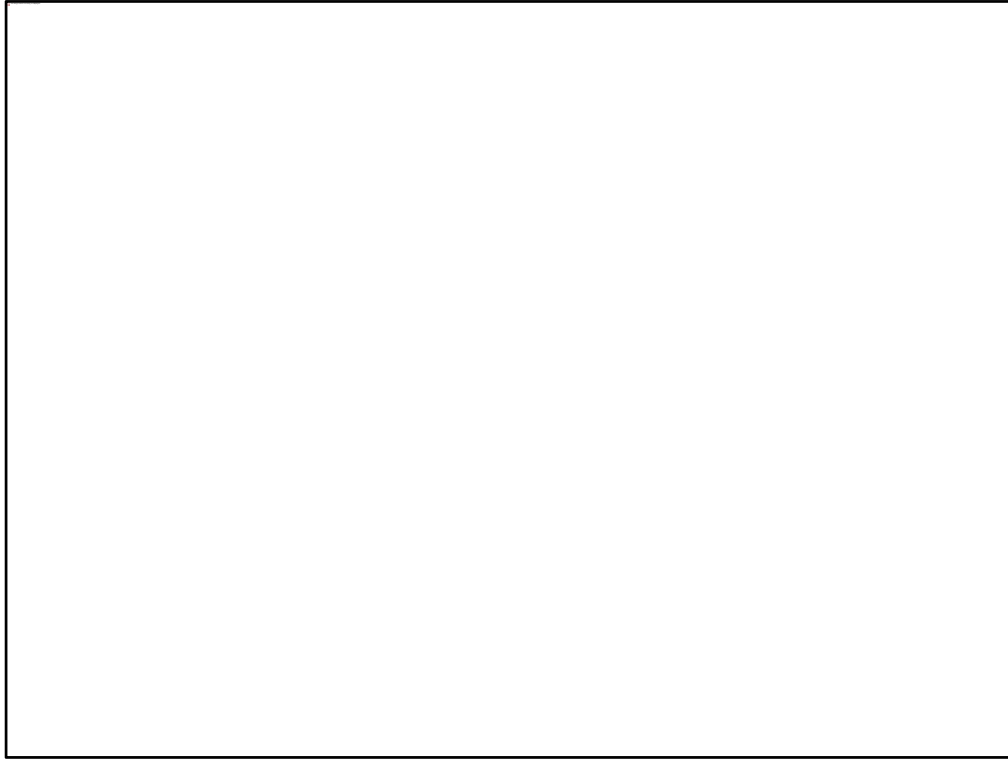
And he went to work in his yard and building the Frolic one half size to sink into the lawn.



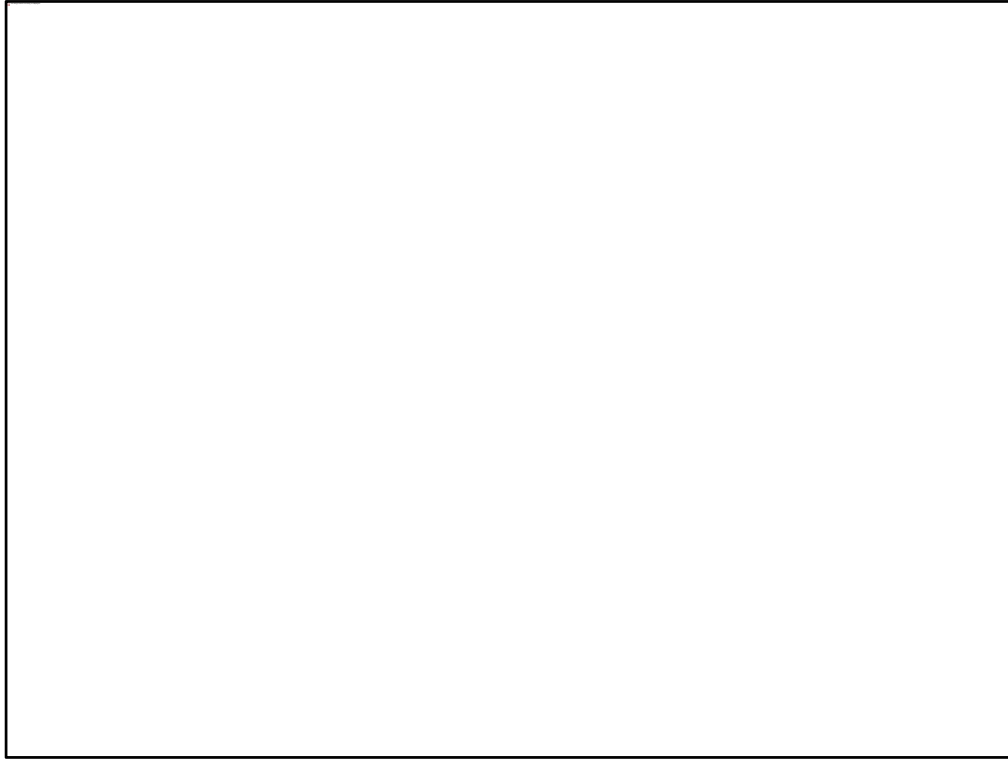
And he got all his neighbors to help. There in the lawn.



