

with Reid Crowther & Partners and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.

Quaternary Consultants Ltd.

1994 *Archaeological Monitoring of Services Installations for the Manitoba Children's Museum at The Forks*. Report on file with Manitoba Children's Museum, The Forks Renewal Corporation, Winnipeg Hydro, and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.

1998 *Archaeology of Main Street Roadworks: York Avenue to Tache Avenue 1996-1998*. On file with Reid Crowther & Partners and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.

Warkentin, John and Richard L. Ruggles

1970 *Historical Atlas of Manitoba 1612 - 1969*. Manitoba Historical Society, Winnipeg.

FUR TRADE CERAMICS FROM UPPER FORT GARRY

Pam Goundry
Quaternary Consultants Limited

Introduction

This paper is an examination of the assemblage of ceramics found within the walls of Upper Fort Garry during the recent (1996-1998) reconstruction of Main Street in Winnipeg (Kroker 1999, this volume). It was considered advantageous to compile this data for the following reasons:

- ◆ the large quantity of identifiable ceramic material;
- ◆ the constrained time frame for the fort, a tightly defined period in which the artifacts would have been used and discarded;
- ◆ the defined group of people living within the fort perimeter, i.e., soldiers, officers, families of officers, Hudson's Bay Company employees and their families; and
- ◆ the defined activities within the fort, i.e., the cookhouse, the mess hall, the dining areas, the stores, etc.

A total of 293 ceramic dinnerware sherds was recovered from Locus 1, Locus 2, Locus 2A, Locus 4, and Locus 6 (Kroker 1999:Fig. 1). The majority of these artifacts have an identifiable pattern and many have been assigned to a specific manufacturer. It is hoped that this paper will provide the seeds of information for a further in-depth academic-based study, perhaps a thesis. Due to the magnitude of the information, time constraints, and budgetary constraints (an in-depth study does not fall within the parameters of a mitigation project), as much work as feasible was done on the ceramics.

Tables outlining information such as the pattern names, a manufacturer of the pattern, if identifiable, and any dates that can be ascribed to the piece are included. A brief overview of the manufacturing companies, a description of some of the patterns, and various dates — date of manufacture, date of company, date of shipment to Western Canada, and date on site — is presented. In addition, a brief comparison with the work done on Upper Fort Garry during the Bonnycastle excavations (Fifik 1986; Larcombe 1988; Monks 1982, 1983, 1984), will be attempted. Much of the research in this paper was based on the references of Sussman (1978, 1979a, 1979b) and Hamilton (1982, 1985), in addition to other available works.

One advantage of working with the materials from the loci within Upper Fort Garry is the very concise time frame for this particular fort. Construction of Upper Fort Garry began in 1836. The original size of the fort stayed the same until 1852, although some internal structures were added during the first decade of the fort's existence. The fort was always under the control of the Hudson's Bay Company (hereafter, HBC). However, from 1846 to 1849 the Sixth Regiment of Foot occupied the western portion of the site, with the HBC constrained to the eastern portion. After the flood of 1852, the fort was doubled in size with an extension of the walls to the north, enclosing buildings which had been built outside the original perimeter. A second military occupation of part of the fort occurred between 1857 and 1862, when the Royal Canadian Rifles were stationed there (Loewen and Monks 1986:129-141). While several structures remained intact from the beginning, many other buildings and facilities were much shorter lived, with several ephemeral structures built by both the military and the HBC. As well, modifications to the interiors and exteriors of the major buildings occurred (Loewen and Monks 1986). The general dismantling and abandonment of Upper Fort Garry appears to have commenced in 1878, and by 1883 the fort was partially destroyed and completely abandoned.

Knowing the time line of the fort, as well as the information that it was variously occupied by factors, clerks, and traders of the Hudson's Bay Company as well as the officers and soldiers of the military, and in some cases the officers' families, gives a good sense of the people living within the walls of Upper Fort Garry. Several activities that would involve the use and/or sale of ceramics would have been prevalent. The Hudson's Bay Company was in the business of buying or trading for furs, while the employees would have carried on daily personal activities, such as meals, entertaining, etc. The military would have provided goods for their personnel as well as their families. People would have bought dinnerware from the company, the company would have ordered supplies from England, and, in some cases, people may have brought personal goods with them when they came to the fort. These activities would have occurred in the cookhouse for the military, in the soldiers' mess halls, in the dining halls for the officers, or in the quarters of the HBC staff. Much of this information is not available when dealing with artifacts recovered from a general dump site.

The Artifacts

In Chapter 6 of the mitigative report *Archaeology of Main Street Roadworks: York Avenue to Tache Avenue 1996-1998* (Quaternary 1998), the recovered ceramics were presented in tabular

format within the section on each locus. These tables outlined the catalogue number, the quantity of sherds in that catalogue number, the type of dish, the pattern name (if identifiable), and the ascribed manufacturer of the piece. Those tables have been replicated in this paper, with additional information on the reference that was used for the identification of the pattern or manufacturer plus the dates a particular pattern was in production (according to the references). It was decided to include all the recovered ceramic material, not just those pieces with a pattern, but any undecorated, unmarked sherds.

Although many references were examined, three authors were used extensively for the information in the tables. Three important references are those of Sussman (1978, 1979a, and 1979b). Where dates are used from Sussman's references, the dates refer to the period during which a particular pattern was produced. When Godden's (1964) work is referenced, the dates refer to the period that the company which produced the dinnerware was in business, or the dates that a certain mark was used by that company. Where Hamilton (1985) is referenced, the dates are revised dates of Copeland ceramic patterns which she obtained through extensive work in the Hudson's Bay Company Archives and from 20th century Spode/Copeland Pattern Catalogues.

Following the tables, descriptions of some of the ceramics and short histories of the companies that manufactured these dishes will be presented. Although some of the sherds do have a maker's mark on them, many do not — these are denoted with an asterisk in the tables. Some of those sherds which definitely have a Spode/Copeland mark on them were found in direct conjunction with sherds that don't have a mark. In addition, many of the patterns were identified using Sussman's (1979a) reference on the Spode/Copeland factories. It is important to note that the Spode/Copeland factories were the main, if not the sole, supplier of ceramic dinnerware to the Hudson's Bay Company (Sussman 1979a:9). Hamilton (1985:8) states that "The Copeland companies were the sole suppliers of ceramic wares bound for the Hudson's Bay Company at York Factory from 1836 to 1854". Some of the ceramic material received at York Factory would have been destined for Upper Fort Garry.

Non-identifiable Patterns or Manufacturers

Seventy-four of the 293 recovered ceramic sherds could not be given a definite pattern name. Some of these artifacts consisted of plain, single-coloured pieces, while others had patterns which could not be found in the references.

Four sherds from Locus 1 (Table 1), were unidentifiable to either a pattern name or a manufacturer. DILg-21:96A/66 probably came from a larger bowl, most likely a serving dish. The main pattern occurs on the out-sloped flat rim, with a secondary pattern of branches midway down the outer body. DILg-21:96A/67 is a small body sherd with a cross-hatched design. Neither pattern could be located in the references.

Three sherds from Locus 2 (Table 2) were unidentifiable. Two specimens (DILg-21:96A/95 and /96) are plain white. DILg-21:96A/98 is a small sherd with most of the interior surface spalled off. However, there is an indication that this sherd belongs to a piece with a pattern that possibly has a blue background.

Table 1: Ceramic dinnerware from locus 1.

CAT#	QTY	COLOUR	TYPE	PATTERN	MAKER(S)	REFERENCE	TIMEFRAME
57	1	white;blue	Plate	Watteau	Copeland & Garrett/W.T. Copeland	Sussman 1979a:231	pre-1847-post-1861
58	1	white;blue	Plate	Pagoda	Copeland & Garrett	Sussman 1979a:155	ca. 1838-post-1872
59*	4	white;blue	Plate?/Saucer?	Italian	Copeland & Garrett/W.T. Copeland	Sussman 1979a:134	ca. 1816-present
60	2	white;blue	Plate	Camilla	Copeland & Garrett	Sussman 1979a:183	ca. 1833-present
61*	1	white;blue	Bowl	British Flowers	Copeland & Garrett/W.T. Copeland	Sussman 1979a:61	ca. 1829-1974
63*	1	white;purple	Bowl?/Cup?	Honeycomb	Spode/Copeland	Hamilton 1985:59	1853-post-1872
64*	1	white;blue	Plate?/Saucer?	Alhambra	W.T. Copeland	Sussman 1979a:35	1848-post-1882
65*	1	white;purple	Plate	?British Flowers	Copeland & Garrett/W.T. Copeland	Sussman 1979a:61	ca. 1829-1974
62*	2	white;blue	Bowl?/Cup?	Fibre	John Meir & Son (See Locus 2A)	Sussman 1978:10,41	1840 - 1870
66*	1	white;blue	Bowl	branches; chevron	-	Godden 1964:430	1837 - 1897
67*	1	white;blue	Plate?/Saucer?	cross-hatched	-	-	-
68*	1	white	Bowl?/Cup?	-	-	-	-
87*	1	white	Unidentified	-	-	-	-
	18						

* no maker's mark

Table 2: Ceramic dinnerware from locus 2.

CAT#	QTY	COLOUR	TYPE	PATTERN	MAKER	REFERENCE	TIMEFRAME
94*	2	white;blue	Cup	Flower Vase	Copeland & Garrett/W.T. Copeland	Sussman 1979a:115	ca. 1828-20 th century
93*	1	white;blue	Plate?/Saucer?	Deerstalker	J. & M.P. Bell	Sussman 1978:9,37,38	1842-1928
97*	1	white;blue	Plate	? Wild Rose	various makers	Godden 1964:66	1830-1860
95*	1	white	Plate?/Saucer?	-	-	-	-
96*	1	white	Plate	-	-	-	-
98*	1	white;blue	Bowl?/Cup?	? blue background	-	-	-
	7						

* no maker's mark

The largest number of recovered sherds (201) came from Locus 2A. Sixty-four of these do not have a maker's mark and are either plain (Table 3) or have a pattern (Table 4). Table 3 consists of 36 sherds which are unmarked, plain, single-coloured specimens — 25 of them white. These white sherds may, in fact, fit onto some of the decorated specimens. However, at this time, none of them could be assigned to any of those catalogue numbers. Only those sherds catalogued as DILg-21:96A/336, /337, and /369 will be discussed in further detail.

DILg-21:96A/336 is a bowl, either a large soup bowl, a small serving bowl, or a small cooking bowl. The height measures 90.8mm and it is approximately 154mm in diameter (a 6" bowl). The design on the exterior consists of molded panels.

