

WASHEO WHISKIHEGGAN: EXAMINING THE
HUDSON'S BAY COMPANY FUR TRADE POST IN
FORT SEVERN, ONTARIO THROUGH
ARCHAEOLOGICAL ANALYSIS AND COMMUNITY
ENGAGEMENT

by

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B.A. (Honours), Trent University, 2016

A Thesis submitted in Partial Fulfilment of
the Requirements for the Degree of

Master of Arts

in the Graduate Academic Unit of Anthropology

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This thesis is accepted by the Dean of Graduate Studies

THE UNIVERSITY OF NEW BRUNSWICK

April, 2019

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Abstract

This thesis is a two-part examination of the assemblage from the Hudson's Bay Company Post site (GIIv-1), a fur trade post in Fort Severn, Ontario. Part One of this thesis analyzes the historic archaeological materials which were surface collected from the site between 1950 and 2017. Using Stanley South's (1977) method of artifact patterning, the GIIv-1 assemblage is found to closely correlate to South's Frontier Artifact Pattern. Part Two presents the results of a community engagement project which was conducted with middle school classes from Wasaho Cree Nation School in Fort Severn. This project asked students to draw on lessons from the classroom and from community members to write a story about an artifact from the site. By conducting this research in two parts, this thesis aims to understand more about life at a northern trading post, and to create opportunities for the descendant community to engage with their heritage.

Acknowledgements

According to family legend, my great grandfather was known to say that “an education is not a heavy thing to carry”. I owe great thanks to giants upon whose shoulders I stand. To my family for supporting my education at every step. To my fiancé for being the ray of sunshine through this process. To my colleagues at the Canadian Museum of History (Megan, Lauren, Matt, Stacey, Colleen and Patti), and especially to Dr. Jean-Luc Pilon, who set me on this journey. To Chief Paul Burke, Ms. Robin Chamney and the Fort Severn First Nation community, for allowing me the privilege to conduct this research. To Tara Ward for her assistance in making this research possible. To the Royal Ontario Museum and the Ojibwe Cultural Foundation for preserving the past for the future. To my supervisor, Dr. Susan Blair, for being my guide at every stage. To the Department of Anthropology at UNB for making me part of the family.

Miigwetch - Merci - Thank you.

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Chapter 1 - Introduction

Objectives

This thesis examines the collections from the Fort Severn Hudson's Bay Company post site in northern Ontario, Borden designation GIIv-1. This is an early historic period site, which was established as a fur trade post in 1759 and operated continuously until the 1980s. The site has never been excavated, however due to the erosion which has been actively deteriorating the site over the past several decades, a considerable number of artifacts have been collected from the eroding layers. This will be the first formal archaeological analysis of this material.

In addition to analyzing the archaeological significance of the collection, and in keeping with the standards of ethics in archaeology (CAA 2019b, CAA 2019c; OAS 2019), I wanted to explore ways to include perspectives from the Indigenous community of Fort Severn First Nation. Not only is the site located in the middle of this community, but community members contributed directly to the creation of the site since its establishment. The continued success of this trading post over centuries is thanks to the Cree who live in this region, who provided furs, meat and trade goods to the Hudson's Bay Company (HBC), and who acted as middlemen between this coastal post and resources further inland. The site continues to have deep connections with the community, as community members are engaged with the site through monitoring and through the recovery of artifacts as they are exposed through erosion.

Because archaeological surveys in the region have also recovered collections from the site, removing them to repositories in the south, the community has not been able to

access or interact with these collections before. This thesis has focused on recording and undertaking basic analysis of these collections with an eye to making this information accessible and returning knowledge that the collections hold to the community. This latter goal was facilitated by a community engagement project conducted with students from Wasaho Cree Nation School (WCNS), which I organized in collaboration with the grade 5/6 and grade 7/8 teachers.

The questions which will be answered in this thesis are as follows:

- What is the nature of the collections that have been recovered during past archaeological research at Fort Severn (GIIv-1)?
- As these materials have been collected largely as a result of natural erosion, what are the archaeological perspectives that might emerge from them?
- What meaning does the collection have for the community?
- How do we give the public, and in particular descendant populations, opportunities to become engaged in their heritage?

Context of the Research

This research project came about thanks to a confluence of factors. In 2013, during the first summer semester of my undergraduate degree program at Trent University, I began working and volunteering at the Canadian Museum of History in Gatineau, Quebec. This became an annual summer venture, and I had the opportunity to work with collections from around Ontario and across Canada over the next five years. It was also during this time that I became acquainted with the archaeological staff at the museum, including Dr. Jean-Luc Pilon, then Curator of Central Archaeology. The

opportunity to travel to Fort Severn came in 2017, with the goals of conducting surveys with Dr. Pilon and meeting his colleagues from the community. Dr. Pilon conducted research for his PhD in the Hudson Bay Lowlands in the 1980s and developed long-term relationships with community members which endure to today; now retired, Dr. Pilon continues to offer his services to Fort Severn First Nation to support their heritage development goals. During this trip, I was able to visit the GIIv-1 site, examine the current state of erosion that is occurring, and participate in the surface collection of eroding artifacts, which have since been added to CMH's existing collections from the site.

The current Chief of Fort Severn, Chief Paul Burke, is keenly interested in expanding the community's knowledge of its history and archaeological heritage. Chief Burke, along with other community members, continues to monitor the site, and has undertaken collection of surface finds when they encounter them. The integration of those artifacts with information from museum collections is outside the scope of this research project, but it is an important future step towards greater understanding of the site. It was learning about the community's interest in their heritage, as well as learning about Fort Severn from them and from Dr. Pilon, which prompted this thesis investigation.

Significance

In recent years, Ontario has developed a “curation crisis”, where under-analyzed collections accumulate in repositories that lack the capacity to fully process and study these materials (Karrow 2017). This may be due, in part, to the scale of archaeological

excavations and ethnographic collection events in the 20th century, which were much larger than contemporary archaeological research projects, as seen in the work of Harlan I. Smith, Diamond Jenness and William Wintemberg (Canadian Museum of History 2018). Additionally, accumulation of understudied archaeological materials in repositories has increased due to the growth in Cultural Heritage Management archaeology, as these projects, in responding to both legislative requirements and developer needs, emphasize the recovery of archaeological materials that will be impacted by development, and not their analysis. To make matters more difficult, we have also seen an increase in demand for information about these understudied collections, as descendant communities have sought to engage with the material culture of their past (Whyte 2017)

In 2019, Archaeological repositories and managers face the issue that repositories and museums are full of under- or un-analyzed collections. Furthermore, this crisis is often significantly impacted when stewards of archaeological collections leave the industry, passing on responsibility to regional and national institutions. There are documented situations where the removal of these objects from community lands did not involve sufficient consultation and consent (Matthews 2016). In many cases, these collections sit in boxes in deep storage or are shipped to the nearest designated cultural institutions, often still needing processing and cataloguing, which these institutions are not equipped to do (MTCS 2018, pers. comm.). The act of collecting artifacts from a site is a covenant that the researcher will not only take care of the artifacts but help to shed light on the material and the people who created it and to return that information to the community. These professional responsibilities are outlined in the codes of ethics of both

the OAS and CAA, among other professional archaeological associations (CAA 2019a; OAS 2019).

The GIIv-1 collection can be put into this category of understudied collections. Distributed among at least three different institutions, the collections from Fort Severn First Nation - “Ontario’s Most Northerly Community” - have never been formally analyzed (Keewaytinook Okimakanak Northern Chiefs Council 2018). This project will therefore contribute to the growing understanding of the archaeology and history of Northern Ontario (Dawson 1984), through the analysis of one of Ontario's understudied collections.

Early in the development of this thesis, it was also important to ensure my research adheres to the Truth and Reconciliation's Calls to Action regarding archaeology and heritage (TRC 2015). In the "post-TRC era", archaeologists have a responsibility to ensure that their work is ethical and contributes to positive growth, not only within our discipline but for all stakeholders in archaeology (Supernant 2018). This especially applies to relationships with Indigenous communities, since so much of the archaeological work done in Canada relates to Indigenous heritage. Of the 94 Calls to Action that the TRC published in 2015, ten relate directly to archaeology and heritage themes (TRC 2015; as emphasized by Paul Racher, November 14th, 2016). Several more relate indirectly to archaeological themes, including those calling on public engagement in Indigenous issues, and while the majority of the Calls to Action are calling upon the government and the Crown, all Canadians have a role to play in reconciliation. This thesis aspires to contribute to the research needed to resolve or improve conditions in

regard to all ten archaeology-related Calls to Action. In particular, it observes the following four Calls to Action:

- 45.i. "Repudiate concepts used to justify European sovereignty over Indigenous lands and peoples such as the Doctrine of Discovery and *terra nullis*." (TRC 2015: 5)
- 45. iii "Renew or establish Treaty relationships based on principles of mutual recognition, mutual respect, and shared responsibility for maintaining those relationships into the future." (TRC 2015: 5)
- "79. ii. "(...) integrate the Indigenous history, heritage values and memory practices into Canada's national heritage and history." (TRC 2015: 9)
- "92. i. Commit to meaningful consultation, building respectful relationships, and obtaining free, prior and informed consent of Indigenous peoples before proceeding with economic development projects." (TRC 2015: 10)

As Colwell-Chanthaphonh et al. state, archaeologists and academics act as gatekeepers between academia - including scientific knowledge and the results of study - and the Indigenous communities where they do their research (2010: 230). Therefore, this project also responds to the need in archaeology to return knowledge to the community (Blair 2004). The term used by Blair is *Weci Apaciyawik*, a Wolastoq phrased meaning "so that it will come back". Alongside *Kci t'mitahoswagon* ("respect") and *Mawlukhotepun* ("working together"), these principles were developed during the course of the Jemseg Crossing Archaeological Project as a reflection of the responsibilities that archaeologists and descendant communities have to the material culture and to each other through archaeological work (Blair 2004: ix - xi). In the context of the research on GIIv-

1, 70 years have passed since some of this material has been seen by the community; during this time, the material has been stored in museum archives waiting to be studied. While this represents an opportunity for research - appropriately scaled for a Masters-level project - the significant period between collection and analysis poses particular challenges for the research process. As outlined in Chapter 7, these challenges include artifacts missing from the collection or becoming disassociated from their catalogue numbers, meaning that researchers do not have a complete data set to examine.

In addition to the abovementioned significance of this research, this project has many direct benefits for archaeological stakeholders involved in the study of GIIv-1. Firstly, my research will act as a report to the community, describing exactly what is in the collections from GIIv-1. Through my research, I produce a detailed inventory, including images, and present initial archaeological interpretations about the objects in the assemblage. This analysis will act as a preliminary examination of Fort Severn's archaeological collections that are currently stored in Ontario museums. These collections have never been examined together and have never been examined by the descendant community; most of the people in Fort Severn, and certainly all of the student participants, have never seen these objects. It is my hope that the primary result of this analysis will enable a greater understanding of the past for the community. Similarly, I hope to contribute to the state of archaeological knowledge in Ontario and in Canada through the amalgamation of information from disparate repositories, and making that information available for further study into the archaeology and heritage of an important site in regional and national history (see Christianson 1980; Dawson 1984; Lytwyn 2002; Macfie 1970; Pilon 1982, 1990, 2015, 2018; Pollock 1979; Stoddart 2018).

This project also allows non-archaeologist members of the public to play a role in the archaeological process. As a part of my research design, I integrate the participation of students in the initial analysis and interpretation in a way that expands a stage of research that is typically undertaken by archaeological experts. Often, public engagement with the archaeological process occurs either as site visitors, volunteers or labourers during the recovery phase, or through museum visits where they can view a final, often unambiguously presented interpretation. In this research, I attempt to open up the stage between recovery and final narrative through engaging students in interactions with the objects. In so doing, I have attempted to involve people who would not otherwise be involved in archaeology, namely those who have no access to professional archaeological projects, whether by lack of resources or by physical or temporal distance from these projects. It is my hope that future archaeological research can continue to incorporate community engagement into all phases of the research process, which will help strengthen connections among stakeholders and broaden the perspectives within archaeological research.

Finally, this project will allow us to develop a lasting link between the community and this archaeological site, which will enrich the already considerable relationship that Fort Severn has with its involvement in trade through the Hudson's Bay Company, and which will provide a foundation for future archaeological research in the community. Archaeological resource management is among the top priorities for this community for future developments, and along with other cultural and archaeological sites around Fort Severn, GIIv-1 will factor heavily into these plans. By enriching and enhancing the pre-existing ties between the community and cultural institutions (and in particular, the

archaeological repositories and museums that hold their collections), this project facilitates this and other heritage projects for Fort Severn.

Theoretical and Methodological Approaches

With the goals of bringing together archaeological information from GIIv-1 and working with the community to understand the place of the archaeological site of GIIv-1 within present day Fort Severn First Nation, the analysis of this thesis will take place in two parts. The first part will consist of an archaeological inventory and preliminary analysis of the materials collected from GIIv-1 over the past 70 years, identifying and describing these collections. As a part of this preliminary work, I draw on basic artifact analysis to suggest an archaeological perspective on what they might indicate about life at this northern fur trade post. This analysis draws on several historical archaeological resources, as this collection is comprised of over 500 artifacts of diverse types, materials and production methods (see Chism 1972; Cooper 2005; Cullen 1992; Doroszenko 2013; Ellis 2002; Gillingham 1934; Horn 2005; Jelks 1973; Karklins 1981, 1985; Kenyon 1982; Kidd and Kidd 1970; Loewen and Monks 1986; Lytwyn 2002; Macfie 1970; McNally 1975; Noble 1973; Oswalt 1960; Pilon 2018; Pollock 1979; Sussman 1979; Walker 1971).

The focus of the second portion of my research is gaining an understanding of the significance of the GIIv-1 site to the community. Several authors have written about the integration and harmonization of Indigenous and Western perspectives, with significant implications for collaborative approaches to research, and this project was devised through consideration of this literature (see Atalay 2008; Blair 2004; Bartlett 2011;

Bartlett, Marshall and Marshall 2012; Matthews 2016; Newhouse 2010; Supernant 2018). In order for this thesis research to be open to both archaeological and community perspectives, this project will ask participants to think about the role of archaeology and heritage in their day-to-day lives. The community engagement project was conducted with the help of middle school students and teachers from Wasaho Cree Nation School in Fort Severn. A discussion section follows, incorporating the results of both parts (the standard archaeological inventory and the views of public school students from the community) and evaluating the effectiveness of these combined strategies in broadening the scope of archaeological research, particularly as we look ahead into the post-TRC era.

Outline

The chapters outlined are as follows; Chapter 2 focuses on the background for this project, previous archaeological and ethnographic research in the region as well as comparable historic archaeological research in Ontario. Part One follows, comprising of Chapter 3, Archaeological Methods, and Chapter 4, Archaeological Analysis. These chapters explain the current state of the GIIv-1 collection, including the work previously conducted in terms of conservation and analysis. I follow with my own analysis of the material, including identification and what this information can tell us about life at this site in the past. Next is Part Two of this thesis, which focuses on the community engagement project conducted in this research; Chapter 5 outlines the methods used for the project, and Chapter 6 discusses the results. Finally, I bring both parts together in a discussion, answering the aforementioned questions about what we can learn from the GIIv-1 site and the significance it holds for the descendant community.

Chapter 2 - Background

There is a long history of archaeological, historical and ethnographic research in the Hudson Bay Lowlands and in the Fort Severn community. Much of this research emphasizes the resilience and resourcefulness of those living in this sub-arctic region and situates them in their proper contexts within the historical frameworks of the post-contact period (Finch 2013; Lytwyn 1986, 2002; Macfie 1970; Ray 1974,1978; Smith 1981; Stoddart 2018). Similarly, the persistence of communities in this northern landscape has been the subject of many archaeological investigations (Christianson 1980; Dawson 1984; Pilon 1982, 1990, 2015, 2018; Pollock 1979). The origins and history of Indigenous groups in the Hudson Bay *Omushkegouk* (muskeg) region have been the focus of research (in particular Lytwyn, Pilon, Ray and Macfie), and I summarize these reports below.

Because scholars in the 19th century had rejected the notion that human occupation north of the Canadian Shield region occurred prior to contact with Europeans, the research and publications about this sub-arctic region have lagged considerably in comparison to their southern counterparts in the province of Ontario. While scholarship about Ontario archaeology began in earnest with the establishment of the Ontario Provincial Museum and the Annual Archaeological Report: Ontario (AARO) publications under curator Dr. David Boyle in 1886-1887 (Noble 1972: 16), Dawson (1984: 30) suggests that there was virtually no research done on the inhabitants or history of northern Ontario prior to 1940. Despite this slow start, there was a significant growth in research projects focused on Northern Ontario between the 1960s and 1980s, with a slew of publications, including those which are key to this research.

Through examination of prehistoric archaeology sites and associated assemblages, previous research has resulted in a general synthesis that indicates that year-round habitation and subsistence in the Hudson Bay Lowlands began as early as 1500 - 2000 years ago (Pilon 2018: 273). During this pre-contact era, people followed seasonal subsistence patterns timed to bird and mammal migration patterns and fish spawning seasons to obtain meat and materials from animals such as caribou, geese and various species of fish (Pilon 1990). In addition to these important food sources, people harvested a wide variety of plants which were used for food as well as medicine (Pilon 2018: 18, 181). Diverse preservation methods were used to ensure the availability of these resources long-term, especially through the many months of winter in the North, and these methods can still be seen in use to the present day (Pilon 1990: 130). Much of this research suggests that the groups inhabiting the Hudson Bay Lowlands were highly mobile, in part due to these diverse subsistence patterns but also because of trade and kinship connections, particularly with communities along the coasts of Hudson Bay and James Bay and as far away as Lake Winnipeg, Lake Superior and the St. Lawrence (Lytwyn 2002; Ray 1978).

Because these cultural groups – namely Cree and Ojibwe - have a sophisticated oral tradition rather than a written one, we begin to find written scholarly accounts of these past northern lifeways with the arrival of Europeans (Lytwyn 2002). Radisson and Groseillers, explorers and fur traders, were known to have explored and written about this region during their 1668 voyage; these explorations would result in King Charles II issuing a royal charter in 1670 granting a monopoly to the “English fur-trade company”, known from then on as the Hudson’s Bay Company (Hudson’s Bay Company 2016a;

Lytwyn 2002: 126). Pierre le Moyne d'Iberville, French fur trader and *chevalier* (soldier), advanced into this region in 1686, and spent the next 11 years disrupting the English fur trade around the Hudson and James bays by attacking and pillaging English forts (CBC 2001; Canadian Museum of History 2019). In August of 1690, his advance towards the Severn River led chief factor (head trader of the post) Thomas Walsh to burn the Fort Churchill post to keep it out of the hands of the French (Christianson 1980: 7).

Competition with the French had been threatening business since the English established the Hudson's Bay Company, which led to the signing of the Treaty of Utrecht, and the resulting HBC monopoly on trade around the bay in 1713 (Doroszenko 2013: 200; Ray 1978: 28). Historical records document how these newcomers to the North struggled to adapt to the seasonal changes and challenges and relied on their Indigenous allies to ensure their survival, as well as the continued success of the trans-Atlantic fur trade (Lytwyn 2002: 117 – 119). This is the situation in which Severn House was established in 1759 by the HBC, with Humphrey Martin and Andrew Graham, as its earliest chief factors (Anick 1976: 276; Pilon 2018: 49).

GIv-1 Site and Collections

The larger historical analysis from the region informs the context for my research into collections from the Hudson's Bay Company Post at Fort Severn. Building and related materials from this post now comprise an archaeological site with the Borden designation GIv-1. This site is formally within the First Nation community of Fort Severn, on the banks of the Severn River about 9 km upriver from where it enters the Hudson Bay (Lakehead Social Planning Council 2017). The site was established as Severn House in 1759 after the original HBC post on the Severn River, Fort Churchill,

was destroyed in the 17th century (Pollock 1979). A trading post operated here from 1759 until the 1980s, after which time the Northern Store assumed supplying operations. In 1973, the modern community of Wasaho Cree First Nation was relocated next to GIIv-1 (Lakehead Social Planning Council 2017).

GIIv-1 has never been formally excavated, which means the present analysis must rely on archaeological observations about visible deposits, surface conditions, exposed features and artifacts made by various researchers. These observations include considerable photography and surface collections from the site, which is actively eroding and exposing new features every year. Archaeological monitoring of GIIv-1 began in 1975 with John Pollock's survey of the Severn River, when he was employed by the Ontario Ministry of Culture and Recreation (OMCR; Pollock 1979). Pollock was first to make note of the archaeological resources visible at GIIv-1, as well as at the nearby but earlier Fort Churchill site, Borden designation GIIw-1¹. As soil development in most of Ontario is relatively slow (resulting in most sites in soil deposition that is no more than 15 to 30 cm deep), sites are often evident based on an examination of site topography or shallow shovel testing. As a result, the time required to survey larger areas of land is less than in many other parts in Canada where sites can only be identified with several feet of subsurface exploration (test pitting). Larger projects carried out by OMCR in the following years, such as the West Patricia Archaeology Project, focused on surveying

¹ Both GIIv-1 and GIIw-1 have had various names associated with them in the literature. For reference, GIIv-1 is Severn House, also referred to as James Fort in some publications (this latter name was only used until 1761; Graham 1771, from Anick 1976). GIIw-1 is the New Severn Post, sometimes referred to as Fort Churchill, and potentially also the location of the French Nieu Savanne Post (see Christianson 1980). In the Cree dialect, the site is referred to as Washeo Whiskiheggan (Anick 1976: 277). Other publications state that the French fort or forts on the Severn River were Fort Bourbon, Fort Ste-Thérèse or Fort Phéliepeaux, but such claims are contradictory or have been disproven (Anick 1976: 276, Christianson 1980: 20). While they are not discussed in this thesis, further work on the French fur trade around Hudson Bay is needed.

several large areas using mapping, test pitting and field walking, collecting artifacts along the way (a practice that in Ontario is now referred to as “property survey” or “controlled surface pick-up”; MTCS 2019; Reid 1980). The collections Pollock reported in his 1979 publication are currently held at the Ojibwe Cultural Foundation on Manitoulin Island. Pollock's preliminary research identified that the archaeological deposits at Fort Churchill represented least two phases of construction, as after it was destroyed in 1690, the French built a new post, "Nieu Savanne", at or near the same location (Pollock 1979: 66). Among his notes were indications of concern for the erosion processes that had already been affecting GIIv-1 for some time; he reports that in 1975, large chunks of the site were already breaking away from the slope, a phenomenon that was also observed during surveys in 2017 (Pollock 1979: 65).

Following Pollock's work, David Christianson of McMaster University wrote his Master's thesis in 1980 on the earlier Hudson's Bay Company post at GIIw-1, located 5 km south of Fort Severn and GIIv-1 (Christianson 1980). His research focused on excavating the features defined by Pollock in 1975 (see site map, Christianson 1980: 36). Whereas Pollock had suggested, based on surface-collected artifacts, that Features A and B represent the French and English portions of GIIw-1 (Pollock 1979: 74), Christianson concluded that the assemblage produced during his excavations represented only the English Fort Churchill occupation. This is confirmed by the lack evidence of the French having built Nieu Savanne on the same location, since the particular artifact types he recovered correlated exclusively with English contact-period assemblages (Christianson 1980: 208 - 209). Christianson identified the second feature not as a construction of different cultural origin than the first, but as a palisade, which explains the drastically

different appearance of the structure (Christianson 1980: 37 - 42). In addition to European artifacts, items of Indigenous manufacture were also found at the site, which indicate periods of occupation by Indigenous groups at this site both before and after the period of European settlement (Christianson 1980: 72, 188).

Dr. Jean-Luc Pilon conducted research in the Hudson Bay Lowlands from 1981 to 1984 as part of his PhD thesis, surveying different zones around the Severn and Sachigo Rivers and identifying multiple archaeological sites in the region (see Pilon 1982, 1990, 2006). In particular, Pilon (1990) was interested in the pre-contact sites in the region around the Lower Severn River. He found that on inland sites, the faunal assemblages were comprised almost exclusively of caribou, strongly suggesting winter occupations, especially given that caribou seek tree cover and lichen during the winter months (Pilon 1990: 130). In contrast, coastal sites produced faunal assemblages which included fish and bird species, as well as fur-bearing mammals such as wolverine and muskrat, indicating occupations primarily during the warmer months (Pilon 1990: 127 - 128). The existence of winter habitations in the region, as well as an abundance of winter-subsistence fauna, disproves previous theories that the Hudson Bay Lowlands were abandoned in winter in favour of the more productive Canadian Shield region in Ontario (Pilon 1990: 135, citing Bishop 1972: 66).

In addition to faunal material from the region, Pilon also discussed variations in artifact types that he found, identifying three broad categories. The first two categories encompass artifacts of traditional Native origin, manufacture and use, and artifacts of European origin, manufacture and use (Pilon 1990: 131). The third category of artifacts includes items modified from their original purpose, namely Indigenous objects made out

of European materials, such as kettle fragments turned into tinkling cones or glass bottles chipped into scraping tools (Pilon 1990: 132). Pilon collected from multiple sites during his fieldwork, including GIIv-1, and used these collections to describe general trends he saw across the region. Based on this analysis, he proposed that from the inception of European settlement in the region, the Hudson's Bay Company post and trade goods were seen as part of the environment by the community; like caribou for hunting, or wild plants for foraging, the HBC store was another resource that could be drawn upon to supplement their dietary and material needs (Pilon 1990: 136).

In addition to the archaeological materials from GIIv-1 gathered during these research projects, community members and amateur historians have also collected materials from the eroding banks of the site. The late John Macfie, former officer with the Ontario Department of Lands and Forests (now the Ministry of Natural Resources, MNR) and long-time local history writer for the Parry Sound North Star, was one such collector. Macfie wrote extensively about his experiences in Northern Ontario in his regular North Star column, as well as for The Beaver magazine. Though never trained in formal archaeological practice, Macfie engaged in significant collecting of artifacts and documentation of life in the north during his 10-year employment with MNR (Johnson 2018). His collection practice included gathering artifacts from the eroding GIIv-1 site (among others), as well as recording general provenience information for each collection event. These materials are currently in the archaeological collections at the Royal Ontario Museum, having been donated by Macfie in 2009. Furthermore, his collecting activities are supplemented by several hundred of his photographs which are available through the Archives of Ontario. This, along with the collections from the Canadian Museum of

History and the Ojibwe Cultural Foundation, will complete the material to be analyzed in this thesis (see Chapter 3 for more information).

Pilon returned to the Fort Severn community beginning in 2015 with the goal of monitoring the environmental changes that had occurred since the 1980s. The material collected during this 2015 - 2017 research, as along with the material Pilon had collected in the 1980s, is currently housed at the Canadian Museum of History in Gatineau. Pilon estimated that in the 30 years since his initial research at Fort Severn, the bank on which GIIv-1 is located had eroded horizontally by approximately 12 metres (Pilon 2017, pers. comm.), an average of 0.4 metres per year. A brief examination of aerial photographs confirms this, and suggests that this rate of erosion, if not greater, has been the pattern at this site for the last 70 years or more. At points along the top of the bank, less than a metre remains between the edge of the topsoil and a fence line that specifies the plot where the current Northern Store Manager's House is, the same plot where the HBC Store had been previously located. Pollock postulates that, given the multiple building periods that occurred between 1759 and 1975, the main archaeological deposits may be found around the lawn of the house (Pollock 1979: 74). A road had previously run between the fence and the bank, but at some time between 1984 and 2015, it was deemed too unsafe due to erosion, and was closed to traffic. At this rate, it is likely that the greater portion of the site may be gone in another decade, along with several of the currently occupied houses in Fort Severn that have the misfortune of being located closest to the river.

Historical and Ethnographic Background

Both before and during the fur-trade era, communities in the Hudson Bay Lowlands were part of an extensive network of trade, and were engaged in a seasonal round, both of which contributed to the types of assemblages found in this region (Pilon 2018; Ray 1974,1978). The analysis of these assemblages, which before now have focused on identifying the pre-contact lifeways of people in the Hudson Bay Lowlands, have revealed a variety of faunal remains, representing the exploitation of diverse species through the seasonal round, as well as bone, antler and lithic tools (Pilon 2018: 242 – 262). Ceramic industries were only rarely employed by pre-contact groups in the Hudson Bay Lowlands, who tended to favour bark and skin containers, as the archaeological record confirms (Pilon 2018: 262).

Much research has also focused on the complex system of trade that existed across North America prior to the arrival of Europeans (Dawson 1984; Ellis and Ferris 1990; Lytwyn 1986, 2002; Mortimer 2011; Ray 1974, 1978; Turgeon 1997). Research on this topic is based on the presence of exotic goods that are interpreted as the result of exchange and trade, and that are present in sites as early as the Meadowood, Middlesex, Saugeen and Point Peninsula complexes in southern Ontario (Mortimer 2011; Spence, Pihl and Murphy 1990). These complexes are cultural variants within a time period (in these cases, the Early to Middle Woodland periods, c. 900 BCE – 700 CE) with distinctive patterns of artifacts present in assemblages that are indicative of group affiliation (Spence, Pihl and Murphy 1990). Some have suggested that these pre-existing relationships established a pattern that facilitated Indigenous trade with early Europeans, enabling Indigenous groups to easily incorporate European goods and the needs of the fur

trade into these pre-existing patterns (Lytwyn 2002; Ray 1974, 1978). Notably, while Indigenous people were the main trading partner and supplier in the fur trade, their first-hand experience is often omitted in archaeological analysis of the Hudson's Bay Company. Ethnohistoric analysis, such as those produced by historians with a focus on Indigenous Studies like Ray and Lytwyn, help to fill in some of these gaps in the data left by archaeology (see Lytwyn 1986, 2002; Ray 1974, 1978).

