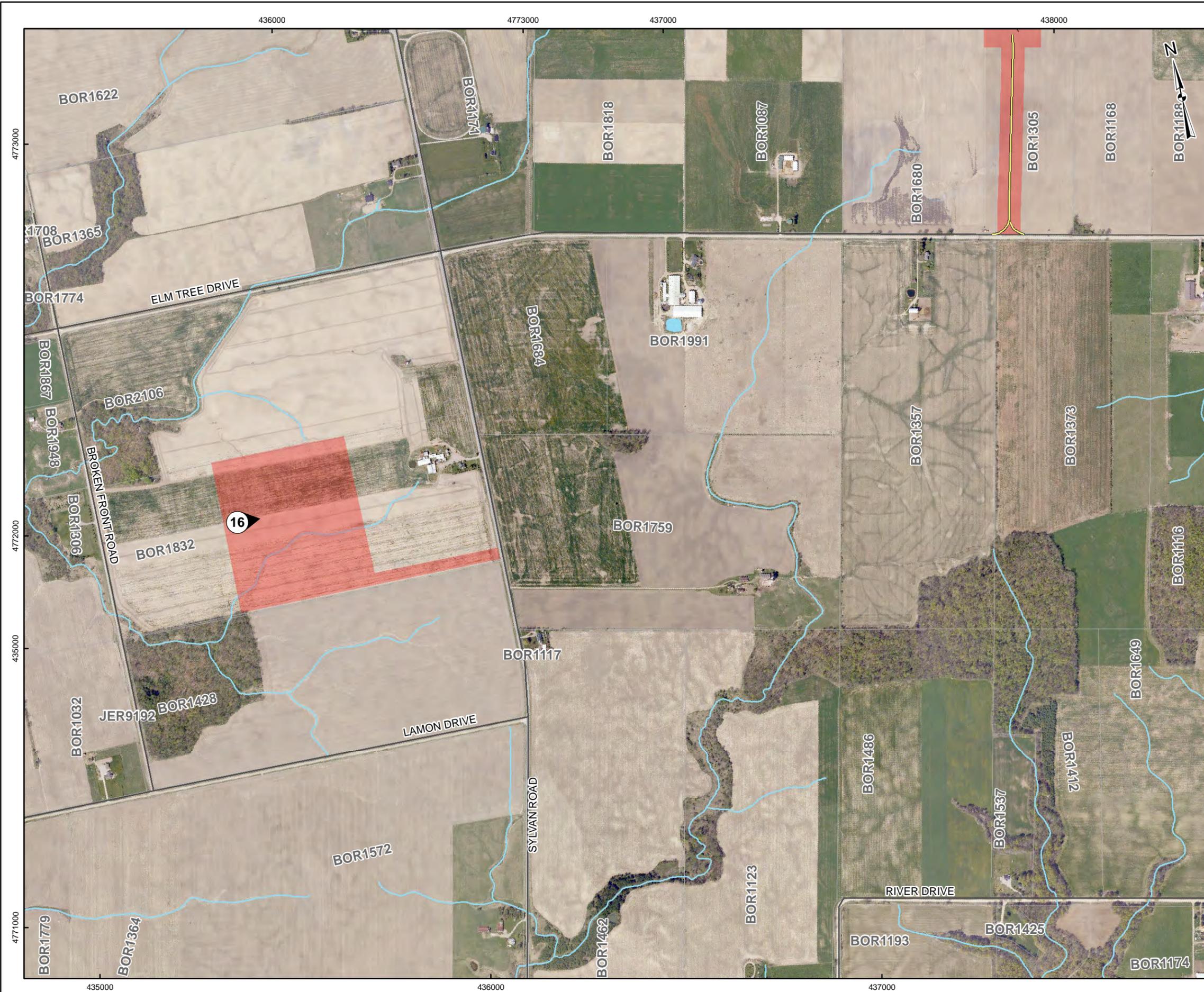


G:\Projects\201111-1154-0030_BornishWindFarm\GIS\MapXDocs\Reporting\Archaeology\Stage2SurveyMethods\Fig - 5-16 STAGE 2 SURVEY METHODS.mxd