DILg-21:96A/337 is a solid medium-blue saucer. It has a lighter blue band (5.5mm wide) that drops from the lip down onto the interior surface and another wider (7.9mm) lighter blue band that drops from the lip down onto the exterior surface. Although this band could be considered a form of decoration, it was felt that this unmarked specimen fit into this group.

Six of the sherds in DILg-21:96A/369 are plain white, while one sherd has a slight blue tinge on one side. At this time, this sherd cannot be assigned to any of the other sherds with a blue pattern; therefore it was not separated from this catalogue number.

Twenty-eight of the decorated, unmarked sherds from Locus 2A (Table 4) have, as yet, unidentified patterns. The majority of these sherds have been described as accurately as possible in the table. Perhaps with more time, additional reference collections, or other reference books, these patterns might be identifiable. A few artifacts from this locus will be discussed in more detail below.

DILg-21:96A/339 is a white saucer with a 28.1mm wide embossed band which consists of a Greek key pattern (four keys) that is interrupted by a floral pattern. The pattern occurs 6.9mm below the lip on the interior body.

DILg-21:96A/340 is a small cup missing only a single U-shaped lip, body piece and most of the handle (Plate 1). The cup measures 65.7mm in height with an external diameter of 71.8mm and an internal diameter of 67.6mm. It is white in colour with a brown cartouche on the front. The cartouche is made up of a variety of different flowers, curlicues, a dove, and at the top of the cartouche, an open bible with "HOLY BIBLE" printed on it, lying on a 3-tasseled pillow. The name "MARY" is printed, also in brown, in the centre of the cartouche. Unfortunately, there are no markings on the specimen to indicate a manufacturer or a date of manufacture. The cup could be a christening cup. It is known that children resided inside the fort (Larcombe 1988:61-62; Monks 1982:57, 1983:25; Quaternary 1998:116-118). This cup could also have belonged to one of the women who came to live in the fort or have been the keepsake of a family who had an ancestor named Mary.

DILg-21:96A/341 is an even smaller cup than DILg-21:96A/340. This artifact consists of six sherds which can be reconstructed to form the complete vessel, with only the fingerhold portion of

Table 3: Undecorated, unmarked sherds from locus 2A.

CAT.#	QTY	COLOUR	TYPE	PORTION	COMMENTS
336	10	white	Bowl	lip;body;base	panelled;large plain;lighter blue band at lip blue tinge on one sherd ? footed bowl
337	11	blue	Saucer	lip;body;base	
368	2	white	Plate	base	
369	7	white	Bowl?/Cup?	body	
370	4	white	Plate	body;base	
371	1	white	Bowl?	lip	
372	1	white	Bowl?	base	
TOTAL	36				

Table 4: Decorated, unmarked sherds from locus 2A.

CAT.#	QTY	COLOUR	TYPE	PORTION	PATTERN
339	4	white	Saucer	lip;body;base	Greek key;floral
340	1	white;brown	Cup	lip;body;base	floral cartouche;bible;MARY
341	6	multicoloured	Cup	lip;body;base	cameo of Greek woman
343	1	white;blue	Plate	body	man in boat in reeds,...IC
344	1	white;blue	Bowl?/Cup?	body	balustrade;bust on pillar
345	3	white;blue	Plate?/Saucer?	lip;body	bands;checkerboard;strawberry;leaves
349	1	white;blue	Plate	base	flower;leaf
350	1	white;blue	Saucer	body	tower with flag;hill
353	1	white;blue	Plate?/Saucer?	lip;body	band;curlicues;leaves
356	1	white;blue	Plate?/Saucer?	lip;body	twig?
357	1	white;blue	Plate?/Saucer?	body	leaves
358	1	white;blue	Bowl?/Cup?	lip;body	chevrons
359	1	white;blue	Cup	body	branches
360	1	white;blue	Cup	handle	flowers
364	1	white;green	Plate	body	bands
366	1	white;purple	Cup	body	line of curlicues
367	2	white;purple;copper	Pitcher	lip;body;handle	lustre finish;blobs
TOTAL	28				

the handle missing. It measures 59.1mm in height and has an outsloped, indented, heavy base. The outer diameter measures 57.5mm while the inner diameter measures 49.3mm. The cup is white with a painted cameo on the front (Plate 2). The background of the cameo is an orangish-brown colour with the head and shoulders profile of a Greek woman on it. The woman has blue eyes, black eyebrows, and brown hair pulled back in a chignon. Leaves and ribbons are twined through her hair and she is wearing a brown dress with a pink scarf laid over top of a blue scarf to form a collar. There is no maker's mark on this artifact.

DILg-21:96A/343 bears the figure of a man dressed in white trousers, a long blue overcoat, and a hat. He's poling a boat through a pond that has cattails in it. On the bottom of this sherd is a blue, multi-outlined clover-like cartouche with "...IC" printed in the middle of it. The "...IC" could be the end of a pattern name, such as Scenic or Rustic. No pattern like this was located in any of Sussman's works (1978, 1979a, 1979b). Coysh (1972:8) notes that

patterns with English country scenes abound and many of them reveal interesting facts about the costume, dwellings, implements and occupations of the country people of the period.

The initials may also be part of a maker's mark; however, no identical mark could be found in Godden (1964), Kovel (1953, 1986), or Poche (1974). Kovel (1986:36f) does illustrate one cartouche mark with the word RUSTIC in it — a mark of the G. L. Ashworth & Bros. (Ltd.) factory of Hanley, Staffordshire, England which produced earthenware and ironstone products from 1862 until post-1957. None of the Ashworth marks illustrated by Godden (1964:38-39) match DILg-21:96A/343. Therefore, no definite identification of the pattern name or manufacturer can be made at this time.

DILg-21:96A/344 is a body sherd from either a bowl or a cup, although the sherd is panelled, so it could also have been part of a pitcher. The exterior surface depicts a balustrade which goes from a lower level to a higher level. A portion of a bust sits atop a pillar on the upper corner of the staircase. In the background, there is a wall with what appears to be a checkerboard or plaid pattern on it. The interior of this sherd has a small portion of a pattern which consists (again in blue-on-white) of rays coming from a central orb. Perusal through various references and reference collections failed to find any similar pattern.

DILg-21:96A/345 consists of three sherds from a plate or a saucer. There is a band of blue just below the lip on the interior surface. This band is intersected with U-bolt-shaped decorations. A line of circles with dots in the centre runs just below the band, while a checkerboard pattern covers the entire body below the line of circles. Overlaying this checkerboard pattern, at the juncture of the body with the base, is a strawberry with runners of leaves. Again, this pattern could not be located in reference books or reference collections.

DILg-21:96A/367 consists of two body sherds, one of which has the complete handle attached to it. The handle is an iridescent copper colour and attaches, at the base of the handle, to an

iridescent copper band which encircles the mid-body of the specimen. The body, above the copper band, has a purple background with floating white blobs which vary in shape and size. The size and shape of these sherds suggests that this might be a cream pitcher rather than a cup. A lustre finish is defined as a "... thin metallic sheen ... applied over a tin glaze" (Cox 1970:XIV, 305). The result is a shiny iridescent metallic looking surface such as that on DILg-21:96A/367. Godden (1966:xxiv) notes that although lustre effects were being used on ceramics from the Near East and Europe, English potters did not use them until the early 1800s. He further notes that copper lustres were made from gold which was applied over a dark body.

All the decorated ceramic sherds in Locus 4 (Table 5) could be identified to patterns from the various Spode/Copeland companies. No other sherds with patterns were recovered from this locus.

Three sherds from Locus 6 (Table 6) were unidentifiable — DILg-21:98A/6, /7 and /8. Locus 6 was recovered during the 1998 portion of the project, and this is reflected in the catalogue designation. DILg-21:98A/7 and /8 are plain white sherds which, to date, do not fit any of the other sherds found at this locus.

DILg-21:98A/6 is the lip/body portion of a thick plate. The pattern is similar to the stencil-like patterns found on early Pennsylvania Dutch furniture. The pattern, all on the interior surface, is multi-faceted. A wavy solid blue band (10.0mm wide) falls from the lip onto the body. Inside this band, near the lip, is a single line of three beads alternating with a diamond shape, then three more beads, another diamond, etc. Below the blue band is a pattern of three tulip-like flowers (cross-like in formation) which are joined by a single thin wavy line connecting the top of each of these formations. These tulip patterns are separated by stylized flowers. A second thin line of beads and diamonds occurs at the juncture of the body with the base. As noted by Kroker (1999), some of this material may actually be intrusive and may not be from the fort period. In fact, a sherd with the identical pattern, but not from the same plate, was recovered during the mitigation of Pioneer Avenue in the spring of 1998 (Quaternary n.d.). The stratigraphic context of the Pioneer Avenue recovery indicates that deposition post-dates 1889.

Identifiable Patterns or Manufacturers

Location of Patterns

Thirty-five different patterns were identified from the ceramics recovered during both the 1996 and 1998 projects from the loci (Kroker 1999:Fig. 1) within Upper Fort Garry (Table 7). The majority of the identifiable material came from the vandalized Feature 6 (Locus 2A) (Kroker 1999). As the largest number of ceramic sherds came from this particular location, it would follow that the larger number of identifiable pieces would be from here.

Many of the recovered patterns were unique to Locus 2A, although Locus 1, which yielded eight patterns, had two, Alhambra and Pagoda, that were not found elsewhere. The Wild Rose pattern was unique to Locus 2, while the Fruit and Flowers and Portland Vase patterns were unique

Table 5: Ceramic dinnerware from locus 4.

CAT#	QTY	COLOUR	TYPE	PATTERN	MAKER	REFERENCE	TIMEFRAME
218*	3	white;blue	Plate	Willow	Spode/Copeland & Garrett/W.T. Copeland	Sussman 1979a:235-236	1780s-20 th c.
219*	1	white;blue	Saucer	Portland Vase	Copeland & Garrett	Hamilton 1985:59	1831-post-1852
220	9	white;blue	Plate	Camilla	Copeland & Garrett/Late Spode	Sussman 1979a:83	ca. 1833-present
221*	3	white;blue	Saucer	Italian	Copeland & Garrett/W.T. Copeland	Sussman 1979a:134	ca. 1816-present
222	28	white;blue	Bowl	Fruit and Flowers	Copeland & Garrett/Late Spode	Sussman 1979a:226	ca. 1826-20 th c.
TOTAL	44						

* no maker's mark

Table 6: Ceramic dinnerware from locus 6 (DILg-21:98A).