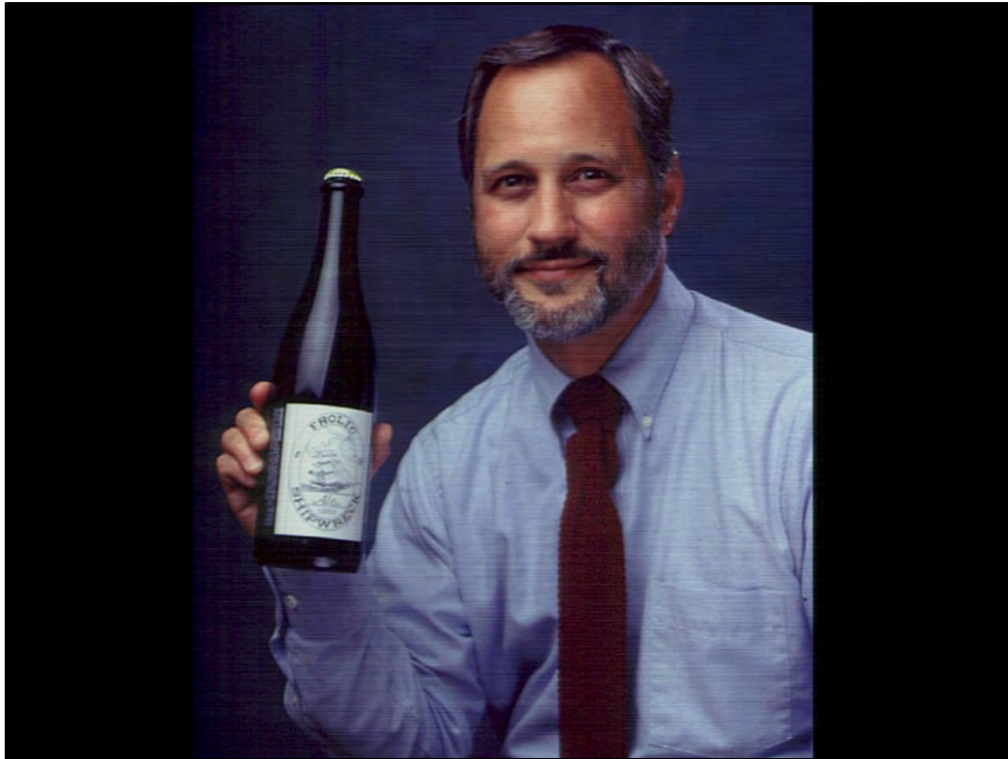
And eventually they're they assembled the thing on the Kelly House lawn for the exhibit.



Meanwhile Richard Evert, the Maritime Museum in San Francisco, his three times great uncle had assembled the Frolic's cargo in 1850, he was coming down 101. And he stopped at the brewery in...Hopland Brewery, he told the story to the brew master and he said, the brew master said, "Do you have any un opened bottles?" And no we didn't but they re-created an Edinburg ale of the kind that was aboard the Frolic, as the Frolic shipwreck ale.