LEGEND

- 1 Photographic Direction
- Turbine Layout
- Collector Cable
- Access Road
- Roads
- Railways
- Utility Line
- Watercourse
- Stage 2 Pedestrian Survey at 5m Intervals
- Stage 2 Test Pit Survey at 5m Intervals
- Wet Area - Not Assessed
- Stage 2 Archaeological Assessment Conducted by ASI 2009-2010
- Disturbed Area - Not Assessed
- Land Parcel
- Staging/Laydown Area
- Substation
- Waterbody
- Wetland

REFERENCE

Base Data - MNR NRVIS, obtained 2004, CANMAP v2006.4
 Produced by Golder Associates Ltd under licence from
 Ontario Ministry of Natural Resources, © Queens Printer 2008
 Projection: Transverse Mercator Datum: NAD 83 Coordinate System: UTM Zone 17N



PROJECT	STAGE 2 ARCHAEOLOGICAL ASSESSMENT BORNISH WIND ENERGY CENTRE NORTH MIDDLESEX TOWNSHIP, ONTARIO		
TITLE	STAGE 2 SURVEY METHODS		
	PROJECT NO. 11-1154-0030	SCALE AS SHOWN	REV. 0.0
	DESIGN JMC	2 Feb. 2012	
	GIS JMC	7 Feb. 2012	
	CHECK JM	7 Feb. 2012	
	REVIEW JM	7 Feb. 2012	



FIGURE: 5-16



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Report Signature Page

GOLDER ASSOCIATES LTD.

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Jim Wilson, M.A.
Principal, Senior Archaeologist

LF/JAW/gf

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APPENDIX A

Background on Historic Euro-Canadian Artifacts



The following appendix is intended to provide information on certain artifacts commonly found on historic Euro-Canadian archaeological sites. The list and descriptions are not meant to be an exhaustive reference. Rather, they provide general background information on the most commonly recovered ceramics, structural artifacts, and personal items. Further information on these and other artifact types found at historic Euro-Canadian archaeological sites can be found in the main text of this report or are cited in Section 7.0 (Bibliography and Sources).

Domestic Artifacts – Ceramics

Pearlware

Pearlware, sometimes referred to as “China glazed”, is a variety of earthenware that was popular from 1780 to 1840. Pearlware may be difficult to recognize because of its similar appearance to later whiteware ceramics. However, because of the addition of cobalt, the glaze on pearlware has a light blue to blue-green tint. When placed on white earthenware bisque, this glaze gave the impression of a “whiter” ware than the earlier yellow-tinted creamware.

Transfer printing on pearlware was developed as early as 1780, but did not become common in Upper Canada until around 1810 (Kenyon 1985). The early transfer printed pearlwares were most frequently decorated in blue. Other colours, such as black, green, red, and purple became popular post-1820. The most common images that were transfer printed were floral designs and landscape images. Early transfer printed wares were frequently densely decorated, with very little white background present.

Miller (1987) outlines the production range for edged pearlware according to rim decoration as follows: scalloped rim with impressed curved lines, 1780-1820; scalloped rim with impressed straight lines, 1795-1840; scalloped rim with impressed bud, 1800-1850; embossed raised patterns, 1820-1845; unscalloped and impressed rim, 1825-1891; and unscalloped and unmoulded rim, 1850-1897.

The earliest painted designs used only monochromatic blue beginning in the late 18th century and declined in popularity around 1830. “Early Palette” colours, such as muted shades of blue, yellow, orange, brown and green, were manufactured from as early as 1795 to 1815 (Noël Hume 1969). More brilliant, jewel-toned colours, such as red, pink, bright yellow and bright green, were not used until 1840 (Noël Hume 1969) and are referred to as the “Late Palette” colours. Floral motifs were the most popular subject matter for hand painted pearlwares.

Whiteware

Whiteware is a variety of earthenware with a near colorless glaze that replaced earlier near-white ceramics such as pearlware and creamware by the early 1830s. Early whiteware tends to have a porous paste, with more vitrified, harder, ceramics becoming increasingly common later in the 19th century (Kenyon 1985). Painted whiteware was popular from as early as 1830 through to the 1870s.