CAT#	QTY	COLOUR	TYPE	PATTERN	MAKER	REFERENCES	TIMEFRAME
1	1	white;blue	Plate	Watteau	Copeland/Late Spode	Sussman 1979a:231	pre-1847-post-1861
2*	4	white;purple	Bowl	Continental Views	Copeland (W.T.)	Sussman 1979a:100	1845-post-1882
3*	1	white;purple	Bowl	Ivy	W.T. Copeland	Sussman 1979a:135	1845-post-1865
4*	3	white;purple	Cup	Ivy; acorn	W.T. Copeland	Sussman 1979a:136	1845-post-1865
5*	11	white;brown	Pitcher	Honeysuckle	various makers	Sussman 1979a:126	1855-1890+
6*	1	white;blue	Plate	band;lines;flowers		Sussman 1978:11-12	
7*	1	white	Plate/Saucer?			Hamilton 1985:15,108	
8*	1	white	Plate				
TOTAL	23						

* no maker's mark

Table 7: Location of ceramic patterns within Upper Fort Garry.

PATTERN NAME	LOCUS 1	LOCUS 2	LOCUS 2A	LOCUS 4	LOCUS 6
Alhambra	✓				
B700					
B772					
B773			✓		
British Flowers	✓				
Broseley			✓		
Byron Groups/Views			✓		
Camilla	✓				
Continental Views			✓		
Flower Vase			✓		
Fruit and Flowers		✓			
Honeycomb	✓		✓	✓	
Ionian			✓		
Italian	✓		✓		
Ivy			✓		
Ivy;acorn			✓		
Pagoda	✓				
Portland Vase					
Ruins			✓		
Rural Scenes			✓		
Ship Border			✓		
Violet			✓		
Watteau	✓		✓		
Willow			✓		
Unidentifiable (320) [King Sheet]			✓		
Deerstalker		✓			
Edge decoration - Variety a			✓		
Fibre	✓		✓		
Fountain			✓		
Genevese			✓		
Honeysuckle			✓		
Laconia			✓		
Palmyra			✓		
Unidentified No.7					✓
Wild Rose		✓			

to Locus 4. Locus 6, uncovered in 1998, had one unique pattern, Honeysuckle. The British Flowers, Camilla, Continental Views, Flower Vase, Honeycomb, Italian, Ivy, Ivy and Acorn, Watteau, Willow, Deerstalker and Fibre patterns were recovered from at least two or more loci.

Locus 1 was described as material likely deposited as trench fill when an excavation occurred alongside the northeast bastion and east wall junction at some point after the initial construction in

1836 (Kroker 1999). The date of the formation of the matrix of Locus 1 is indeterminate but one possibility is that it may have occurred in conjunction with the construction of the partition fence during the military occupation by the Sixth of Foot, 1846 to 1849. This is purely speculation, although it would account for the disturbance of the sediments adjacent to an intact stone wall.

Locus 2 is material that was excavated from outside the cribbed feature (Feature 6) from which Locus 2A material was removed. The deposition of the ceramic artifacts in Locus 2, which lay immediately north of the outer wall of the cribbed feature, probably occurred during in-filling between the cribbing wall and the edge of the excavation for the cribbed cellar.

Locus 2A designates the source of the artifacts which apparently were removed from the interior of the cribbed feature. Those relating to the occupancy of Upper Fort Garry consisted of tools, faunal remains, etc., as well as ceramics which would have obviously been used by residents of the fort. A dendrochronological date of AD 1839 was obtained from the upper log of the cribbed cellar (Nielsen 1998:215), thereby providing a minimal date for deposition of debris. Given the location of the cellar (adjacent to or inside the cookhouse), it is probable that the feature originated as a root vegetable storage cellar before being used as a garbage pit (Kroker 1999). A purely speculative reason for the change in function would be the effects of the flood of 1852 (Loewen and Monks 1986:104-105) which may have ruined the drainage of the feature, rendering it unsuitable for food storage.

Locus 4 is an amorphous oval garbage midden east of the Recorder's House, near the east wall. It appears that a garbage pit was excavated and debris buried in it over a relatively short period. The recovered materials contained large quantities of faunal and floral remains in addition to ceramics and other artifacts. The faunal remains appear to be dominated by residue from fur harvesting activities, while the floral remains suggest food preparation ort (scraps) from either the Recorder's House or the Men's House. The ceramics would likely derive from either of these two structures.

Locus 6 is an irregular oval area characterized by a dense concentration of limestone rubble. Mixed in with the lithic debris were occasional pieces of structural timber and isolated artifacts. The rubble possibly derives from the demolition of the Main House in 1873, and the artifacts became incorporated in this matrix. Their original deposition may have been adjacent to, or within, the building after it became uninhabitable around 1855. Admixture of more recent material could have occurred due to activity by the streetcar companies in the immediate vicinity during the latter part of the 19th century.

The first 25 patterns in Table 7 came from the various Spode/Copeland factories. Some of the remaining ten patterns could, in some cases, be associated with one or more companies, while some could not be assigned to any definite factory.

Spode/Copeland Patterns

Patterns from the various Spode/Copeland factories were found at Locus 1 (Table 1), Locus 2 (Table 2), Locus 2A (Table 8), Locus 4 (Table 5), and Locus 6 (Table 6).

The first era of this company's operation was known as the Spode period (Sussman 1979a:9). This period began in 1776, when Josiah Spode I, after having been apprenticed to various other potters, bought out the William Banks pottery. Josiah Spode I revolutionized pottery making with the introduction of steam power to drive the machinery in his factory and, according to Sussman (1979a:8), "... mastered the art of underglaze transfer printing on earthenware ...". This pottery company in Stoke-on-Trent flourished, and eventually Josiah Spode II established a retail shop in London in 1778. The pottery factory used the names "Josiah Spode" and "Spode" up until 1833. However, the London retail outlet went through a series of name changes reflected by the changes in partnership over the years: William Spode and Company (1805 to 1811), Spode and Copeland (1811 to 1823), Spode, Copeland and Son (1824 to 1826), and Spode and Copeland (1826 to 1833) (Sussman 1979a:8-9).

In 1833, after the death of Josiah Spode III, William Taylor Copeland (the son of William Copeland), who was a partner in the London business, and Thomas Garrett, who was a clerk in the London retail store, joined together to take over the firm. It became Copeland & Garrett (Coysh 1972:22; Cushion 1992:303). Copeland & Garrett bought not only the London firm, but also the factory in Stoke-on-Trent. Under their ownership, the factory expanded in size to 11 acres of land and the number of ovens increased to 25 (Cushion 1992:305). In addition, Cushion (1992:305) also notes that "Copeland and Garrett were employing ... seven hundred and eighty hands, seventy-seven of whom were children under the age of fifteen years". Godden (1974:177) states that the Copeland & Garrett firm continued many of the old Spode patterns and "... there is no clear-cut demarcation line between the products of the two". Copeland & Garrett was the first firm to produce what is known as parian ware, that is, small porcelain statues that look and feel like marble, in the 1840s. Many other pottery firms followed suit (Cushion 1992:306; Godden 1974:177). Copeland & Garrett maintained an affiliation with the Spode name by including the words Late Spode on some of their stamped marks (Sussman 1979a:9).

In 1847, Thomas Garrett retired and William Taylor Copeland continued the business under the name W.T. Copeland until 1867. This firm also included the words Late Spode on some of their marks. In 1867, W.T. Copeland's four sons came into the partnership and the company became known as W.T. Copeland and Sons (Cushion 1992:234; Godden 1961:49, 1964:171-173, 589-590; Sussman 1979a:9). This company continued, under the direction of subsequent generations of the Copeland family, well into the 20th century. In 1932 "... the company was incorporated and the Copeland family ceased to be solely responsible for running the business" (Sussman 1979a:9).

Of the 25 patterns identified as being made by the various Spode/Copeland firms, only one, DILg-21:96A/320, is not illustrated in Sussman (1979a). DILg-21:96A/320 (Plate 3) is a very unique plate. The pattern is quite ornate and it has the Copeland Late Spode mark printed on the back (Fig.

Table 8: Spode/Copeland patterns on ceramic dinnerware from locus 2A.

CAT #	QTY	COLOUR	TYPE	PATTERN	MAKER(S)	REFERENCE	TIMEFRAME
303*	4	white:blue	bowl	Willow	Spode/Copeland & Garrett/W.T. Copeland	Sussman 1979a:235-236	1780s-20 th century
304*	2	white:blue	plate	Willow	Spode/Copeland & Garrett/W.T. Copeland	Sussman 1979a:235-236	1780s-20 th century
307	5	white:purple	cup	Honeycomb	Copeland/Hudson's Bay Co.	Hamilton 1985:59	1853-post-1872
308*	3	white:purple	saucer	Honeycomb	Copeland	Hamilton 1985:59	1853-post-1872
309	3	white:purple	breakfast cup	Continental Views	Copeland (W.T.)	Sussman 1979a:100	1845-post-1882
310*	1	white:purple	cup	Continental Views	Copeland (W.T.)	Sussman 1979a:63	ca. 1818-post-1847
311	9	white:blue	saucer	Brosley	Copeland & Garrett/W.T. Copeland	Sussman 1979a:63	ca. 1818-post-1847
312	1	white:blue	bowl/cup?	Brosley	Copeland (W.T.)	Sussman 1979a:135	ca. 1818-post-1847
313	13	white:blue	plate	Ivy	Copeland (W.T.)	Sussman 1979a:135	1845-post-1865
314*	6	white:purple	breakfast cup	Ivy; acorn	W.T. Copeland	Sussman 1979a:136	1845-post-1865
315*	3	white:purple	breakfast cup	Ivy; acorn	W.T. Copeland	Sussman 1979a:136	1845-post-1865
316	7	white:blue	plate	Rural Scenes	Copeland (W.T.)	Sussman 1979a:190	1850-20 th century
317	4	white:blue	plate	Rural Scenes	Copeland/Late Spode	Sussman 1979a:190	1850-20 th century
318	7	white:blue	10" soup bowl	Rural Scenes	Copeland (W.T.)	Sussman 1979a:181	ca. 1839-post-1882
319	6	white:blue	pitcher	Rural Scenes	Copeland/Late Spode	Sussman 1979a:66	ca. 1839-post-1882
320	7	multicoloured	plate	King Sheet	Copeland/Late Spode	Stella MacIntyre/Peter Walker	1838-post-1873
321*	3	white:blue	plate	B700	Copeland & Garrett/W.T. Copeland	Hamilton 1985:59	ca. 1839-post-1873
322*	2	white:blue	bowl?	B772	Copeland & Garrett/W.T. Copeland	Sussman 1979a:66	ca. 1839-post-1871
323*	2	white:blue	plate	B773	Copeland & Garrett/W.T. Copeland	Hamilton 1985:59	ca. 1839-post-1871
324*	1	white:blue	saucer	Flower Vase	Copeland & Garrett/W.T. Copeland	Sussman 1979a:115	ca. 1833 - present
325*	3	white:blue	saucer	Camilla	Copeland & Garrett/W.T. Copeland	Sussman 1979a:85	ca. 1833 - present
326*	2	white:blue	bowl/cup?	Camilla	Copeland & Garrett/W.T. Copeland	Sussman 1979a:85	ca. 1833 - present
327*	2	white:blue	bowl	Jonian	W.T. Copeland	Sussman 1979a:168	1848-20 th century
328*	1	white:blue	bowl?	Ruins	W.T. Copeland	Sussman 1979a:61	ca. 1829-1974
329*	1	white:green	saucer	British Flowers	Copeland & Garrett/W.T. Copeland	Sussman 1979a:61	ca. 1820-1910
330*	1	white:purple	plate	British Flowers	Copeland & Garrett/W.T. Copeland	Sussman 1979a:61	ca. 1820-1910
331*	1	white:blue	plate	Ship Border	Copeland & Garrett/W.T. Copeland	Sussman 1979a:61	ca. 1820-1910
332*	1	white:blue	cup	Ship Border	Spode	Sussman 1979a:213	ca. 1820-1910
333*	1	white:blue	plate	Byron Groups/Views	Copeland & Garrett	Sussman 1979a:68	post-1833 - 1868?
334*	1	white:purple	pitcher	Byron Groups/Views	Copeland & Garrett	Sussman 1979a:68	post-1833 - 1868?
335*	1	white:green	plate	Violet	W.T. Copeland	Sussman 1979a:68	pre-1867-20 th century
347*	2	white:blue	plate	Italian	W.T. Copeland	Sussman 1979a:134	ca. 1816 - present
351*	2	white:blue	bowl/cup?	Italian	Copeland & Garrett/W.T. Copeland	Hamilton 1985:59	ca. 1816 - present
352*	2	white:blue	plate/saucer?	Watteau	Copeland & Garrett/W.T. Copeland	Sussman 1979a:231	pre-1847-post-1861
355*	1	white:blue	plate	Italian	Copeland & Garrett/W.T. Copeland	Sussman 1979a:134	ca. 1816 - present
361*	1	white:blue	plate/saucer?	B772	Copeland & Garrett/W.T. Copeland	Sussman 1979a:65	ca. 1839-post-1882
362*	1	white:blue	Tureen handle	Byron Groups/Views?	Copeland & Garrett	Coysh & Henrywood 1982:65	post-1833 - 1868?
363*	1	white:blue	plate/saucer?	Rural Scenes	W.T. Copeland	Sussman 1979a:179	1850-20 th century
	107			Rural Scenes	W.T. Copeland	Sussman 1979a:179	1850-20 th century