So it all came together. The three exhibits, the Frolic sinking into the lawn, the...the banner hanging from the Kelly House museum, their share of the exhibit on the inside,



and I'd have to say that the beer was pretty good.

Okay, where does this leave us? This was a complicated story. A really complicated story to tell in any kind of way that would be meaningful. You've got the Boston merchants, you've got Baltimore shipbuilders, you've got opium brokers in Bombay, you've got smugglers on the coast of China, you've got entrepreneurs in gold rush San Francisco, you've got the [Inaudible] Pomo, how do you tell a story of that? Well ultimately you're telling a story of the world system. And we in archaeologist struggle, of how we struggle to get beyond simply describing the artifacts and their dimensions to the, the system of which they were a part of. How that system held together, how it changed. And this project enabled me to tell that kind of story by fits and starts. I sure didn't know what the story was going to be until late in the project. And I feel blessed to have that opportunity and I feel blessed these years later that Chico State University, the Valene L. Smith Museum of Anthropology would exhibit would stage an exhibit of the Frolic. Giving it a second chance. And that the program in visual anthropology in the Anthropology Department would put together a film on it. That Georgia Fox would take the chance with her reputation while she's trying to teach courses to be on a project like this. And for me to of worked with some magnificent young people, with Matt Routinar [phonetic spelling], with Eric Bored, where's Dan? Thank you. This has been a wonderful opportunity and I thank you for making it possible.

Audience applause

Dr. Antoinette Martinez: We have time for questions.

Dr. Thomas Layton: You've got a question, I know you do. You were a student of mine at San Jose State. And it's your assignment to have a question. I will give you a moment to figure it out.

Audience Member: Was there an initial salvage effort for some the more precious cargo of the ship before the Pomo got it or were they the first ones to salvage the ship?

Dr. Thomas Layton: The first people to salvage anything of course were the crew. Faucon left most of the crew who were [phonetic spelling] lascars and Malay men. They were all people of color except for Faucon and his two officers who were Americans. And he took a couple [phonetic spelling] lascars with him to row the boat south and everybody else was left there. And I assume that they went back and that some of their people were still aboard the vessel, had refused to come down the mast and that they were the first people to grab. And they could take a whole lot with them. But they took enough that they walk inland and have something. And all disappeared to history and of course what a great place of landed with the gold mountain and they disappeared in the sea of brown faces. They spoke Portuguese which was the lingua franca, that's a contradiction terms, of the trade in that part of the world and that's not too far of a jump from Spanish. So that they were the first harvesters, then the Indians and then in the spring of the following year came a guy, sent up in San Francisco, and that he saw not much to harvest but the big trees and that's the beginning of this story the logging industry on the Mendocino Coast.

Yes sir.

Audience Member: I was wondering how far have you been able to trace the ceramics from the Frolic into California?

Dr. Thomas Layton: Oh, yes the pieces of gingerbread we will see lighted up in neon. As far as Willits, so far. In fact I took some students out there years later to dig and we redug a part of Mendocino 500. And the summer pits one right down through the pits that [phonetic spelling] Climmin had dug. And in one of those pits that [phonetic spelling] Climmin had dug, ya know they didn't screen. We found a piece of blue and white ceramics. In that blue and white ceramic, it was not just any piece of ceramic, it is the basal fragment of a ginger jar. It had come from the Frolic. And so, that far. And I would ask each of you as you go in your careers and excavate watch for blue-and-white ceramics in the sites you are digging and see if they match up with this. Because if you do you got a wonderful date for your archaeological site. You know it's got to be after the August of 1850 and very close to August of 1850.

Yes.

Audience Member: I know you went to the museum to look at things. You know the museum on the East Coast. And you look at the chests and you showed us the corner. Were there any other things that you compared from the site that you found like in the Frolic to what was in the Boston.