In his cornerstone 1974 publication *Indians in the Fur Trade*, Ray noted that the interaction sphere that the fur trade established in central Canada was a considerable shift from what had existed before the Hudson's Bay Company began. Before 1670, early fur trade routes connected trappers in western and northern Ontario with the French in Montreal and Quebec City via the Ottawa, Nottaway and Rupert rivers. These routes overlaid navigation, portage and exchange routes that had existed long before the arrival of Europeans. By 1763 however, these trappers in Rupert's Land (later Ontario and Manitoba) were moving their furs northward to English trading posts around Hudson Bay by way of Lake Winnipeg and the Nelson River in Manitoba or the Severn or Albany Rivers in Ontario (see Ray 1974: 15 - 23).

Ray (1978) further illustrates how these systems worked, this time explaining them from a Hudson Bay-centered orientation (see Figure 1 in Ray 1978: 27). He argues that trade took place in several stages, through a direct and local trade zone, a middleman zone (involving both inter-tribal and intra-tribal trade), and finally an indirect trade zone. In this way, goods were passed from Europeans to their Indigenous allies, then between bands at a mid-range distance from posts, then finally from those bands farther into the interior. With Indigenous middlemen playing such a key role in how the fur trade

operated, Ray argues that its continued success (especially before the late-18th century) would not have been possible without the trade tactics employed by these "Indian trade specialists" (Ray 1978: 34).

History of Severn House (Washeo Whiskiheggan)

Severn House, or *Washeo Whiskiheggan* (Graham 1772, from Anick 1976: 277) was the second Hudson's Bay Company post to be established on the Severn River. The earlier post, Fort Churchill, was located three miles upriver, and operated from 1685 until it was destroyed in 1690 (Anick 1976: 271). Severn House began as James Fort, and was established in 1759 by Humphrey Martin, under orders from York Factory to attract trade from the vicinity of the Severn River and Lake Winnipeg (Anick 1976: 276, 278). This structure burnt down in 1827, and was reconstructed, with the renewed post re-opening in 1831 (Howell 1970: 108, from Pollock 1979). The post then operated continuously until the 1980s, when the Hudson's Bay Company sold its northern division, which then began operating under the auspices of the modern North West Company (Hudson's Bay Company 2016b).

There is some discussion as to the identity of the early site; Stoddart (2018) suggests that the 1831 store was established slightly downstream on Partridge Island, which lies in the middle of the Severn River. However, he also notes that any remains of this store have long since eroded into the Severn River, thanks to the severe ice break-up in the spring and summer months (Stoddart 2018). In 1964, portions of an earlier store were visible "about 50 feet" in front of the modern store (Stoddart 2018: 1). Reports from the community suggest there was a cannon located in the middle of the river at one point,

but that attempts to find it have been unsuccessful (Paul Burke, pers. comm.). It is unclear what went on at Partridge Island, and during our 2017 survey of the island, nothing was found. Pollock (1979: 66) states that the modern HBC store which was present during his survey was located at the same site as the 1759 store and indicates that the historic materials he observed and recovered date from 1759 to present. This modern store, built in a “4 square” style, with “two windows, one on either side of the front door, one on each side of the building, and none on the back” was built c. 1929 (Stoddart 2018: 1).

There were two phases of construction in the earliest years of Severn House’s existence; the first phase was a “log tent” constructed by Martin in 1759 and expanded in the next year (Anick 1976: 276). In 1762, Andrew Graham – Martin’s successor as chief factor – demolished the old buildings and constructed a new fort out of materials from both Martin’s earlier iteration, as well as bricks from the Fort Churchill site located upriver (Anick 1976: 276). This new building was constructed with three stories and four flankers, separated to create “cabins” for the employees (Anick 1976: 276). This is the phase which was burned in 1827 (Howell 1970: 108, from Pollock 1979). In the 20th century, there were several additions and changes to the HBC compound, which can be seen through the reports and photographs (Stoddart 2018; see Chapter 7 in this thesis for annotated photos of the site from the 1950s to present). As evidenced through these photos, the changes were likely made in part due to the ongoing erosion threatening the site; between 1983 and 2017, one of the front buildings (shown in blue in Chapter 7 Figure 7.1) was entirely lost, as we observed during our 2017 survey. The 1929 building also no longer exists, having appeared to have been demolished to make way for the

Northern Store Manager's House. The 1929 building was built on a mound, which Pollock suggests are the remains of a previous post (Pollock 1979: 74). Pollock also interprets that, in addition to various buildings across different phases, the site also contained a boardwalk, palisade or fence around a garden, and a larger palisade surrounding the entire compound, some of which can be seen in Macfie's photographs at the Ontario Archives (Pollock 1979: 76).

As previously mentioned, I accompanied Dr. Pilon on the most recent survey of GIIv-1 in 2017. This was my opportunity to see the site in person, conduct a survey and record the state of erosion of the site. This resulted in a small addition of artifacts to the GIIv-1 collection housed at CMH, as well as photo documentation of the site, artifact scatter and active erosion. There were several large fragments of the site which had slid down the bank since previous surveys in 2016; one of these contained large portions of a floor with wood planks, bricks and metal artifacts, and was tentatively identified as an area where blacksmithing activity had occurred. Between Pilon's surveys in 2015, 2016 and 2017, the erosion which is threatening the site has continued at an astounding rate - as previously mentioned, an estimated 0.4 metres per year. This process is what has spurred renewed surveys of the site in the last few years.

Fur Trade Archaeology at Comparable Sites

To better understand the material in the Fort Severn collection, I have also examined fur trade archaeology and Hudson's Bay Company research that has been conducted in Canada, specifically examining other HBC sites that have collections to compare with Fort Severn. While it is clear that fur trade sites were all connected by

virtue of the HBC's trade relationships, these sites have largely been examined as independent structures with their own, isolated suite of material goods, with little research done on how these sites supported each other and worked together within the system of the fur trade (see Christianson 1980; Doroszenko 2013; Kenyon 1982; Loewen and Monks 1986; Parks Canada 2017; see also Lytwyn 2002 for discussions on how the fur trade in the Hudson Bay Lowlands operated between posts along the Hudson Bay coast). Several archaeological projects were carried out in the latter half of the 20th century in order to evaluate the condition of heritage resources at some of the most important Hudson's Bay Company sites, as well as to locate smaller trading posts and to record first-hand observations about life in and around trading posts towards the end of the HBC's operations. These sites provide outlines of fur trade archaeology, as well as archaeological collections from sterile contexts, against which we can measure the material collected from the HBC post at Fort Severn.



Figure 2.1: Fort Severn (A) and compared sites: Fort Albany (B), Moose Factory (C), York Factory (D), Upper Fort Garry (E), Rocky Mountain House (F), Old Fort Point/Fort Wedderburn II (G). Google Maps 2019, emphasis added by Katherine Davidson.

FORT ALBANY

During the summer of 1959, a building was identified on Albany Island by Frank Fogg of the Department of Lands and Forests (Kenyon 1982). This was brought to the attention of curator Dr. Walter Kenyon, of the Department of New World Archaeology at the Royal Ontario Museum (Kenyon 1982: 3). Over the next two summers, Kenyon conducted excavations and determined that the structures and associated artifacts were from the late-17th century (Kenyon 1982: 4). According to first hand historic accounts written by HBC employees, the first post at Fort Albany had been constructed between 1675 and 1679, and archaeological evidence confirmed that it had been later expanded and flankers added to form two houses (Bailey 1675, in Rich 1960, as cited by Kenyon 1982). The materials collected included pipes, a cup, a birch bark basket, beads and gun spalls. This was one of the first excavations of a Hudson's Bay Company post in Ontario.

MOOSE FACTORY

Moose Factory (Borden designation EhHd-1) is located on the Moose River south of James Bay, and was the second Hudson's Bay Company site established in Canada. The Ontario Heritage Trust currently owns and manages the HBC Staff House at Moose Factory (built 1847 - 1850), and it is the most northern of its properties (Doroszenko 2013: 200). Archaeological investigations by Richard Luegar in 1979 and 1980 resulted in the identification of several features, including a builder's trench and a timber-lined basement well, and the establishment of a chronology composed of seven phases from before contact to present day (Doroszenko 2013: 204). These excavations also resulted in a substantial collection of artifacts, currently housed with the OHT. (Doroszenko 2013: 204 - 205, 209 - 211; see Table 1). Luegar was unable to locate the original Moose Fort, constructed in 1673, and indicates it may have eroded into the Moose River (Doroszenko 2013: 207).

YORK FACTORY

Another important HBC site, particularly in reference to Fort Severn, is York Factory (Parks Canada site code H51). Located on the Hayes River at the edge of Hudson Bay in Manitoba, it was a main hub for trade from the earliest days of the Hudson's Bay Company. It served as the original district center for the fur trade around Hudson Bay, and traded directly with many Indigenous fur traders every year, including several groups from Fort Severn (Ray 1974). Ray states that about 20% of the groups who traded were "Home Guard Indians", a nickname that Europeans gave to the Swampy Cree from the Hudson Bay Lowlands. The rest of the trade was mostly done with other Cree,

Assiniboine and Ojibwe from around Hudson Bay (Ray 1974: 61). At various other points in time, York Factory was visited by bands not local to northern Ontario or Manitoba, including groups from the Muscotay plains and possibly as far away as the Rocky Mountains, perhaps unsurprisingly drawn to York Factory by interest in alliance and trade (Ray 1974: 55 - 61). Parts of York Factory were excavated in the early 1990s, revealing the original "octagon" structure, the star-shaped fort that had been built at York Factory between 1788 and 1795. Several artifacts were collected, including gaming pieces and pieces of brick from the structure (Parks Canada 2017).

UPPER FORT GARRY

Possibly the most important HBC post in terms of legacy and Canadian history is Upper Fort Garry (Borden designation DILg-21), located where the Assiniboine River and the Red River meet in Manitoba. This site was studied by Brad Loewen and Gregory Monks in 1981-86 as part of the Upper Fort Garry Archaeological Project, which was conducted in order to propose additions to the Upper Fort Garry Gate park in Winnipeg (Loewen and Monks 1986). Between 1858 and 1874, the administrative center for the northern district of the HBC shifted from York Factory to Upper Fort Garry (Loewen and Monks 1986: 7). As the city of Winnipeg grew around Upper Fort Garry, it enveloped the site, which by 1887 was actively crumbling. It was partially demolished to make way for roads and parking lots that now make up a central hub of downtown Winnipeg. Loewen and Monks determined that this has made Upper Fort Garry at least 40% inaccessible to further archaeological investigation.

ROCKY MOUNTAIN HOUSE

Rocky Mountain House, Borden designation FcPr-1, was identified between 1958 and 1963 under the direction of Dr. Richard G. Forbis of the Glenbow-Alberta Institute (Noble 1973: 58). This post began as a North West Company post, established in 1799 and located on the North Saskatchewan River in Alberta (Noble 1973: 56). However, it became a Hudson's Bay Company post when the two companies amalgamated in 1821 and operated intermittently until it closed in 1875 (Noble 1973: 57). During this time, several construction phases occurred, which required extensive excavation and mapping to identify during the 1962 and 1963 archaeological field seasons. In total, 7 buildings and 19 pits were uncovered on the site, and many artifacts of HBC provenience were identified (Noble 1973: 56), which will be used for comparison in Chapter 4 of this thesis.

OLD FORT POINT (FORT WEDDERBURN II)

Excavated in 1971 by Parks Canada's National Historic Parks and Sites Branch, the Old Fort Point Site is located at the west end of Lake Athabasca in Alberta. Based on the findings from excavation and subsequent research, this site was tentatively identified as a temporary phase of Fort Wedderburn (Fort Wedderburn II), a Hudson's Bay Company post which was in operation between 1815 and 1821 (Karklins 1981: 210). Fort Wedderburn was initially established on Potato Island as competition for the nearby North West Company post, Fort Chipewyan (Karklins 1981: 212). Fort Wedderburn's operations were relocated to Old Fort Point temporarily during the fall and winter of 1817-1818, in an attempt to improve access to fish resources, but this did not prove

fruitful (Krause 1972: 28, in Karklins 1981: 212). With the amalgamation of the North West and the Hudson's Bay companies, HBC employees took over Fort Chipewyan in 1821 and abandoned both phases of Fort Wedderburn (Karklins 1981: 212). Although a short occupation period correlates to the small assemblage size from this site, there are several artifact classes present which help to inform about those in the GIIv-1 assemblage.

Conclusion

This chapter has provided the background on previous research done in the Hudson Bay Lowlands region of northern Ontario, where GIIv-1 is located, as well as indicated previous research in the developing field of historic archaeology. It has also detailed previous fur trade research in Ontario and across Canada, as well as outlined the different construction phases at the GIIv-1 site, which gives context for discussions later in this thesis about the temporal and technological variability at the site. Chapter 3 will focus on the collection of artifacts from GIIv-1, the current state of collections management and how I handled the data for analysis in Chapter 4.

Part One: Archaeological Analysis

Chapter 3 - Methods

For this thesis, it was feasible to examine all extant collections from Fort Severn. This includes all currently collected materials from GIIv-1. These are distributed among three institutions across Ontario and eastern Quebec: the Ojibwe Cultural Foundation (OCF), the Royal Ontario Museum (ROM), and the Canadian Museum of History (CMH). These collections were assembled between 1950 and 2017 by John Pollock, John Macfie and Jean-Luc Pilon, respectively. In the case of the material from CMH, the 2016 and 2017 field seasons also included material collected by me and by Caroline Marchand.

Previous Identification and Collections Work

Because all three collections are currently held in provincial and national institutions, various levels of inventory and conservation work have previously been undertaken for each of these collections. These are standard procedures when collections are acquired by large institutions, so that the material can be more easily integrated into existing collections space and inventory records.

CANADIAN MUSEUM OF HISTORY (CMH) COLLECTION

Having collected all of these artifacts during the course of his PhD thesis, much identification, as well as some conservation work, was undertaken as a part of the research conducted by Dr. Jean-Luc Pilon in the 1980s (Pilon 2017, pers. comm.). The catalogue of this material already contained preliminary identifications and speculations, and these create a strong foundation for me to extend the analysis and interpretations.

Additionally, the collection has undergone conservation in several different stages by archaeology conservator Caroline Marchand and her predecessors at CMH. As a result, most of the artifacts are in excellent condition, although many of the metal artifacts are beginning to show evidence of oxidization and deterioration due to their age.

ROYAL ONTARIO MUSEUM (ROM) COLLECTION

The late John Macfie of Parry Sound, Ontario, was the collector of all the items examined at the ROM. It is evident from his many popular articles and photographs, including those featured in *The Beaver* and *The Parry Sound North Star*, that his work in the vicinity of Fort Severn continued to inspire him for many years (Johnson 2018). As such, images of these artifacts can be found in a few publications; additionally, certain artifacts show evidence of previous display and manipulation, such as glue residue and a handle added to an axe head. Several identifications have been made of objects in this collection, by Macfie and by the curators at the ROM. However, many of the objects in this collection are assortments of metal fragments, which have degraded and broken over time to the point where their original use and design cannot be identified.

OJIBWE CULTURAL FOUNDATION (OCF) COLLECTION

The material housed at the OCF was collected as part of John Pollock's work with the Ministry of Natural Resource's Historical Sites Branch. Pollock and his colleagues, Donald MacLeod and Peter Such, first identified the site after a tip from a colleague who noticed the ongoing "threats [to potential archaeological features] by a combination of erosion, vandalism and innocent curiosity" (Pollock 1979: 66). Pollock's work included identifying the most unique and identifiable artifacts collected during this 1975 survey,

such as gunflints, pipe bowls and stems and trade beads. These are accompanied by a few black-and-white photos and quantity records, but Pollock himself emphasizes the potential importance that this collection and site can have regarding fur trade archaeology in Ontario (Pollock 1979: 66). In addition to those artifacts that Pollock discussed in his 1979 publication, during the 2018 inventory that was conducted for this thesis by Algonquin College student Tara Ward, we discovered that the collection also boasts a large quantity of glass, ceramic and metal artifacts, including medicine and alcohol bottles, fragments of a stove and several English and Flemish bricks, as well as a diverse range of faunal materials. Unlike the previous collections, no inventory existed for this material, so one was created from observations made on the collection, as well as from Pollock's notes.

Examination Procedure

In total, 604 objects from Fort Severn were examined; 202 at CMH, 116 at the ROM, and 286 at the OCF. These collections include an array of artifacts of the types that are typical on sites that date to the 18th and 19th centuries in colonial Canada: metal, ceramic, glass, stone and bone are the most common material types, and these are represented by artifacts of both European and Indigenous origin. Because the collection had never been examined in its entirety, it became clear early on that my first step would be to create a complete database of the material. This included photographing the material, as well as creating a comprehensive collection record consisting of pre-existing data from the institutions where these collections are held, supplemented by additional measurements and observations.

The first part of this examination - photographing the collections - was conducted in August and December of 2018. The material at the ROM and at CMH were photographed by me, and the material at the OCF was photographed by Tara Ward, Museum Studies student at Algonquin College. Tara is a colleague of mine who lives in close proximity to the OCF and was able to help carry out data collection in December 2018 for this research; she is cited accordingly through this thesis. This collaboration was the best way for me to access the material stored at the OCF, as neither a loan to Ottawa nor a trip to Manitoulin Island could be arranged. I used a Canon EOS 5 DSLR with a macro lens to capture my photos, and the scales and light sources were borrowed from the museums I visited. Tara used a Nikon 5200 DSLR with a regular lens. In these photos, it was important to capture general details about the artifacts, as well as unique features which may be notable in analysis. These photos were taken in order to create an up-to-date, high quality visual record of the assemblage for use in my analysis and by the community, as well as for future projects by anyone wishing to learn about the Fort Severn archaeological record.

The second stage of examination for this collection was to create a universal collection record for the data and apply a uniform structure to it based on key information fields. Many museums use different information fields to populate their databases. Some of these contain the same types of information (i.e. Description or Object Type as headings for artifact identification), while others contain information unique to the database of the particular museum (i.e. Object ID or Location). With the data given to me by the various institutions, the first step was to integrate the same fields from different institutions into a single system, to ensure continuity for later examination. In this project,

the fields included the institution's Catalogue Number, Description, Remarks, Culture and Date. Additionally, I created fields to organize similar but inconsistent information in the data given to me by the institutions. This includes fields for basic metric analysis (Length, Width, Height, and in some cases Thickness), Material and additional information on Collectors and Collection Location. As a researcher, adding details such as these is a valuable contribution to the information about the site that museums and other cultural institutions store. These are all part of a basic foundation which might enable future research and will help the community with future material culture projects.

Finally, the data about the collection was sorted into categories in order to conduct a comparative analysis with other Hudson's Bay Company sites. Given the range of materials, the collection was first sorted by primary material - ceramic, metal, stone, bone, glass and other - and then by artifact type. For example, the myriad of pipe fragments found in this collection were sorted into the ceramic category, and then grouped together; they are then discussed with respect to their markings and the dates and manufacture suggested by them. This sorting was applied to all of the data from the collection, which completed the preparation for analysis.

Analytical Methods

To complete my analysis of the assemblage from GIIv-1, I will revisit those comparable reports discussed in Chapter 2, and assess how the observations that Pollock, Pilon and myself have made about the Fort Severn collection correspond to those from other fur trade posts. I will also discuss the outliers in the collection, and some possible explanations which can be found in additional archaeological and ethnographic records.

In addition, I will apply the analytical techniques outlined by South in *Method and Theory in Historical Archaeology*. These results will be discussed in Chapter 4.

Application of the pattern outlined in South (1977: 95 – 96, 141) required sorting the assemblage again based on the artifact classes and groups. These classes represent general themes of function within artifacts. Details of the resulting classification can be found in Appendix E. South asserts that the only way to understand culture process is through the recognition of patterns, obtained by analyzing data found in the assemblage (South 1977: 31). Culture process refers to the behaviours and paradigms which enabled the creation of dynamic cultural systems in the past (South 1977: 31, 34). This is adapted from Binford, who used cultural process within his analyses, such as in his 1965 paper on the subject;

A basic characteristic of cultural systems is the integration of individuals and social units performing different tasks, frequently at different locations; these individuals and social units are articulated by means of various institutions into broader units that have different levels of corporate inclusiveness (Binford 1965: 205).

South's proposed patterns, created through analysis of assemblages from diverse historical archaeological sites, separates artifacts thematically, thereby allowing for an easy inference of behaviour based on artifact frequency (South 1977).

With the completed database, my analysis in the next chapter will rely on the data collected to identify patterns in the assemblage and compare it with previous research on other fur trade archaeological sites, as well as HBC records and historic archaeology

catalogues. I will also apply South's method of sorting artifacts by class and group (see South 1977: 95 – 96) to compare the assemblage from Fort Severn with the Frontier Artifact Pattern.

Chapter 4 - Results and Analysis

As indicated above, the analysis undertaken for this thesis involves two parts: Part One consists of basic archaeological inventory and analysis of collections from GIIv-1, and is reported below, while Part Two, reported in Chapter 5, involves engaging school children with elements of that inventory. In Part One, I undertake an examination of the assemblage as a whole, identifying, where possible, functional types, sources and manufacturing information, and patterns seen across the collection. I also undertake a basic comparison of this material with assemblages from other fur trade post sites in North/Central Canada. I draw on studies by several different authors (including Karklins 1985, Kidd and Kidd 1970, Sussman 1979, etc.) as a background for these assessments. I also discuss the unique aspects of the assemblage, contextualizing the GIIv-1 site in terms of the archaeology of the fur trade.

Often, preliminary archaeological research focuses on which groups inhabited a region or traded with each other, what kinds of items were used and the activities they represent, what kinds of social stratification or class differences existed between groups, etc. Because of the culture contact that characterizes the historic period, historical archaeologists often rely on written records, such as company databases, correspondence or production catalogues from historic manufacturers, to identify the origin of an item. Ultimately, however, historical archaeologists seek to relate manufacturing and production of particular kinds of goods with localized processes and individual object histories as they trace objects from production to deposition in the archaeological record at a specific location, and through this, examine relationships and activities indicated by the presence of these items (South 1977).

In order to initiate the analysis of this collection, the artifacts were first sorted by material type. This resulted in eight material categories: bone, metal, ceramic, stone, wood, glass, composite tools and miscellaneous. The majority of artifacts fit into these first five categories. The composite tool category is comprised solely of the utensils found in the collection (of which there are five, made of metal and either wood or bone), and the miscellaneous category contains the artifacts made of fabric, leather and other materials that do not fit with the other material types. This chapter will address each material type individually. See Appendix E for the sorting which was applied to the assemblage, and Appendix F for photos of relevant artifacts, both of which will be referenced through the chapter.

Collection Patterns

While the artifacts themselves represent a sample of the materials that were present in the GIIv-1 site, I think it is also important to identify the collection bias present in these three collections. Based on my visit to the GIIv-1 site in 2017, I can confirm that a wide array of artifacts can be seen eroding from the site and are available on the beaches and surfaces near the site. The presence of only 604 objects distributed across the abovementioned categories is not a representation of the frequency of artifacts found at the site. Rather, as large chunks of the site are becoming detached from the river bank, we can see entire portions of buildings in the exposed site profile. One such deposit, a feature tentatively identified as evidence of blacksmithing activity, had large numbers of nails and lead slag, as well as many bricks and brick fragments visible. If these had been collected, it could have easily doubled or tripled the number of artifacts in their associated categories. Other portions of the bank revealed ceramic fragments and pipe

stems, again which were not retrieved. Every person who has examined the site and brought artifacts back have made their choices based on their individual, unique perspective and value system.

Macfie's collection event was the only one to involve the collection of trade axes, of which there are many of varied types. Similarly, Pilon's collections at CMH show a high proportion of gun parts. Pollock's collections were the most varied and included both fragmentary and unique artifacts in a proportion most like what I saw at the site. Pollock was also the only one to collect faunal material, as well as stove fragments – during the time I visited the site, some of these were exposed at the site, but they were deemed too heavy to bring back (although they were photographed: see Appendix F, “Uncollected Specimens”). Due to the gradual nature of collection events from GIIv-1, and that all collections have been of surface finds, the decision-making regarding collection strategies has not been consistent, and this must be considered when studying the collection. In cases like these, collection strategies have adapted to relieve constraints on labour and cost, which would be incurred in the transportation and processing of numerous or cumbersome artifacts, a trend which has grown in the last several decades (Graesch 2009: 760). The discussion on whether or not we should collect based on what artifacts we value, or should collect a representative sample, will continue to take place in future discussions of archaeological method.

Bone Artifacts

Category	Number
Modified bone artifacts	10
Faunal (identified)	9
Faunal (unidentified)	54
Total	73

Table 4.1: Bone objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

A variety of bone artifacts have been collected from the GIIv-1 site over the years, and zoological identification has been conducted on much of the material, especially by Pilon (2018). The majority of these are faunal remains: beaver, caribou, pig, mollusk, and rodent comprise most of the identifiable fragments. As caribou has been the main food resource in the region for thousands of years, it is extremely common in the collection (Pilon 2018). Likewise, it is also the source of bone for some of the bone tools found at GIIv-1; as seen in Appendix C, a caribou metapodial awl was one of the artifacts used in the community engagement project with WCNS (Pilon 1990: 132; Appendix F: GIIv-1: 84). These tool types are typical of pre-contact tool kit from archaeological sites in the region and undergo extensive modification to be transformed from their raw state, including splitting the bone, removing either distal or proximal end (or both) and sharpening the object (Isaakidou 2003). Though this technology has been used since before contact, this does not necessarily mean they were made before contact, as even in the historic period, the sourcing of bones and creation of bone tools has been recorded ethnographically (Pilon 2018: 255). Finally, the assemblage also contains a number of modified bone items; a phalanx modified possibly as part of the cup-and-pin game, a single-holed bone button and the debris resulting from creating buttons like these, and two tubes made from bird ulnae (Appendix F: GIIv-1: 105, GIIv-1: 104, M2207 and

M2208, GIIv-1: 121, GIIv-1: 103). The "ivory gaming piece", with six dots on one side and uniformly shaped (possibly on a lathe) is of unknown origin at present (Appendix F: GIIv-1: 69).

BONE BUTTON AND BONE-CUTTING DEBRIS

The button-cutting debris has been identified previously by Pollock (1979: 79, 93; see Appendix F: GIIv-1: 104, M2207 and M2208). Similar bone buttons and debris to these have been found at the Signal Hill site in St. John's, Newfoundland (Pollock 1979: 79; Jelks 1973: 81, 88). Jelks refers to buttons of these type as Form VI buttons;

Form VI buttons are simply perforated disks (...) made of metal, bone, glass and shell. The number of holes varies from one to five. (...) The form VI buttons made of bone come in two principal varieties: (1) poorly finished disks, perfectly flat on both sides, with one centrally located hole, and (2) multi-hole buttons with a round depressed area on the face and a weakly convex, or occasionally flat, back. The former probably were cut out of flat bones locally. (Jelks 1973: 81 - 82)

Signal Hill is contemporaneous with GIIv-1, c. 1800 - 1860, and based on this, it is possible to suggest that date range to the bone button artifacts (Jelks 1973: 10). A comment from DiAnn Herst in Karklins (1981: 235), also referring to bone buttons (this time from the Old Fort Point site) extends this date range to 18th - early 19th century.

CUP-AND-PIN GAME

Ethnographic and historical sources have described a game in which up to ten cups, usually made out of the metacarpals of Cervidae (often deer or caribou) are swung

by a length of leather and caught on a bone pin (Ferris et. al. 1985). Ferris et. al. note that the occurrence of these items in archaeological contexts (including articulated specimens – see Ferris et. al. 1985: 9) suggests that this is a game played by Algonquian groups, as opposed to Iroquoian, and that there are several other examples of occurrences in northern Ontario, specifically the vicinities of Lake Huron and Lake Superior (Ferris et. al. 1985: 10).

Metal Artifacts

Category	Number
Trade silver	2
Gun parts	31
Instruments	3
Buttons	4
Buckles	2
Ornamental iron (fence, grating, etc.)	3
Tools	25
Pot/kettle fragments	8
Door and container hardware	12
Nails	54+
Other tools	16
Miscellaneous metal	7
Unidentified metal	48
Total	215+

Table 4.2: Metal objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

The metal category of artifacts is the largest artifact category in this collection, making up almost half of the entire collection. Many of these artifacts, however, are unidentifiable or unknown fragments. These were likely once building elements, tool parts and raw materials used in the day to day processes at Severn House. Additionally, about a quarter of all metal artifacts are nails and spikes. Again, these were part of the

various construction events at Severn House, which spanned over 200 years of occupation.

NAILS

Unsurprisingly, the majority are hand wrought rose head and square nails, which are common types to find from historic period sites that date prior to the mid-1800s (Adams 2002: 66). Given that a fire burnt down the post in 1827, it is possible that the presence of so many of these nails represent the remains of this earlier construction (Howell 1970: 108, from Pollock 1979). Alternatively, there is evidence they may have been produced on site: the 2017 survey had exposed a fragment, which Pilon and I tentatively identified as a blacksmithing area based on the artifacts present. These included extremely large spikes, lead slag and multiple metal artifacts, as well as a possible furnace feature. It seems possible that these nails, and other metal artifacts, were produced on-site and ended up in the archaeological record this way. A similar feature has been found at Lower Fort Garry, with similar artifacts reported: bricks, hinges, locks, slag and charcoal (Chism 1972: 5, 50). This has been confirmed to be a blacksmith shop through consultation of the plans for Lower Fort Garry, as well as thorough excavation of the building. Future fieldwork at GIIv-1 might focus on confirming this identification.

TOOLS

The tool categories include a diverse set of artifacts, from trade axes to kettles to hardware and all manner in between. The distinction between which artifacts went into the “Tools” versus “Other Tools” category is largely based on context, where tools of uncertain use or context were separated from the more certain items (like in South 1977:

96, where he separates his tool types into three classes; Construction, Farm and Other). The “Tools” category contains some typical trade goods, such as trade axes and awls. Several interesting artifacts are among the “Other Tools”, though their purposes are less certain, such as several modified iron files, one fashioned into a crooked knife, similar to the previously mentioned strike-a-light from the Old Fort Point site.