* no maker's mark

1:#320). The pattern name could not be found in any of the references and consultation with local ceramic specialists did not result in its identification. An attempt was also made to see if the present-day factory could be reached via the Internet (the scanned copy could have been sent to them). The author was unable to achieve this. In March 1999, Peter Walker (Heritage Data Manager) of the Historic Resources Branch of Manitoba Culture, Heritage and Citizenship visited the Spode Museum, Church Street, Stoke-on-Trent, England. He arranged an appointment with Ms. Stella MacIntyre, Curator of the Spode Museum. While at first she was not familiar with the pattern, she was eventually able to match the scanned image of the artifact with artifacts in the Museum. She was able to identify the pattern as King Sheet which had been registered in 1826 and showed Mr. Walker the only multicoloured specimens she was aware of — a toiletry washstand set displayed in a room only available to *bona fide* researchers. Ms. MacIntyre stated that the pattern was generally produced in blue-on-white, which has a very different appearance to the multicoloured version (Walker, personal communication 1999). Although the pattern was first produced in 1826, the maker's mark on the back of the recovered saucer — dating between 1847 and 1888 — indicates that the pattern was continued for a considerable period.

All of the other Spode/Copeland patterns are illustrated in Sussman's (1979a) work on the company. However, it was felt that a few of these complete or nearly complete specimens should be discussed in further detail here. Where there are several sherds from a piece that could be reconstructed, water soluble glue and masking tape was used to obtain the shape of the piece for measurement and photographic purposes. The tape was removed after analysis was complete. This temporary reconstruction was in no way meant to be permanent as this should be undertaken by the Conservation Department of the Manitoba Museum of Man and Nature, the ultimate repository for these artifacts.

Although a few of the pieces are in different colours — purple-on-white, green-on-white, and in the case of DILg-21:96A/320, multicoloured — the predominant colour of the sherds is blue-on-white. As Hamilton notes, colours did vary; however, the most popular colour was Royal Saxon Dark Blue. She states that

this term was used to describe a particular blue that had "flow" qualities and gave the design a "blurred-look", an effect that was popular during the second quarter of the nineteenth century (1985:6-7).

Accordingly, some photographs of the artifacts may appear blurry and out-of-focus. The best method of examining details of the patterns is to consult line drawings taken from the original pattern books, e.g., Sussman (1979a).

DILg-21:96A/319 consists of six blue-on-white sherds which, when fitted together, form a complete water pitcher (including the handle) with only a few chips and nicks on it (Plate 4). It measures approximately 380mm in height and has the pattern name (B.772) on the base, in addition to the Copeland, Late Spode mark (Figure 1:#319). Sussman (1979a:65) notes that this particular pattern seems to have only been known by its number, and was produced by the successive

COPELAND AND GARRETT (1833 - 1847)



#220

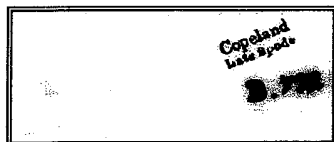


#58



#222

W. T. COPELAND (and SONS) (1847 - 1867 -)



#319



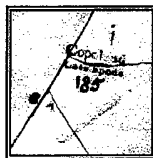
#313



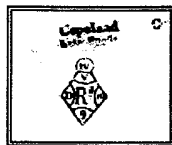
#318



#307



#320



#317



#309



#311

JOHN MEIR & SON (1837 - 1897)



#302



#300

Figure 1: Maker's marks on ceramics recovered from Upper Fort Garry in 1996.

companies of Copeland & Garrett, W.T. Copeland, and W.T. Copeland & Sons. DILg-21:96A/319 has the Copeland Late Spode mark, which indicates that this particular piece was manufactured between the years 1847 and 1867. Hamilton (1985:7) indicates that "The most popular of Copeland's patterns, according to the archival records and the excavated examples, were "B700", "B772" and "B798"...". These patterns occurred on a variety of items from dinnerware to barrel jugs to washstand or toilet sets. Toilet sets (or washstand sets) came in a variety of types from utilitarian enamel ware (Ashdown 1909:758) to ornate porcelain (Amory 1969:797-798) and in a variety of pieces which could include any or all of the following: a wash bowl, a wash pitcher, a covered soap dish, a hot water pitcher, a brush vase and mug, a slop jar and a chamber pot with a lid. DILg-21:96A/319 could have been the wash pitcher from a washstand or toilet set. Alternatively, it could also have been a large milk or water jug from a dinnerware set.

DILg-21:96A/318 is seven blue-on-white sherds that can be reconstructed to form a complete 10" soup bowl. The pattern, called Rural Scenes, has a central scene of a milkmaid milking a cow with other cows milling around outside a thatched-roofed byre. This identical scene is identified in Sussman (1979a:181) with the annotation "10" Soup" printed underneath it. DILg-21:96A/318 has a registration mark (Figure 1:#318) which denotes that the pattern was registered September 18, 1850.

Two smaller plates, DILg-21:96A/316 (two sherds) and DILg-21:96A/317 (four sherds), are also Rural Scene patterns. These artifacts are identical in size (7½"), identical in colour (blue-on-white), and have the identical centre pattern of sheep and lambs lying in a field. DILg-21:96A/317, when reconstructed, is nearly complete, missing only a small lip, body sherd, while DILg-21:96A/316 is missing a large triangular piece of the base, body, and lip. DILg-21:96A/317 has a complete mark on the base, including a registration mark (Figure 1:#317). DILg-21:96A/316 has only a part of the mark present. This pattern, annotated with the words "7" plate", is illustrated by Sussman (1979a:180). These central scenes were

derived from watercolours by Edward Duncan and without the border it is called "Duncan Scenes". During the 20th century the pattern, complete with border, was called both "Duncan Scenes" and "Priscilla Alden" (Sussman 1979a:179).

DILg-21:96A/222 consists of 28 darker blue-on-white sherds. Several of these pieces were glued together to reconstruct a bowl (Plate 5). The pattern on this artifact is Fruit and Flowers and the base has a Copeland & Garrett Late Spode mark (Figure 1:#222). One interesting feature occurs on the border near the lip on the interior surface. A middle portion of one of the components of the repetitive transfer printed design of the border appears in the middle of another component of the design. Transfer printing, as defined by Hamilton (1985:52), is the process whereby an engraved copper plate is inked and the pattern is transferred onto tissue paper which is then pressed onto the object, either under or over the glaze. This type of decoration was first introduced in the 1750s with "the object of reducing the cost of decoration by hand" (Godden 1966:xix-xx). On DILg-21:96A/222, the tissue paper either overlapped or inadvertently fell onto this section and created this characteristic. Sussman (1979a:121) states that this pattern was originally called B139, and that the

Fruit and Flowers name refers to the border pattern which was registered first in 1882 and then in 1884 under the name May. The pattern has been produced from approximately 1826 into the 20th century.

DILg-21:96A/311 is nine sherds which make up a complete dish, 6¼" in diameter. This artifact was called a saucer, although it does not have the cup indentation. DILg-21:96A/312 is a single sherd, which is one-half of either a cup or a bowl (Plate 6). It measures 120.2mm (4¾") in diameter and has a depth of 66.3mm (2½"). The colour of these pieces is a very light blue-on-white, in contrast to the darker blue on the B772, Rural Scenes, and Fruit and Flowers dishes. The pattern on DILg-21:96A/311 and /312 is Broseley. Sussman (1979a:63) notes that this was a popular pattern and is very similar to the Temple pattern, also made by Spode. The Broseley pattern was also manufactured by other firms. However, both DILg-21:96A/311 (Figure 1:#311) and /312 have the Copeland name on the base.