Stamped and sponge decorated whiteware ceramics were a form of inexpensive tableware in which a sponge was used to apply an underglaze pigment. All-over sponging became popular by the 1840s and remained common until the 1870s. Both stamped and spongewares were produced in hollowware form and were among the cheapest wares available. Although the technique was widely applied, it is considered Scottish. The



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principal overseas customer for these inexpensive cheerful wares was Canada, where it was distributed out of Quebec and other settlements along the St. Lawrence River (Cruikshank 1982:1-7; 52-53).

Transfer printed whiteware, which involved the transfer of an intricate pattern from a sheet of treated paper to the underglaze surface of the clay, became popular early in the 19th century. Before 1830, almost all transfer printed wares were blue. After 1830, however, colours such as light blue, black, brown, green, purple and red became more common. Flow transfer printed whiteware, in which the pigment flows into the glaze due to the introduction of volatile chlorides during firing, became popular in the 1840s and 1850s, with a later revival in the 1890s.

Edged whiteware plates became common as early as 1790 and overlapped with the manufacture of edged pearlware ceramics. Both blue and green edged wares were popular in the late 18th and early 19th centuries with green edged wares declining in popularity post-1830.

Miller (1987) outlines the production range for edged whiteware according to rim decoration as follows: scalloped rim with impressed curved lines, 1780 to 1820; scalloped rim with impressed straight lines, 1795 to 1840; scalloped rim with impressed bud, 1800 to 1850; embossed raised patterns, 1820 to 1845; unscalloped and impressed rim, 1825 to 1891; or unscalloped and unmoulded rim, 1850 to 1897.

Banded wares were decorated with horizontal bands of coloured slip applied in varying widths. Colours are predominantly muted earth tones including, black, green, brown, orange, yellow, grey, and pale blue. Banding occurred both as a primary decorative element and in conjunction with other design elements such as marbling, or the dendritic patterns found on mocha ware. Banded patterns can be found on whiteware from 1830 to the 20th century (Sussman 1997). After 1850 annular wares became available only on the blue banded variety and its use continued into the 20th century (Sussman 1997).

Flow transfer printed whiteware, in which the pigment flows into the glaze due to the introduction of volatile chlorides during firing, became popular in the 1840s and 1850s, with a later revival in the 1890s (Collard 1967:118).

Methods for moulding ceramic vessels were intensively refined during the 18th century and vastly improved by the 19th century (Hughes 1961).

Dyed earthenware is refined white earthenware dyed with metallic oxides. The glaze for this ware is clear to allow the colour of the fabric to show through. The decoration of this ware is varied, including moulded relief, underglaze and overglaze painting, underglaze printing, lithograph, lustre and gilding. Common vessel forms include tablewares and pitchers. The ware was produced from 1878 to 1893 in Canada, and the late 19th century to present elsewhere.

Ironstone

This common nineteenth century utilitarian pottery is part of the general category of English "Stone China." It is referred to as "Undecorated White Granite Ware" or "Undecorated Ironstone" in the archaeological literature, after Mason's Patent Ironstone China (which was a specific brand of stone china patented in 1813). Ironstone, or graniteware, is a variety of refined white earthenware, introduced to Canada by the 1820s, widely available in the 1840s, and extremely popular in Upper Canada by the 1860s (Collard 1967; Kenyon 1985). It is usually much thicker than other whiteware. There is evidence that in the 1850s and early 1860s it was as expensive as



APPENDIX A

Background on Historic Euro-Canadian Artifacts

transfer-printed earthenware, transfer printing being generally the most expensive decorative method used on earthenware. However, by 1897, ironstone china was the cheapest dinnerware offered for sale in the T. Eaton Company's mail-order catalogue and the prices charged for moulded patterns, including Wheat, were the same as those charged for plain ironstone (Sussman 1985:9).