Rocky Mountain House, a fur trade post in Alberta, has an archaeologically derived assemblage which is comparable to that of Severn House. Offset awls, pipes, beads and lead shot have all been identified (Noble 1973: 79, 82). Noble explains that the design of an offset awl was such that, once the awl was mounted in a handle, the crook in the middle served to brace against the force employed upon the tool (Noble 1973: 138 - 140, after Woodward 1948, Maxwell and Binford 1961). He also notes that offset awls date predominantly between 1730 and 1830 (Noble 1973: 138).

INSTRUMENTS

The Old Fort Point site assemblage also contained comparable artifacts to Severn House. Karklins includes a photograph of a jaw harp ("Jew's harp"), identified as "Series B Type 1 Variety A", which is identical to the three we have from GIIV-1 (Karklins 1981: 247, after Stone 1970: 98). This site also has offset awls as part of the assemblage, as well as a modified file, which has been refashioned into a strike-a-light. Future research on this type of repurposed artifact would help to illuminate this occurrence, which we have seen at multiple historic sites.

BUTTONS

The majority of metal buttons from GIIv-1 are cone shank or sew-through, the latter dating between 1700 and 1800 (Horn 2005: 16). The most interesting of the buttons is a Hudson's Bay Company button, previously identified by Pilon (see Appendix F: GIIv-1: 90). Pilon (2019 pers. comm.) quotes Woodward from an unidentified publication, page 6:

Pewter button, one and a quarter inches in diameter, dug up at Fort Severn, Hudson Bay. The Indian is shooting at a running fox with a flintlock gun.

TRADE SILVER

The collected metal artifacts from this site also contain two pieces of trade silver. Trade silver, which likely began as an early token from Jesuit missionaries, was used as an alternate exchange medium for beaver pelts, before made beaver came into use (Gillingham 1934: 101). Both of these fragments are in the shape of crosses; one is a double cross, and the other is broken off under the first bar (Appendix F: 986.284.7 and 986.284.95). The number of crossed bars indicates the value of the piece in terms of trade value, with three bars being the highest value, then two and one respectively (Encyclopedia Dubuque 2016).

GUN PARTS

The final category of metal artifacts to be discussed are gun parts. Those which have been collected are certainly almost all from flintlock muskets, which were a trade item of choice during most of the North American fur trade and were present in exchange

records from the earliest trade with Europeans (Lytwyn 2002: 119). Pilon notes that the chances of finding gun parts on archaeological sites is small in relation to other types of artifacts, such as beads, which are more frequently lost (1990: 130). The range of artifacts in this category is diverse, due to the number of parts which make up a flintlock gun: hammers, mainsprings, lock plates and frizzens are just a few of the identifications made on these artifacts, according to the catalogue. Additionally, there are several side plates, some of which are decorated (GIIv-1: 78) or bear the name of a ship (GIIv-1: 85; see Figure 4 in Pilon 2008).

Ceramic Artifacts

Category	Number
Pipes	48+
Coarse earthenware/stoneware	35
Fine stoneware/porcelain	44
Bricks	24
Total	151+

Table 4.3: Ceramic objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

The ceramic category also encompasses a diverse set of artifacts, from building materials to leisure items. These are all items of European manufacture, as Indigenous-made pottery is rare in the Hudson Bay Lowlands (Pilon 2018: 261).

COARSE EARTHENWARE/STONEWARE

Coarse earthenware is created from a set of clays which do not vitrify – harden to a non-porous, glass-like state – and therefore are used for much different purposes than their refined counterparts (Majewski and O’Brien 1987: 108, 116). The use of ceramic vessels as a method of preservation in European contexts began at the end of the

sixteenth century, when crockery and earthenware vessels were used to pickle, salt and pot meat and vegetables for long-term storage (McCutcheon and Meenan 2011: 105). Similarly, crocks (or any wide-mouthed ceramic bowl) was used for settling and storing dairy products, and earthenware jugs were used for transferring and storing milk or other liquids, such as water and ale (McCutcheon and Meenan 2011: 108). These typically utilitarian ceramics are a common find at historic sites, and with 35 fragments found at GIIv-1, this site is no exception (see Appendix F: GIIv-1: 127).

FINE STONEWARE/PORCELAIN

Contrary to what the catalogues and previous identifications had suggested, most of the finer ceramics - specifically dishware and other daily use household ceramics - did not appear to be made from porcelain. Earlier identifications from Pollock (1979) used the term porcelain as a catch-all for these fine-tempered ceramics. An examination of the artifacts revealed that most of them are likely a type of fine stoneware, and not “true” porcelain, which has been an ongoing debate within the discipline since the beginning of historic archaeological examinations (Majewski and O’Brien 1987). Low-to-no porosity and translucency are hallmarks of true porcelain, which made it desirable; advertisers in the 19th and 20th centuries made use of terms such as semi-porcelain and “Stone China” to describe their ceramics, which had been developed to rival the “true” porcelain trade from China, France and later the United States (Majewski and O’Brien 1987: 113, 120 – 123).

Sussman (1979) details ceramics found at several Hudson's Bay Company sites, and while not all of the patterns present in the GIIv-1 collection were represented,

Sussman had many insights to several of the patterns that were present. Most are flow blue and transfer ware, though there are a few hand painted examples (see Appendix F: GIIv-1: 161, GIIv-1: 107 a and b, GIIv-1: 151). There are several types of transfer-printed patterns which appear in Hudson's Bay Company sites in Canada, as detailed by Sussman (1979). Transfer wares are produced through transfer printing, which is a British decoration style that began around 1750 (Majewski and O'Brien 1987: 141) Designs are impressed into a copper sheet, which is painted with glaze and stamped onto tissue paper; the paper is applied to unfired ceramics, which adhere to the ink, then the vessel is dipped in clear glaze and fired (Majewski and O'Brien 1987: 141 – 142). This innovation in the ceramic-making process sparked an interest and popularity in decorated ceramics, which continued into the 20th century (Majewski and O'Brien 1987: 141).

The Honeysuckle pattern was the most readily identifiable transfer-printed pattern at the site and was produced both by Spode and Copeland from 1855 to post-1882, and Wallis Gimson & Co between 1884 and 1890 (Sussman 1979: 126; see Appendix F: GIIv-1: 27, GIIv-1: 125, GIIv-1: 160). A Hudson's Bay Company Armorial design was also produced by Spode and Copeland, as well as Maddock and Sons, after 1907 (Sussman 1979: 128; Appendix F: GIIv-1: 164). Finally, Willow pattern (1780s - 20th century), British Flowers (1829 - 1974), Blue Rose (1825 - post-1833) and assorted flow blue ware were also found at this site (Sussman 1979: 236, 61, 57; Appendix F: M2159, M2142). The Shamrock pattern (produced between 1861 and 1910) and the Flower Vase pattern (B192, dating 1828 to 20th century), as well as B700 (1838 – post-1847) and Honeycomb patterns (post-1853), were also found at the GIIv-1 site during the 2017

survey, but were not collected (Sussman 1979: 64, 115, 211, 237; see Appendix F, “Uncollected Specimens”).

The GIIv-1 site is a palimpsest, meaning that several iterations of a culture (or in this case, a business) existed in the same location, and that their material culture exists overlaying one another in the stratigraphic record. Each date range offers a possible glimpse into the site through time, although artifacts could conceivably have been used long after their creation date. The production dates of these designs would suggest that the majority of these artifacts are from the post-1831 store, rebuilt after a fire destroyed the original store in 1827, and may have been used well into the 20th century (Howell 1970: 108, from Pollock 1979). This also helps to confirm Pollock’s assertion that the site continued to exist in the same location since 1759.

PIPES

Considerable research has been done on identifying makers of pipes (Karklins 1981; Majewski and O’Brien 1987; Noble 1973; Oswald 1960; Walker 1971). This may be due in part to the fact that pipes are commonly discarded objects and are consequently found in middens and trash heaps on a frequent basis, making them an artifact of interest particularly for relative dating (LeeDecker 1994: 349, 357). Pipes were used by both European and Indigenous people during the historic period (Pilon 2018). In Fort Severn, there is ethnographic evidence of intentionally breaking pipe stems and reshaping the mouth piece when a new pipe was acquired, which was done in order to shorten the stem to a more practical length (as reported by Abel Bluecoat in Pilon 2018: 269). A complete

example of this modification style was found at the Chougaou site, GIIw-2:8 (CMH collection, from Pilon 2018: 74).

Of the many pipes found at GIIv-1, there were three maker's marks identified. The first, IF, is an unknown maker. The second, WM, could be traced to William "Morley" Morgan, Sr. and his successor William "Morley" Morgan, Jr., who produced WM pipes pre-1767 and pre-1803, respectively (Walker 1971: 67 – 68). A large portion of the pipes with visible maker's marks are "TD Pipes", so called because of the T and D on either side of the foot and the TD insignia which can be found on the pipe bowl. There are many adaptations of this pattern; it was first used by Thomas Dormer, the design's namesake, in London in the 1750s and 1760s (Walker 1971: 65). This pattern continued to be in demand through to the 1850s, by which time it was produced by Cam and Sons of Hull, England (Noble 1973: 107).

Stone Artifacts

Category	Number
Flaked	5
Ground stone	3
Debitage	12
Gunflints	7
Other	3
Total	30

Table 4.4: Stone objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

The category of stone artifacts contains artifacts of both European and Indigenous origin. Gunflints and flaked stone tools are made of a similar material – flint or chert – which fractures in a conchoidal pattern. In the precontact Americas, chert was worked into tools through several methods, including knapping, thermal altering and reductive

modifications (Andrefsky 2009: 66; Cameron, MacDonald and Sloan 2010). Several chert artifacts were found in the GIIv-1 collections, including several fragments of chert debitage (as observed in 2017, local chert is easily found in nodules along the river bank), as well as a few projectile points made of non-local chert (see Appendix F: 986.284.93 and 986.284.94). The distinction between local chert and the type of chert used to make some of these projectile points is purely speculative based on a comparison of these samples and will have to be addressed further in future research. Also common among the stone artifacts at this site were European-manufactured gunflints of several types, which were used in the flintlock mechanism of muskets and rifles and were an essential part of the workings of firearms (Holly Jr., Wolff and Erwin 2015: 17; see Appendix F: 986.284.34 for a complete flintlock hammer with the gunflint still intact). Both “D-shaped” French gunflints, and the more prismatic English gunflints, were found at the GIIv-1 site (Holly Jr., Wolff and Erwin 2015: 16; Appendix F: French gunflints GIIv-1: 96, GIIv-1: 79, GIIv-1: 98; English gunflints GIIv-1: 101, 986.284.5, GIIv-1: 67, GIIv-1: 68. GIIv-1: 98 has been refashioned into a strike-a-light). Finally, several ground stone artifacts have also been found at this site. These are pestles, most of which appear to be of Indigenous manufacture, as they are largely natural in shape (see Appendix F: 986.284.4 and 986.284.26).

INCISED SLATE

The most unusual artifact in this category are the two slate fragments, GIIv-1: 82 and GIIv-1: 111 in Appendix F. Both have striations carved into them, and one is perforated, having been drilled twice. These artifacts bear a significant resemblance to an incised sedimentary stone, possibly representing antlers, which was reported at the

Kakago site (GkJa-6), 40km upriver from GIIv-1 (catalogue number GkJa-6: 12, GkJa-6: 13, GkJa-6: 14, GkJa-6: 16; Pilon 2018: 172). While rare, examples of carved slate pendants or gorgets have been recorded in southern Ontario (Cooper 2005; Ellis 2002). Ellis presents an example of a broken gorget on banded slate, 62 mm long by 44 mm wide by 8 mm thick, with carvings that represent canids (Ellis 2002: 23). Ellis gives a possible date to this artifact of Early to Middle Woodland, possibly relating to the Middlesex phase, c. 2400 BP (Ellis 2002: 28 - 29). Similarly, Cooper (2005) details several examples of slate carvings from various eras, most of which are from the Great Lakes region, in discussion of the symbolic meaning of stone carvings. As Ellis outlines, gorgets are identified by their symmetrical shape and two perforations located in the center of the object (Ellis 2005: 25). The drilled example in the GIIv-1 collection (catalogue number GIIv-1: 82 in the collection at CMH) is incomplete, therefore we cannot confirm with certainty that it originally had these characteristics; more research needs to be done to understand these unique pieces within the collection.

Wood Artifacts

Category	Number
Toy	1
Storage	3
Transport	1
Unidentified fragments	16
Total	21

Table 4.5: Wood objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

The majority of the wood artifacts found in these collections are difficult to identify. These include bark-like samples and wood sections that could have come from several sources, such as the building timbers, boat fragments or residual pieces from log

milling. They are suggestive of activities but not themselves very informative. The few we can draw conclusions about are rather definitive; as described in a detailed note written on the artifact itself, the singular artifact in the transport category is a cleat from the Fort York, an HBC schooner which was beached off of the coast of Hudson Bay north of Fort Severn in 1931. This fragment of the vessel was collected by Macfie in 1951. As we learned from community members on our 2017 survey of these coastal shipwrecks, visitors to the wreck sites have been bringing back souvenirs and fragments for decades, for firewood or otherwise (Koostachin 2017, pers. comm.). The three items in the storage category – a barrel stave, a barrel base and a pulley frame – are fragments of tools which were involved in the everyday work at HBC posts, specifically with loading and storing materials. The final wooden artifact is a model of a York Boat carved from wood. It has a small hole in the center, presumably where a mast would have gone.

Composite Tools

Category	Number
Utensils (forks/knives)	5
Total	5

Table 4.6: Composite objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

The only composite tools found in this collection are cutlery; more specifically, two forks and one knife, as well as two utensils which are missing their functional ends. These utensils are all similarly made, with a metal (possibly iron) core and a bone or antler handle attached to either side of the tang with two or three rivets. Both two- and three-tined forks were found. The two-tined style of fork dates to c. 1750 – early 1800s, indicating it is from the earlier occupation at the site (Dunning 2000: 32 – 38, cited in

Hutchins 2013: 258). Rocky Mountain House, Old Fort Point and Signal Hill all had utensils with very similar hafts and designs (Jelks 1973; Karklins 1981; Noble 1973). Their presence at fur trade sites across Canada, and their frequency within the GIIv-1 collection, would argue that the utensils found were produced on a large scale in order to be provided to these trading posts and other European settlements.

Miscellaneous

Category	Number
Clothing	5
Tools	1
Unknown	4
Total	10

Table 4.7: Assorted objects, different from the above categories, found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

A catch-all category, these miscellaneous artifacts do not neatly fit into any of the other seven categories. We can sort the miscellaneous category into three sub-categories; the first, clothing, corresponds to the few fragments of shoes and felt which have been found on the site. The felt appears to be natural, as it is quite coarse, and could have been from a garment of Indigenous manufacture. The item in the tool category is a section of fiber, likely from a rope. The unknown category contains four fragments of an unidentified material, which is possibly fragments of asphalt shingle from a previous construction. Further analysis would need to be done to confirm this, however as asphalt was only used for this purpose beginning in the 20th century, this would be from a modern period at this site (Cullen 1992).

Glass Artifacts

Category	Number
Medicine bottles	2
Alcohol bottles	12
Beads	22
Wine glass fragments	3
Misc. bottles	34
Glass fragments (window glass, unidentified vessels, etc.)	26
Total	99

Table 4.8: Glass objects found in the three examined GIIv-1 collections (the ROM, CMH and OCF). Artifact titles taken from the respective catalogues for each institution. Categories and sorting by Katherine Davidson.

There is a diverse set of artifacts in the glass category, everything from beads to bottles to drink ware. As is expected, the majority of the glass artifacts are fragments, though some of these fragments include potential window glass, alongside fragments of other glass vessels. The bottles all fit within categories expected at historic sites: alcohol bottles (primarily wine and case alcohol), medicine bottles and assorted. There is a variety of production methods represented by the bottles in this assemblage, with several appearing to be hand-blown; bottles manufactured in this way have high frequency of bubbles and other imperfections within the glass, as well as applied mouths and tooled finishes (SHA 2019; see in particular “Bottle Body Characteristics and Mold Seams”). In general, bottles made before 1900 were mostly made by mouth-blown production methods; machine-made bottles then become the main production method from 1904 onward, as bottle-making machines such as the Owens Automatic Bottle Machine came into widespread use (SHA 2019).

INTACT CORK AND BOTTLE MOUTH

One artifact among those in the bottle categories is of particular interest: a wine bottle neck with a large cork suspended in the mouth (GIIv-1: 157 in the collection at CMH). This unique configuration has been suggested in the catalogue to be the neck of a champagne bottle after it has been sabered. The technique of breaking a champagne bottle at the neck with a sabre – called *sabrage* – became popular in the Napoleonic era (early 18th century) (Golden 2013). Similarly, the act of launching a marine vessel for the first time with champagne became popular in the late-19th century (Golden 2013). However, examination of the cork portion of the artifact shows that it is not the distinctive mushroom-shaped cork that is associated with sparkling wine, but rather the straight form which is found in still wines.

TRADE BEADS

The trade of glass beads was an essential aspect of the fur trade as a whole; trade with the Hudson's Bay Company and the satisfaction of trappers with their bargain often depending on the types, size and number of beads available (Krech III 1976: 218). A first-hand account described it as such: "Guns and beads, beads and guns is all the cry in our country" (Murray 1910: 100, from Krech III 1976: 218). Beads functioned as both a medium for decoration, as well as currency, with beads being exchanged and spent in lieu of Made Beaver, the HBC's exchange standard for one beaver pelt (Krech III 1976: 218). Fort Severn has been known to produce fine examples of Indigenous artisanship featuring the use of beading (see object III-D-1027 in CMH's ethnology collection).

Twenty-two glass beads have been collected from the GIIv-1 site over time, all of varying colours, sizes, shapes and manufacture types. As per Kidd and Kidd (1970), these are typically identified by manufacture style; this results in a categorization of 4 drawn beads and 18 wound beads. To summarize Kidd and Kidd (1970), drawn beads are created when molten glass is pulled into a long cylinder and divided into small sections once cool; the resulting beads are cylindrical in cross-section. In comparison, wound beads are individually made by winding molten glass around a steel rod, creating a continuous circle of glass that is rounded in cross-section (Kidd and Kidd 1970: 47 – 50). Of the drawn beads, two are red with green and two are solid white, which correspond to Kidd and Kidd's IIIa3 (Redwood and Apple Green) and Ia5 (White) types (1970: 58, 54). Of the wound beads, 16 are "seed beads" of various colours - white, blue, red and black. The other two are barrel shaped; one is blue (Kidd and Kidd's type W1c9 in Light Aqua Blue. 1970: 85) and the other is white. The white bead is molded with floral decoration, which Pilon has identified as having occurred at the Niapscaou site.

WINE GLASSES

The final identifiable glass artifacts from GIIv-1 are wine glass fragments. The glasses are plain, with the exception of an opaque twist stem in one of the specimens. This English design was popular between 1750 and 1780, suggesting this was part of the earliest occupation period at Severn House (McNally 1975: 113, from Thorpe 1969: 213-4). Comparable wine glasses have been discovered at other sites, such as Fort Amherst in PEI, which was built in 1758, reinforcing the date suggested by production chronology.

Material	Count	%
Bone	73	12.09
Metal	215	35.59
Ceramic	151	25
Stone	30	4.97
Wood	21	3.47
Composite	5	0.83
Miscellaneous	10	1.66
Glass	99	16.39
Total	604	100

Table 4.9: Percentage of the GIIv-1 collection represented by each material type.

To complete my analysis of the assemblage from GIIv-1, I applied the analytical techniques outlined by South in *Method and Theory in Historical Archaeology* (1977). This analysis concluded that the GIIv-1 assemblage fits with the Frontier Artifact Pattern (South 1977: 141 – 145). As South describes, sites with the Frontier Artifact Pattern have an “inverse ratio between the *Kitchen* and *Architecture* groups” (1977: 143). This is in comparison to the Carolina Artifact Pattern, which he explains earlier in the text; the Frontier Artifact Pattern was conceived when South noticed there were several other sites which did not adhere to the Carolina Artifact Pattern.

It is important to note once more that GIIv-1 has never been excavated – this assemblage was created from surface finds – and is significantly smaller than the examples used by South to devise this pattern (see South 1977: 141 - 145). Differential collection activities may skew the results within the GIIv-1 assemblage; this can only be rectified by further excavation in the future. However, this analysis allows for examination of the assemblage in comparison to other sites from similar time periods and similar contexts. The results of sorting the assemblage in this way can be seen in Table 4.10.

Group	Count	%
<i>Kitchen</i>	154	25.49
<i>Bone</i>	63	10.43
<i>Architectural</i>	110	18.21
<i>Arms</i>	38	6.29
<i>Clothing</i>	29	4.8
<i>Personal</i>	10	1.66
<i>Tobacco Pipe</i>	48	7.95
<i>Activities</i>	152	25.17
Total	604	100.0

Table 4.10: Empirical Artifact Profile for GIIv-1 (Based on South 1977).

In several cases, the artifacts present in the GIIv-1 collection did not fit squarely into the suggested artifact classes. This suggests that these items were not commonly found at the sites examined by South, appear rarely enough in the archaeological record to not merit categorization, or are outliers themselves. Specific examples include the boat fragment from the Fort York, material samples (fabric and leather), as well as brick and wood samples. In many of these situations, a best fit was made; however, in the case of items of non-European manufacture, I felt it was necessary to create an additional category which reflected the Indigenous technologies in the collection. As shown in Appendix E, I have assigned this Class 43.

Group	Count	%
<i>Kitchen</i>	154	21.18
<i>Architectural</i>	68+327 (Projected Nails) =395	54.33
<i>Arms</i>	38	5.23
<i>Clothing</i>	29	3.99
<i>Personal</i>	10	1.38
<i>Tobacco Pipe</i>	48	6.6
<i>Activities</i>	53	7.29
Total	727	100.0

Table 4.11: Adjusted Artifact Profile for GIIv-1 (Based on South 1977).

In order to account for the different specialized activities practiced at various sites, as well as any outliers in the assemblage (such as at Signal Hill, where nails were collected but never counted), South also proposed a strategy for adjusting artifact proportions, which is meant to better reflect continuity across sites (South 1977: 105). These changes have been applied to Table 4.11. The biggest change in this adjustment is the calculation of projected nails across the site, which more closely represent the actual presence of nails in the assemblage; this is based on South's calculations that nails at historic sites represent approximately 82.8% of the *Architectural* group, therefore the total artifacts within the group which are not nails represent 17.2% (South 1977: 116). The calculation is made where $17.2x = 82.8y$, where x represents the projected nail count, and y is equal to the number of non-nail specimens within the *Architectural* group. In the case of GIIv-1, there were 68 non-nail artifacts in the *Architectural* group; therefore, an additional 327 nails were added to offset the outliers in this group.

Following South's adjustment strategy, I also removed the specialized industries, namely the *Bone* group and the Indigenous Technology class which I had added, as neither of these were represented in his calculations. Finally, the Other class was also

removed, since it acted largely as a catch-all for many of the deteriorated and functionally unidentifiable artifacts.

Group	GIIv-1 Artifact Profile		GIIv-1 Artifact Profile (Adjusted)		Predicted Range of Frontier Pattern Sites
	Count	%	Count	%	%
<i>Kitchen</i>	154	25.49	154	21.18	10.2 – 45.0
<i>Bone</i>	63	10.43	0 (Adjusted)	0	n/a
<i>Architectural</i>	110	18.21	68+327 (Projected Nails) =395	54.33	29.7 – 74.3
<i>Arms</i>	38	6.29	38	5.23	0 – 15.6
<i>Clothing</i>	29	4.8	29	3.99	0 – 6.9
<i>Personal</i>	10	1.66	10	1.38	0 – 0.7
<i>Tobacco Pipe</i>	48	7.95	48	6.6	0 – 27.1
<i>Activities</i>	152	25.17	53	7.29	0 – 11.8
Total	604	100.0	727	100.0	

Table 4.12: Comparison of the GIIv-1 Artifact Profile with the Predicted Range of Frontier Pattern Sites (from South 1977: 145).

The adjusted profile fits well within the range that south proposes for sites within the Frontier Artifact Pattern. I have compared all three profiles – the original and adjusted artifact profiles for GIIv-1 and the predicted range for Frontier Pattern sites proposed by South (1977: 145) – in Table 4.12. It does not appear that the different collection strategies, described earlier in this chapter, affected the resulting percentages once adjusted. All of the percentages for the groups calculated for GIIv-1 fit within the predicted range, with the exception of the personal category, where GIIv-1 has nearly double the predicted range. One possible reason is my addition of two boot soles, two leather fragments and one fiber fragment to the Personal Items category within the *Personal* group. While South has a *Clothing* group, he omits actual clothing items from

this definition, as his group includes only the metal hardware which accompanies clothing (South 1977: 95). This could be based on an assumption that no organic fragments of clothing could be recovered from archaeological contexts, which is untrue for sites in colder climates (Hollesen et. al. 2016: 1). The application of this analytical method for northern historic archaeological sites may need to be adapted to reflect this difference.

South uses two trading post sites to calculate the Frontier Artifact Pattern, Spalding's Lower Store, Florida and Fort Prince George, South Carolina (South 1977: 143). He had to adjust the assemblage of Fort Prince George, which had an outlier sample size of Cherokee pottery (South 1977: 44 – 45). As mentioned for Table 4.11, the omission of Indigenous Technologies at trading post sites is problematic for contact period archaeology. As seen at GIIv-1, Indigenous visitors and inhabitants at these sites left an imprint on the assemblage through deposition of Indigenous Technologies, to the point where it was appropriate to assign these artifacts an entirely new class. Though it is outside of the scope of this research, examination of the assemblages from previously mentioned examples of trading post sites (such as Fort Albany, Moose Factory, York Factory, etc.) and application of South's pattern, along with the additional Class 43 specification, it may be possible to define a trading post sub-pattern within the Frontier Artifact Pattern. More research is needed to recognize patterns across these particularly specialized sites.

South and his colleagues note the importance of continuing to add to the body of research about historic sites, particularly where analysis of assemblages and comparable samples is concerned (South 1977: 324 – 327). Compiling data about assemblages and

applying analytical techniques such as the one proposed by South (1977) that I have applied to GIIV-1 is as essential today as it was when South made these remarks. South also addresses Noël-Hume's famous quip, that archaeology is a "handmaiden to history" (1964), by reiterating that while historians and archaeologists can and should work together to further the collective understanding of the past, it is the use of archaeological tools and analysis of material culture which enables the recognition of patterns, and through these patterns, to interpret past human behaviour (South 1977: 326).

Interpretation

The strength of South's pattern is the perspective it gives researchers into past behaviours, through highlighting common activities which took place at a site. Much of what we can interpret from examining the sorted GIIV-1 materials confirm processes and interactions that were reported in ethnographic and historical records (Anick 1976; Lytwyn 2002; Pilon 2018; Ray 1974). However, these patterns also explain the actual scope of these activities. As previously discussed, the practice of shortening and whittling the stems of new pipes was common, and the frequency of broken pipe stems and fragments in the collection confirm this idea. Pipe fragments represent a larger portion of the collection than both *Clothing* and *Personal* groups, and nearly as much as the entire adjusted *Activities* category, which demonstrates that people – both Indigenous and European - at the site were investing considerable time and money into procuring and consuming tobacco pipes and products. The fact that pipes and tobacco smoking are common to both groups makes it difficult to separate this group by cultural origin. Additionally, by comparing the un-adjusted and adjusted artifact profiles, it is evident that the Indigenous technologies – and the knowledge and effort that went into making

them – represent a huge portion of this collection, and therefore a considerable part of life at this site.

A variety of activities took place at this site; the archaeological record clearly indicates that, in addition to trade activities and the supply of provisions, manufacturing and leisure activities also took place. Because of the unpredictable nature of life in the north, the employees of Severn House had to be prepared for any circumstance. Contrary to what the name suggests, Severn House was a sizeable post, as described by Andrew Graham in 1772;

The whole complement of men at this delightful settlement is eighteen, and the trade about five thousands made beaver in furs and pelts (Anick 276: 277).

Business was good at Severn House, and the inclusion of instruments, art and gaming pieces in the collection demonstrates that the HBC employees had leisure time to invest in various activities as well.

It is worth discussing again that pipe stems, along with nails, some ceramics and heavy metal fragments, were found in abundance during the 2017 survey, but were not collected. This is an issue in approaching the analysis of this collection using South's pattern, because it can only speak to the behaviours represented by the material kept in the ROM, CMH and OCF; this collection, with its several collectors, is not complete, and the analysis is skewed based on what items were collected. A true analysis of GIIv-1 using South's pattern would require near complete excavation of the site, and tabulation of the resulting materials.

Conclusion

In this chapter, I have addressed the collection by sorting the artifacts into categories and using comparable artifacts at other sites to identify these artifacts and understand their context within a historic archaeology assemblage. I have also identified the artifact patterning within the assemblage, based on the Frontier Artifact Pattern, and used that to infer past behaviour at the GIIv-1 site. This concludes Part One of this thesis; Part Two will shift the focus from an archaeological analysis of the artifacts towards an understanding of their context within the history of Fort Severn through a community analysis project.

Part Two: Community Engagement

Chapter 5 - Community Methods

The second part of my research design is focused on community engagement, specifically how archaeologists can work with communities to share information about sites and collections, and to develop understandings of the potential role of these collections in community heritage. Archaeological ethics, particularly in the post-TRC era (Supernant 2018), are of particular interest to me as I begin my professional archaeological career. This is in keeping with the ethics statements of the professional archaeological associations in Ontario and Canada, which emphasize principles about proper archaeological practice, as well as consultation and collaboration with First Nations and descendant communities (see CAA 2019a, 2019b, 2019c; OAS 2019). In order to incorporate community views into this thesis, I worked with the local school in Fort Severn to develop a project which would allow middle school students in Fort Severn to learn about and reflect on the artifacts from the GIIv-1 site. This chapter describes the collaborations which led to this project, and outlines what we asked students to do, along with the resources given to them to facilitate their engagement and input.