DILg-21:96A/312 could be a breakfast cup. Its lip diameter, 120.2mm, is larger than a present-day coffee mug (86.7mm) and its basal diameter is 59.3mm. For comparison, the lip and basal diameters of three tea cups (belonging to the author) were measured. The smallest was a blue Mikado cup (Royal Crown Derby Porcelain) which has a lip diameter of 78.2mm and a basal diameter of 55.9mm. An intermediate-sized cup bearing the Imperial pattern by Victoria Porcelain Ware (Fenton) Ltd., has a lip diameter of 89.2mm and a basal diameter of 67.3mm. The largest specimen measured is a Billingsley Rose patterned cup by Spode/Copeland, with a 20th century mark (Godden 1964:172), which has a lip diameter of 97.3mm and a basal diameter of 64.7mm. Hamilton notes that a breakfast cup is "... a cup that is considerably greater in capacity than a tea cup. The cups sent to York Factory were generally unhandled and of ½ pint or ¾ pint capacity ..." (1982:66). The extant portion of DILg-21:96A/312 does not have a handle, although the missing portion may have had one. Certainly the lip diameter of DILg-21:96A/312 is larger than all of the comparison cups and the basal diameter is larger than two of them. If it is a cup (or a breakfast cup), it may have been the mate to DILg-21:96A/311, the possible saucer.

DILg-21:96A/314 is six sherds which, when reconstructed, form a complete coffee-mug style cup. This cup is different in that it is purple-on-white in colour. The pattern is the Ivy and Acorn pattern of W.T. Copeland (Plate 7). The Ivy pattern was used on plates and a secondary border of an acorn design was used on cups, bowls, and other holloware (Sussman 1979a:135-136). DILg-21:96A/314 has the ivy pattern on the exterior with the acorn pattern on the interior. Unfortunately, this specimen has no maker's mark. However, a plate, DILg-21:96A/313 (13 sherds), with just the purple Ivy pattern, does retain a portion of an impressed Copeland mark (Figure 1:#313). In addition, DILg-21:96A/315, three lip/body sherds from another cup, also has the purple Ivy and Acorn design. This pattern was made from 1845 until post-1865.

The Hudson's Bay Company Connection

The Spode/Copeland company began a long association with the Hudson's Bay Company in 1835, the era of Copeland and Garrett. Even prior to this date, the Hudson's Bay Company was

shipping a variety of materials to its Northern Department at York Factory, in northern Manitoba. From York Factory, goods were shipped throughout the west. Hamilton (1985:4-5) states that "...the first ceramic order of notable quantity was shipped to York Factory in 1796" and that many of the ceramic orders were often listed as fine fancy colored ware, blue figured ware, plain white, etc., with the actual pattern seldom being mentioned. The earliest invoice for an order of ceramics from the Hudson's Bay Company to Copeland and Garrett is dated June 15, 1836 (Sussman 1979a:9). The company (throughout its various name changes) continued to supply ceramics to the HBC posts well into the 1870s. At the latter end of this period and into the 20th century, other pottery firms, such as William Boucher and Company, William Fairbairns, and Doulton and Company, as well as the Copeland firm, supplied the Hudson's Bay Company (Sussman 1978:1-2). At the same time, the HBC also began to order ceramics from various jobber companies via eastern Canada — no longer having ceramic firms shipping orders directly to the Hudson's Bay Company port of entry at York Factory.

DILg-21:96A/307, a cup, is an excellent example of the relationship of the Spode/Copeland company and the Hudson's Bay Company (Plate 8). It consists of five sherds, and can be partially reconstructed. The height measures 76.9mm with a lip diameter of 100.8mm. A lower portion of the handle is still extant on a body/base sherd. The pattern on this piece is an 8.3mm wide band of purple beading which runs around the perimeter of the exterior body at the lip, around the perimeter of the interior body at the lip, and vertically up the handle. The base has the following printed on it: "HBC", "Copeland", a registration mark, and "D 255" (Figure 1:#307). The pattern was identified as the Honeycomb pattern (Sussman 1979a:237), which was also known as pattern D255 (Hamilton 1985:16, 76). The registration mark (that is, the date the pattern was registered) is 3 January 1853. In addition to the letters "HBC" on the base, there is a partial Hudson's Bay Company Armorial Badge printed, also in purple, on the side of the cup. The bottom of the badge resembles a belt with a loop at the bottom and a buckle to the left of the loop. The interior of the badge would have had a shield with a ribbon banner below it. All that remains on this specimen is the ribbon banner with the motto "PRO PELLE ...EM". Hamilton (1985:17, 78) notes that this motto was PRO PELLE CUTEM which translates to "we risk our skins to get furs".

DILg-21:96A/308 consists of two saucer sherds with the same Honeycomb pattern, although neither sherd has any indication of a maker's mark or any trace of the Armorial Badge. This saucer may have been the mate to DILg-21:96A/307, the cup.

Two Other Ceramic Firms

Of the 10 patterns (Table 7) that were not definitely attributable to the Spode/Copeland factories, three, Fibre, Fountain, and Deerstalker, could be assigned to other firms — John Meir & Son and J. & M. P. Bell & Company. These sherds came from Locus 1 (Table 1), Locus 2 (Table 2), and Locus 2A (Table 9). One other pattern, Honeysuckle (from Locus 6), was manufactured by the Spode/Copeland factories but it is also known to have been made by another firm.

Table 9: Non-Spoode/Copeland patterns on ceramic dinnerware from locus 2A.

CAT.#	QTY	COLOUR	TYPE	PATTERN	MAKER	REFERENCES	TIMEFRAME
300	6	white;blue	bowl	Fountain	John Meir & Son	Godden 1964:430	1837-1897
301*	1	white;blue	bowl	Fountain	John Meir & Son	Godden 1964:430	1837-1897
302	4	white;blue	plate	Fibre	John Meir & Son	Sussman 1978:10,41	1840-1870
303*	3	white;blue	bowl?/cup?	Fibre	John Meir & Son	Godden 1964:430	1837-1897
304*	1	white;blue	bowl?/cup?	Fibre	John Meir & Son	Sussman 1978:10,41	1840-1870
346*	3	white;blue	saucer	Deerstalker	J. & M.P. Bell	Godden 1964:430	1837-1897
338*	8	white;blue	cup	Laconia	various makers	Godden 1964:66	1842-1928
342*	1	white;blue	plate	Genevise	various makers	Hamilton 1985:64, 114	1837-1897
348*	1	white;blue	plate?/saucer?	Palmyra	various makers	Coysh & Henrywood	1848-?
354*	1	white;blue	bowl?	Edge decoration - Variety a	various makers	1982:33	1830-1850
365*	1	white;green	saucer	Unidentified No.7	? maker	Sussman 1978:1, 46	1838-1891
TOTAL	30					Sussman 1979b:116, 306	1835-1860

* no maker's mark

John Meir & Son. John Meir first manufactured pottery at Tunstall from 1812 to 1837, at which time he took his son into the business, changing the name of the firm to John Meir & Son (Coysh 1972:48, 50). The initials J.M. & S. or I.M. & S. were used on the blue-patterned pieces. Godden (1964:430) lists these initials as those of the John Meir & Son company of Greengates Pottery, Tunstall, England which was in business from 1837 to 1897. The mark often included the name of the pattern.

Two patterns — Fibre and Fountain — were assigned to this company. DILg-21:96A/62 consists of two pieces of either a cup or a bowl (from Locus 1). The sherds are both lip/body sherds and are decorated on the interior and the exterior with dendritic tree branches. There was no indication of a maker's mark on either one of these sherds. The same pattern also occurred on sherds in Locus 2A: DILg-21:96A/302, four body/base sherds from a plate; DILg-21:96A/303, three body sherds from a bowl or a cup; and DILg-21:96A/304, one lip/body sherd from a bowl or a cup. A maker's mark occurs on the basal sherd in DILg-21:96A/302 (Figure 1:#302). This mark consists of an oval with identical dendritic tree branches extending out from it. Inside the oval, the pattern name, which looks like "TIBIR", is written in script above the maker's initials "I.M. & S."

This pattern was described and illustrated in Sussman (1979b:88, 294) as one of the patterns recovered from Lower Fort Garry as well as from various other sites (Sussman 1978:10, 41) excluding Upper Fort Garry. She calls the pattern Fibre and indicates that it was manufactured in numerous variations by many British potters. She also notes that objects in this pattern are datable to about 1840 to 1870; however, it is uncertain on what she bases this statement. With a definite maker's mark on DILg-21:96A/302, these pieces have been assigned to the John Meir & Son Company. The registration date of this pattern is unknown at this time, but since the company began in 1837, it had to have been manufactured after that year and since the company existed until 1897, it could possibly have been manufactured up to that year. Upper Fort Garry was built in 1836 and partially destroyed and abandoned in 1883. Therefore, these sherds could only have been brought to this site during the period of 1837 to 1883. Sussman's assessment that this pattern is datable from about 1840 to 1870 could be amended to 1837 for a lower limit and possibly 1883 for an upper limit or 1897 as the final upper limit based on the termination date for the John Meir & Son company.

Seven sherds, six in DILg-21:96A/300 and one in DILg-21:96A/301, all from Locus 2A (Table 9) were assigned to the John Meir & Son company. DILg-21:96A/301, a body/base sherd, has a portion of the design on the interior. DILg-21:96A/300 could be reconstructed to form nearly half the bowl (Plate 9). The maker's mark, on the bottom of a large basal sherd, consists of a shield topped with a crown (Figure 1:#300). The pattern name "FOUNTAIN" and the manufacturer's initials "I.M. & S." were written, in script, inside the shield.

J. & M.P. Bell & Company. The pottery firm of J. & M.P. Bell & Co. (John and Matthew Bell) was established in 1841 in Glasgow, Scotland. Cushion (1992:316) notes that "... there must be little doubt that the Scottish ceramic factory best known for its production of fine bone china was established ... by ... John and Matthew Person Bell". This factory produced earthenware, stoneware,

and porcelain and was considered "... equal to most English makers" (Cushion 1992:316). Both brothers had died by 1880, but the firm continued producing pottery until 1910.

One sherd (DILg-21:96A/93) from Locus 2 (Table 2) and three sherds (DILg-21:96A/346) from Locus 2A (Table 9) were ascribed to this firm. The pattern could be identified as Deerstalker (Sussman 1978:9, 37, 38). No maker's marks occurred on any of these four sherds. Although it is possible that other pottery firms could have produced this pattern, it was assigned to J. & M.P. Bell & Company. Sussman (1978:9) dates examples of this pattern from 1850 to 1870. She bases this on a sugar bowl with the Deerstalker pattern and J. & M.P. Bell mark which is located in the Parks Canada National Reference Collection, Ottawa.

Patterns Without Definite Makers

Of the remaining seven patterns in Table 7, five can be firmly identified to recognized 19th century designs. In many cases, these designs were used by two or more companies. Thus, without the presence of a maker's mark, it is impossible to assign the artifact to a specific company and, accordingly, a specific time period. Of the remaining two, one is an unidentified pattern described by Sussman (1978) and the other is an edge decoration which may be pattern-specific or may have been used with several patterns by different companies.