Dr. Thomas Layton: [inaudible] the folks at the Peabody at Salem. They were not used to seeing broken up things. We were archaeologists look at something small and visualize the whole thing. There at the Peabody Salem they had a wonderful high end the collection of China objects and most of what they had brought back by Boston captains was the top-of-the-line stuff. Whereas what we had on the Frolic was on bottom-of-the-line stuff. It wasn't even porcelain it was porcelain stoneware. And so they would look at this kind of stuff with contempt. There wasn't a whole lot that I could a match up there. But bless his soul, Crosby Forbes, of the Forbes family which made their money in the opium trade, he helped me as best he could. And when I went to the exhibits with him I said, "Crosby why is there is no mention of the opium trade?" And he looked at me and he grinned

Audience laughter

Audience Member: Do you know much about navigation or maritime history prior to this project?

Dr. Thomas Layton: No, if I'd only known a real expert. [Laughs] a real expert about maritime. I'm not a boat person. I have no maritime experience at all. When I started this project I wasn't a historical archaeologist. I was a pre-, I mean I wasn't historical archaeologist, I was a prehistoric archaeologist. I know chipped stone. I don't know ceramics. So everything I had to learn from scratch and learned it by fits and starts. And not learned very well. And I had rely on people who knew a whole lot. And I really benefited from the scholars who are willing to help me. [Phonetic spelling] Carl Cortum at the, who created the Maritime Museum in San Francisco. He read the whole manuscript and he corrected my terminology all the way through so I wouldn't look like the boob, that I really was,

Audience laughter

Audience Member: [inaudible]... going the extra mile.

Dr. Thomas Layton: You know, if I hadn't gone that extra mile nobody would ever invite me to speak afterwards.

Audience laughter

Audience Member: Was there ever an insurance claim filed?

[Inaudible] Yes! The vessel ... Faucon wrote a letter describing the wreck for the insurance company and as an act of God which is happens and they were reimbursed for the cost of the cargo and the value of the vessel. Which, you know, if they'd taken the vessel the San Francisco and try to sell it there they wouldn't have been able to. The crew would have runaway probably like all the other crews there. And it would've ended up as another one of those ships the the the forest of masts in San Francisco. So they did real well. They could've made a lot of money on the cargo. They had already sent to San Francisco a prefabricated house to receive the cargo. And they'd sent a Chinese workmen to San Francisco, on a previous vessel, to build that house. So they were really prepared. And eventually they sold that prefabricated house and make something on that too. Yes.

Audience member: Were there any legal restrictions to the selling of opium at that time?)

Dr. Thomas Layton: Um, no legal restrictions against Americans or Brits. The laws were Chinese laws. The Emperor in the...of China did not want opium coming in. It was a breaking...weakening his bond between him and his and his subjects. The first opium war happened because the Emperor sent Commissioner Lynn...Lynn to Canton, he confiscated opium chests from the major dealers, a couple thousand chests of it and destroyed it. And that gave the Brits the opportunity having been offended to attack China. No, there was no law against Brits or Americans. So they took it to offshore vessels that they owned, those station vessels, those warehouse vessels and the Chinese merchants came out there to buy it. And the Chinese smuggled it into China. (Long pause) Mark!

Audience Member: Yeah, um, were you able to find any references to this episode and him in any of the oral traditions [Inaudible]?"

Dr. Thomas Layton: Yes, there is one mentioned in a Pomo ethnography of the vessel on the coast. They don't call it a China trade vessel that Pomo were aware of. And when I talked to Louis Fratis, who is the grandson of the man first property owner right there on the coast. The Fratis family got that property during the 1850s. Louis described his father and grandfather telling him about the Indians coming and camping at that spot and harvesting seaweed there. And his assumption was that that they'd been doing it for a very long time. Of course, there was no discussion of cargo at that point. But, God knows parts of that cargo came back to the white community. The bolts of silk aboard that the Indians had harvested when the white community was established in Mendocino. Mrs. Kelly of the Kelly House Museum, she and friends bought bolts of silk from the Indians to make clothing for their daughters.

Hey. Well thank you very much for the invitation to speak here.