Previous community-oriented studies and critical perspectives on research process contributed to the research design I followed for Part Two of this thesis (see Atalay 2008; Bartlett 2011; Bartlett, Marshall and Marshall 2012; Blair 2004; Colwell-Chanthaphonh et. al. 2010; Deloria Jr 1992; Newhouse 2010; Silliman 2005; Truth and Reconciliation Commission of Canada 2015). I was interested in exploring methods and theories which

addressed differences between and/or sought to reconcile Western and Indigenous worldviews, such as two-eyed seeing (Bartlett, Marshall and Marshall 2012), Guswentah space (Newhouse 2010), multivocality (Atalay 2008) and integrative science (Bartlett 2011). In order to explore the collection in a way that is open to broader perspectives, this research design takes the initial archaeological analysis a step further by deconstructing this information and reassessing it from Indigenous points of view through a collaborative project. This research can be seen as a first step towards the integration of Western and Indigenous worldviews in future archaeological projects. In addition, this research design gave us an opportunity to return some of the information about the material culture from GIIv-1 to the community, which enables us to continue to build strong relationships among archaeological stakeholders - heritage professionals, descendant communities, and the wider public (Blair 2004; see also Colwell-Chanthaphonh et. al. 2010; Silliman 2005).

This type of study can bring diverse benefits to the community through public engagement. These include the opportunity to access material culture that has not been viewed by the community before, the opportunity to discuss the history and archaeology of Fort Severn, the opportunity to better understand and appreciate the participants' cultural and ancestral history, and the opportunity to create lasting connections between archaeological stakeholders. Where constructed out of mutual respect and openness, collaborative approaches have the potential to build connections between heritage professionals and descendant communities that will allow descendants to access and engage with their archaeological heritage well into the future. By enabling Indigenous communities to connect with the archaeological aspects of their heritage, and through

integrating their perspectives on archaeological collections, I contribute to the sharing of data, information and knowledge from a Western scientific perspective in a way that can engage and be respectful of traditional Indigenous worldviews, at the same time that I enable the return of information about material culture to the community.

The Modern Community

Fort Severn First Nation is Ontario's most northerly community, comprised of just over 400 residents (Lakehead Social Planning Council 2017). The present location of the community was established in 1973, when it was moved downstream from the earlier site at Rocksands. Community resources include a new elementary and middle school (Wasaho Cree Nation School), an internet high school, internet and satellite phone connectivity, grocery and postal services at the Northern Store, as well as round trip flights to Thunder Bay six days a week. This allows residents to benefit from many technological services, while traditional ways of life - such as hunting, fishing and trapping – continue to play a crucial role in the well-being of the community (Pilon 2016). While remote, this community continues to thrive through their access to both modern and traditional resources and could well be described as a community with one foot firmly in the past and another firmly in the future - as Ferris describes, "change *and* continuity" (Ferris 2009: 24). Like many modern Indigenous communities, Fort Severn is working hard to maintain a culturally nourishing, meaningful connection to the land and the past while trying to find a balance with access to modern technologies and services.

Permissions and Collaborations

In the past, archaeologists, Indigenous communities and archaeological stakeholders have sometimes had difficulties working together; this comes from differences in perspective and belief, differences in privilege and authority, as well as shifting standards for heritage practice over the last century (Atalay 2008; CAA 2019b, 2019c; Colwell-Chanthaphonh et. al. 2010; Deloria Jr. 1992; Ferris 2009; Matthews 2016; Silliman 2005; Supernant 2018). Previous research projects studied people and communities as subjects, with communities having little consultation or control over what happens during the process and the potential benefits from the results (First Nations Centre 2007: 3). Indeed, there are many recent cases where these difficulties appear to persist (see Matthews 2016; Whyte 2017). However, in the last few decades especially, there is a growing awareness and effort to create collaborative research opportunities for the benefit of everyone involved in archaeological processes (see Atalay 2008; Blair 2004; First Nations Centre 2007; Supernant 2018). With these concepts in mind, this research design aimed to include the community in the entire project, from asking permission to study the site and the material, to creating a project which focuses on community knowledge about the site, to the ultimate goal of returning the information to the community so that access to institutional and academic knowledge can enrich their own knowledge of their heritage. Every effort has been made from the beginning to be open and communicative with everyone involved, including the Fort Severn community, teachers, researchers and institutions, so that we can all learn from this research, and so that this knowledge can be returned to the community.

This project would not have been possible without the collaboration of several organizations and colleagues who helped to realize the different parts of this project. The first connections were made during my 2017 trip to Fort Severn, while working with Dr. Jean-Luc Pilon and the Canadian Museum of History doing surveys of the sites in and around the community. I was introduced to several members of the community, including Chief Paul Burke and the band council, and several elders and community members who had worked with Dr. Pilon during his PhD studies in the 1980s. Dr. Pilon knew I was interested in Ontario archaeology and the historic period, so this opportunity not only allowed us to continue monitoring these sites and adding to the record of archaeology in the region, but also allowed me to begin to develop a relationship with the community. The results of this thesis project are just the beginning of a reciprocal relationship which I hope will last throughout my professional career.

Thanks to the meetings and discussions we had during this trip to Fort Severn, I was given permission from Chief Burke to study the collections from the GIIv-1 site. Such permission is a necessary first step when examining collections of Indigenous proveniences in Canada, and most - if not all - cultural institutions in Canada require this type of clearance. Certainly, all of the museums that I collaborated with did. These, as mentioned previously, are the Royal Ontario Museum (ROM), the Canadian Museum of History (CMH) and the Ojibwe Cultural Foundation (OCF). All three institutions have an application process that researchers must complete before they are allowed to study the collections housed in their archives. These applications generally include a summary of the research to be conducted, demonstrated support from the communities where the collections originated, as well as support from the research institution that is funding or

endorsing the research (in this case, the University of New Brunswick). Finally, there are a set of rules for visitors to follow while visiting the collections, including procedures for handling the artifacts and observed visiting hours. This contract ensures that both the communities from which they originate and the collections themselves will be respected, that there are appropriate goals for the research program, and that proper museum procedures will be followed.

I was also fortunate to be able to collaborate directly with Wasaho Cree Nation School on this second part of my thesis. This collaboration began with a call to WCNS principal Ms. Robin Chamney in June 2018, where we discussed the feasibility of a collaboration on this project. Ms. Chamney put me in touch with Ms. Jackie Close and Ms. Renee Connors, teachers for the grade 5/6 and grade 7/8 classes at WCNS. We planned the project over the fall semester, as detailed below, and were able to complete it at the beginning of the Winter semester.

Because my larger research project involved working directly with people, my thesis proposal had to be approved by the Research Ethics Board at the University of New Brunswick. I demonstrated that I had considered the Tri-Council Policy on Ethical Conduct for Research Involving Humans (Tri-Council 2014). In relation to this project, this policy outlines ethical conduct for working with First Nations communities, as well as with children as minors and the informed consent required to work with persons under the age of majority. Given these guidelines, I applied for a Research Ethics Board review and submitted my thesis proposal to them, which was approved with confirmation of endorsement from the school and community (REB 2018-068).

As part of my approval from the Research Ethics Board, the application that was completed required information about several topics, including the informed consent of participants and data security. These parameters for the project were outlined for teachers, guardians and students through a letter to participants and permission forms (see Appendix D). I noted that, since it was not required for this project, no identifying information about students would be collected. While there is potential to analyze the results of this community engagement project based on classroom demographics (such as gender, age, etc.), there were only 16 participants, which would not necessarily yield definitive information about trends. Similar projects may benefit from this kind of analysis, if the participation size was considerably bigger, and with more extensive ethics approval from the participating institutions and communities.

WCNS Project Methods

Over the 2018 fall semester, I created a project package for Ms. Close and Ms. Connors to be able to better incorporate this collaboration into their teaching plans (see Appendix D). Previous summer employment with a project called First World War Comes to Life run by the Old Gaol Museum in Lindsay, Ontario had given me the opportunity to learn about creating versatile lesson plans for teachers to bring history into the classroom, and I applied the same idea to creating the lesson plan for this project. The project package included a lesson plan with references to the Ontario Social Studies Curriculum for each grade (OME 2018), a permission form for students and parents/guardians to sign, additional resources related to archaeology, project instructions and a set of images to share with students.

These images were the basis for the work I asked the students to do, which entailed writing a story about how a person in the past would have used, made or interacted with this item. The decision to ask students to complete a story-writing project was conceived through consideration of the aforementioned combining of Western and Indigenous worldviews; in comparison with Western knowledge systems, Indigenous knowledge systems emphasize alternative ways of knowing, and different mechanisms for transferring knowledge, in addition to having different cosmological views and experiences of the world (Bartlett 2011; Bartlett, Marshall and Marshall 2012; Hornborg 2006). Information is kept and shared by elders and Knowledge Holders, and this information is passed on by way of stories, experiential learning and holistic teachings (Bartlett, Marshall and Marshall 2012: 332). This method of knowledge transmission, therefore, might be more appropriate for youth from Indigenous contexts, though as will be discussed later could also have contributed to some hesitation on the part of the students. These photos and the writing prompt were given to students in December 2018 and were followed by a video conference between myself and both classes during the first week of school in January 2019. The students then completed their one-page stories during the first and second weeks of school.

Ten images were chosen for this project, selected from the photographs taken of the GIIv-1 artifacts in Part One of this thesis. These images can be found in Appendix C. The images selected were of a TD pipe (CMH GIIv-1: 123), a trade axe (ROM 986.284.48), a crooked knife made from a file (CMH GIIv-1: 116), earthenware/crockery fragments (CMH GIIv-1: 127), a wooden toy York boat (CMH GIIv-1: 115), a musket barrel (CMH GIIv-1:135), a fragment of HBC dishware (CMH GIIv-1: 164), a caribou

bone awl (CMH GIIV-1: 84), a glass bead (CMH GIIV-1: 186) and a bone button (CMH GIIV-1: 104). These artifacts were chosen because they are a representative sample of the collection (trade goods, personal items, both European and Indigenous/in situ manufacture). They were also selected because they are evocative; these are objects that people can connect with and can relate to everyday objects that are familiar to them. This resonance between a person and an artifact can be a powerful inspiration for creativity, and it was my hope that the students would be able to run with this inspiration into their stories.

These images were provided to both classes at WCNS, along with a package detailing the learning outcomes of this project and teaching aids for teachers to use (see Appendix D). The lesson plan outlines steps for discussing the artifacts with students; firstly, the students were asked if they recognize any of the artifacts, and then the teacher was to give the names of the artifacts based on a list that I provided. Teachers were then asked to discuss some of the supplementary questions, such as “how was this artifact used?” and “what material is this artifact made from?” After these questions, teachers revisited historical lessons, as well as incorporated discussions with community members. Finally, students were asked to select an artifact and write a story about how the artifact would have been used by a person in the past. As shown in Appendix D, the information that I provided was very basic, and gave opportunities for individual and community knowledge to be incorporated into the exercise, while still guiding the project along. I feel I was likely too vague in some ways, since as will be discussed in Chapter 6, it was sometimes difficult for the teachers to hold a discussion when the students were

unsure of the answers to the questions. However, it was important not to feed too much archaeological information in, lest a confirmation bias was created.

This project uses pictures instead of real, tangible artifacts for a number of reasons. Firstly, museums only loan artifacts to outside people and institutions under very specific circumstances, such as for other museum exhibits and formal lab research. Those type of circumstances ensure that the artifacts are properly managed by professionals in a secure location with the proper environmental conditions. Fort Severn does not have such facilities at present, though it is the hope that they will in the future. Secondly, when loans for this kind of material are approved, they can be quite expensive. Transportation of artifacts through insured and secure shipping services is not cheap, and in some cases even this is too risky for some institutions. All three of the institutions that I worked with on this project discouraged - prohibited - loans of the Fort Severn material, regardless of the facilities I arranged for study. This challenges many of the ideas within collaborative projects; for example, Bartlett, Marshall and Marshall emphasize that the transmission of traditional knowledge is embodied in living relationships – “stories, songs, crafts, practices” – rather than only through text (Bartlett, Marshall and Marshall 2012: 337). The ability to interact with a physical object, especially one made and used through traditional or historic methods, imparts knowledge in a different way that is more conducive to traditional knowledge. Using artifacts in-person would be ideal for a community project like this, but in the end, it was just not possible to bring any artifacts to show the residents of Fort Severn.

Although it was not possible to share the physical objects with the students, this project could be considered a pilot for future collaborative engagements with

communities, especially ones which have limited access to their material culture. The level of engagement seen from the students and teachers in learning about their heritage was highly encouraging, particularly from an educational perspective. If given the opportunity to work with the physical objects, and museum or research staff at the institutions where these collections are kept, I think there would be an even stronger level of engagement for descendant communities. This would require careful planning to ensure the preservation of the collection, which was the main concern when I approached the various institutions where the Fort Severn materials are located, but this kind of travelling exhibit set-up would ensure that the knowledge about these collections can be returned to these communities.

The other element of this project is that for students to put themselves into the shoes of someone in the past, they had to obtain an understanding of what life was like 250 - 300 years ago. The Ontario curriculum for Social Studies teaches some of this historical background, and during our video conference I was able to fill in some of the historical background to the Hudson's Bay Company. It should be noted that curriculums are sometimes criticized as being biased; political agendas, race and gender issues have been discussed at length within the education field (Linville 2013; Smith, Babione and Vick 1999). A new version of the Ontario Social Studies/History curriculum for elementary and middle school students was published in 2018, which had been updated to include the Truth and Reconciliation Commission's Calls to Action, and the curriculum makes note that it was developed in collaboration with Elders and Indigenous educators (OME 2018: 3). This curriculum makes a point of ensuring that students are not only equipped to succeed academically, but also that they are given an enriching education

which reflects cultural perspectives; this is especially important when it comes to sensitive topics such as residential schools and other historical events related to colonization, which continues to affect families and communities (OME 2018: 14 – 15). The curriculum is still new, but steps have been taken by its' authors to ensure that their students of Indigenous heritage are given as much opportunity as possible to learn about and incorporate aspects of their heritage in the classroom. In the scope of this project, that would suggest that if a bias exists, it is in favour of traditional knowledge rather than against it.

As per the goals of this project, they were also given the opportunity to talk with education director Moses Kakekaspan, as well as their own families, about what life was like for their grandparents and for the community a long time ago. This opportunity to hear from Mr. Kakekaspan was arranged by the teachers and staff at the school. With the combination of these sources of information and inspiration, it was the hope that these stories would reflect how these students understand archaeology and community heritage in their everyday lives. By engaging students and asking them to reflect on complex topics – community, identity, culture – students were also exploring their own sense of self and how community history and heritage has created the world in which they live.

The next chapter will discuss and analyze the results of this project, what the students' stories revealed in terms of the role of heritage in their lives and community, and how this perspective contributes to our understanding of the GIIv-1 site in its' proper context within the community.

Chapter 6 - Community Results and Analysis

This chapter, which will conclude Part Two of this thesis, focuses on the results of the community project that I developed with teachers at Wasaho Cree Nation School. As explained in the previous chapter, this project uses information collected in my preliminary analysis of the assemblage from Fort Severn to engage with the community, described in Chapter 4 and Part One of this thesis. This was accomplished through a collaboration with the Grade 5/6 and 7/8 classes and their teachers at Wasaho Cree Nation School in Fort Severn. For this project, students were asked to choose from ten images of artifacts from the collection and write a story about how a person from the past would have interacted with the item. The finished stories can be found in Appendix B.

The premise of this project is that interaction with objects from the past can facilitate connection to the past and to the land, thereby building value for local history and both traditional and archaeological knowledge. The study of material culture from the past can convey a lot of information, such as what life was like in the past and how people adapted to it, what traditions they held, etc. While the stories produced by this exercise were written by middle school students, it was hoped that they might be able to incorporate community knowledge into their understanding of the past through discussions with their parents, grandparents and other knowledge holders in the community. Some of this was directly facilitated by the project design. For example, the education director Mr. Moses Kakekaspan had discussions with the class about history and the way people in the past lived and worked in Fort Severn. Not only is he the education director, but Mr. Kakekaspan is a frequent contributor to historical studies about Fort Severn, and as a member of Dr. Pilon's archaeological research team in the

1980s, acquired a familiarity with and understanding of archaeological heritage (Pilon 2018: vi). Therefore, it was hoped that the student's stories would reflect, to some extent, the larger body of knowledge held by the community. Additionally, this project reframes typical historical teaching: textbooks are written by government and academic authorities in a top-down fashion, and almost always from a Western scientific viewpoint (Bartlett 2011; Bartlett, Marshall and Marshall 2012). Through projects like these, Indigenous knowledge and perspective is put into context and interpreted for Western academic study; this helps to inform research and gives Indigenous communities access to information and other academic perspectives. This exchange between Indigenous and Western perspectives is not two-eyed seeing exactly, but it is a step towards being able to use the strengths of both perspectives to enrich collective understanding.

Project Results

In total, 16 stories were handed in at the conclusion of the project. Six of these were from the 5/6 class, and ten were from the 7/8 class. The stories ranged in length from a few sentences to multiple paragraphs, and some contained dialogue while others recounted a series of events. The students also presented their stories in a variety of formats, such as choosing different colours and font styles, which I have kept the same (see Appendix B). Not all students wrote about all artifacts - the stories focused on five of the ten artifacts, which were the toy boat (eight stories), the trade axe (three stories), the gun barrel (two stories), the glass bead (two stories) and the bone button (one story). A few stories referenced multiple artifacts, however, bringing the total story references to four for the trade axe, five for the gun barrel, three for the bead and two for the bone button.

No stories were written about the crooked knife, the pipe, the bone awl, the ceramic jugs or the ceramic plate. I think these artifacts are generally the more difficult ones to connect with, since their modern equivalents are so much different from their past iterations. These students are growing up in a modern world, which has transformed these objects from their past versions: ceramic pipes have become cigarettes, ceramic jugs are now plastic bottles, and when awls are used, their modern equivalents are metal. Comparatively, axes, guns, beads and the rest of the selected artifacts have not changed much, if at all. It can also be considered that, in terms of the fur trade, the selected artifacts were important: they were trade goods and tools which held value and were extremely useful, and therefore are noteworthy in recollections of the fur trade. Leisure activities and home life – themes represented by the artifacts not selected – appear in historical records and stories about the past much less often. My thought is that these were less compelling artifacts for these reasons, but a future version of this project (or perhaps a follow-up project) should involve asking the students to reflect on why they chose the items, activities and story themes that they did.

The stories were all examined for their depiction of life in the north (Doubleday 1992). Several themes were identified, nearly all of which consisted of activities: playing, eating, doing chores, trading, beading and sewing, inheriting, hunting and trapping, travelling and gifting, as well as animals, Indigenous languages and Rocksands. By far, the most frequent of these were hunting (nine stories), trading (nine stories), artisanship (eight stories), playing (eight stories) and travelling (seven stories). As previously mentioned, the questions were framed in such a way that the student's answers reflected what they learned from their conversations with teachers and community members.

Therefore, these themes reflected a choice of activity sourced from conversations specifically about Fort Severn's past. I would like to explore these themes in greater detail. See Appendix B for referenced stories.

HUNTING

Trapping and hunting are activities which are still widely practiced by families in Fort Severn to this day. The detail about this topic in particular was fascinating, including the diversity of animals known to be hunted for food and fur (primarily caribou and beaver, but also moose, wolverine, fox and martin), the understanding of resource procurement and what makes a good hunt (Grade 7/8 Story 8). Several stories in turn discussed eating caribou, which as the students emphasized in our video conference is a favoured food source (a chorus of "yes!" from the whole class accompanied my question "is caribou good"). Additionally, there were different goals when it came to hunting: food or resource procurement (one story referred to accessing bone to make beads, for example; Grade 5/6 Story 5), fur procurement for access to European material goods or wealth (flour or beads, or as one student put it, "big bucks"; Grade 7/8 Story 2, Grade 7/8 Story 7), and fur procurement for access to tools which would improve food procurement (specifically guns and axes).

TRADING

It should come as no surprise that, when asked to write about trading, the theme of trading came up often. The focus was on the perspective of the trapper, so while minutia about the business of the fur trade was not included, the knowledge that trade provided opportunities to acquire different goods was pervasive. Students were reflecting

on the goals that the trapper had: the connection between sourcing furs and exchanging them for useful resources like tools reflected individual, familial and community goals, such as subsistence or gifts (Grade 7/8 Story 1, Grade 7/8 Story 5, Grade 7/8 Story 8, Grade 7/8 Story 9). There was discussion of how much work and how many furs were required for certain goods, how the goods came into the community, and the diversity of goods available from the trading post.

I think it is important to understand that trading was not seen in these stories as being conducted for the sake of participating in a global market. This is an important distinction, because the motivation for trade is entirely culturally driven, and the trade items which are desired are ones that are understood on a cultural level; as described by Krech III (1976: 218), there was marked disappointment from the trapper if the results of trading activities were not up to their standards or expectations. This is somewhat in opposition to what has been reported by archaeologists. In particular, it wholly rejects the idea of culture-contact with Europeans rapidly transforming Indigenous culture to the point where European goods were a necessity (Ferris 2009). I believe this misconception is more connected to illness and resource stress from overhunting; the mid-1800s were a difficult time for Indigenous groups across the Hudson Bay Lowlands, and this was recorded in great detail by European traders (Lytwyn 202: 157, 176).

It is also worthwhile to note that the topic of trading for resources was much more clearly reflected in the stories from the 7/8 class than from the 5/6 class. This may reflect a difference in perspective between the age groups and represent an awareness on the part of the older students about the importance of food and resource security at the familial and community level.

ARTISANSHIP

Creative activities also played a big role in several of these stories. Several focused on these activities, such as stories about sewing garments and beading decoration onto them, emphasizing the intensive work involved and explaining that it is a skill passed down through generations. Beadwork done by people in Fort Severn is part of the collections at both the Canadian Museum of History and the Royal Ontario Museum, so accompanied with these descriptions by students, it is certainly a skill that is alive and well in the community. Along with direct explanations of beading and sewing work (Grade 5/6 Story 6, Grade 7/8 Story 3, Grade 7/8 Story 10), other artisanship stories also touched on making toys from available resources, such as carving a boat from a piece of wood (Grade 5/6 Story 3, Grade 7/8 Story 6).

PLAYING

Playing, in my view, emphasizes the child's perspective best of all the themes in these stories. This theme captures a variety of activities: going outside, chasing, running, racing and floating were all terms the students used, in addition to play, to describe this theme. It should be noted that the stories about the toy boat were the only ones that referenced playing, which would suggest that there is a direct association for the students between "toy" and "play". This is to be expected, and it would be interesting to see how students would have fared if the term "miniature" had been used instead of "toy". However, students also took this as an opportunity to describe the freedom to play that is accessible to them as children, in a space where they can be imaginative and explore the world around them. Most of these stories also referenced the river or river bank (the

Severn River). The students also incorporated other complexities to their stories about playing - having a boat race and staying out past dark, making small people out of twigs and leaves to ride the boat, and retrieving the boat from a fox only to have an eagle fly off with it (Grade 5/6 Story 1, Grade 5/6 Story 2, Grade 5/6 Story 4).

TRAVELLING

Travel was yet another common topic, particularly walking, that appeared in several stories. This captures another fact about early trade, which is that the earlier village at Rocksands was at least 150 - 200 kilometres from the trading post at Fort Severn (Pilon 2016). This meant that anyone who wanted to trade at Severn House had to make the long trip to trade, voyages which took days and often included the entire family, as a stop at Severn House was convenient when travelling to summer hunting grounds (Lytwyn 2002). Students understood that these kinds of trips, both for trading and hunting, were no small endeavor, and that a lot of hard work went into making the trip successful and profitable (Grade 7/8 Story 4).

OTHER TRENDS

The use of Indigenous language in three of these stories is also a valuable contribution from the students towards understanding past lifeways. The words chosen by the students in their respective stories were *shoom* (grandpa), *miigwetch* (thank you) and *adik* (caribou) (Ojibwe People's Dictionary 2015, Chapleau Cree First Nation 2016; Grade 7/8 Story 2, Grade 7/8 Story 6, Grade 7/8 Story 9). These words are found in the Cree and Ojibwe languages, respectively. A dialect called Oji-Cree or Severn Ojibwe, which combines elements of both of these languages, is spoken across northern Ontario

(Omniglot 2019). Additionally, Indigenous language classes are taught at WCNS, so the incorporation of these important words into the students' stories reflects not only important identifiers in the student's lives but also elements of their culture that they are learning and using in their day to day activities.

Finally, while not a theme, per se, several of the stories also depicted gender dynamics. Most of these depictions are what anthropologists would refer to as gendered division of labour: men working outside the home, especially trapping and trading, and women working inside the home, mainly cooking and crafting. However, certain of these stories made a point that these activities were not rigidly mutually exclusive; women could hunt and trade, and men could craft. It was interesting to come across this consistency and representation, as it reflected the importance of this organization of labour in everyday life (Grade 7/8 Story 3, Grade 7/8 Story 7, Grade 5/6 Story 5).

Within these themes, associations were made to specific artifacts: gun to trapping, beads and buttons to artisanship, boat to play. As would be expected, the way in which each student used the artifact as a starting point was different, as each student's experience is different. What is consistent about these stories, to varying degrees, is that the interaction with the object is a catalyst for the student writing about their perspective; the relationship between subject and object creates the space to talk about the value of these activities and themes and making statements about what kinds of behaviour and cultural values are important to this community.

Lessons Learned from this Project Design

Storytelling is a form of interpretation which holds value and meaning for Indigenous communities; increasingly, stories – oral histories and memories, both experienced first-hand or in archives – are being used as research materials at every stage of the research process (Archibald/Q’um Q’um Xiiem 2018; Fletcher and Mullett 2016; Legg 2014). This is still a new field of inquiry, which is developing procedures to help bridge this Indigenous way of knowing with Western science’s standards. As a tool, storytelling projects with community members are a valuable way of getting people to engage with tradition. It is important to draw on the knowledge within the community, in particular Elders, in order to ensure the success of these programs (Fletcher and Mullett 2016: e185). In the same way, it is also important to allow stories or other mediums for interpretation to develop naturally and not be overly constrained; as Fletcher and Mullett (2016) discuss, in several instances, Indigenous youth story-writers incorporated aspects of culture, history and identity into their stories beyond what the original topic was (diabetes and healthy living). The participants in this thesis project drew heavily on the information gathered from their community, and especially from Mr. Kakekaspan, in order to inform their writing. In the end, their choices of themes and characters and object and plot reflect both individual decisions as well as community values. While it was difficult at times, it was important not to ask leading questions or guide the students in a significant way; I wanted to know what they thought about the topic of community history.

The interpretation of archaeological information by the community serves to help us gain a better understanding of the collection, particularly by looking through non-

Western perspectives. Bartlett, Marshall and Marshall (2012) have written about two-eyed seeing, which is described as "learning to see from one eye with the strengths of Indigenous knowledges and ways of knowing, and from the other eye with the strengths of Western knowledges and ways of knowing, and to using both these eyes together" (Bartlett, Marshall and Marshall 2012: 335). These authors suggest that two-eyed seeing allows for greater breadth of interpretation by drawing on the best of both Western and Indigenous worldviews and being open to the lessons that these perspectives can impart to a situation. They also explain that contexts might draw upon both sets of knowledge in different ways depending on the situation. This project, preliminary as it is, could not achieve two-eyed seeing; "using both eyes together" requires a level of understanding that I do not yet possess, nor would the young people in Fort Severn. However, projects like this can create the conditions for two-eyed seeing: opening up archaeological interpretation to both the Western, "scientific" view that traditional archaeology follows, as well as Indigenous traditional knowledge, brings together multiple ways of knowing to better understand the material and contexts we study.

Additionally, by involving the community in archaeological research at this stage - during the analysis - we are incorporating additional information into our interpretation of the collection. As Gupta and Devillers describe, a typical model of information transmission is for archaeological data to go through a process of documentation, archaeological interpretation, and mapping, after which it is finally passed over to non-specialists; they argue that through this process, there is a loss of detail along the way resulting from differences in translation of data from numbers to symbols to text and from person to person (Gupta and Devillers 2017: 5). In the Figure 1, this process is

shown by the blue arrows. To reverse this erosion of information, collaborative projects like this one can create a new process, shown by the green arrows, where the experiences of the public can be integrated into the system of knowledge transmission and become part of archaeological interpretation as well. In this way, collaborative public engagement projects allow for a two-way transmission of knowledge and creates opportunities to greatly increase possibilities for learning.

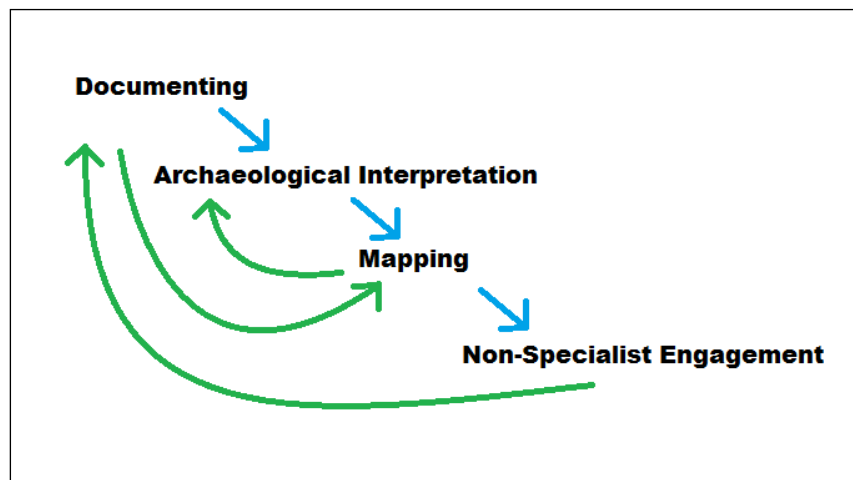


Figure 6.1: The Information Transition Model. Adapted from Gupta and Devillers (2017), original adapted from MacEachren (1995:4, in Gupta and Devillers 2017: 5).