Genevese. DILg-21:96A/342 is the lip/body of a plate. The pattern was identified as Genevese (Sussman 1978:11, 46) and is described by Coysh and Henrywood (1982:151) as "... featuring alpine chalets in a romantic setting". This sherd has the floral and C-scroll outer decorations of the pattern but none of the interior scene. According to Coysh (1972:52) and Coysh and Henrywood (1982:151), Genevese was made by the Minton factory at Stoke during the period of 1830 to 1836. However, the pattern was also made by other pottery companies, such as Thomas & Benjamin Godwin, Edge, Malkin & Co., and one or more of the various Ridgway firms (Coysh and Henrywood 1982:151; Sussman 1978:11, 46). With no maker's mark, it is impossible to say which firm made this piece.

Honeysuckle. DILg-21:98A/5, found only at Locus 6, consists of 11 brown-on-white body sherds from a pitcher (Plate 10). This particular pattern was registered by W.T. Copeland on 7 April 1855 under the name Honeysuckle, although, according to Sussman (1979a:126), it was also called the Empire pattern. This pattern continued to be produced by Copeland until after 1882. In addition, another company, Wallis Gimson & Co., which was in existence from 1884 to 1890 in Fenton, Staffordshire (Godden 1964:273), also produced an identical pattern. Sussman (1978:12, 47) notes that "there is no way of distinguishing the Copeland pattern from Gimson's other than by the maker's mark". Unfortunately, DILg-21:98A/5 has no mark and therefore cannot be assigned to either firm. Hamilton (1985:15), writing about the ceramic material recovered from York Factory, notes that the Honeysuckle/Empire pattern was one of the more prevalent patterns found at that site and "not one [of the 169] shards is associated with a manufacturer's mark". Finally, Sussman (1978:12) describes the Honeysuckle pattern as usually being a vivid turquoise colour and very rarely a reddish-brown colour. DILg-21:98A/5 is the reddish-brown colour.

Laconia. DILg-21:96A/338 consists of eight sherds of a cup — one having a small portion of a handle still extant. An identical pattern, which occurs on the inside and the outside, consists of a small, 4.3mm wide band of continuously looping circles just below the lip with a 27.7mm wide band of vertical rows of chicken feet patterning below that. A thin, solid blue line, which is scalloped on the lower edge, is below the chicken feet pattern and a scalloped line of alternating crosses and circles falls from this blue scalloped line onto the body. This pattern is called Laconia (Hamilton 1985:19, 114).

Examples of Laconia were recovered at York Factory, and one of those artifacts had the initials "IMUS" on it. Hamilton postulates that these could be the initials of the John Meir & Son company, although she does note that this pattern was also produced by Ridgway, Morley, Wear & Co. (Hamilton 1985:19). Coysh and Henrywood (1982:33, 206) state that this pattern was registered on January 1, 1848 by Barker & Till, a pottery firm in Burslem, Staffordshire. Barker and Till operated from 1846 to 1850. With no mark on DILg-21:96A/338, it is impossible to assign it to a company, and therefore, a definite time frame.

Palmyra. DILg-21:96A/348 is a small lip/body sherd from either a plate or saucer. The pattern, which consists of the border decoration only, not the internal scene, has been identified as Palmyra (Sussman 1978:13, 52). Sussman notes that this particular pattern was produced by Wood and Brownfield from 1838 to 1850 and then by William Brownfield (& Son) from 1850 until 1891, all from Cobridge, Staffordshire. In addition, an identical pattern with a different name, Ionic, was produced by Clementson and Young of Hanley, Staffordshire. DILg-21:96A/348 does not have a mark on it so it cannot be assigned to one of these firms.

Wild Rose. DILg-21:96A/97 is a small sherd with a large-petalled flower on the exterior and a figure of a man, possibly in a boat among the reeds, on the interior. This sherd was tentatively assigned to the Wild Rose pattern based on the similarity of the flowers (Sussman 1978:18, 66). The interior pattern of Wild Rose does have figures in boats on waterways, however, the figure in DILg-21:96A/97 does not match those on the example illustrated in Sussman. She also notes that this pattern "... was the most popular transfer print produced between 1830 and 1860" (Sussman 1978:18) and was manufactured by various companies. With no maker's mark, this sherd cannot be assigned to any company.

Unidentified No. 7. DILg-21:96A/365 is a small lip/body sherd from a saucer. This sherd is somewhat unique in that the pattern is a green-on-white colour, whereas the predominant colour of patterns in this assemblage was, of course, blue-on-white. The pattern, which occurs only on the inside of the saucer, resembles a brick wall. Sussman (1978:20-21, 73) calls this pattern Unidentified No.7 and states that it is datable to about 1835 to 1860. Again, this sherd had no indication of a maker's mark.

Edge Decoration - Variety a. DILg-21:96A/354 is a lip/body sherd from a bowl, possibly an oval serving dish. The decoration on this sherd occurs from the lip down onto the body and consists of a 12.4mm wide band which contains a series of vertical molded feather-shaped designs.

Superimposed over the molding is a blue colouration which is darker near the lip and feathers down and out over the molded design. Sussman (1979b:116, 306) illustrates this pattern as having been recovered at Lower Fort Garry and designates it as Edge Decoration: Variety a. It was not found in any of the other references.

Other Information Gleaned from the Ceramics

Because 17 catalogue numbers from the 1996 project and one catalogue number from the 1998 project had sherds with definite maker's marks, it was felt the information gleaned from these marks could be brought together in a tabular format showing the company responsible for the mark, the dates of the company, the pattern dates, and if present, the dates of a registration mark. In addition, Hamilton (1985:59) lists some known shipping dates for a few of the patterns. Table 10 was designed to pull all of this information together.

The identified maker's marks (Figure 1) represent the Copeland & Garrett and W.T. Copeland phases of the Spode/Copeland factory as well as the John Meir & Son company. The marks are transfer printed and/or impressed, with both sometimes appearing on the same vessel. Where two or more specimens had the same mark, or marks, the better specimen was illustrated. Often other factory information occurs on the base of the vessel such as a pattern number or name, a potter's mark, or other unidentifiable symbols or numbers. In the case of DILg-21:96A/307 (Plate 8), the commissioning firm, the Hudson's Bay Company, is also denoted with initials.

The Copeland & Garrett era is represented by one basic design for the manufacturer's mark, albeit with several variations. This design consists of the company name in a circle with a floral or leaf spray at the base. It occurs as a transfer print or an impressed design (DILg-21:96A/220). In addition to the basic circle, it also occurs surmounted by a crown (DILg-21:96A/58). This composite design also occurs as an impressed design (DILg-21:96A/58). The centre of the circle, for the recovered specimens, shows two varieties — one designating the design as "Late Spode" (DILg-21:96A/220, /222) and the other describing the type of porcelain "New Blanche" (DILg-21:96A/58). New Blanche was a recognized type of porcelain (the name possibly being an Anglicization of the French word *Blanc*) and was seen by the manufacturers as being distinct from other types of porcelain such as New Fayence or New Japan Stone (Coysh 1972:22).

The latter phases of the company, during the W.T. Copeland (and Sons) era, show the use of varied and multiple marks. Often the pattern name occurs on the specimen (DILg-21:96A/319, /318, and /307). The company name "Copeland" (in lower case letters) in a straight line occurs as a transfer print by itself (DILg-21:96A/307, /309, and /311) or with the phrase "Late Spode" (DILg-21:96A/319, /320, and /317). The company name also occurs as an impressed mark in capital letters: as a straight line on DILg-21:96A/319 and /320; as a straight line in conjunction with a crown on DILg-21:96A/318; and as a curved line over a crown on DILg-21:96A/313. Two specimens had an impressed crown in conjunction with the transfer printed mark (DILg-21:96A/317 and /311).

Table 10: Sherds with complete or nearly complete marks from all loci.

CAT #	PATTERN	MAKER'S MARK	COMPANY DATES	REGISTRATION MARKS	PATTERN DATES	SHIPPING DATES*	ON - SITE DATES
1996							
57	Watteau	Copeland & Garrett/W.T. Copeland;17	1833-67	-	-1847-1861-	-	1848-1883
58	Pagoda	Copeland & Garrett;New Blanche	1833-47	-	1838-1872-	-	1839-1883
60	Camilla	Copeland & Garrett	1833-47	-	1833-present	1840	1837-1883
220	Camilla	Copeland & Garrett	1833-47	-	1833-present	1840	1837-1883
222	Fruit and Flowers	Copeland & Garrett/Late Spode;Fay....	1833-47	1882	1826-20 th C.	1839, 1840	1837-1883
300	Fountain	John Meir & Son (I.M.&S.)	1837-97	-	?	-	1838-1883
302	Fibre	John Meir & Son (I.M.&S.)	1837-97	-	1840?-1870?	1859	1838?-1883
307	Honeycomb	Copeland/HBC/Armorial/D 255	1847-67	January 3, 1853*	1853-1872-	1868-69, 1871-72	1854-1883
309	Continental Views	Copeland (W.T.)	1847--	October 21, 1845*	1845-1882-	-	1848-1883
311	Brosley	Copeland (W.T.);14	1847--	-	1818-1847--	-	1848-1883
312	Brosley	Copeland (W.T.);12	1847--	-	1818-1847--	-	1848-1883
313	Ivy	Copeland (W.T.);2;S V	1847--	1845	1845-1865--	-	1848-1883
316	Rural Scenes	Copeland (W.T.);24;14	1847-67	September 19, 1850	1850-20 th C.	-	1851-1883
317	Rural Scenes	Copeland/Late Spode;25	1847-67	September 19, 1850*	1850-20 th C.	-	1851-1883
318	Rural Scenes	Copeland (W.T.)	1847--	September 19, 1850*	1850-20 th C.	-	1851-1883
319	B772	Copeland/Late Spode;B:772;10	1847-67	-	1839-1882-	1858, 1860- 61, 1863-72	1848-1883
320	King Sheet	Copeland/Late Spode;185;i;647	1847-67	-	1826-1888?	-	1848-1883
1998							
1	Watteau	Copeland/Late Spode;18	1847-67	-	-1847-1861-	-	1848-1883

* Registration Mark occurs on artifact, other registration marks from Sussman (1979a)

* Shipped, from England, to York Factory (Hamilton 1985:59)

The colour of the transfer printed marks usually, but not always, matches the colour used for the design of the vessel. A case in point is the mark on DILg-21:96A/320, which is a golden brown similar to the background pattern of the design (Plate 3). However, on DILg-21:96A/319, the design is in Royal Saxon Dark Blue, replicated in the pattern name on the base but not in the maker's mark, which is teal green.