Chronologically, decorated Ironstone, including hand painted, transfer printed, sponged, and stamped, generally dates between 1805 and 1840 (Miller 1991). Undecorated Stone China with a vitreous paste is most common after 1840. Ironstone can also be decorated with raised moulded designs of wheat or fruit. The wheat design, also referred to as "Ceres", was the most popular ironstone pattern produced and has a production range of 1859 to present. Other popular mid-19th century decorative moulded motifs included leaves (e.g. oak, maple, grape, and ivy) and raised vines. Grape leaves and vines sheltered tiny, embossed bunches of grapes. Other fruits were used as well, including peaches, figs, plums, pears and berries. Flowers also decorated a lot of the mid-century ironstone. Lilies of the Valley, tulips, forget-me-not and hyacinths were used individually and also combined with other flowers in patterns such as "Meadow Bouquet" by W. Baker and Co. and "Summer Garden" by George Jones (Birks 2012).

Semi-Porcelain

During the first half of the 19th century, the English improved pottery techniques resulting in the production of durable and decorative wares with trade names such as semi-porcelain. This hard earthenware sought to emulate imported porcelains but lacked true translucency. In 1850, semi-porcelains were reintroduced and this vitreous, hard-glazed white earthenware, resembling bone china, soon dominated the marketplace (Hughes 1961).

Yellowware

Yellowware has a buff to dark yellow fabric with a clear lead glaze giving the vessel a yellow appearance and was used primarily for kitchenwares and storage vessels with a date range of 1840 to present day with a peak popularity of 1870 to 1900. By the mid-19th century, yellowware hollowware forms included such decorative techniques as: slip-banding, mocha designs and a thick slip with an elaborate decoration. Other decorative methods included moulded relief, underglaze painted, finger trailing, and luster. Though much of the yellowware found in Nova Scotia was produced in England, there were several producers in Canada who operated from the mid-19th century until about 1930. Yellowware declined as whitewares began to dominate, but production of yellowware continued on into the 20th century (Gallo 1985).

Redware

Redware is a thin-bodied earthenware covered on both the interior and exterior surfaces by a dark reddish-brown, dark brown, or black glaze. This type of redware was commonly used in the early 19th century for tea pots and mugs.



Porcelain

Porcelain is a type of earthenware fired at such a high temperature that the clay has begun to vitrify; consequently the ceramic is translucent when held up to light. The Canadian pioneer generally preferred utilitarian earthenwares, but by mid-19th century, English potteries such as Copeland and Minton, were producing porcelains for the Canadian marketplace. Porcelain was not required as much as utilitarian ceramics, but it was always in steady demand (Collard 1967:163,175). By the turn of the century, porcelain became relatively common as production techniques had been developed in Europe which greatly reduced costs.

Utilitarian Earthenware

Red and yellow earthenware vessels were manufactured throughout the late 18th and 19th centuries and were the most common utilitarian ware in the first half of the 19th century, eventually replaced by more durable stoneware vessels. Stoneware vessels were also produced throughout the 19th century, becoming more durable and refined over time (Adams 1994:99).

North American stoneware, usually grey bodied with a clear salt glaze, and some with a characteristic interior with a dark brown, high-gloss surface called an Albany slip, characterize Canadian sites from 1840 to 1900. Exterior decoration, when present, generally consists of simple painted or stenciled designs in cobalt or manganese and in the early to mid-19th century, size numbers and makers marks were often stamped on the vessels. Stoneware tended to be used for large vessels, such as harvest bottles, butter pots, cream pans, storage crocks and pinched-neck pitchers (Noël Hume 1969). English stonewares are also present on Canadian historic sites and this typically includes Derbyshire stonewares, which possess a smooth, highly vitrified grey fabric with a light brown or buff interior and brown mottled exterior. Derbyshire stonewares are used most frequently for various types of bottles, preserve jars and jugs and have a date range of 1800 to post-1875.

Rockingham ware is similar to yellowware with a yellow or buff paste, but the addition of a second brown coloured manganese glaze results in the body of the ceramic having a mottled appearance. Rockingham wares were used as utilitarian vessels often in the form of crocks, jars, pitchers, and tea pots, and have a similar date range and popularity peak as yellowwares.

Domestic Artifacts – Glass

While the colour of bottle glass alone is very limited with regards to providing dates of manufacture for glass bottles (Lindsey 2012), glass colour can sometimes indicate at least a temporal range and the following is a list of date ranges for some typical coloured glass found on Canadian archaeological sites.