As discussed in Chapter 5, while the actual artifacts could not be used for this project, there is considerable scholarship on the capabilities of photos to communicate information. The design of this project asks students to understand an item of material culture based on a photo and accompanying information and turn this understanding into a story which captures their worldview. Reader (2013) outlines this ability to produce information from photographic data based on the DIKW hierarchy (where DIKW stands for Data, Information, Knowledge and Wisdom). The author explains that it is key to the research process to understand the gradual intensification of study that leads to increased

complexity in analysis. In other words, ensuring a linear transition from gathering data to constructing information to interpreting meaning will help capture the complexity of the relationships represented in the assemblage. In this case, data about how objects like these were used was gathered by students from viewing these photos and from learning from their teachers and community members, the identifications having been provided during the project. The students synthesized this data into information by giving context to the data, highlighting important elements or aspects of the artifact and the role that it would play in community life.

Harper (2002) details the history and use of photo elicitation in anthropology, specifically the ways in which interviews involving photos of different types can lead to different information being gathered, and how this has developed with a variety of studies. Harper identifies a "scientific" type of photo, a "visual inventory", which exactly describes the type of photos taken and used in this thesis - an object or subject, framed in a sterile context rather than in-situ, and disconnected from the source community (Harper 2002: 13). This is consistent with the use of scientific photographs for this project, as what I have asked students to do is provide context to the item based on their worldview and understanding of the historical facts.

Harper also highlights an important aspect of using photos in projects such as this one, which is that photo elicitation can bridge the gap between cultures and their different understandings of the world. What is seen by one viewer, and what is seen by another viewer with a different worldview, can be entirely different (Harper 2002: 22). Additionally, when the photographer and the viewer are themselves from different worldviews, the questions shift to not only "what is this" but also "what is left out"

(Harper 2002: 22). This what was hoped for with this project: students created possible contexts for the artifacts displayed in these images by filling in the gaps with culturally-relevant scenarios. Their stories make sense in their worldview.

Conclusion

In order to undertake Indigenous and community archaeology and contribute to a community's understanding of the past in a meaningful way, archaeologists must frame their approach to reflect the multiple worldviews seeking to learn and grow through archaeological investigations. By conducting this project, it is possible to reflect on the way that traditional ways of living and community heritage exist in the community's worldview. The results demonstrated the themes important to the students - hunting and trapping, trading, artisanship, playing and travelling - which can provide context to these artifacts and help archaeologists gain a better understanding of how they may have originated and been used up until their deposition in the archaeological record.

Chapter 7 - Discussion

In Parts One and Two of this thesis, I have presented the results of an archaeological analysis conducted on the GIIv-1 materials, as well as a project which engaged with the Fort Severn community on the theme of community heritage. This chapter will synthesize both parts and highlight the benefits of these strategies being used together to further our understanding of the past.

Successes

This thesis had two goals at the outset: to conduct the preliminary analysis of the collections from GIIv-1, and to conduct a community engagement project based around the collection. Both parts of this research did what they set out to do. In Part One, I was able to examine all extant materials from the GIIv-1 site currently held in institutional collections, and created a coherent, consistent inventory. This is the first time such an inventory has been undertaken on this collection. This contributes to the management of understudied collections in Ontario, as the research I have conducted has identified the origins of most of the artifact types within the collection. I was also able to conduct an analysis which revealed some of the behavioural trends at the site by examining the assemblage thematically, following South's Frontier Artifact Pattern (1977: 141 - 145). As there has never been excavations conducted at GIIv-1, we do not have contextual data to enrich the analysis of these collections. However, by comparing the artifacts in this collection to other sites and collections of similar historic artifacts, it has been possible to extend the basic inventory to include temporal information, in some cases.

In Part Two, I conducted a community engagement project which asked middle school students at Wasaho Cree Nation School to reflect on their heritage by writing a story about how a person in the past may have used the artifacts that were found at the GIIv-1 site. This collaboration provided an opportunity for the students to learn from their teachers, family and community members about how life was for people in Fort Severn in the past. It also gave the students a chance to view these artifacts made by their community, which have not been seen by people in Fort Severn in 70 years. These artifacts became a teaching tool for the scientific information that I can provide, but the occasion for students to connect with their heritage is one which has the potential to enrich their lives in a very personal way. It should also be said that the relatively small scale of this project is part of what has made it successful, in addition to the cooperation of all participants and facilitators. This was not a large project, and it did not need to be; I accomplished a simple goal of enriching the students' understanding of the history of their community, and also imparted some knowledge of archaeology and heritage. Community engagement projects do not need to be huge to have a big impact.

Both Part One and Part Two were successful in and of themselves, and either part would have made an interesting thesis by itself. However, the additional value of this thesis lies in conducting both of these parts in tandem with one another. This thesis design exposes the many benefits to conducting archaeological analysis alongside community engagement projects.

In Chapter 6, I discussed two models of information transmission, the DIKW hierarchy and the Adapted Information Transmission Model. To summarize, DIKW represents a process by which data is synthesized, contextualized and applied to create

different types of understanding: information, knowledge and wisdom. The Adapted Information Transmission Model asserts that the traditional scientific model of information transmission - from documenting through interpretation and mapping to non-specialist engagement - can be improved upon when non-specialist engagement becomes part of the process. Both of these models have the same goal of understanding the entire picture when it comes to research, archaeological or otherwise. By creating this community project and conducting it alongside what would be considered "traditional" archaeological analysis, this research addresses the issues of erosion of information and takes steps to improve collective understanding by turning data into information and connecting it to different contexts to create knowledge.

Additionally, this project design has allowed me to create opportunities for cross-cultural learning and engagement and adheres to four of the TRC's Calls to Action. Archaeologists working in Ontario and Canada, as well as all researchers who deal directly with people, have a responsibility to conduct ethical research. Creating projects which build and enrich relationship between stakeholders makes us more effective partners when it comes to pursuing our shared heritage goals. This becomes even more important when working with Indigenous communities and collections, as archaeological matters can be highly sensitive. However, these collaborative projects assure that Indigenous communities are active participants every step of the way, which will steer collaborative projects towards a course that is appropriate for all involved.

Challenges

As I developed this thesis project, I was aware that there might be a number of challenges that could emerge. Only a few of the challenges that I had anticipated came to pass, in part due to adapting the community project to streamline the process and get the most out of the resources available. Of course, the challenges for both parts were different, and I will address these accordingly.

For the archaeological analysis in Part One, my two biggest concerns pertained to the preservation status of the collections, and possible access issues, including issues related to travel. Previous conservation work on these collections was discussed in Chapter 3, and largely the items were all observed to be in good condition. The ROM material had evidence of being previously mounted, with glue and wood splinters attached to some artifacts. Across all three collections, it was the metal artifacts which were in the poorest condition, with rust and flaking on about half of the metal artifacts, and active weeping corrosion identified on a few (Tara Ward, pers. comm.). The OCF materials, being the oldest collection from GIIV-1, were the only ones still in storage boxes with original packaging, and this storage medium seems to have maintained its integrity, though replacement of the packaging and adding silica packets could help ease some of the corrosion issues (Tara Ward, pers. comm.). Thankfully, none of these preservation issues interfered with the ability to study these materials.

An additional issue with these collections is that not all catalogue numbers were present among the materials. These are concerns that have been brought to the attention of the museum staff, where required. Some materials were in conservation, others on

display, and others not located – in total, 50 artifacts were not included in the count of artifacts from Chapter 4. This is a relatively common, and deeply problematic issue with archaeological collections. In previous work experience, I have observed collections that are "missing" items – something that seems to occur with both newly created collections and those that have been curated for a long time. In some cases, the missing objects turn up in a location other than their designated space, and sometimes they have been missing since being accessioned. If we consider that collections often sit in offices or warehouses for decades, in plastic or paper bags (sometimes with hastily written provenience cards), it may be expected that a certain proportion of artifacts may be disassociated from their catalogue number or provenience information, and therefore the catalogue cannot count them. This disassociation with the data is an issue that pertains specifically to understudied collections, and has particular ethical implications; in my experience, collections which are not processed soon after being excavated run a high risk of losing information, and this is in violation of the ethics standards of many professional associations (CAA 2019a; OAS 2019). As is the case with most understudied collections, it is unclear what happened to some of these missing artifacts from GIIv-1.

Finally, in Part One, it was a concern early on as to how I was going to be able to access these collections, given the fact that the research project is self-funded. My family residence is in Ottawa, so it is fortunate that CMH is just a quick bus ride away. The ROM was slightly more of a challenge, but with careful planning I was able to plan a few-day trip and accomplish my research without incurring egregious costs. Finally, thanks to recommendations from the OAS, I was able to meet a fellow student (Tara Ward, cited through this thesis) who lives in close proximity to the OCF and was able to

help carry out data collection for this thesis. Originally, I had wanted both the ROM and OCF materials sent to CMH to be studied, but this idea was not met with enthusiasm from either institution or from the Ministry of Tourism, Culture and Sport (MTCS), who manages the material with the help of the OCF. Finally, there were some unanticipated delays around permission. For example, for an unknown reason, my June application to MTCS to view the OCF materials was not fully processed, and the application had to be restarted in late October.

In the context of Part Two, the ability to connect with participants for a community engagement process was the major concern. Fort Severn is among the few remote communities with access to the Internet. Services are provided through The Kuhkenah Network, or K-Net, an Indigenous-run service provider based out of Sioux Lookout, Ontario (K-Net Services 2019). This program manages all telecommunications for northern First Nations, including both the community and school-specific services in Fort Severn. Because of the demand on the bandwidth from multiple business, educational and personal users, Internet usage poses several challenges. This was a foreseen problem, and during my interactions with the classes from WCNS, there were several times we were not able to connect. The first time was over the fall 2018 semester, when several email and phone attempts to contact the school and teachers were unsuccessful. A second was during the 2019 winter semester, when we were attempting to video conference with the classes, and the school was not reachable for part of the day. It was explained to me that bandwidth on certain days is worse because of classes having video conference lessons. Even though this cut my time short for video conferencing with

the classes, they were still able to create 16 wonderful stories with the information we were able to share in the time we had.

Significance

Through this research, it is understood that the Hudson's Bay Company post at Fort Severn has a place of particular importance among historic and HBC sites in Ontario. This most northerly post, in Ontario's most northerly community, was in near constant operation from its establishment in 1759 until taken over by the Northern Store in the 1980s, making it one of the longest operating HBC posts. It played a key role in the network of trading posts, thanks to its location on a major interior river, by which route Indigenous traders could act as middlemen, liaising with groups further inland to source furs trapped in the interior (Ray 1978: 27).

The longevity of Severn House makes its current state of preservation a cause for concern. As mentioned previously, based on observations from surveys and photographs in recent years, it is estimated that the deposits which contain the earliest construction events at Severn House are eroding by as much as 0.4 metres per year (see Figure 7.1). In the near future, the damage to the site due to erosion will only worsen. Stakeholders of this site - the Fort Severn community, the Northern Stores (who own the property) and their HBC predecessors, researchers and those concerned with Canadian history - will have to decide, and likely soon, about the future of the site and whether there are any mitigation efforts that could change the course of site destruction. Excavation would provide an opportunity to further explore some of the features of the site and would likely introduce information about the archaeological contexts for artifacts and features to

enhance the current interpretations of the site, though this can be an expensive undertaking. Other remediation options, such as creating retaining walls and erosion stabilization constructs would likely be much more expensive, with uncertain impact on the longevity of the site, and are therefore even less likely to occur. Or, perhaps stakeholders will accept the forces of nature acting upon the site as they are. Monitoring by the community can aid in recording how the process of erosion unfolds, and community members are already engaged in collecting artifacts as they are being exposed. Perhaps a community-based monitoring project similar to those adopted by the SCAPE Trust would be the ideal fit for this unique situation (The SCAPE Trust 2019).



Figure 7.1: Various eras of the Fort Severn HBC post and its proximity to the river bank. Building colours indicate continuity of structures between these photographs. Top left c. 1950, photo by John Macfie. Center 1983, photo by Jean-Luc Pilon. Bottom right 2015, screen capture from Google Maps. Emphasis added by Katherine Davidson.

This project is also significant because of its attempt to positively contribute to resolving the curation crisis in Ontario (Karrow 2017). Understudied collections remain in storage, whether institutional or otherwise, for years before they are examined. As previously mentioned, the earliest collection of artifacts from GIIv-1 occurred in the 1950s, making it 70 years since some of this material has been seen by the community. By examining a collection that has never previously analyzed, I have sought to contribute to resolving this curation crisis. While this is only one site among the list of many which have yet to be analyzed, the research done on each site can impact research and collections management across the country. Through such efforts, museums are able to update their catalogues with the current information on the status and identification of artifacts. Archaeological research benefits through the publication and dissemination of information about a previously little-known site, which can inspire further research in the future. Additionally, this information being made available to the community where this collection comes from helps them understand the significance of their local archaeological resources, assess the status of research, and plan for their own future heritage management goals.

Recommendations and Next Steps

Through this thesis, several points have come to light which indicate possible next steps in historic archaeological and community-based research. This thesis has not been able to answer questions about the few unidentified or underreported artifact types in this collection, such as the ivory gaming piece or the modified files found at GIIv-1. Unique items like this gaming piece pose the greatest challenge, as unless they have been identified elsewhere, it may be difficult to track down an origin. Artifacts made of other

artifacts, however, have been recorded to occur at other historic sites across Canada in various forms and applications (Karklins 1981). Future, more intensive research about these unique artifacts and classes could reveal a considerable amount about the context of its manufacture.

The next key step in the continuing study of historic archaeology in Ontario is further analysis and publication of understudied collections. Two points concerning this are important; an awareness of the availability of collections, in comparison to excavation opportunities, and an acceptance by academia of this type of analysis as equal to excavation. Field schools are routinely advertised to students and volunteers, but it would be interesting to see museums and archaeological professionals coming up with a bank of collections for students to consider in their research. This is especially true in cases where academic research can draw on Indigenous knowledge; projects which can create the conditions for two-eyed seeing can draw on a larger knowledge base to inform their learning, which can be for the benefit of everyone involved.

This thesis has emphasized not only the importance of archaeological research with community elements but also suggested small-scale, low-cost opportunities for pursuing such work. If it is possible to conduct community projects in tandem with archaeological research, over a relatively short time span and over long-distance communication, there is no reason why future research cannot continue to incorporate community engagement into its objectives. Whether the site is of Indigenous or European origin, it is important – both in terms of ethics and learning opportunities - to include descendant communities and stakeholders to the collection in every stage of the process (CAA 2019a; OAS 2019). This allows for complete dissemination of archaeological data,

and for continued collaboration on co-learning projects so that archaeological interpretation can benefit from multiple points of view.

Finally, this thesis has also shown that projects which involve archaeological stakeholders (in this case, the descendant community) in the analysis of an archaeological collections have value, both for research and for the community. Partnerships like these aid in the exchange of and access to information; however, creating a platform for meaningful engagement and interpretation of material can lead to new perspectives for participants.

Chapter 8: Conclusion

This thesis research is the first archaeological analysis conducted on the material from GIIv-1. As such, I have shown that the collection is representative of centuries of collaboration between European traders and Indigenous communities. As described in Part One, the collection is a mix of artifacts of both European and Indigenous manufacture and use, which represent a diverse set of behaviours and values for the groups involved in this trading relationship. This relationship continues to be significant in the history of the community, and is present in community memory, as demonstrated in the community engagement project conducted in Part Two. I showed that engagement with descendant communities through storytelling can enrich the collective understanding about the site through the interpretation of parts of the collection. This helps to inform both researchers and community members about the relationships represented by the artifacts: those who created and deposited them, those who study them, and those whose past is represented by them.

This thesis has detailed all extant materials from GIIv-1, which are currently housed in three repositories in Southern Ontario and Quebec – the Royal Ontario Museum, the Canadian Museum of History and the Ojibwe Cultural Foundation. The assemblage contains a range of artifacts, representing several material and tool types of both European and Indigenous manufacture, which represent the interactions which went on at Severn House on a daily basis. While these are all materials which have been surface collected, the presence of diagnostic artifacts – such as transfer-printed ceramics – and comparisons with other fur trade sites from the same period confirms the continuous occupation of the site beginning in 1759. These materials have also been

compared to the Frontier Artifact Pattern and were found to match closely with South's projected artifact range (South 1977).

The community engagement project, which was conducted in partnership with classes from the Wasaho Cree Nation School in Fort Severn, gave the participants an opportunity to view these artifacts, and to reflect on themes of heritage and the history of their community. Through engagement with resources from their class and their community, students were able to write stories which reflected how people who lived in the Hudson Bay Lowlands in the past would have interacted with the artifacts, and the role that the fur trade played in the lives of these people. The stories which were produced reflect a diverse set of themes, which reflect local knowledge, traditions and values. This project demonstrated that there are ways in which archaeologists and other heritage professionals can help to return information about these sites to their communities of origin, and that community engagement projects can add to the collective knowledge about these archaeological and heritage resources.

This research has brought together multiple perspectives about the past – both Western and Indigenous, from several heritage and academic institutions – in order to further our collective understanding about the GIIv-1 site. The archaeological analysis conducted on the GIIv-1 assemblage contributes to the growing body of knowledge about the archaeology of the Hudson Bay Lowlands. This research has discussed the archaeological perspectives that can be understood from this assemblage, and through a community engagement project, has given community members the opportunity to learn more about their heritage. This project shows that community engagement projects can be successful in returning knowledge held in institutions to their communities of origin,

regardless of distance and accessibility, and can contribute valuable and unique insights to our collective understanding of the past.

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Appendix A: Artifact Catalog

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
Gllv-1:1	crock fragment-English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	13.527 cm	7.32 cm	3.54 cm	cm		0.85	
Gllv-1:2	crock fragment-English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.67	4.29		cm		0.92	
Gllv-1:3	crock fragment-English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.77	6.06		cm		0.777	
Gllv-1:4	crock fragment-English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	9.95	4.69		cm		0.87	
Gllv-1:5	crock fragment-English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	7.88	5.62		cm		0.935	
Gllv-1:6	crock fragment-English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.9	4.45		cm		0.69	
Gllv-1:7	mug? fragment- English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.37	2.54		cm		0.95	
Gllv-1:8	mug? fragment- English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.79	2.5		cm		0.735	
Gllv-1:9	mug? fragment- English brown stoneware	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.08	2.9	3.11	cm			
Gllv-1:10	crock fragment, lead glazed, inter. & exter. dark brown	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.11	2.73		cm		0.935	
Gllv-1:11	clear glass Davis medicine bottle, moulded, '112P' on base, 'LLER' on side	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.07	1.97		cm		8.267	
Gllv-1:12	clear glass, press moulded	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.36	4.7		cm		0.625	
Gllv-1:13	clear glass, moulded, corked, liquor	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.64	1.37	3.55	cm	Inside mouth diameter is 2.07 cm	0.52	
Gllv-1:14	olive green glass base, round cross-section, English	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.06	3.26	1.67	cm		0.88	
Gllv-1:15	olive green glass, case bottle	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.92	1.98		cm		0.476	
Gllv-1:16	olive green, lip and strings, crude, poorly made. English round cross-section	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.86	3.51	1.13	cm	Inside mouth diameter 2.08	0.77	
Gllv-1:17	olive green glass, octagonal, possible snuff bottle, body	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	7.11	2.68		cm		0.92	
Gllv-1:18	olive green glass base, round cross-section, English	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.46	2.26	3.45	cm		0.67	
Gllv-1:19	olive green glass base fragment	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.42	2.37		cm		0.77	
Gllv-1:20	olive green glass, 1/2 neck and lip, crude and thick, English	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.82	2.39	7.04	cm	Inside mouth diameter 1.65	0.56 (Neck), 1.1 (Lip)	
Gllv-1:21	olive green glass, round cross-section, shoulders kick-up, English.	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.92	3.86	1.31	cm		0.78	
Gllv-1:22	olive green glass, neck & rim & shoulder (abrupt shoulder & thin glass) English	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.93	3.57	11.53	cm	Inside mouth diameter 2.03	0.68 (Lip), 0.28 (Neck)	
Gllv-1:23	olive green glass thin walled case bottle and shoulder, poorly formed low neck	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.6	3.94	11.69	cm	Inside mouth diameter 2.36	0.25	
Gllv-1:24	olive green glass base (kick-up)	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	7.53	2.66	5.91	cm		0.66 (Base glass thickness), 0.56 (wall glass thickness)	
Gllv-1:25	olive green glass, neck & lip, crude & thick. English	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.47	3.67	7.95	cm	Inside mouth diameter 1.58	0.48 (neck glass thickness), 0.96 (lip glass thickness)	
Gllv-1:26	olive green glass base, round cross-section. English	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.22	3.72	6.76	cm		0.88 (Base glass thickness), 0.78 (wall glass thickness)	

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
Gllv-1:27	4 dishware fragments- transfer print with butting decoration	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	a) 4.76, b) 2.64, c) 1.91, d) 1.59	a) 4.21, b) 1.85, c) 1.4, d) 0.79		cm		a) 0.61, b) 0.42, c) 0.41, d) 0.21	
Gllv-1:28	dishware fragment- white salt glazed stoneware plate, mould dot and	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.44	1.68	1.55	cm		0.45	
Gllv-1:29	pearlware fragment, underglaze decoration, imitation of porcelain	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.96	2.19		cm		0.3	
Gllv-1:30	clay pipe stem fragment (diam. 4-8/64 .075)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.27	0.71		cm		0.22	
Gllv-1:31	clay pipe stem fragment (diam. 4-8/64 .075)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.97	0.77		cm		0.33	
Gllv-1:32	clay pipe stem fragment (diam. 4-8/64 .075)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.96	0.66		cm		0.25	
Gllv-1:33	clay pipe stem fragment (diam. 4-8/64 .075)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.19	0.67		cm		0.23	
Gllv-1:34	clay pipe stem fragment (diam. 6/64 .094)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.58	0.69		cm		0.25	
Gllv-1:35	clay pipe stem fragment (diam. .077)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.96	0.59		cm		0.19	
Gllv-1:36	pipe stem fragment-slightly curved (diam. .075)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.63	0.47		cm		0.16	
Gllv-1:37	clay pipe stem fragment (diam. .075)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	1.5	0.52		cm		0.19	
Gllv-1:38	clay pipe stem fragment (diam. 5/64 .078)	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	1.28	0.54		cm		0.17	
Gllv-1:39	pipe bowl fragment - 'TD'	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.3	1.35		cm		0.35	
Gllv-1:40	iron bar with 2 holes	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	11.19	1.76		cm	Key hole = 1.16 by 0.34	0.51	31/7/2018 two holes as for screws, a third hole in the center. Looks like a key plate to me. Very small key. KD.
Gllv-1:41	hand forged iron hook	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	14 cm	9.1	0.2 < 2.06 (tapered)	cm	Total length approx 27.548	0.35	
Gllv-1:42	looped iron piece	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.68	3.13		cm	Total length approx 12cm	0.57 < 1.08 (tapered)	
Gllv-1:43	hand forged iron window grating ? (drawn)	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	14.81	7.83	2.03	cm	Flattest part of window grating is only 0.32 cm thick.	0.86	
Gllv-1:44	iron key - formed in a mould	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	11.49	3.57		cm		0.72	
Gllv-1:45	iron hinge	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.16	3.19	2.27	cm		0.58	
Gllv-1:46	nail, hand forged, wedged	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	7.96	7.68		cm	Total length approx. 15cm	0.33 < 2.11 (tapered)	
Gllv-1:47	nail heavy construction spike	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	16.1	2.94 (thickness of spike head)		cm		0.41 < 1.75 (Thickness of nail shaft)	
Gllv-1:48	nail, hand forged, rose head	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	10.32	1.57		cm		0.37 < 0.86	
Gllv-1:49	hand forged nail-like tool	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.77	1.91		cm		0.16 < 0.59	
Gllv-1:50	lock plate, pan & mainspring	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	14.8	3.17	3.16	cm		0.36	
Gllv-1:51	brass spigot	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	9.3	6.57	3.82	cm		0.52	
Gllv-1:52	lock hasp or flap ?	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.99	4.2		cm	Hole in center is 2.16 cm by 0.6 cm	0.22	
Gllv-1:53	proximal end of a coarse iron file	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	9.64	2.49 (0.5 cm at tapered end)		cm		0.73	
Gllv-1:54	iron hinge fragment, self-contained hinge for a box or shutter	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.16	3.26	1 cm	cm		0.11	
Gllv-1:55	nail, hand forged, rose head pointed end	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.61	1.41		cm		0.21 < 0.63	
Gllv-1:56	nail, hand forged, rose head pointed end	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	7.39	1.44		cm		0.17 < 0.61	
Gllv-1:57	nail, hand forged, rose head pointed end	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.25	0.8		cm		0.14 < 0.52	
Gllv-1:58	gun mainspring	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	8.46	1.89	1.55	cm		0.28	

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
Gllv-1:59	nail, hand forged	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	21.94	1.61		cm		0.19 < 0.67 < 0.49 nail shaft	
Gllv-1:60	lead shot sow - variable sizes	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.01	3.89	0.88	cm	Smallest shot is 3.5 mm wide, largest is 4.8 mm	0.18	
Gllv-1:61	brass Jews harp	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.71	2.81		cm		0.27 < 0.78	
Gllv-1:62	cooper rivet for a cauldron or large pot	1	metal	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.24	1.88	1.57	cm		0.6 < 0.77	
Gllv-1:63	red brick, medium grade, English	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	6.05	4.29		cm			
Gllv-1:64	red brick, low grade, English	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	7.15	5.02	3.76	cm			
Gllv-1:65	large olive green glass case bottle	1	glass	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	10.7	10.9	7.06	cm		1.4 (base thickness), 0.73 (wall thickness)	
Gllv-1:66	earthenware fragment, unglazed, thin walled bowl or jar	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.25	4		cm		0.64	
Gllv-1:67	French gunflint	1	stone	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.32	2.36	0.86	cm			
Gllv-1:68	gunflint -Brandon type	1	stone	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	2.73	2.13	0.76	cm			
Gllv-1:69	ivory gaming piece (turned on a lathe?)	1	bone (ivory)	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	3.42	0.75	0.73	cm			
Gllv-1:70	chert core	1	stone	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	5.63	3.68	2.79	cm			
Gllv-1:71	chert core remnant	1	stone	Pilon, Dr. Jean-Luc	CMH	1981	Fort Severn	4.2	2.59	1.9	cm			
Gllv-1:72	hoe	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		15.68	13.31	2.86	cm		0.28	
Gllv-1:73	iron butt plate from a shotgun/rifle or musket	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		11.28	4.76		cm		0.23	
Gllv-1:74	musket (steel) mainspring	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		7.49	1.08	0.56	cm		0.28	
Gllv-1:75	copper cauldron fragment with 2 rivet holes	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		7.04	6.34	1.43	cm		0.15	
Gllv-1:76	crushed copper container without a bottom	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		20.91	13.61	Approx. 6.6 cm	cm		0.13	
Gllv-1:77	rectangular lead piece	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		3.67	1.75	0.88	cm			
Gllv-1:78	brass 'dragon' side-plate (from a trade musket);;	1	metal	Pilon, Dr. Jean-Luc	CMH	1982		136.4	25.7		mm			(Colleen McGuire, Documentalist, 2017/02/06) Date Made provided from CHH text. (C. Bruchet 2006/11/24). Although the brass is only 2.4 mm thick, its height (when lying flat) is actually 10.3 mm due to warping of the metal.
Gllv-1:80	brown/grey earthenware pieces	2	ceramic	Pilon, Dr. Jean-Luc	CMH	1982		a) 7.46, b) 7.34	a) 6.11, b) 4.48		cm		a) 0.65, b) 0.63	
Gllv-1:82	small slate fragment with 2 holes	1	stone	Pilon, Dr. Jean-Luc	CMH	1982		2.73	2.25		cm		0.26	
Gllv-1:83	antler ? lance point	1	bone	Pilon, Dr. Jean-Luc	CMH	1982		7.88	0.8	0.48	cm			
Gllv-1:84	sharp bone awl - caribou metacarpal	1	bone	Pilon, Dr. Jean-Luc	CMH	1982		13.32	4.69	2.43	cm		0.2 < 2.39	
Gllv-1:85	brass side-plate for musket. Inscription: "SEA HORSE 1747"	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		170		23.6	mm			(Colleen McGuire, Documentalist, 2016/07/28) Measurements confirmed. Height taken at centre.
Gllv-1:86	copper part of a butt plate (lateral extension ?)	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		6.79	1.74	1.62	cm		0.29	
Gllv-1:87	brass ramrod 'holding tube'	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		3.19	1.23	1.25	cm		0.05	
Gllv-1:88	brass buckle (shoe or boot)	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		6.85	5.54	1.76	cm		0.29	
Gllv-1:89	brass Jews harp	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		5.53	3.15	1.16	cm		0.41 < 0.49	