Two transfer printed marks used by John Meir & Son are illustrated (Figure 1). In both cases, the company initials I.M.&S. are present along with the pattern name. One mark (DILg-21:96A/302) is a small-scale representation of the pattern enclosing the company name and pattern name, while the other occurs on a shield surmounted by a crown (DILg-21:96A/300). As noted earlier, neither mark can be assigned to a specific date.

Although 18 catalogue numbers have marks on them, only 13 patterns are represented, the majority of them from the various Spode/Copeland companies. Registration marks occur on only four specimens — DILg-21:96A/307, /309, /317, and /318. A diamond-shaped registration mark was used on ceramics, during the period from 1842 until 1883, with the purpose of registering the design or shape of the pottery to protect against piracy of that design or shape (Godden 1964:526-527). Two sequential marks were used and all four recovered registration marks are the earlier type, which was used between 1842 and 1868.

The pattern dates usually represent the time frame when the pattern was first begun by the respective pottery company and the final date it was used. None of the patterns had a solid termination date, although Sussman does state that the Fibre pattern could be dated to 1870. However, this may need to be amended due to the presence of a datable mark on DILg-21:96A/302. In the case of the pattern dates for the Spode/Copeland companies, the pattern may have been started during the era of one specific firm, i.e., Copeland and Garrett, but it was carried on by successive owners/managers of that company, e.g., W.T. Copeland, Copeland & Sons, etc., right up until the present, as is the case with the Camilla pattern and the Watteau pattern.

The column for the shipping dates (Table 10) of some of the patterns provides some interesting information and offers the opportunity for speculation. These dates were taken from Hamilton (1985:59), and while they appear to indicate that a particular pattern was shipped on that date, it may not necessarily be so. As noted earlier, order forms for ceramics may have only asked for fancy fine-coloured pieces, blue figured ware, or plain white ware. Accordingly, a pattern, such as Camilla, which was first produced in 1833, could have been ordered and shipped prior to 1840, described as fancy-blue in the shipping lists. In the case of Upper Fort Garry, built in 1836, the Camilla pattern could have arrived at this location only as early as 1837. It is possible the pattern was imported to Lower Fort Garry (30.0km downstream) as early as 1834 and then transported to Upper Fort Garry when the new fort had been constructed.

The method of getting ceramics to Upper Fort Garry was an involved and often arduous process. After 1835, when the Spode/Copeland company became the main supplier of ceramics to the Hudson's Bay Company outlets, an order would have to be submitted by the clerks at any of the

trading posts in North America to the HBC warehouse in London. From the warehouse, the orders were sent out to various suppliers, who sent the material back to the warehouse. The orders were packed in casks filled with straw for cushioning and shipped to the North American ports-of-entry for the HBC. Hamilton (1985:5) states that "... the orders [were] written one to two years prior to receipt of the goods...". Once the shipment reached York Factory, as an example, the orders from Upper Fort Garry would have to be transported upriver via York boats. Larcombe (1988:48) notes that goods were received at Upper Fort Garry from York Factory until at least the late 1850s, after which time goods began coming in via southern and eastern routes.

The first invoice for goods, from the Spode/Copeland factory, is dated 15 June 1836. Sussman (1979a:9) presumes that this shipment would have reached North America that same year. Therefore, again, in all probability, because of the opening date of 1836 for Upper Fort Garry, those patterns with early dates could not have arrived on site until at least 1837. Some patterns, such as Honeycomb and Rural Scenes, which do have later registration dates, would have been present on site starting at a much later time.

The beginning on-site dates in the final column on Table 10 are purely speculative, although the end date is not. The fort was definitely abandoned and partially destroyed in 1883. There would no longer be any necessity for ceramic dishes on the site. With regard to the beginning on-site date the following was done:

- ◆ one year was added to the beginning on-site time for all those patterns which have a start date within the time frame of the fort — 1836 to 1883, e.g., Pagoda;
- ◆ where the pattern was begun before the start date of the fort, at least one year was added to the starting date of the fort, e.g., Camilla;
- ◆ where the dates of the existence of the ceramic company start after 1836 a year has been added to the first date of the company for a first on-site date, e.g., Copeland (W.T.); and
- ◆ in the case of DILg-21:96A/302, the Fibre pattern, the dates were tentatively assigned as 1838, a year after the John Meir & Son company began, to 1883, the final year of the fort.

Comparison with Other Projects at Upper Fort Garry

Finally, it was felt that it would be interesting to compare the patterns found at Upper Fort Garry during this project with the patterns that were identified as being found at Upper Fort Garry in the works of Sussman (1979a), Fifik (1986), and Larcombe (1988). Table 11 lists all of the patterns found during the 1996 and 1998 components of this project and denotes whether these patterns were identified by either Fifik or Larcombe in their respective theses.

Table 11: Comparison of 1996 and 1998 ceramic patterns with other authors.

PATTERN NAME (1996, 1998)	SUSSMAN (1978, 1979a)	FIFIK (1986)	LARCOMBE (1988)
Alhambra	yes	yes	yes
B700	yes	yes	yes
B772	yes	yes	yes
B773	no	no	no
British Flowers	yes	yes	yes
Broseley	yes	yes	yes
Byron Groups/Views	no	no	no
Camilla	yes	yes	yes
Continental Views	yes	yes	yes
Flower Vase	yes	yes	no
Fruit and Flowers	no	no	no
Honeycomb	no	no	no
Ionian	yes	yes	yes
Italian	yes	no	no
Ivy	yes	yes	yes
Ivy;Acorn	not listed separately	not differentiated	not differentiated
Pagoda	no	no	no
Portland Vase	yes	yes	yes
Ruins	yes	yes	yes
Rural Scenes	yes	yes	yes
Ship Border	no	yes	yes
Violet	no	no	no
Watteau	yes	yes	yes
Willow	no	yes	yes
Unidentifiable (320)[King Sheet]	no	no	no
Deerstalker	not one of sites looked at	no	no
Edge decoration - Variety a	not one of sites looked at	no	no
Fibre	not one of sites looked at	yes	no
Fountain	not one of sites looked at	no	no
Genevesc	not one of sites looked at	no	no
Honeysuckle	not one of sites looked at	no	no
Laconia	not one of sites looked at	no	no
Palmyra	not one of sites looked at	no	no
Unidentified No.7	not one of sites looked at	no	no
Wild Rose	not one of sites looked at	yes	yes

With regard to Sussman (1979a), her work on Spode/Copeland was invaluable in that it not only assisted in identifying the patterns, but it provided information on the presence or absence of those Spode/Copeland patterns at Upper Fort Garry. Unfortunately, in her work on non-Spode/Copeland patterns (Sussman 1978:22), Upper Fort Garry was not one of the sites that she listed as having those patterns. The closest fort/site that she includes is Lower Fort Garry.

Fifik (1986), while looking predominantly at the fabrics recovered from Upper Fort Garry during the various projects at Bonnycastle Park, did include a chapter on the ceramics for dating purposes. It is thought that Larcombe (1988) may have taken the ceramic pattern list from Fifik's work and used only those ceramic patterns which could definitely be dated. This might explain the discrepancy between Fifik's identification of patterns and Larcombe's pattern list, e.g., Flower Vase and Fibre occur on Fifik's list but not on Larcombe's list.

It is quite exciting to note that there are several patterns within the Spode/Copeland series that appear to be new finds for this site. None of the three authors have them listed as occurring at Upper Fort Garry. These patterns are:

B773	Ivy;acorn
Byron Groups/Views	King Sheet (320)
Fruit and Flowers	Pagoda
Honeycomb	Violet

In the non-Spode/Copeland patterns, several were also new finds, although because Sussman did not use Upper Fort Garry in her 1978 report, these patterns may actually have been present. The unique ones are:

Deerstalker	Honeysuckle
Edge Decoration - Variety a	Laconia
Fountain	Palmyra
Genevesc	Unidentified No. 7

Summary

In summary, the recovered ceramics from the 1996 and 1998 components of this project have provided a unique assemblage from which to glean a great deal of information. It is hoped that a future researcher will take the data presented in this chapter, change it, rework it, and utilize it to further the knowledge of not only the Hudson's Bay Company of Upper Fort Garry, but other historic sites as well.

Acknowledgements

The author would like to acknowledge and thank the following people: Jennifer Hamilton (Collections Archaeologist) and David Arthurs (Archaeologist) of Parks Canada for their invaluable

assistance in providing reference works, comparative collections, and personal knowledge to aid in identifying some of the patterns.

Thanks to Sid Kroker who provided suggestions in compiling the material and confirming identifications. He provided a sounding board for ideas, proofed and edited, and encouraged the completion of the document.

A special thank you goes to Peter Walker, Heritage Data Manager, of Historic Resources Branch, Manitoba Culture, Heritage and Citizenship, Winnipeg for taking time out on a trip to England to research DILg-21:96A/320, make contact with Ms. Stella MacIntyre (Curator of the Spode Museum), visit the museum, and obtain the identification of this unusual pattern.

References Cited

Amory, Cleveland

1969 *1902 Edition of the Sears, Roebuck Catalogue*. Bounty Books, Crown Publishers, Inc., New York.

Ashdown Hardware Company.

1909 *Ashdown Catalogue*. Ashdown Hardware Co., Winnipeg.

Cox, Warren E.

1970 *The Book of Pottery and Porcelain*. Volume 1 [Revised Edition]. Crown Publishers, Inc., New York.

Coysh, A.W.

1972 *Blue-Printed Earthenware 1800-1850*. Charles E. Tuttle Co., Inc., Vermont.

Coysh, A.W. and R.K. Henrywood

1982 *The Dictionary of Blue and White Printed Pottery 1780-1880*. Antique Collectors' Club Ltd., England.

Cushion, John and Margaret Cushion

1992 *A Collector's History of British Porcelain*. Antique Collectors' Club Ltd., England.

Fifik, Gail

1986 *Fabrics from Upper Fort Garry: Unusual Archaeological Evidence*. Unpublished M.A. Thesis, Department of Anthropology, University of Manitoba, Winnipeg.

Godden, Geoffrey A.

1961 *Victorian Porcelain*. Herbert Jenkins Ltd., London.

1964 *Encyclopaedia of British Pottery and Porcelain Marks*. Herbert Jenkins Ltd., London.

1966 *An Illustrated Encyclopaedia of British Pottery and Porcelain*. Herbert Jenkins Ltd., London.

1974 *British Porcelain An Illustrated Guide*. Barrie & Jenkins, London.

Hamilton, Jennifer A.

1982 *Ceramics Destined for York Factory: An Examination of Hudson's Bay Company Archival Sources*. National Museum of Man, History Division. *Material History Bulletin* 16:47-68.