Colourless, or “clear” glass was relatively uncommon prior to the 1870s but became quite common after the wide spread use of automatic bottle machines in the mid-to-late 1910s (Toulouse 1969; Kendrick 1971; Fike 1987). Colorless glass is usually attained by using the purest sand source possible and by adding “decolorizing agents” to the glass batch to offset the residual iron impurities. The use of manganese, or “glassmakers soap”, would neutralize the effects of other impurities in the sand, particularly iron, and render the glass colourless and clear (Hunter 1950). But manganese oxide turns amethyst over time due to a chemical reaction caused by sun exposure. This glass, referred to as sun coloured amethyst glass, generally dates from the 1880s to 1920.



Colourless glass was also de-colored with selenium or arsenic (or typically a combination of the two in conjunction with cobalt oxide) resulting in a very faint "straw" or amber tint in the thickest portions of the glass (Scholes 1952; Tooley 1953; Lockhart 2011). This colourless "color" can be very diagnostic of a machine-made bottle from between 1900 and 1915, but typically no later than the 1950s (Girade 1989; Lockhart 2011).

Generally, aqua coloured glass fragments originate from medical and pharmaceutical products including patent medicine bottles of the 19th and 20th century (Kendrick 1971). "Black" glass dates from the early-to-mid 19th century. The addition of iron when making glass was a common practice up until 1860 and produced dark olive or dark amber glass that became known as "black glass" (Kendrick 1971).

Opaque white, or "milk" glass was most commonly used for cosmetic containers, toiletry bottles, or cream jars from about 1870 through to the 20th century (Lindsey 2012). It was typically produced by the addition of tin or zinc oxide, calcium and phosphate rich animal horns, bones, fluorides (i.e. fluorspar), and phosphates (Kendrick 1971).

Pressed glass dishes and dishwares can also be temporally diagnostic. Non-lead glass in a variety of patterns is common on Canadian sites post-1860 (Jones and Sullivan 1989:35).

Structural Artifacts

Nails

Nails can be temporally diagnostic, depending on whether they are wrought, cut, or wire drawn (Adams 1994:92). Wrought nails were handmade and are identifiable by their irregular heads, hammered body texture, with all four sides coming to a taper. Wrought nails were the most commonly used nail in Upper Canada until about 1830 when machine cut nails started to become more popular. Cut nails date to the mid-to-late 19th century. Cut nails were machine cut and have a flat head. They were invented as early as 1790, but did not become common in Ontario until 1830. They were replaced by wire drawn nails in the 1890s. Wire drawn nails are identical to the type of nails in current use today, with a flat, round head and a wire shaft.

Window Glass

There were two common methods of making window or "flat" glass before industrial improvements developed in the late 19th and early 20th centuries. The crown glass method involved spinning out molten glass into circular sheets, which were then cut into panes. In the broad glass method large tubes or cylinders were blown, cut down one side, and then opened flat to form a large sheet. On small sherds, it is impossible to differentiate these two manufacturing methods.

A very visible change in window glass, however, took place in the 1840s. This was due, in part, to an English tax on window glass based on weight. Before the tax was lifted in 1845, manufacturers made window glass as thin as possible (usually by the crown method) to minimize the effects of this tax. As a result, most window glass made before the mid-1840s tends to be less than 1.6 mm thick, while window glass made after this date is thicker. While this is not true for every sherd, a sample of window glass dating to the first half of the 19th century should have an average thickness of 1.1 to 1.4 mm compared to about 1.7 to 2.0 mm from the last half (Adams 1994:92,93; Kenyon 1980).



Personal Artifacts

Clay Tobacco Pipes

White clay pipes were very popular throughout the 19th century, with a decline in use by 1880 when they were replaced by briar pipes and cigarettes (Adams 1994:93). Most white clay pipes found in Upper Canada were manufactured in either Quebec or Scotland; occasionally examples from English, Dutch, French and American makers are also found. The maker's name may be impressed with the city of manufacture on the opposite side, although this did not become common practice until the 1840s.

Buttons

Agate buttons are made from pressed ceramic powder manufactured by the "Prosser" process patented in 1840. They became common from the late 1840s onwards. Agate buttons, which are often confused with white glass buttons, are distinguishable due to the dimpled appearance of the back of the button which is a result of the moulding process (Adams 1994:96).

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