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
Gllv-1:90	large pewter button "HUDSON'S BAY" (picture of a man firing at a fox ?)	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		3.2 cm long	3.15 cm wide	7.9	mm	1.8	thickness	The 7.9 mm thickness refers to the complete button (including the button backing) whereas the 1.8 mm thickness refers only to the button face (C. Bruchet 2006/11/24).
Gllv-1:91	4-holed tin button with 7 stars	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		1.66	1.67	0.31	cm		0.13	
Gllv-1:92	bone utensil handle (1/2) with 2 metal rivets	1	bone and metal	Pilon, Dr. Jean-Luc	CMH	1983		7.44	1.72	0.53	cm			
Gllv-1:93	lone red tubular glass bead (unbroken seed bead?)	1	glass	Pilon, Dr. Jean-Luc	CMH	1983		1.3	0.45	0.47	cm	Bore diameter 0.16 cm	0.15	
Gllv-1:94	long white tubular glass bead (unbroken seed bead?)	1	glass	Pilon, Dr. Jean-Luc	CMH	1983		1.55	0.41	0.44	cm	Bore diameter 0.16 cm	0.12	
Gllv-1:95	barrel-shaped glass bead with incised floral ? design (same as GgJf-1: all)	1	glass	Pilon, Dr. Jean-Luc	CMH	1983		1.08	0.67	0.66	cm	Bore diameter 0.16 cm	0.1 cm at end	
Gllv-1:96	French spall gunflint	1	stone	Pilon, Dr. Jean-Luc	CMH	1983		2.79	2.69	0.72	cm			
Gllv-1:97	French spall gunflint	1	stone	Pilon, Dr. Jean-Luc	CMH	1983		2.91	2.65	0.98	cm			
Gllv-1:99	French spall gunflint	1	stone	Pilon, Dr. Jean-Luc	CMH	1983		2.38	2.23	0.76	cm			
Gllv-1:102	bone beamer fragment - caribou metapodial	1	bone	Pilon, Dr. Jean-Luc	CMH	1983		18.33	3.2	2.86	cm			
Gllv-1:103	bird ulna - tubular bead	1	bone	Pilon, Dr. Jean-Luc	CMH	1983		12.39	0.88	0.82	cm			
Gllv-1:104	drilled (1 hole) bone button	1	bone	Pilon, Dr. Jean-Luc	CMH	1983		1.78	1.77	0.13	cm			
Gllv-1:105	modified phalanx (cup, of cup and pin game?)	1	bone	Pilon, Dr. Jean-Luc	CMH	1983		3.36	1.79	1.66	cm			
Gllv-1:106	white earthenware fragment - salt-glazed cup ?	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1983		4.14	3.9		cm		0.27	
Gllv-1:107	refined earthenware fragments-white with blue, glazed	2	ceramic	Pilon, Dr. Jean-Luc	CMH	1983		a) 2.8, b) 2.3	a) 1.52, b) 2.17		cm		a) 0.25, b) 0.2	
Gllv-1:108	clay pipe bowl & heel fragment 'TD'	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1983		4.11	1.62	1.13	cm	Bore diameter 0.18 cm	0.27	
Gllv-1:109	large copper/brass chunk	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		2.75	2.57	1.15	cm			
Gllv-1:110	copper/brass piece from decorated object, thin with line of small bosses and raised edge	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		2.86	1.37	0.44	cm		0.23	
Gllv-1:111	slate edge fragment with striations on both faces	1	stone	Pilon, Dr. Jean-Luc	CMH	1983		4	1.88		cm		0.43	
Gllv-1:112	iron lock plate	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		15.03	2.76	0.87	cm		0.29	
Gllv-1:113	iron file	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		19.98	1.55		cm		0.42	
Gllv-1:114	iron worked file	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		14.845	1.73		cm		0.45	
Gllv-1:115	wooden model of a 'York' boat	1	wood	Pilon, Dr. Jean-Luc	CMH	1983		15.22	4.36	2.02	cm			May have had a mast, as there is a divot in the center. It also has a smell to it - piney and fishy.
Gllv-1:116	iron file modified as a hook ?	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		13.08	4.42	0.51	cm		0.09 < 1.54	
Gllv-1:117	iron lockplate pan	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		3.76	3.03	1.75	cm			
Gllv-1:118	threaded decorative iron hook	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		6.45	3.86	0.65	cm		0.33 < 0.57	
Gllv-1:119	hand forged iron spike	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		5.93	6.93	1.58	cm		0.21 < 0.83	
Gllv-1:120	unidentified ornamental, hand forged, iron bifurcating object	1	metal	Pilon, Dr. Jean-Luc	CMH	1983		15.66	1.64	1.53	cm			
Gllv-1:121	bird ulna tube	1	bone	Pilon, Dr. Jean-Luc	CMH	1984		11.21	0.73	0.8	cm			
Gllv-1:123	clay pipe bowl (marked "TD") and part of the pipe stem	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		6.4	2.31	4.56	cm			
Gllv-1:124	glass (crystal?) stem fragments (near the base) 1 has an internal spiral	2	glass	Pilon, Dr. Jean-Luc	CMH	1984		a) 7.92, b) 6.69	a) 3.64, b) 3.19	a) 2.61, b) 2.15	cm			
Gllv-1:125	refined earthenware pieces, "Honeysuckle motif"	3	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		a) 5.42, b) 5.39, c) 2.84	a) 4.28, b) 5.33, c) 2.75		cm		a) 0.45, b) 0.27, c) 0.37	

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
Gllv-1:126	bottom pieces to a copper pot, burned with melted glass	2	metal	Pilon, Dr. Jean-Luc	CMH	1984		a) 14.98, b) 11.53	a) 7.8, b) 4.32	a) 2.17, b) 3.78	cm		a) 1.0, b) 0.2	
Gllv-1:127	earthenware fragments, 1 is the complete lip, neck and slight shoulder; 1 is only the partial pitcher rim; 1 is a body sherd with a decorative applied (fingerprint impressions)	3	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		a) 8.12, b) 6.99, c) 8.54	a) 6.65, b) 4.31, c) 5.39	a) 6.26, b) 3.04, c) 1.71	cm	a) Mouth diameter 3.63 cm	a) 0.98, b) 0.53, c) 0.83	
Gllv-1:128	creamware sherd	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		3.93	3.91	0.82	cm			
Gllv-1:129	small wooden barrel stave, 1 bottom half of a small barrel and 1 pulley (wood frame)	1	wood	Pilon, Dr. Jean-Luc	CMH	1984		a) 30.49, b) 9.4, c) 50.1	a) 12.92, b) 9.31, c) 8.18	a) 1.45, b) 1.82, c) 0.84	cm			c) small wooden barrel stave, a) 1 bottom half of a small barrel and b) 1 pulley (wood frame)
Gllv-1:130	iron musket cocks	2	metal	Pilon, Dr. Jean-Luc	CMH	1984		a) 7.9, b) 8.31	a) 3.47, b) 3.4	a) 2.43, b) 2.27	cm			130a is badly actively corroding.
Gllv-1:131	iron musket frizzen	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		9.12	3.18	2.38	cm			
Gllv-1:132	iron musket mainspring	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		9.24	1.85	2.06	cm			Actively corroding
Gllv-1:133	iron trigger guard fragments	3	metal	Pilon, Dr. Jean-Luc	CMH	1984		a) 8.37, b) 6.65, c) 10.35	a) 8.02, b) 4.99, c) 1.47	a) 2.37, b) 1.86	cm		a) 0.14, b) 0.14, c) 0.24	
Gllv-1:134	iron kettle hook	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		33.13	5.88	0.97	cm			
Gllv-1:135	iron firearm barrel section	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		16.28	1.92	1.76	cm			
Gllv-1:136	nails (1 hand forged and 1 machine made)	2	metal	Pilon, Dr. Jean-Luc	CMH	1984		a) 10.45, b) 15.57	a) 1.29, b) 1.48	a) 1.15, b) 1.24	cm		a) 0.19 < 0.54, b) 0.32 < 0.78	
Gllv-1:137	curved iron item, unknown function	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		12.21	9.6	1.92	cm		0.77	
Gllv-1:138	distal end of an ornamental iron fence	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		16.93	9.06	1.37	cm			
Gllv-1:139	olive green glass bottle bases, square	2	glass	Pilon, Dr. Jean-Luc	CMH	1984		a) 7.54, b) 10.76	a) 7.55, b) 10.48	a) 5.11, b) 4.17	cm		a) base: 1.01, wall: 0.67, b) base: 1.35, wall: 0.59	*One smaller than the other.
Gllv-1:140	olive green glass bottle bases, round	2	glass	Pilon, Dr. Jean-Luc	CMH	1984		a) 9.24, b) 10.34	a) 8.76, b) 9.75	a) 6.4, b) 3.17	cm		a) base: 0.78, wall: 0.98, b) base: 0.94, wall: 0.67	
Gllv-1:141	olive green glass bottle neck	1	glass	Pilon, Dr. Jean-Luc	CMH	1984		10.15	6.16	5.19	cm	Mouth diameter: 1.85	Wall: 0.41, lip: 0.79	
Gllv-1:142	olive green glass neck of a bottle (neck & collar are very short)	1	glass	Pilon, Dr. Jean-Luc	CMH	1984		5.72	6.26	3.27	cm	Mouth diameter: 1.95	wall: 0.25, lip: 1.04	
Gllv-1:143	olive green glass bottle or jar neck	1	glass	Pilon, Dr. Jean-Luc	CMH	1984		6.93	7.53	4.55	cm	Mouth diameter: 3.77	Wall: 0.31, lip: 0.85	
Gllv-1:144	half an iron hinge	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		7.72	4.06	0.75	cm			
Gllv-1:145	long glass bead, the inter. olive green and exter. red	1	glass	Pilon, Dr. Jean-Luc	CMH	1984		1.24	0.7	0.64	cm	Diameter: 0.27	0.2	
Gllv-1:146	small ceramic fragment, blue decoration	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		1.86	1.42		cm		0.25	
Gllv-1:147	pig foot bone	1	bone	Pilon, Dr. Jean-Luc	CMH	1984		7.74	2.08	2.15	cm			
Gllv-1:148	clay pipe stem fragment, prox. end	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		3.42	0.52	0.5	cm	Bore diameter: 0.17	0.14	
Gllv-1:149	curved brass sheet with 1 hole	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		6.48	2.68		cm		0.26	
Gllv-1:150	hand forged nail - head missing (undergone electrolysis treatment)	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		9.33	0.73		cm		0.12 < 0.6	
Gllv-1:151	ceramic rim fragment - blue print under glaze	1	ceramic	Pilon, Dr. Jean-Luc	CMH	1984		3.14	1.56		cm		0.18	Repaired, slightly off
Gllv-1:152	iron door handle with 6 nails	1	metal	Pilon, Dr. Jean-Luc	CMH	1984		23.26	4.33	10.13	cm		Handle: 1.39, screw plate: 1.05	

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
Gllv-1:153	fork - composite object: handle is probably made of bone (or antler) in two parts riveted (3) on each side of the metal part. Metal is essentially iron (maybe some plating not sure about that)	1	bone and metal	Pilon, Dr. Jean-Luc	CMH	2015		183.1	18.8		mm			(Colleen McGuire, Documentalist, 2017/01/31) Date Made provided from CHH text. (Colleen McGuire, Documentalist, 2016/04/14) Measurements confirmed. Thickness taken at handle.
Gllv-1:154	yellow "Flemish" brick	1	ceramic	Pilon, Dr. Jean-Luc	CMH	2015		12.37	7	3.63	cm			
Gllv-1:155	glazed coarse earthenware jug fragments - pieces joined, largest has base of	1	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		a) 17.86, b) 18.98	a) 14.56, b) 9.62		cm		a) 1.16, b) 1.14	
Gllv-1:156	glazed coarse earthenware sherds	2	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		a) 7.43, b) 7.68, c) 3.8	a) 5.99, b) 5.71, c) 3.16		cm		a) 0.69, b) 0.79, c) 0.6	
Gllv-1:157	dark green bottle opening with the cork still in (sabred bottle?)	1	glass	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		4.83	3.76	3.51	cm	Cork diameter: 2.09	Wall: 0.6	
Gllv-1:158	prismatic gunflint	1	stone	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		2.88	2.05	0.82	cm			
Gllv-1:159	kaolin pipe stems	4	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		a) 5.59, b) 5.34, c) 4.24, d) 4.14	a) 0.66, b) 0.75, c) 0.72, d) 0.56		cm	Bore diameters a) 0.2, b) 0.2, c) 0.2, d) 0.17	a) 0.21, b) 0.25, c) 0.26, d) 0.17	
Gllv-1:160	Copeland "Honeysuckle" pattern sherds	5	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		a) 6.27, b) 5.4, c) 3.74, d) 1.96, e) 2.32	a) 3.69, b) 2.88, c) 3.03, d) 1.78, e) 1.65		cm		a) 0.31, b) 0.54, c) 0.36, d) 0.64, e) 0.44	
Gllv-1:161	Chinese Export Porcelain sherd? From a bowl	1	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		5.33	2.21		cm		0.27	
Gllv-1:162	Misc. refined earthenware sherds	2	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		a) 8.84, b) 3.11	a) 4.26, b) 2.12		cm		a) 0.48, b) 0.36	
Gllv-1:163	brass side plate - same type as from a Brown Bess	1	metal	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		15.57	3.58		cm		0.27	
Gllv-1:164	refined earthenware saucer sherd with HBC coat of arms, green and red lines along rim	1	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		7.17	5.48		cm		0.53	
Gllv-1:165	kaolin pipe bowl base with initialed base "TD"	1	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		3.64	1.67	2.85	cm	Bore diameter 0.23	0.21	
Gllv-1:166	ceramic "leg"?	1	ceramic	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		2.06	1.32	1.57	cm		0.72	
Gllv-1:167	flintlock hammer	1	metal	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		7.91	3.25	2.42	cm			Scaled in a bag? Why?
Gllv-1:168	small sky blue glass bead	1	glass	Pilon, Dr. Jean-Luc Marchand, Caroline	CMH	2016		0.2	0.19		cm	Bore diameter < 1mm		
Gllv-1:169	musket cock	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:170	musket cock	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:171	musket cock	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:172	musket breech plug	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:173	musket lock plate	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:174	musket lock plate	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:175	strike-a-light	1		Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)

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Gllv-1:176	section from a brass candlestick holder	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:177	steel boat rivet	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:178	steel boat rivet	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:179	possible musket main spring	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:180	lock escutcheon	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:181	steel hook made from a nail?	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:182	three-pronged fork with organic handle plates	1	metal and bone	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:183	steel knife with partial remains of organic handle plate	1	metal and bone	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:184	steel knife lacking handle plate	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:185	carved ivory? piece (from a furniture leg?)	1	bone? (ivory?)	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017					cm			* Not photographed (conservation)
Gllv-1:186	sky-blue barrel-shaped glass bead	1	glass	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		0.7	0.36	0.34	cm	Bore diameter 0.15		
Gllv-1:187	coarse-earthenware bottle base	1	ceramic	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		10.58	10.42	7.02	cm		0.8	
Gllv-1:188	large sherd from large coarse-earthenware jug	1	ceramic	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		12.08	7.1		cm		0.81	
Gllv-1:189	handle blown dark olive-green bottle neck and shoulder, split lengthwise	1	glass	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		10.49	7.35	4.15	cm	Mouth diameter: approx. 2.06	Neck wall: 0.46, lip: 0.82	
Gllv-1:190 a-b	conjoined fragments from the base of a large coarse-earthenware flat-bottomed crock	1	ceramic	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		a) 11.42, b) 8.14	a) 7.6, b) 8.02		cm		a) Base: 1.27, wall: 0.67, b) base: 1.5, wall: 0.79	
Gllv-1:191	section from a clear-coloured wine glass	1	glass	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		6.76	4.67	4.12	cm			
Gllv-1:192	base of a small clear, square glass bottle - raised letters on all four sides	1	glass	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		2.1	2.12	2.87	cm		0.31	"CE OF" "ATENT" "ME" "MINT". Possibly mint essence?
Gllv-1:193	ball-clay pipe heel and stem fragment - initials T and D on either side of the heel	1	ceramic	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		3.6	1	1.79	cm	Bore diameter 0.18	0.3	
Gllv-1:194	ball-clay pipe bowl fragment - initials T and D inside a circle	1	ceramic	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		2.3	1.64	1.07	cm		0.36	
Gllv-1:195	lead bale seal - raised letters: "Packers London"	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		3.96	3.17	0.31	cm			
Gllv-1:196	white metal button	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		2.06	2.05	0.86	cm		0.13	
Gllv-1:197	white metal button	1	metal	Pilon, Dr. Jean-Luc Davidson, Katherine	CMH	2017		2.07	2.04	0.84	cm		0.1	
986.284.1	cowbell	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		19cm	13.2	8cm	cm			Height tapers from approx. 2.9 cm to 8 cm. Bell "ball" is 8.4cm in diameter
986.284.2	pitchfork	1		Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.3	file	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		13.3	1.26	0.4	cm			
986.284.4	pestle	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		12 cm	5.7	4 cm	cm			Tapers from approx. 3cm to 5.7.

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
986.284.5	gunflint	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		2.8	2.5	0.8	cm			
986.284.6	point	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		4.3	2.1	0.65	cm			
986.284.7	trade silver	1	silver	Macfie, John	ROM	c. 1955 (1950 - 1960)		a) 7.6, b) 1.2	a) 4.9, b) 1 cm	0.1 cm	cm			Split in two just under the top, bottom and largest portion is A, top (just the loop) is B.
986.284.8	jew's-harp	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		4.9	2.25	0.6	cm			
986.284.9	flintlock mechanism	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		14.8	8 cm	3.2	cm			
986.284.10.1	hinge	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)		7.3	1.85	0.23 cm	cm			Two halves of the same hinge, with 986.284.10.2
986.284.10.2	hinge	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)		6.7	1.6	0.23 cm	cm			Two halves of the same hinge, with 986.284.10.1
986.284.11	spearhead	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		12.1 cm	1.55	0.71	cm			
986.284.12	bullet mould section	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		11.35	1.6	1.9	cm			Bullet mould diameter is 1.4 cm, metal is 0.3.
986.284.13	arrowhead	1		Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.14	hasp fragment	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		7.2	6 cm	2.2	cm			Metal thickness is 0.22 cm. 4 screw holes, approx. 0.6cm in diameter.
986.284.15	strap	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)		10.4	3.1	0.6	cm			Metal thickness is 0.2 cm. 4 perforations, bore holes approx. 0.3 cm in diameter
986.284.16	chisel	1		Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.18	kettle	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.19.1	box	1	birchbark	Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.19.2	lid	1		Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.21	ladle	1		Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.23	cleat	1	wood	Macfie, John	ROM	1951	Hudson's Bay at Mouth of Severn River	22.3	6.45	6.45	cm			Not a mast - like a tie-off for rigging. Two nails embedded, one of which sticks out. Total height with nail is 12.4 cm, height of nail is 5.95 cm. Recorded height is of wooden piece.
986.284.24	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Mouth of Severn River	9.26	1.23	1.1	cm			Tapers from 0.2 to 0.75
986.284.25	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		20 cm	2.9 cm	3.1 cm	cm			Tapers from 1.3 cm to 2.3 cm
986.284.26	pestle	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	14.9	8 cm	7 cm	cm			Tapers from 5.1 cm to 8cm
986.284.27	brick	1	ceramic	Macfie, John	ROM	c. 1955 (1950 - 1960)	Fort Severn	13.1	10 cm	6.1 cm	cm			

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986.284.28	pitchfork	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	30.9	11.5		cm			Tine height: 0.95, tang is long and flat and measures $0.2 > 0.7$ and $1.6 > 2.4$. Tang has a braided/criss-crossed indented design.
986.284.29	bottle neck	1	glass	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	10.3 cm	5.3 cm	5.3 cm	cm			Mouth diameter: 1.6 cm, Neck wall: 0.4 cm, Lip width: 0.9 cm
986.284.30	blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	13.5	2.15	0.55	cm			For a straight razor; together with 986.284.31. Tapers 0.6 cm $>$ 2.15. "A" in the picture (there had been a labelling problem)
986.284.31	handle	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	11.55	2 cm	1 cm	cm			For a straight razor; together with 986.284.30. "B" in the picture (there had been a labelling problem)
986.284.32.1	gun lock	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	15 cm	3.3	2.4	cm			Metal thickness is 0.37 cm
986.284.32.2	gun lock	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	15.35	3.3	2.45	cm			Metal thickness is 0.4 cm.
986.284.32.3	gun lock	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	16 cm	2.8	0.9	cm			Metal thickness is 0.45 cm
986.284.32.4	gun lock	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	5.6	3.75	2.7	cm			
986.284.33	gun lock hammer	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	6 cm	5.25	1.2	cm			
986.284.34	gun lock hammer	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	7 cm	2.4	3.2 cm	cm			Has gunflint still embedded
986.284.35	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	16.9	2.3	1.72	cm			Tapers from 0.4 cm to 1.25 cm
986.284.36	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	13.6	1.95	1.8	cm			Tapers from 0.2 cm to 1.15
986.284.37	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.3	1.5	1.55	cm			Tapers from 0.1 to 1 cm
986.284.38	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	11 cm	1.5	1.4	cm			Tapers from 0.1 cm to 0.9 cm
986.284.39	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	7.1	1.7	1.3	cm			Tapers from 0.15 to 1.2 cm
986.284.40	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	13.2	1.5	1.45	cm			Tapers from 0.1 cm to 1.1 cm. 986.284.40 - 986.284.44 all have wood and glue residue on them, as if glued to a board at one point.
986.284.41	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.9	1.5	1.15	cm			Tapers from 0.2 cm to 1 cm. 986.284.40 - 986.284.44 all have wood and glue residue on them, as if glued to a board at one point.
986.284.42	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.5	1.6	1.4	cm			Tapers from 0.2 cm to 0.9 cm. 986.284.40 - 986.284.44 all have wood and glue residue on them, as if glued to a board at one point.

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986.284.43	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.4	1.6	1.4	cm			Tapers from 0.2 cm to 0.9 cm. 986.284.40 - 986.284.44 all have wood and glue residue on them, as if glued to a board at one point.
986.284.44	nail	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	13.1	1.6	1.4	cm			Tapers from 0.2 cm to 0.6 cm. 986.284.40 - 986.284.44 all have wood and glue residue on them, as if glued to a board at one point.
986.284.45	axe blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Fort Severn	22 cm	8.5	4.2	cm			Crown maker's mark? Circle with eroded center
986.284.46	axe blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Fort Severn	17.4	7.9	5 cm	cm			Maker's mark II/II/two dashes
986.284.47	axe blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Fort Severn	13.1	8 cm	2.9 cm	cm			Maker's mark II/LL with crimped edges (like a stamp), rectangular.
986.284.48	axe blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Fort Severn	16.6	10.7	4.1	cm			Triangular in cross-section, hammered-looking base
986.284.49	axe blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Fort Severn	13.7	7.7	3.4	cm			Flat blade - broken intentionally or not?
986.284.50	axe blade	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.5	7cm	4.1	cm			
986.284.51	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	33.3	4.3	4.4	cm			Tapers from 0.6 to 2.3 cm
986.284.52	measuring cup	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.2	7.3	7 cm	cm			1/2 written on side
986.284.53	lid	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	21.3	20.9	2.5cm	cm			
986.284.54	chisel	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	8.3	2.7	2.2	cm			
986.284.55	gun barrel fragment	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	19.65	2.4	2 cm	cm			Flattened on one end. Barrel diameter on other end is 1.45 cm. Metal thickness is 0.2 cm
986.284.56	hinge section	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	46.8 cm	2.73	3cm	cm			5 screw holes, approx. diameter is 0.75 cm. Metal thickness is 0.65 cm. Round hole for hinge peg, measures 1.4cm in diameter.
986.284.57	hinge section	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	18.4	3.9	3.3	cm			
986.284.58	hinge section	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	18.2	4.9	0.6	cm			Two screw holes, approx. 0.6 cm in diameter
986.284.59	hinge section	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	17.7	3.47	4.1	cm			
986.284.60	handle	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	10.82	5.28	2.65	cm			
986.284.61	handle	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	28.9	20.9 cm		cm			Square hole diameter: 2.1 cm. Square nut diameter: 3.2 cm. Curved portion of handle is 2cm wide. Straight/pointed portion is tapered from 2cm to 0.2 cm.

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986.284.62	pole set	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	10.2	3.65	3.6	cm			Metal is corroded (?) closed on one end, other end measures 2.7 cm in diameter. Metal is 0.45 cm thick.
986.284.63	handle	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	7.4	3 cm	0.65	cm			Scissor handle, one side only
986.284.64	hook	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	9.4	4 cm	3.4	cm			
986.284.65	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	42.85	3.65	3.9	cm			Tapers from 0.25 to 1.4 cm. Wood (?) around base of head.
986.284.66	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	32.5	3.85	2.7	cm			Tapers from 0.3 to 2.2
986.284.67	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	20.69	3.3	3.4	cm			Tapers from 0.15 to 1.65
986.284.68	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	22.3	4.5	2cm	cm			Tapers from 0.4 to 1.85 cm.
986.284.69	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	20.1	3.05	3.25	cm			Tapers from 0.9 to 1.9 cm
986.284.70	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	15.7	6.2	2.5	cm			Spike head is 2.5 cm square, nail shaft tapers from 0.15 to 2 cm. Width is measured on the curved side.
986.284.71	spike	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	16.21	1.4	2.97	cm			Flat nail. Width same all across, tapers from 0.6 cm to 1.4 cm on the height axis.
986.284.72	undetermined object	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.2	0.31	1.32	cm			Approx. 14cm measured on the curve
986.284.73	undetermined object	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	8.8	3.22	0.3	cm			One square perforation, 0.3 cm in diameter.
986.284.74	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	19.1	1.1	0.6	cm			
986.284.75	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	11.2	4.9	1.5	cm			
986.284.76	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	12.25	2.22	1.1 cm	cm			
986.284.77	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	13.3	8.8		cm			Metal is 0.9 thick.
986.284.78	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	6.7	5.75	0.75	cm			
986.284.79	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	5.7	5.8	2 cm	cm			Probably a pulley fragment. Center hole is approx. 3.7 cm in diameter, metal thickness is 0.4 cm
986.284.80	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	5.4 cm	4.25	3.5	cm			Metal is 0.25 thick
986.284.81	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	17.3	4.4	0.4	cm			Reminds me of a woman's knife. 3 perforations, one of which is corroded shut, one might be an erosion perforation and is 0.2 cm wide. Other perforation is 0.35 cm wide.
986.284.82	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	9.75	3.9 cm	2.35	cm			Metal is 0.2 cm thick. 2 pieces riveted together. Rivet is 1.2 cm wide.
986.284.83	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	10.1	3.4	0.55	cm			

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986.284.84	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	6.8	5.5	1.3	cm			5 perforations, one has paper towel or paper stuck in it (center). Other perforations are approx. 0.6 cm in diameter.
986.284.85	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	28.15	6.15	1 cm	cm			
986.284.86	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	22.8	7.75	1.4	cm			Heavy.
986.284.87	glass fragment	1	glass	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	2.47	1.7	0.4	cm			
986.284.88	rock fragment; pigment	1		Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.90	awl	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		11.21	0.56	0.4	cm			
986.284.91	point	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		7 cm	3.32	0.5	cm			
986.284.92	point	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		7.4 cm	2.7 cm	0.8 cm	cm			
986.284.93	point	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		3.1 cm	1.95	0.3	cm			
986.284.94	point	1	stone	Macfie, John	ROM	c. 1955 (1950 - 1960)		1.8 cm	1.5 cm	0.35	cm			
986.284.95	trade silver	1	silver	Macfie, John	ROM	c. 1955 (1950 - 1960)		4.8	4.35	0.05	cm			Length includes jump ring. Measured without jump ring, pendant is 4.4 cm and jump ring is 0.8 cm. Lion mark in center of one side.
986.284.96	bead	1	glass	Macfie, John	ROM	c. 1955 (1950 - 1960)		Various	Various	Various	cm			Beads (986.284.96) are not individually numbered. But are all different. Largest is a White tubular bead (1) L: 2cm W: 0.6 cm H: 0.6. Bore hole: 0.2 cm. Rest are smaller beads, which range from 0.3 to 0.45 cm wide, and 0.2 to 0.4 cm long. Bore holes range between 0.05 and 0.12 in width: Blue, 2 seed beads, 2 short tubular beads (total 4), White, 3 seed beads, 5 short tubular beads, 1 thick tubular bead (total 9). Black seed bead (1). Red seed bead (1).
986.284.97	lid	1	copper	Macfie, John	ROM	c. 1955 (1950 - 1960)		17.15	17.1	1.9 cm	cm			Lip diameter 0.4 cm. Ring attached to top, 3.7 cm in diameter.
986.284.99	sherd	1	ceramic	Macfie, John	ROM	c. 1955 (1950 - 1960)					cm			*Not photographed during data collection - not present
986.284.100	axe head	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		12.3	5.8	3.7	cm			Circle, partially eroded
986.284.101	axe head	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		20cm	9.6	3.9	cm			Circle and cross maker's mark
986.284.102	axe head	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		18.7 cm	10.5	6.8	cm			No maker's mark.