1985 *A Descriptive Analysis of the Ceramic Tableware and Toiletware Collection Recovered at York Factory National Historic Site, Manitoba, 1978-1981*. *Microfiche Report Series* 276. Environment Canada, Parks.

Kovel, Ralph M. and Terry H. Kovel

1953 *Dictionary of Marks - Pottery and Porcelain*. Crown Publishers, New York.

1986 *Kovels' New Dictionary of Marks*. Crown Publishers, New York.

Kroker, Sid

1999 *Structural Evidence of Upper Fort Garry*. *Manitoba Archaeological Journal* 9(1):42-70.

Larcombe, Linda

1988 *Ceramics as Indicators of Economic Variation in the Red River Settlement*. Unpublished M.A. Thesis, Department of Anthropology, University of Manitoba, Winnipeg.

Loewen, Brad and Gregory Monks

1986 *A History of the Structures at Upper Fort Garry, Winnipeg, 1835-87*. Parks Canada, *Microfiche Report Series* 330.

Monks, Gregory G.

1982 *Preliminary Report on Archaeological Investigations in Bonnycastle Park, 1981*. *Manitoba Archaeological Quarterly* 6(3):46-61.

1983 *Preliminary Report on Archaeological Investigations in Bonnycastle Park (Upper Fort Garry), 1982*. *Manitoba Archaeological Quarterly*, 7(4):3-29.

- 1984 Preliminary Report on Archaeological Investigations in Bonnycastle Park (Upper Fort Garry), 1983. *Manitoba Archaeological Quarterly* 8(3-4):30-50.
- Nielsen, Erik
1998 Dendrochronological Dating of Wooden Structures Unearthed on Main Street in 1996 (Appendix B). In *Archaeology of Main Street Road Works: York Avenue to Tache Avenue 1996-1998*. Quaternary Consultants Ltd., Winnipeg. On file with Reid Crowther & Partners and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.
- Poche, Emanuel
1974 *Porcelain Marks of the World*. Translated by Joy Moss-Kohoutová. Arco Publishing Company, Inc., New York.
- Quaternary Consultants Ltd.
1998 *Archaeology of Main Street Road Works: York Avenue to Tache Avenue 1996-1998*. On file with Reid Crowther & Partners and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.
- n.d. *Archaeological Mitigation of The Forks Access Project*. Report in Progress.
- Sussman, Lynne
1978 A Preliminary Catalogue of Non-Copeland Patterns Associated with the Hudson's Bay Company. Parks Canada, *Manuscript Report* No. 430 part 2.
- 1979a *Spode/Copeland Transfer-Printed Patterns*. Indian and Northern Affairs Canada, Parks Canada, National Historic Parks and Sites Branch, *Canadian Historic Sites: Occasional Papers in Archaeology and History* No. 22.
- 1979b The Ceramics of Lower Fort Garry: Operations 1 to 31. Parks Canada, *History and Archaeology* No. 24.



Plate 1: Christening cup (DILg-21:96A/340).



Plate 2: Cameo cup (DILg-21:96A/341).



Plate 3: Multi-coloured Spode pattern, "King Sheet" (DILg-21:96A/320).



Plate 4: Reconstructed pitcher (DILg-21:96A/319).

- 1984 Preliminary Report on Archaeological Investigations in Bonnycastle Park (Upper Fort Garry), 1983. *Manitoba Archaeological Quarterly* 8(3-4):30-50.
- Nielsen, Erik
1998 Dendrochronological Dating of Wooden Structures Unearthed on Main Street in 1996 (Appendix B). In *Archaeology of Main Street Road Works: York Avenue to Tache Avenue 1996-1998*. Quaternary Consultants Ltd., Winnipeg. On file with Reid Crowther & Partners and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.
- Poche, Emanuel
1974 *Porcelain Marks of the World*. Translated by Joy Moss-Kohoutová. Arco Publishing Company, Inc., New York.
- Quaternary Consultants Ltd.
1998 *Archaeology of Main Street Road Works: York Avenue to Tache Avenue 1996-1998*. On file with Reid Crowther & Partners and Manitoba Culture, Heritage and Citizenship, Historic Resources Branch, Winnipeg.
- n.d. *Archaeological Mitigation of The Forks Access Project*. Report in Progress.
- Sussman, Lynne
1978 A Preliminary Catalogue of Non-Copeland Patterns Associated with the Hudson's Bay Company. Parks Canada, *Manuscript Report* No. 430 part 2.
- 1979a *Spode/Copeland Transfer-Printed Patterns*. Indian and Northern Affairs Canada, Parks Canada, National Historic Parks and Sites Branch, *Canadian Historic Sites: Occasional Papers in Archaeology and History* No. 22.
- 1979b The Ceramics of Lower Fort Garry: Operations 1 to 31. Parks Canada, *History and Archaeology* No. 24.



Plate 1: Christening cup (DILg-21:96A/340).

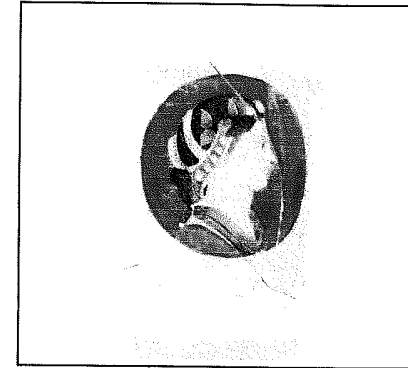


Plate 2: Cameo cup (DILg-21:96A/341).

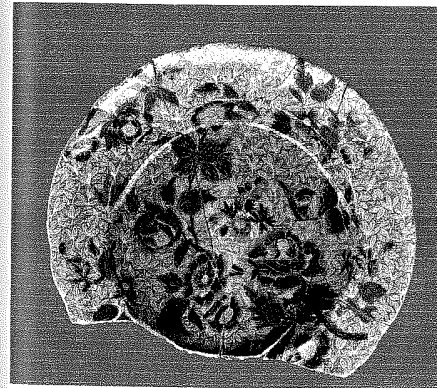


Plate 3: Multi-coloured Spode pattern, "King Sheet" (DILg-21:96A/320).

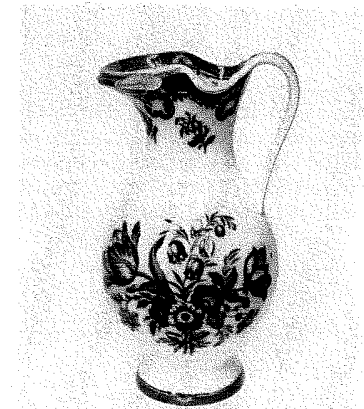


Plate 4: Reconstructed pitcher (DILg-21:96A/319).

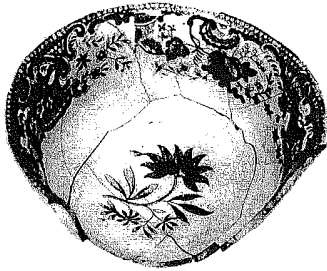


Plate 5: Fruit and Flowers bowl (DILg-21:96A/222).



Plate 7: Ivy and Acorn cup (DILg-21:96A/314).

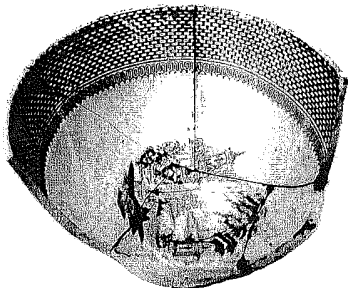


Plate 9: Fountain bowl (DILg-21:96A/300).



Plate 6: Broseley bowl (DILg-21:96A/312).

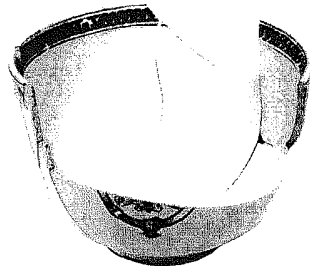


Plate 8: Honeycomb cup, Hudson's Bay Company (DILg-21:96A/307).

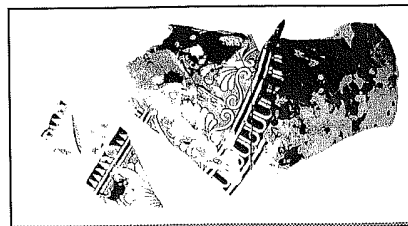


Plate 10: Honeysuckle pitcher sherds (DILg-21:98A/5).

A GEOMORPHOLOGICAL PERSPECTIVE ON THE ANTIQUITY OF THE "FORKS"

W.F. Rannie
University of Winnipeg

Introduction

The Forks, at the junction of the Assiniboine and Red rivers in Winnipeg, is frequently portrayed as if it has been a permanent feature of the landscape during all of human occupation of the area. However, evidence exists that this isn't the case. Indeed, the geomorphologic evidence suggests that another, earlier, Forks exists within Winnipeg's present boundaries — and that for a long period of time before that, there was no Forks at all.

This paper will discuss the physical history of the lower Assiniboine River (from Portage la Prairie to the Red River) to add an earth science perspective to the potential human history of the Forks. The geomorphological content of the paper summarizes research conducted a decade ago by the author, Harvey Thorleifson (Geological Survey of Canada) and Jim Teller (University of Manitoba). The results have been published elsewhere (Rannie et al. 1989; Rannie 1990) but are reviewed here because of their relevance to the archaeological community and others who are interpreting the significance of the Forks. Much of the credit for the geomorphological reconstruction is due to Thorleifson and Teller, but they bear no burden for the archaeological interpretations given below, which are entirely the responsibility of the present author.

The Portage la Prairie Alluvial Fan

The key to the Holocene history of the lower Assiniboine River lies at Portage la Prairie and the alluvial fan which the river has constructed there. An alluvial fan is a conical, fan-shaped deposit of alluvium which typically forms where a river emerges from a confined valley into an unconfined situation, frequently accompanied by a marked reduction in slope. Most are relatively small, steep features composed of coarse sediments formed in semi-arid or arid regions by multiple-channel ephemeral streams having rapidly-varying regimes and heavy sediment loads with abundant bed load. The Assiniboine River and Portage la Prairie fan have few of these characteristics. The Assiniboine is a perennial single channel, meandering stream with an unflashy regime and modest sediment load dominated by silt and clay. The fan is an abnormally large feature with a downfan gradient which is 10-100 times more gentle than normal for other fans. In only two ways is the Portage la Prairie fan situation comparable to fans elsewhere — the sudden loss of confinement and abrupt reduction in slope as the river emerges from the lower Assiniboine Delta onto the Lake Agassiz Plain.

The Portage fan was formed by the process of alluvial ridge building and abandonment. Many meandering rivers develop levees and in some, the deposits which build up in the vicinity of the river elevate the entire channel so that the levees and channel are the highest features of the floodplain and