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986.284.103	axe head	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		12.1	11.4	2 cm	cm			Blade only, missing head/haft. 12/15 maker's mark.
986.284.104	axe head	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		16.1	7.7	4.9	cm			Maker's mark LB/IB, corroded
986.284.105	axe head	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		13.2	5 cm	1.7	cm			
986.284.108	chisel	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		39 cm	2.8	1.2	cm			Proximal end is slightly blunted (from hammering?), distal end thins out and widens about halfway down the shaft, sharpened similarly to axes. No maker's mark.
986.284.109	fork	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		17.2	1.9	1.2	cm			Fork, wood handle, tang extends to end of handle.
986.284.110	knife	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		18.1	2.4	0.9	cm			No handle. Knife blade is 0.1 cm
986.284.116	awl	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)		7.9	0.3	0.28	cm			
986.284.117	undetermined object	1	metal	Macfie, John	ROM	c. 1955 (1950 - 1960)	Severn River	21.5	3.8	3.6	cm			
M2106	Yellow brick	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Possibly Flemish brick?
M2107	Yellow brick	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Possibly Flemish brick?
?	Metal fragments	8	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Extremely corroded
M2151	Beaver tooth fragment	1	bone (tooth)	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2194	Clay pipe fragments	15	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Tag says 14 fragments, but there are more
M2201	Brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2202	Brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2205	Brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2209	Iron wire	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2188	Lead fragment		metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Looks like part of a lead sow, the shot having been removed. Pollock 1980 describes as strip of cut lead.
M2195	Pipe bowl fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							TD on foot (Pollock 1980 likely Thomas Dormer - 1754 - 1756
M2207	Bone button-cutting debris	1	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Pollock 1980, similar have been found at Signal Hill, NL

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
M2208	Bone button-cutting debris	1	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Pollock 1980, similar have been found at Signal Hill, NL
M2211	Glass fragments	3	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clear glass
M2183	Pottery jug fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze
M2184	Ceramic plate fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							White glaze (porcelain?) Foot of plate
M2185	Glass fragments	3	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clear glass
M2146	Clay pipe stem and heel	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							F on foot. Pollock 1980 - I and F letters, exported by John Ford between 1805 and 1865 (HBC exporter 1831 - 35)
M2147	Clay pipe stem and heel	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							M on foot. Pollock 1980 (Possibly - no cat. No. referenced) - W and M letters, exported by William Manby, 1719 - 1763. WM's father (same name) exported for the HBC in 1681 - 1696. Ball clay, not kaolin.
M2140	Metal fragment	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Thick, appears to have been part of a ring or circular object with a central perforation.
M2120	Glass bottle fragment (base)	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Green glass
M2187	Iron straps	3	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							With perforations
M2189	Iron nail	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Rose head, pre-1800
M2190	Iron nail	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2191	Iron nail	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2192	Iron nail	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							c. 1800
M2193	Iron fastener	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Pollock 1980 - like a staple. One leg missing.
M2118	Glass bottle fragment (base)	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clear glass (blue/green tint)
M2122	Glass bottle fragment (base)	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Square, case bottle-typebase

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
M2203?	Red brick fragments	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2124	Metal/stone? Sheet	1		Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Perforated. Strange material, possibly shingle?
M2125	Metal/stone? Sheet	1		Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Strange material, possibly shingle?
M2138	Metal sheet	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
?	Three mortar fragments	3	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Cat. No. Unknown, hair in one.
?	Knot from wood fragment	1	wood	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2165	Wood fragment	1	wood	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2166	Wood fragment	1	wood	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
?	Three wood fragments	3	wood	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2194	Caribou (?) rib bone	1	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2108	Glass fragments	2	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							One is a bottle mouth, other appears to be the bottle wall at the base
M2121	Glass bottle fragment (base)	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Cat. No. Is almost completely flaked off
M2129	Glass bottle fragment	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clear glass
M2123	Glass bottle fragment	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Green glass
M2141	Glass bottle fragment	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Green glass
M2159?	Glass bottle fragment	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Green glass. Cat. No. Is badly eroded.
M2143	Glass fragments	2	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Bright lime green glass
M2156	Glass fragments	3	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Green glass
M2127	Glass fragments	2	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2144	Glass	2	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Worn glass, no longer transparent

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
M2129	Glass bottle fragments	5	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clear glass
M2126	Glass bottle fragments	6	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Dark glass, may be blue milk glass
M2197	Clay pipe stem and heel	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							M (W) on foot
M2110?	Jug base	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2107?	Two ceramic fragments	2	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Cat. No. Illegible
M2111	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2112	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2113	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2114	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2115	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2116	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2150	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Brown glaze coarse earthenware
M2133	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, blue glaze, rim?
M2134	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, blue glaze, base?
M2135	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, burnt
M2136	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, white glaze
M2139	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, white glaze
M2179	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, white glaze
?	Ceramic fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, burnt
M2142	Ceramic fragment	5	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Porcelain, blue transfer print

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
M2145	Blue milk glass fragment	1	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Burnt/melted
M2081	Metal fragment	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Likely part of a stove
No number	Metal fragment	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Likely part of a stove. Severe corroding (active and inactive weeping).
M2200	Yellow brick	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Possibly Flemish brick?
M2103	Yellow brick	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
? (M2069?)	Iron nails	6	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Square heads
?	Bone and teeth fragments	22	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2104	Brick	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2075	Iron strapping	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2068	Nails	3	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2157	Glass fragments	2	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clear glass
M2071	Nails	5	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
?	Shell fragments	5	bone (shell)	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Clam?
M2227	Chert	1	stone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLw-1							Incorrect label? Fire-altered/cracked or burnt
M2230	Wood fragments	4	wood	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2232	Wood fragment	1	wood	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLw-1							Incorrect label? Burnt
M2233	Fabric fragment	1	Fabric	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLw-1							Incorrect label? A natural felt, maybe fûr
M2086	Metal fragment	1	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Green patina (verdigris)
M2175	Caribou (?) rib bone	1	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2229	Leather boot soles	2	leather	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
M2066	Nails	Lot bag	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2063	Nails	Lot bag	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2064	Nails	Lot bag	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2065	Nails	Lot bag	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2176	Bone and teeth fragments	6	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2151	Bone and teeth fragments	9	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Some burnt
M2164	Metal/stone sheet	2		Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							Strange material, possibly shingle?
M2172	Jug fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2173	Jug fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2088	Pipe bowl fragments	7	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2160	Glass fragments	3	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2162	Pipe bowl fragments?	2	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							A on one
M2177	Glass fragments	2	glass	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2180	Bone and teeth fragments	17	bone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2204	Orange brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2171	Orange brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2170	Orange brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2084	Iron nail	2	metal	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2206	Brick fragment	1	ceramic	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							
M2102	Pestle	1	stone	Pollock, John; Donald MacLeod and Peter Such.	OCF		GiLv-1							

Catalogue Number	Description	Quantity	Material and Technique Display	Collector(s)	Institution	Collection Date	Place Collected	Length	Width	Height	Unit	Other Measurements	Thickness	Notes
M2109	Glass bottle	1	glass									Surface		Free blown green glass, c. 1840 - 1860, poss. Medicine bottle. Pollock mentioned - not found in collection on 17 December 2018
M2154	Thimble	1	metal									Surface		Brass, crushed. Pollock mentioned - not found in collection on 17 December 2018
M2087 and others	Gunflints	8	stone											Two wedge-shaped gunflints, two blade gunflints. Pollock mentioned - not found in collection on 17 December 2018
M2210 and others	Trade beads	8+	glass											Pollock mentioned - not found in collection on 17 December 2018
M2196	Pipe (bowl and stem)	1+	ceramic											TD markings on all - Thomas Duggan or Thomas Dormer. Pollock mentioned - not found in collection on 17 December 2018
M2181	Moulded glass	1	glass											Green. Pollock mentioned - not found in collection on 17 December 2018. c. 1790 - 1860
M2186	Wedge-shaped gunflint	1	stone											1650 - 1770. Pollock mentioned - not found in collection on 17 December 2018

Story 1

When I was playing outside with my toy boat I went to the little pond and I was letting it float around in the pond. And it went to the other side and I chased it and I grabbed it and went for a walk and when I was walking I saw a little fox and it came close to me. I threw my toy boat and it grabbed my toy boat and ran off and I chased it and then it went into a hole. And it came out and gave me my toy boat and then I went for a walk after I got my toy boat back. Then I saw an eagle and it came flying to me and I threw my toy boat so the eagle wouldn't grab me so the bird grabbed my boat. And I chased it and I lost it because the bird flew too fast and high and that's how I lost my toy boat.

Story 2

During the Hudson Bay fur trade a child named Harrison who lived with his Mother Hannah and his Father Franklin, his Father left to go to a fur trading post every now and then.

When Harrison's Father left one time his Mother gave him a wooden toy boat for when he left, Harrison was really excited but he had to wait the next day to use it. On the next day he asked his parents if he could go to the river bank and his parents allowed him, he put on his coat and left to the river bank.

When he arrived to the river bank he put a reel on the boat so he didn't lose it, he tossed it in the river and started chasing it down the river, he got tired after a bit and reeled it in.

He had some lace in his pocket and he grabbed some very small twigs, and then he made little people to put in his boat, he went to a small pond so he couldn't lose it afterwards.

He put it in the water and looked at it floating around which gave him an idea, he grabbed a big leaf and made some more small people.

He put the little people on the leaf and let it float on the water with the boat.

After a while his Mother found him while she was getting water for dinner “Oh there you are Harrison, come back we’re having supper help me get the water.” Hannah said “Okay mom!” Harrison said.

Harrison put water in the bucket and helped his Mother carry it back to his home, when he got there he realized he forgot his toy boat “Mom I forgot my toy boat can you help me get it!?” Harrison asked.

“Eat first, you were out all day!” Hannah said “Okay mom” Harrison said disappointed, they started eating they had soup for supper.

“Can we go now mom!?” Harrison asked “Let’s go find your boat then.” Hannah said, they went to the pond.

When they arrived there was nothing the boat sunk to the bottom “Where did it go!?” Harrison said in a panic “It must’ve sunk.” Hannah said.

“But it was still new” Harrison said sadly “Don’t be sad, let’s go home i’ll see if i can find it tomorrow.” they went home after that and went to bed.

When they woke up they tried to reel it in with a fishing rod but they tried swimming to the bottom but neither of them could make it, they couldn’t find it, it was stuck on the bottom.

They could never get it they just left it there at the bottom.

Story 3

One morning in Fort Severn I was playing with my toy boat near a pond. I really love my boat because it was made from my Grandma and it got passed down by my mom then to me. All of a sudden I see these fur traders wanting to trade some stuff for wooden boats, beaver hats, moccasins, and furs etc. I really wanted to trade my toy boat for these really beautiful glass beads I saw that one of the fur traders had, but I really loved my toy boat because it was passed down to me and made by my grandma. I wanted to make a coat so I did trade my boat for the beads then was happy and sad at the same time because the boat was really precious to me and I was happy and proud of myself for making a new button up coat. My mom felt so proud of me for making a button up jacket and trading my boat even though it was special.

Story 4

One morning a little girl went to go play outside with her toy boat. She went outside for like 20 minutes. Then it started to rain so she went running to a little pond to play with her toy boat. Then the wind was pushing the boat it went to the other side of the pond. She went to go walk to the house to go inside, she got wet. She forgot her toy boat outside then she went to go get her toy boat it was in the middle of the night it was so dark outside. Then she went to go get her boat

at the little pond. Then she said, "Where is my toy boat?" The little girl and her friend went somewhere to go play with their toy boat then a little boy popped up out of the middle of nowhere. The two girls went running off from the little boy. The boy was then chasing them to the little girl's friend's house. Then they went to go get their other friends to go have a boat race. The little girl almost won the little boat race. The boy that scared them won the race the boy got a new toy boat. They went for a walk somewhere far. Her mom was looking for her then they found her far in the bushes, her mom got mad at her. Then her mom dropped off everyone that was in the bushes, it was starting to get dark. Then they ran out of gas they were close to the town. It took so long just to walk home. Then they went to go have a few more boat races then her mom said, "You all win the boat race game".

Story 5

It was a beautiful day and the perfect day for the mom to teach her daughter how to sew. When the mom was small her grandma would always make beautiful coats with bone beads for buttons. The mom wanted to teach her daughter how to sew and how to make bone beads. The mom realizes that there is no more bone beads or bones so they have to go hunting. They haven't found anything yet so they have to go a little farther. There a bit far now, and they found a lot of caribou! The mom shot one of the caribou in the head and they brought it back home and skinned it. They got food for dinner and bones for bone beads now, so the mom showed her daughter how to sew but more importantly, how to make bone beads. When the little girl grew up she teaches her kids and her kids teaches their kids and so on.

Story 6

My story of a fur trade

The Glass Bead.

Once upon a time there was a girl named Anna who wanted to make mitts for her husband. The mitts was made out of beaver, caribou fur and glass beads. First she made the form of the mitt then put on the caribou fur then started to put on the glass bead. After she noticed that she had made a mistake on one of the mitts. so she went back to fix it. When she was done she was looking at the picture of the northern lights on the mitt. The lights are red pink blue and green. The husband came she hid the mitts as fast as she can. The next day on the husband's birthday she sang happy birthday and gave him the mitts and he said thank you. The next day the same lights on on the mitts appeared in the sky.

Grade 7/8

Story 1

"I have been trapping to trade for a gun at the trading post it takes a lot of beavers i have to stack them as long as the gun i need it to hunt caribou in the summer.

I have been going to creek after creek. But I didn't find very many beaver so i had to trade for the gun so i can hunt caribou so we can stay fed in the winter time so i had to

To go trap where i have never been. He's been walking to many lakes, little river, and creeks all the beaver house the have all been caught but he saw another beaver house in a place hidden from other trappers we he made tarp and waited for the beaver after a few hours of waiting he got two beaver and he went to the other trap and he got three well hopefully that's all he needs. When he got home he went to the trading post hes stack of beaver pelts was just enough to get the musket and some bullets and he had to wait until spring after a few months i was spring and it was time to hunt caribou they only be there in spring and summer and there is only short time to hunt them. He has to go hunt along the coast past the few hours he did not see anything but he had not seen any caribou but lucky enough to see two of them heading north. The first shot it hit one the other one ran off but at least he has a little meat for home to feed his family."

Story 2

"The musket is used for hunting people used the musket for hunting adik. Shooting a caribou it would take a lot of practice to shoot a adik to practice with a musket you could go target shooting to hunt with musket you need to get close to the adik and and shoot and hide it take its meat and make soup and you can put your musket away and you can eat adik stew and you go asleep and you awake

and you go hunting with the musket and the animal you are looking is the silver fox and you can trade at the hudson bay company and you will get big bucks.”

Story 3

“I made the boat because i saw other boats coming in from the hudson bay i played with my boat on the pond it was floating around and my dad was going hunting and getting wood my mom was sewing making mitts,moccasins,hats I i went inside to watch my mom sew her stuff and my stuff when my dad came back he got 4 caribou and 2 loads of wood then my mom cook for all of us i went back outside and i played with my boat again but i put it in a stream then i let it float away.”

Story 4

“It really long for me to get these beaver pelts i trapped 200 hundred beaver pelts in a year and two months the whole season. And i’m going to trade them at the hudson bay trading post the journey will be 200km from rock sand that’s gonna be three days by dog team and it is 40 below. I’m going to trade my pelts for food and an axe head. A musket most important for the moose and caribou.”

Story 5

“Once upon a time, I wanted to get an axe because I would always ask for my dad’s axe all the time when I wanted to go out and cut some wood for my family. I finally decided to start hunting and get my own axe, I told my family that I was going out to go hunting, it was unexpected and they let me go anyway. Once I was a long ways home I started to look around and listen to see or hear if there was any animals near to where I was. I didn’t hear or see any animals, I continued to walk until I heard or seen an animal. I couldn’t find any animals, i decided to come back home because i didn’t see any animals. I started to walk back home and when I was halfway home there was a beaver swimming around in a lake. ‘This was my chance to get something and to make my family proud of

me' I thought to myself as I saw the beaver swimming around. I got onto the ground, got ready to shoot the beaver and shot."

Story 6

"I went to the pond I always play at, to play with my toy wooden boat once my shoom (grandpa) finished making it for me.

He made it for me because he knew I liked watching the boats come in from the bay. It was always a long walk to go to the bay to watch the boats come in, my shoom would always help them unload the stuff for the Hudson Bay Company my eldest sister would help too.

I always enjoyed coming along with my shoom and it's always cool to look at the boats. They would always unload hats, guns, beads, clothes and other cool things the other nations traded for with pelts."

Story 7

"This boat was used to occupy children while their mothers were busy doing something else. For example the mother could've been cooking or cleaning hides, while the father was somewhere else hunting. The father could have taken the hides to trade to pay for stuff they needed for certain necessities (Flour, soap, oil?, pots etc) along with the toy boat but the father could have also always made it himself for his child as a present."

Story 8

"This is a story of how I got an axe I had for many years that was passed from my grandpa to my father then to me. My father said that my grandpa got this axe from the trading post long time ago at the coast of Fort Severn. My grandpa used it to go trapping and hunting everywhere in Fort Severn mostly up north inland, he traps lots of martin, beaver, and wolverine. My grandpa taught my father many things of how to survive and have a good life out here, and he is doing the same

thing to me. My father taught me how to beaver traps underwater and above, he showed me how to do it a different way than the right way of doing it, because it's more easy putting it under the house."

Story 9

"This boat was used by a little kid. His parents got him this boat at the Hudson Bay Company. The parents traded the for fur for the toy boat. Before they got the boat, the dad was trapping for beavers, martins. The dad got 20 martins, and 30 beavers. After that they were gonna walk to the Hudson Bay Company. They were at Rock sand. They had to walk for a long time to get the Hudson Bay Company. When they got there the dad went to go trade the furs for a toy boat and a gun barrel, an axe. The kid and mom were waiting outside for him. When the dad got out of the Trading post. He went to go see his son and he gave him the boat. The kid got so happy when his dad gave him the boat. He went to give his dad a hug. The kid said "miigwetch". And they went walking to there house. When they got there the kid went to go play outside with his boat. He was playing outside for couples of hours. Then his mom told him to come in and eat. The he went inside to eat, they were eating caribou. After he ate he wanted to go play outside again but his mom told him not to go outside, because its was getting dark. He said "ok" and his mom to mom to go sleep now."

Story 10

"“Mama! Mama! Can you please bead my moccasins? Pretty please?” A small girl with long brown hair begged using her puppy dog eyes. I giggled softly and picked her up, hugging her close. “Soon” I murmured, “I’ll bead and make your new moccasins soon.”

I hummed quietly to myself, continuing to sew up the hole in the fabric. It had been a few days since Sana asked me to bead her moccasins.

Stopping for a second, I thought about promising to bead the moccasins to surprise my 6-year old daughter, Sana, for her birthday. Guilt was spreading all

over my body, Sana always asked me to bead her moccasins but i never did. I was always busy doing chores and taking care of her younger brothers.

This is the perfect time to bead her moccasins! I'll even make her a necklace with her favourite colored beads! Excitement and determination flowed throughout my body, a smile spreading across my face. I set down the footwear before running to the storage area, all my beads and sewing stuff were stored there. Quickly grabbing what I needed, i ran back to where I had left the moccasin to get started.

A couple hours later, I smiled tiredly. My fingers were sore from all the beadwork and sowing I had done, but it was worth it. I finally beaded Sana and my sons' moccasins after so long! Silently observing my beadwork, I nodded in approval. I had done a pretty good job if I do say so myself! Getting up to go to my bedroom, I left everything in place, not bothering clean up my supplies until the next day.

It was around evening and it was time to give my children their newly beaded moccasins.

I visibly shook with excitement as I called Sana down to where I had been resting in our home.

"Hi mama!" Sana exclaimed as sat down in front of me, her brothers sitting in my lap.

Quickly putting the boys next to Sana, I reached for a medium sized bag that held Sana's moccasins in it. I ended up making them all new beaded footwear.

"Look Sana" I pulled them out of the bag, " I beaded and made you new moccasins."

She squealed with excitement as I handed them to her, putting them on almost immediately.

“Thank you, mama! Thank you!” Sana hugged me tightly, but I still had one more thing.

I pulled it out of the bag, it was a necklace. The necklace had one light blue glass bead in the middle and the rest were red, yellow, green, and orange. They were her favourite colours, especially blue. “Here” I mumbled quietly, putting the necklace around her neck. Sana squealed once more, “I love it! Thank you so much!” Happiness flowed through my body, she really did like her necklace and moccasins.

Appendix C: Images Provided to Students



Image 1: GIIv-1: 104 (CMH)



Image 2: GIIv-1: 186 (CMH)



Image 3: 986.284.48 (ROM)



Image 4: GIIv-1: 84 (CMH)



Image 5: GIIv-1: 116 (CMH)



Image 6: GIIv-1: 116 (CMH)



Image 7: GIIv-1: 123 (CMH)



Image 8: GIIv-1: 127



Image 9: GIIV-1: 135 (CMH)



Image 10: GIIV-1: 164 (CMH)

Appendix D: Teacher's Package

Activity Explanation:

This project is part of a Master's thesis being undertaken by Katherine Davidson, a graduate student at the University of New Brunswick. The goal of this project is to study the materials collected from the Fort Severn Hudson's Bay Company Post archaeological site (Borden designation GIIv-1), and discuss what we can learn about life at a northern fur trade post in the past.

Students will draw from textbook and in-class lessons about Canadian history, and use what they have learned to write a story about an artifact of their choosing. As community members, students may also draw from personal experiences to write their story, and are encouraged to share and discuss with their families.

The students' short stories should be about 1 page in length, single spaced, and can be a single paragraph or split into two or three to help with flow.

Time Required:

Approx. 3-4 hours of class time, preferably over two or three days. One hour to explore the artifact photographs and discuss in-class, up to two hours to write a story, and an additional hour to share and discuss themes with the class.

Space Needed/ Optimal Location:

Classroom for discussion, quiet space for brainstorming stories and reflecting on historic themes.

Materials:

Copies of photos (provided by the researcher), writing implements (digital preferred, but hand written acceptable if a hard copy can be sent to the researcher). Permission slip should also be completed, as the finished stories will be used as study materials for Master's thesis research.

Learning Resources:

As this part of Canadian history can be a painful or concerning topic for some families, teachers may want to revisit the themes of the Truth and Reconciliation Commission, which directly reference archaeology in 10 of the TRC Calls to Action. It is the opinion of the researcher that Fort Severn is unique in this history, as the northern Fur Trade and inter-group trade into the interior would not have been possible without the Indigenous traders.

- http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls_to_Action_English2.pdf
- See also attached document, which specifies the TRC Calls to Action related to archaeology.

Some archaeology resources may be useful to teachers, or to students who wish to know more:

- Ontario Archaeological Society
 - See in particular the Resources section
 - <https://www.ontarioarchaeology.org/>
- Society for American Archaeology
 - See Resources for Educators
 - <http://www.saa.org/publicftp/PUBLIC/resources/foredu.html>
- Canadian Archaeology Radiocarbon Database:
 - Database of archaeological sites around the world with radiocarbon dates - specifically this page has ones near Fort Severn (Ontario p. 12)
 - https://www.canadianarchaeology.ca/locations/22?site_page=12
- Canadian Archaeological Association
 - See in particular "Discover Archaeology" page
 - <https://canadianarchaeology.com/caa/>

Assessment:

Opportunity to evaluate student learning is left to the teacher, and may be based on the following criteria.

Grade	Level 1	Level 2	Level 3	Level 4
Expectations	Student minimally engages with the material. Written work is unrelated to the material.	Student somewhat engages with the material. Written work is related but short and with errors.	Student engages with the material successfully, and writes a relevant response to the material.	Student thoroughly engages with the learning materials, asks questions and provides thoughtful and well-written responses.

Enrichment:

Students are encouraged to share their stories with their families, and to discuss the role that Fort Severn plays in the history of Canada, such as in relation to the HBC and the fur trade or to the development of partnerships between First Nations and Europeans. Teachers may find it helpful, before or after the activity, to have an in-class discussion

with a community elder or knowledge-holder to enrich these discussions about Fort Severn's history.

Curriculum:

Province	Grade Level	Curriculum Strand	Overall Expectations Met	Relation to Activity
Ontario	5	Social Studies	A1, A2, A3 (As indicated in the Ontario Social Studies Curriculum, p. 110)	Students will learn about a local example of interactions between Indigenous peoples and Europeans, in the context of trade and alliance, as well as cohabitation and cooperation in a challenging environment. They will gain an understanding and appreciation of the ways that these collaborations are recorded in the archaeological record, as well as in community memory.
	6	Social Studies	A1, A2, A3 (As indicated in the Ontario Social Studies Curriculum, p. 124)	Students will discuss how the story of their community is important and unique in the history of Canada. They will gain an understanding of how First Nations and Europeans were able to cohabitate and coexist by bringing different resources and perspectives to the table.
	7	Social Studies	A1, A3, B1, B2, B3 (As indicated in the Ontario Social Studies Curriculum, p. 144 - 145)	Students can write about the effect of the Treaty of Utrecht in handing over trade in Fort Severn from the French back to the HBC. As this site was built in 1759, they can also write about the establishment of a brand new trade post, and the immediate effect that would have had on local people. Students will gain an understanding of how these events 300 years ago created the community they live in today, and how we can still see remnants of this development in museum collections.

	8	Social Studies	A2, B1, B2 (As indicated in the Ontario Social Studies Curriculum, p. 156 - 157)	Students can write about the decline of the fur trade, and how the relationship between HBC traders and the community continued despite the scarcity of beaver and other trade furs. This relationship transformed into one of survival and reliance on technology and goods for the benefit of all, trading game for goods like flour and gasoline - similar to today. Students can discuss some of the issues experienced by the community as a result of the decline of the fur trade. They can also discuss how the establishment of a Canadian government did - or did not - affect life in the north.
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Sample Questions:

These questions are based on the preliminary data collection done in this thesis. The artifacts that will be shown to the students in this project are from the Contact period, and come from a Hudson's Bay Company trading post. The collection includes fragments of historic tools (a gun barrel, a fork without a handle), as well as ceramic "sherds"*, glass bottles, beads, bones and flint tools.

These are all designed to be open ended questions so that students may be able to answer in their own way with information they already have, based on personal experience and class lessons.

These may be used as discussion topics to get students thinking about the significance of artifacts and materials from our past.

- How was this artifact used?
- Who might have used this artifact?
- Who made this artifact?
- Where was this artifact made?
- During what time period was this artifact made?
- What material is this artifact made from?
- What is this artifact?
- What are the qualities of the artifact?
 - Colour
 - Size

- Shape
- Material
- Decoration
- Use

*Sherd: technical term for pottery fragments found in archaeological contexts.

Hello Robin, Jackie and Renee,

I hope you are all doing well! I am sorry we haven't been able to connect for the last little while. Given the communication issues we have been having, I thought this would be one way we could continue to collaborate on this Master's project.

Enclosed, you will find drafts of the documents that you will need to work on this project with your students. These include a parental permission slip, possible discussion questions, and photos of a few of the artifacts from the Fort Severn HBC site. Feel free to edit the permission slip for required language. I have also drafted an activity lesson plan, which I anticipate will be useful to you in incorporating this project into your curriculum.

To recap our previous discussions, the goal of this project is to engage with students in discussions about the archaeology of their community, and to allow them to explore historical and heritage themes by interacting with artifacts from the Fort Severn HBC site, which has not been seen by community members in 40 years. This has changed since my initial proposal - my supervisor, Susan Blair, and I realized that my initial approach would have required a considerable amount of teaching archaeological themes, which is not the purpose of this project, and that instead we could integrate more Indigenous ways of knowing and learning - i.e. storytelling - into this project.

One of the core themes of my research is a concept that my supervisor has taught me, which is a Mikmaq phrase from her own PhD research - *weji apaciyawik*, which means "so that it may return to the community". The whole purpose of studying older collections is so that we can ensure that information learned through research helps enrich our understanding of heritage, especially in the communities these collections come from. I hope students will be able to engage with these images and relate them to things they have experienced in their lives and in their community, as well as asking themselves how that reflects upon the past and the fascinating role that Fort Severn plays in Canadian history.

At your earliest convenience, please mail me back the completed stories that your students create, whether in digital format or hard copy, as well as copies of the signed permission slips. As we had discussed early November to do this project, sooner would be better.

I sincerely thank you for agreeing to participate in this project. I am hoping that this collaboration paves the way for more of my classmates and colleagues to continue sharing knowledge with communities into the future, and developing these close relationships between us as neighbours and friends.

Talk soon,

Katherine

Dear Parents/Guardians,

November 2018

Your child is being invited to participate in a research project as part of their social studies class. This semester, Katherine Davidson, a Master's Student at the University of New Brunswick, will be collaborating with WCNS on a project for her Master's thesis research. Katherine is an archaeologist from Ottawa, and has been studying the archaeological collections from Fort Severn since visiting in 2017.

Students will examine photos of some of the artifacts studied, and write a short story about an object of their choosing. Students are encouraged to discuss these objects, the people who used them and the role that Fort Severn played in the network of trade in Canada since 1759 with their families.

Katherine will be studying these stories as part of her analysis of the collection for her thesis. She will not be recording any personal information about your child, including names, nor anything not pertaining directly to the topic of archaeology and the Fort Severn community. The finished thesis will be available to the community, as a resource to help teach about Fort Severn's history. Participation in this discussion is completely optional and participants may opt out at any time.

WCNS has received Katherine's thesis proposal and has approved this collaboration. Your child's teacher will be leading group discussions about the artifacts, and will be incorporating them into lessons about Canadian history. Your child's teacher can answer any questions you may have.

Additionally, questions about the research may be directed to:

Katherine Davidson (Student Researcher)
University of New Brunswick
kdavids3@unb.ca

Susan Blair (Thesis Supervisor)
University of New Brunswick
sblair@unb.ca

Permission Slip

I, _____ (parent/guardian), give permission for my child to participate in this research project. I understand that my child's written work will become part of the analysis for this project, and portions may be made publicly available through the publication of this thesis.

I, _____ (student), consent to participate in this research project. I understand that my work will become part of the analysis for this research project. I understand that I will not be personally identified in connection to the collection of this data.

Signature of Parent

Signature of Student

Date

Hello all,

I just wanted to make sure that my brief description was clear - and of course we can modify any of this to suit your time and teaching style accordingly. As we couldn't get the actual artifacts to Fort Severn, the only way that students could get to interact with the artifacts is through the photos, so examining photos is what's meant by "interacting with artifacts".

I also understand (I finally got my teacher mother to look through this "lesson plan"), that there isn't much of a plan here. So for example, the lesson could go something like this:

Ask students if they recognize any of the items in the images. The list, for reference, is:

- axe head
- bone awl (for making holes in fabric)
- bone bead
- wooden toy boat (york boat, like the ones the HBC used)
- hook made from a file (some call it a "jackknife")
- pipe bowl
- fragments of a ceramic jug
- gun barrel
- plate fragment
- glass bead

Discuss some of the supplementary questions.

Revisit themes of history, specifically the contact period and the HBC, from past lessons you may have taught your class.

Have students select an artifact to help focus their research. Ask students to investigate any of the following websites as support material for story writing. These should help students come up with inspiration and/or questions about the artifact they have picked.

In the supplementary resources I put links to starting points, but a couple specific ones could be:

- Virtual Museum Exhibits (recommended to search Hudson's Bay, or any of the artifact names) <http://www.virtualmuseum.ca/virtual-exhibits/type/virtual-exhibits/>
- Archaeology Canada, Chapter 7 Classification and Analysis <https://canadianarchaeology.com/caa/archcanada/chapter7/AC-Ch7-ClassAn.html>
- Canadian Museum of History Collections (recommended to search Hudson's Bay, or any of the artifact names) <https://www.historymuseum.ca/collections/>

- Archaeology Canada, Chapter 9 What does it all mean?
<https://canadianarchaeology.com/caa/archcanada/chapter9/AC-Ch9-Interpret.html>

Revisit supplementary questions to see what students have found out.

Ask the students to write a story.

Please send me the finished story, and feel free to give students a grade in accordance.

I hope this helps! Be in touch,

Katherine

Appendix E: Artifacts Sorted by Material and Group

Groups and Classes as per South (1977)

Bone Artifacts

Category	Class	Group	Number
Modified bone artifacts			10
- Cup and pin; gaming piece	33	<i>Activities</i>	2/10
- Bone button-cutting debris	41	<i>Activities</i>	2/10
- Bone button	21	<i>Clothing</i>	1/10
- Lance point, beamer, awl, tube, tube-bead	43	<i>Activities</i>	5/10
Faunal (identified)	9	<i>Bone</i>	9
Faunal (unidentified)	9	<i>Bone</i>	54
Total			73

Modified bone artifacts - 10

- Antler lance point (1)(CMH)
- Caribou bone awl (1)(CMH)
- Caribou beamer fragment (1)(CMH)
- Bird ulna tube bead (1)(CMH)
- Bone button (1)(CMH)
- Phalanx (cup and pin game?)(1)(CMH)
- Bird ulna tube (1)(CMH)
- Bone button-cutting debris (2)(OCF)
- Ivory gaming piece? (1)(CMH)

Faunal (identified) - 9

- Pig foot bone (1)(CMH)
- Shell fragments (5)(OCF)
- Beaver tooth (1)(OCF)
- Caribou rib bone (2)(OCF)

Faunal (unidentified) - 54

- Bone and teeth fragments (54) (OCF)

Metal Artifacts

Category	Class	Group	Number
Trade silver (Currency)	27	<i>Personal</i>	2
Gun parts			31
- Musket balls, shot, sprue	16	<i>Arms</i>	1/31
- Gun parts, bullet moulds	18	<i>Arms</i>	30/31
Instruments	33	<i>Activities</i>	3
Buttons	21	<i>Clothing</i>	4
Buckles	19	<i>Clothing</i>	2
Ornamental iron (fence, grating, etc.)	13	<i>Architectural</i>	3
Tools			25
- Awl, spear head	43	<i>Activities</i>	3/25
- Axe, chisel, hasp, handle	31	<i>Activities</i>	18/25
- Hoe, pitchfork	32	<i>Activities</i>	2/25
- Blade, handle (razor)	29	<i>Personal</i>	2/25
Pot/kettle fragments	8	<i>Kitchen</i>	8
Door and container hardware			12
- Hinge fragments	13	<i>Architectural</i>	9/12
- Door handle	14	<i>Architectural</i>	1/12
- Storage Items	37	<i>Activities</i>	1/12
- Key	28	<i>Personal</i>	1/12
Nails and Spikes			54+
- Nails	11	<i>Architectural</i>	42+/54
- Spikes	12	<i>Architectural</i>	12/54
Other tools			16
- Files, nail-like tool	31	<i>Activities</i>	6/16
- Fastener	13	<i>Architectural</i>	1/16
- Hooks, ring, pole set, measuring cup, bale seal, spigot	40	<i>Activities</i>	8/16
- Cowbell	32	<i>Activities</i>	1/16
Miscellaneous metal	40	<i>Activities</i>	7
Unidentified metal	41	<i>Activities</i>	48
Total			215+

Trade silver - 2

- Trade silver (2)(ROM)

Gun parts and tools - 31

- Brass "dragon" side plate (1)(CMH)
- Brass ramrod holding tube (1)(CMH)
- Brass side plate (brown bess?) (1)(CMH)
- Brass side plate (seahorse) (1)(CMH)

- Bullet mould (1)(ROM)
- Copper butt plate fragment (1)(CMH)
- Flintlock hammer(1)(CMH)
- Flintlock mechanism (1)(ROM)
- Gun barrel fragment (1)(ROM)
- Gun lock (4)(ROM)
- Gun lock hammer (2)(ROM)
- Gun mainspring (1)(CMH)
- Iron butt plate (1)(CMH)
- Barrel section (1)(CMH)
- Lock plate (1)(CMH)
- Lock plate pan (1)(CMH)
- Musket cocks (2)(CMH)
- Musket frizzen (1)(CMH)
- Musket mainspring (1)(CMH)
- Trigger guard fragments (3)(CMH)
- Lead shot sow (1)(CMH)
- Lock plate, pan and mainspring (1)(CMH)
- Lock hasp or flap (1)(CMH)
- Steel musket mainspring (1)(CMH)

Instruments - 3

- Brass Jew's harp (2)(CMH)
- Jew's harp (1)(ROM)

Buttons - 4

- Tin button (1)(CMH)
- White metal button (2)(CMH)
- Pewter Hudson's Bay (company) button (1)(CMH)

Buckles - 2

- Brass buckle (shoe or boot)(1)(CMH)
- Buckle (1)(OCF)

Ornamental iron - 3

- Unidentified bifurcating object (1)(CMH)
- Distal end of a fence (1)(CMH)
- Drawn iron window grating (1)(CMH)

Tools - 25

- Awl (2)(ROM)

- Axe blade/axe head (12)(ROM)
- Blade (straight razor)(1)(ROM)
- Chisel (2)(ROM)
- Handle (straight razor) (1)(ROM)
- Handle (3)(ROM)
- Hasp fragment (1)(ROM)
- Hoe (1)(CMH)
- Spear head (like a harpoon) (1)(ROM)
- Pitchfork (1)(ROM)

Pot/kettle and fragments - 8

- Bottom copper pot with glass (2)(CMH)
- Copper rivet for cauldron (1)(CMH)
- Cauldron fragment with rivet holes (1)(CMH)
- Crushed copper container (1)(CMH)
- Iron kettle hook (1)(CMH)
- Lids (2)(ROM)

Door and container hardware - 12

- Iron hinge half (1)(CMH)
- Hinge (2)(ROM)
- Hinge fragment (1)(OCF)
- Hinge section (4)(ROM)
- Iron door handle with nails (1)(CMH)
- Hinge (1)(CMH)
- Hinge fragment – box or shutter (1)(CMH)
- Molded key (1)(CMH)

Nails - 54

- Hand forged nail (8)(CMH)
- Machine made nail (1)(CMH)
- Iron nails (12)(OCF)
- Nails (11)(ROM)
- Nails (10)(OCF)
- Construction spike (1)(CMH)
- Nails (7 lot bags)(OCF)
- Spike (9)(ROM)
- Spike (1)(OCF)
- Iron spike (1)(CMH)

Other tools - 16

- Brass spigot (1)(CMH)
- File (1)(ROM)
- Cowbell (1)(ROM)
- Iron hook (1)(CMH)
- Nail-like tool (1)(CMH)
- Hook (1)(ROM)
- Iron fastener (1)(OCF) *like a staple
- Iron file(1)(CMH)
- File modified as a hook(1)(CMH)
- File (worked) (1)(CMH)
- Bale seal (“Packer’s London”) (1)(CMH)
- Measuring cup (1/2) (1)(ROM)
- Pole set (1)(ROM)
- File proximal end (1)(CMH)
- Ring (1)(OCF)
- Decorative iron hook (1)(CMH)

Miscellaneous metal - 7

- Strap (1)(ROM)
- Iron strapping (1)(OCF)
- Iron straps (3)(OCF)
- Iron wire (1)(OCF)
- Iron bar with holes (1)(CMH)

Unidentified metal - 48

- Copper fragment (1)(OCF)
- Copper/brass decoration (1)(CMH)
- Curved brass sheet (1)(CMH)
- Curved iron item (1)(CMH)
- Copper/brass chunk (1)(CMH)
- Lead fragment (1)(OCF)
- Looped iron piece (1)(CMH)
- Metal fragment (23)(OCF)
- Metal sheet (1)(OCF)
- Lead piece (1)(CMH)
- Undetermined object (16)(ROM)

Ceramic artifacts

Category	Class	Group	Number
Pipes	30	<i>Tobacco Pipe</i>	48+
Coarse earthenware/stoneware	1	<i>Kitchen</i>	35
Fine stoneware/porcelain	1	<i>Kitchen</i>	44
Bricks	13	<i>Architectural</i>	24
Total			151+

Pipes - 48

- Ball clay TD pipe bowl (1)(CMH)
- Ball clay TD heel and stem (1)(CMH)
- Clay TD bowl and heel (1)(CMH)
- Clay TD bowl and stem (1)(CMH)
- Clay pipe fragments (15)(OCF)
- Clay F stem and heel (1)(OCF)
- Clay M/W stem and heel (2)(OCF)
- Stem fragments (9)(CMH)
- Kaolin TD pipe bowl base (1)(CMH)
- Kaolin pipe stems (4)(CMH)
- TD pipe bowl fragment (1)(OCF)
- TD pipe bowl fragment (1)(CMH)
- "A" pipe bowl fragment (1)(OCF)
- Pipe bowl fragments (8)(OCF)
- Curved pipe stem fragment (1)(CMH)
- Pipe stems (4 lot bags)(OCF)

Coarse earthenware/stoneware - 35

- Brown/grey earthenware pieces (2)(CMH)
- Ceramic fragment (7)(OCF)
- Bottle base (1)(CMH)
- Flat-bottomed crock base (1)(CMH)
- Lead-glazed crock fragment (1)(CMH)
- English brown stoneware crock fragment (6)(CMH)
- White molded salt-glazed stoneware (1)(CMH)
- Thin-walled earthenware bowl or jar (1)(CMH)
- Earthenware fragments(3)(CMH)
- Jug fragment (1)(CMH)
- Coarse earthenware sherds (2)(CMH)
- Jug base (1)(OCF)

- Jug fragment (2)(OCF)
- Coarse earthenware jug sherd (1)(CMH)
- English brown stoneware fragments (poss. Mugs) (3)(CMH)
- Jug fragment (1)(OCF)
- White earthenware fragment (1)(CMH)

Fine stoneware or porcelain - 44

- Dishware – transfer print, butting decoration (4)(CMH)
- Ceramic “leg” (1)(CMH)
- Porcelain ceramic fragment (16)(OCF)
 - o Blue glaze (6)
 - o White glaze (3)
 - o Blue transfer print (5)
- Flow blue fine stoneware (2)(OCF)
- Plate fragment (1)(OCF)
- Rim fragment (1)(CMH)
- Chinese export bowl sherd (1)(CMH)
- Copeland “Honeysuckle” sherds (8)(CMH)
- Creamware sherd(1)(CMH)
- Misc. refined earthenware sherds (2)(CMH)
- Pearlware fragment (1)(CMH)
- Refined earthenware fragments (2)(CMH)
- Refined earthenware saucer HBC coat of arms (1)(CMH)
- Ceramic fragment (1)(CMH)
- Ceramic fragments (2)(OCF)

Bricks - 24

- Brick (1)(ROM)
- Brick (1)(OCF)
- Brick fragments (8)(OCF)
- Orange brick fragment (3)(OCF)
- Red brick fragment (1)(OCF)
- English red bricks (2)(CMH)
 - o One low grade, one medium grade
- Mortar fragments (3)(OCF)
- Yellow brick (1)(CMH)
- Yellow brick (4)(OCF)
 - o 3 possibly Flemish

Stone artifacts

Category	Class	Group	Number
Flaked	43	<i>Activities</i>	5
Ground stone	8	<i>Kitchen</i>	3
Debitage	43	<i>Activities</i>	12
Gunflints	17	<i>Arms</i>	7
Other	43	<i>Activities</i>	3
Total			30

Flaked - 5

- Points (5)(ROM)

Ground stone - 3

- Pestle (2)(ROM)
- Pestle (1)(OCF)

Debitage - 12

- Chert (10)(OCF)
 - o 8 are cores
- Chert core (2)(CMH)

Gunflints - 7

- French gunflint (1)(CMH)
- French spall gunflint (3)(CMH)
- Gunflint (1)(ROM)
- Brandon type gunflint (1)(CMH)
- Prismatic gunflint (1)(CMH)

Other - 3

- Stone object (1)(OCF)
- Modified slate fragments (2)(CMH)

Wood artifacts

Category	Class	Group	Number
Toy	33	<i>Activities</i>	1
Storage	37	<i>Activities</i>	3
Transport	41	<i>Activities</i>	1
Unidentified fragments	41	<i>Activities</i>	16
Total			21

Toy - 1

- Wooden York Boat model (1)(CMH)

Storage - 3

- Wooden barrel stave, bottom of a barrel and a pulley (3)(CMH)

Transport - 1

- Cleat from the Fort York (1)(ROM)

Unidentified - 16

- Knot from wood fragment (1)(OCF)
- Wood fragments (15)(OCF)

Composite tools

Category	Class	Group	Number
Utensils (forks/knives)	7	<i>Kitchen</i>	5
Total			5

Utensils - 5

- Utensil fragment (1)(OCF)
- Bone utensil handle with rivets (1)(CMH)
- Fork (1)(CMH)
- Fork (1)(ROM)
- Knife (1)(ROM)

Miscellaneous artifacts

Category	Class	Group	Number
Clothing	29	<i>Personal</i>	5
Tools	40	<i>Activities</i>	1
Unknown	41	<i>Activities</i>	4
Total			10

Clothing - 5

- Fabric fragment (felt?) (1)(OCF)
- Leather boot soles (2)(OCF)
- Leather fragments (2)(OCF)

Tools - 1

- Fiber (1)(OCF)

Unknown - 4

- Unknown material, possibly shingle (4)(ROM)

Glass artifacts

Category	Class	Group	Number
Pharmaceutical Type Bottles	5	<i>Kitchen</i>	2
Alcohol bottles			12
- Wine Bottle	2	<i>Kitchen</i>	6/12
- Case Bottle	3	<i>Kitchen</i>	6/12
Beads	26	<i>Clothing</i>	22
Wine glass fragments	6	<i>Kitchen</i>	3
Misc. bottles			34
- Octagonal green glass, dark glass fragments, clear glass base, clear bottle fragments	5	<i>Kitchen</i>	14/34
- Bottle fragments (assumed wine*)	2	<i>Kitchen</i>	10/34
- Bottle fragments (assumed case*)	3	<i>Kitchen</i>	10/34
Glass fragments (window glass, unidentified vessels, etc.)			26
- Clear glass, molded; lime green glass	6	<i>Kitchen</i>	2/26
- Clear glass fragments (likely window glass)	10	<i>Architectural</i>	18/26
- Milk glass fragment	5	<i>Kitchen</i>	1/26
- Green glass fragments	2	<i>Kitchen</i>	5/26
Total			99

*can't be identified one way or the other at this time; half-and-half assumed

Medicine bottles - 2

- Clear Davis medicine bottle (1)(CMH)
- Base of a small, clear, square glass bottle with lettering (1)(CMH)

Alcohol bottles - 12

- Clear glass liquor neck (1)(CMH)
- Olive green glass base, case bottle (3)(CMH)
- Olive green glass kick-up, English (1)(CMH)
- Olive green case bottle, neck/shoulder (1)(CMH)
- Olive green glass base with kick-up (3)(CMH)
- Large olive green case bottle base (1)(CMH)
- Dark green bottle neck and mouth with cork (1)(CMH)
- Case bottle base (1)(OCF)

Beads - 22

- Red tubular glass bead (1)(CMH)
- White tubular glass bead (1)(CMH)
- Barrel-shaped glass bead with molded floral design (1)(CMH)
- Long glass bead, red and green (1)(CMH)
- Small sky blue glass bead (1)(CMH)
- Sky blue barrel-shaped glass bead (1)(CMH)
- Beads (16)(ROM)
 - o White tubular bead (1)
 - o Blue seed beads (2)
 - o Blue short tubular beads (2)
 - o White seed beads (3)
 - o White short tubular beads (5)
 - o White thick tubular bead (1)
 - o Black seed bead (1).
 - o Red seed bead (1).

Wine glass fragments - 3

- Glass stem fragments (2)(CMH)
 - o One has internal spiral)
- Section from a clear wine glass (1)(CMH)

Miscellaneous bottles - 34

- Olive green English bottle base (3)(CMH)
- Crude English bottle mouth (1)(CMH)
- Octagonal green glass body (1)(CMH)
- Olive green glass base fragment (1)(CMH)

- Olive green neck and lip, English (1)(CMH)
- Olive green neck/rim/shoulder fragment, English (2)(CMH)
- Olive green bottle neck (2)(CMH)
- Olive green glass bottle or jar neck (1)(CMH)
- Hand-blown dark olive green neck and shoulder (1)(CMH)
- Bottle neck (1)(ROM)
- Green glass base (1)(OCF)
- Clear glass base (1)(OCF)
- Bottle mouth (1)(OCF)
- Bottle base/wall fragment (1)(OCF)
- Bottle base fragment (1)(OCF)
- Green bottle fragments (3)(OCF)
- Clear bottle fragments (6)(OCF)
- Dark glass bottle fragments (6)(OCF)

Glass fragments - 26

- Clear glass, molded (1)(CMH)
- Glass fragment (1)(ROM)
- Clear glass fragments (9)(OCF)
- Bright lime green glass (2)(OCF)
- Green glass fragments (3)(OCF)
- Glass fragments (9)(OCF)
- Blue milk glass fragment (1)(OCF)

Total percentages by material type

Material	Count	% of collection
Bone	73	12.09
Metal	215	35.59
Ceramic	151	25
Stone	30	4.97
Wood	21	3.47
Composite	5	0.83
Miscellaneous	10	1.66
Glass	99	16.39
Total	604	100

Artifact Classes and Groups Applied to GIIv-1 Assemblage (based on South 1977: 95 - 96)

Group	Class No.	Class Name (see South 1977: 95-96 for material/ware/type examples)	Number of items in GIIv-1 collection per class	
<i>Kitchen Artifact Group</i>	1	Ceramics	79 (Ceramic)	79
	2	Wine Bottle	6 (Glass), 10 (Glass)*, 5 (Glass)	21
	3	Case Bottle	6 (Glass), 10 (Glass)*	16
	4	Tumbler		
	5	Pharmaceutical Type Bottle	2 (Glass), 14 (Glass), 1 (Glass)	17
	6	Glassware	3 (Glass), 2 (Glass)	5
	7	Tableware	5 (Composite)	5
	8	Kitchenware	8 (Metal), 3 (Stone)	11
<i>Bone Group</i>	9	Bone Fragments	63 (Bone)	63
<i>Architectural Group</i>	10	Window Glass	18 (Glass)	18
	11	Nails	42+ (Metal)	42
	12	Spikes	12 (Metal)	12
	13	Construction Hardware	3 (Metal), 9 (Metal), 1 (Metal), 24 (Ceramic)	37
	14	Door Lock Parts	1 (Metal)	1
<i>Furniture Group</i>	15	Furniture Hardware		
<i>Arms Group</i>	16	Musket Balls, Shot, Sprue	1 (Metal)	1
	17	Gunflints, Gunspalls	7 (Stone)	7
	18	Gun Parts, Bullet Moulds	30 (Metal)	30
<i>Clothing Group</i>	19	Buckles	2 (Metal)	2
	20	Thimbles		
	21	Buttons	1 (Bone), 4 (Metal)	5
	22	Scissors		
	23	Straight Pins		
	24	Hook and Eye Fasteners		

	25	Bale Seals		
	26	Glass Beads	22 (Glass)	22
<i>Personal Group</i>	27	Coins	2 (Metal)	2
	28	Keys	1 (Metal)	1
	29	Personal Items	2 (Metal), 5 (Misc)	7
<i>Tobacco Pipe Group</i>	30	Tobacco Pipes	48+ (Ceramic)	48
<i>Activities Group</i>	31	Construction Tools	18 (Metal), 6 (Metal)	24
	32	Farm Tools	2 (Metal), 1 (Metal)	3
	33	Toys	2 (Bone), 3 (Metal), 1 (Wood)	6
	34	Fishing Gear		
	35	Stub-stemmed Pipes		
	36	Colono-Indian Pottery		
	37	Storage Items	1 (Metal), 3 (Wood)	4
	38	Ethnobotanical		
	39	Stable and Barn		
	40	Miscellaneous Hardware	8 (Metal), 7 (Metal), 1 (Misc)	16
	41	Other	2 (Bone), 48 (Metal), 17 (Wood), 4 (Misc)	71
	42	Military Objects		
<i>Indigenous Technology Group</i>	43	Non-European manufacture (I added this category)	5 (Bone), 3 (Metal), 5 (Stone), 12 (Stone), 3 (Stone)	28

Empirical Artifact Profile for GIIv-1 (Based on South 1977)

Group	Count	%
<i>Kitchen</i>	154	25.49
<i>Bone</i>	63	10.43
<i>Architectural</i>	110	18.21
<i>Arms</i>	38	6.29
<i>Clothing</i>	29	4.8
<i>Personal</i>	10	1.66
<i>Tobacco Pipe</i>	48	7.95
<i>Activities</i>	124+28=152	25.17
Total	604	100.0

Adjusted Artifact Profile for GIIv-1 (Based on South 1977)

Group	Count	%
<i>Kitchen</i>	154	21.18
<i>Architectural</i>	68+327=395	54.33
<i>Arms</i>	38	5.23
<i>Clothing</i>	29	3.99
<i>Personal</i>	10	1.38
<i>Tobacco Pipe</i>	48	6.6
<i>Activities</i>	53	7.29
Total	727	100.0

- Deleted Bone category since South 1977 does not include it in any of his five sample artifact profiles.
- Deleted Nails and added a Projected Nails estimate instead, as the 7 lot bags representing nails were not counted, as with South's example with Signal Hill. This can also offset the bias which exists for nails which were observed, but not collected, from GIIv-1.
- Deleted Indigenous Technology group, since South's profile only accounts for European technology; his adjusted profiles remove specialized industries like this (this is however problematic for contact sites)
- Deleted "Other" category because it really acts as a catch-all for unidentified fragments.

Appendix F: Reference Photos for Chapter 4

Note: Photos taken by Katherine Davidson unless otherwise specified. OCF photos taken by Tara Ward. Additional contribution by Jean-Luc Pilon.

Glass Artifacts



GIIv-1: 157

GIIv-1: 22

GIIv-1: 145



GIIv-1: 95

GIIv-1: 93



GIIv-1: 124

GIIv-1: 124

Wood Artifacts



GIIv-1: 129



GIIv-1: 115

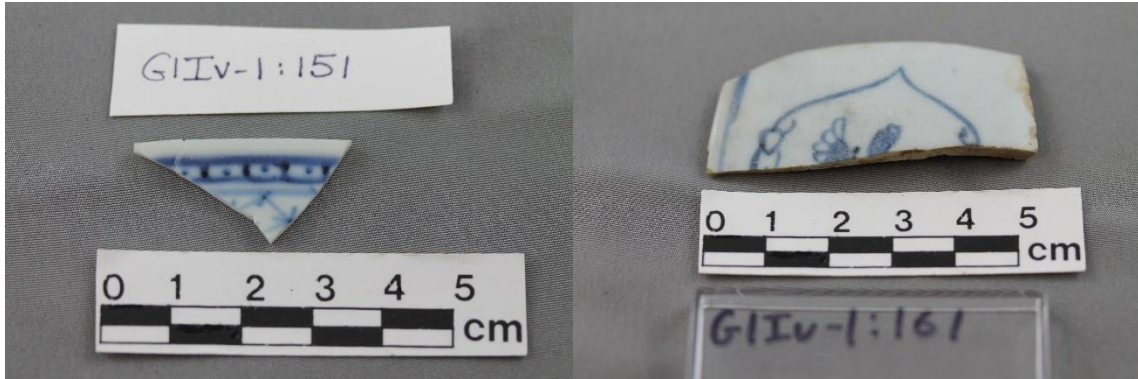


GIIv-1: 129



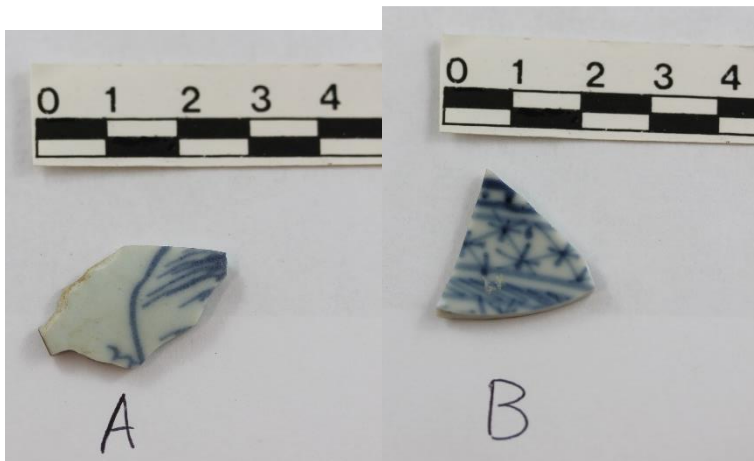
986.284.23

Ceramic Artifacts



GIIv-1: 151

GIIv-1: 161



GIIv-1:107 a

GIIv-1: 107 b



GIIv-1: 27

GIIv-1:125 a



M2142 (OCF – Photo by T. Ward)



GIV-1: 160



GIV-1: 164



M2159 (OCF – Photo by T. Ward)



GIV-1: 127

Pipes



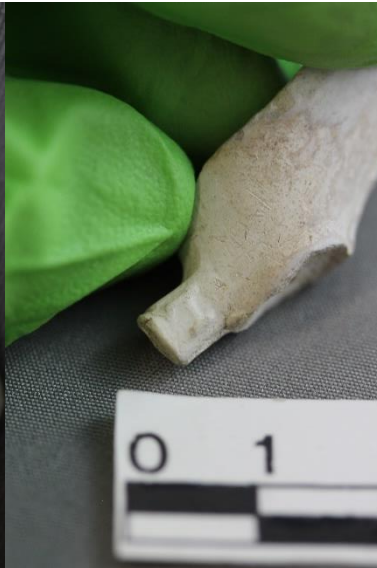
GIIv-1: 123



GIIv-1: 194



GIIv-1: 108



GIIv-1: 108



GIIv-1: 165



M2195 (OCF – Photo by T. Ward)



GIIv-1: 193



GIv-1: 39

M2197 (OCF – Photo by T. Ward)



M2146 and M2147 (OCF – Photo by T. Ward)

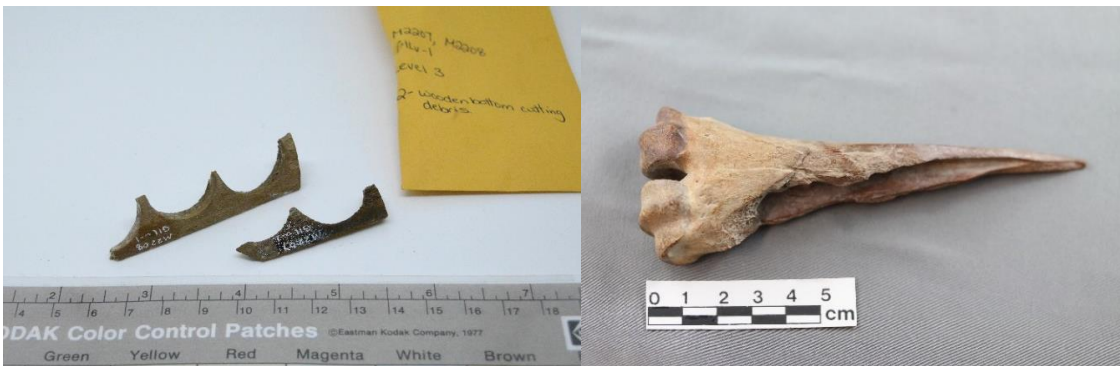
Bone Artifacts



GIIv-1: 105

GIIv-1: 104

GIIv-1: 69



M2207, M2208 (OCF – Photo by T. Ward) GIIv-1: 84



GIIv-1: 121

GIIv-1: 103

Metal Artifacts



GIv-1: 90



986.284.90



986.284.34



986.284.8



GIv-1: 61



GIv-1: 89



986.284.7



986.284.95

Stone Artifacts



GIIv-1: 96

GIIv-1: 79

GIIv-1: 98



GIIv-1: 101

986.284.5

GIIv-1: 67

GIIv-1: 68



986.284.93 and 986.284.94



GIIv-1: 82

GIIv-1: 111



986.284.4

986.284.26

Miscellaneous Artifacts



M2228 (OCF – Photo by T. Ward)



M2229 (OCF – Photo by T. Ward)



M2233 (OCF – Photo by T. Ward)

Composite Artifacts



986.284.109

Uncollected Specimens



Left: Shamrock and Honeysuckle patterns; right, Honeycomb, Flower Vase and B700.



Left: Stove fragment in-situ. Photo by Jean-Luc Pilon, 2017.

Curriculum Vitae

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University of New Brunswick, Fredericton, New Brunswick (September 2017 –
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Master of Arts in Archaeology

Publications:

Trowel Student Archaeology Journal - Dublin, Ireland (November 2016)

Title: Repatriation in the Great Lakes Region

Conference Presentations:

25th Annual Graduate Research Conference - Fredericton, New Brunswick
(March 2018)

Poster: *Creating Tools for Public Interpretation of Geospatial Data in ArcGIS*

Ontario Archaeological Society Symposium - Midland, Ontario (October 2015)

Poster: *The Ossuary Tradition Among the Wendat and the Haudenosaunee*