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ALSO IN THIS ISSUE

- * List of Summer Digs that may need YOU.
- * Describing Artifacts: more ideas.
- * B.C. buys important archaeological site.
- * New petroglyphs found near Vancouver.

Have a good summer!

FAMILIAR FACE



This intriguing artifact can be found in a new book about B.C. Archaeology, written by A.S.B.C. member Don Bunyan. See p.15 for details.



WHAT'S THAT?

Find out from a new book by A.S.B.C. member Hilary Stewart, p. 14.



WHO HE?

For a profile of another contributor to western archaeology, see p. 5.

THE VANCOUVER EXPRESS FRIDAY, MAY 11, 1979

Bones bare butchery 30,000 years ago

Express Foreign Desk
ANCHORAGE — Human beings were butchering bison for food in Alaska more than 30,000 years ago, says a Seattle researcher.

Lee Porter, 31, of the University of Washington, says the claim is based on examination of fossilized, butchered bones found in the bottom of two Alaska gold mines, about 40 miles west of the Yukon border.

She said study of bison, musk ox, horse and mammoth bones had established

that 15 per cent of them showed evidence of being butchered. Certain types of fractures showed that bones had been smashed just after the animal died so that marrow could be extracted.

Parts of caribou skulls had been removed to extract the brains, still a common practice among Alaska natives, she said. Radioactive carbon dating showed one of the bison bones to be 29,700 years old.

B.C. BUYS IMPORTANT SITE

An important Shuswap Indian village site has been jointly purchased by the B.C. Heritage Trust and the Parks Branch.

The move was initiated by the Archaeology Division in an effort to save the site following designation in 1976.

Known as the Monte Creek site, Ed0_x15, it comprises 4½ acres along the South Thompson River near Kamloops, and contains 21 house pits. It is of particular interest because of evidence of subterranean tunnels connecting several of the 28-foot diameter winter houses.

The government departments paid \$82,000 for the property, which originally came into the news as a former owner prepared to bulldoze the whole area. (See Midden April '76.)

The Midden is produced by the Publications Committee of the Archaeological Society of B.C. five times a year. Gladys Groves, Chairman, 504 - 2005 Pendrell St, Vancouver, B.C., V6G 1T8.

The next issue of The Midden will appear October 1979.

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NEW PETROGLYPHS FOUND ON SEMIAHMOO BAY

by Daniel Leen

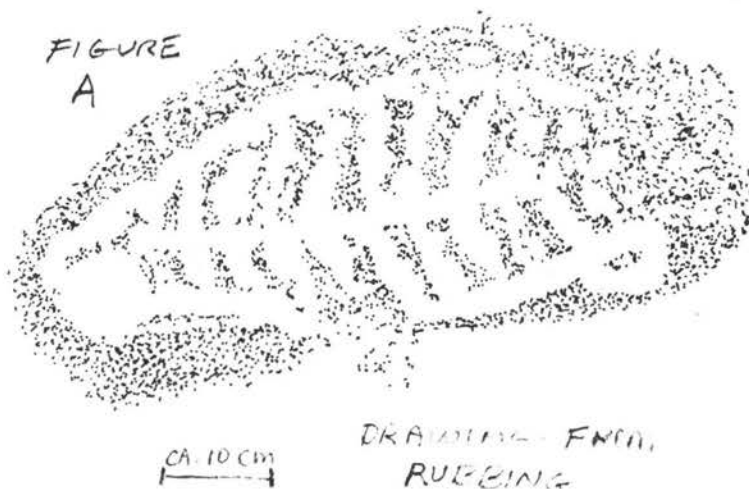


FIG. B

DRAWING
FROM CHALKED
PHOTO

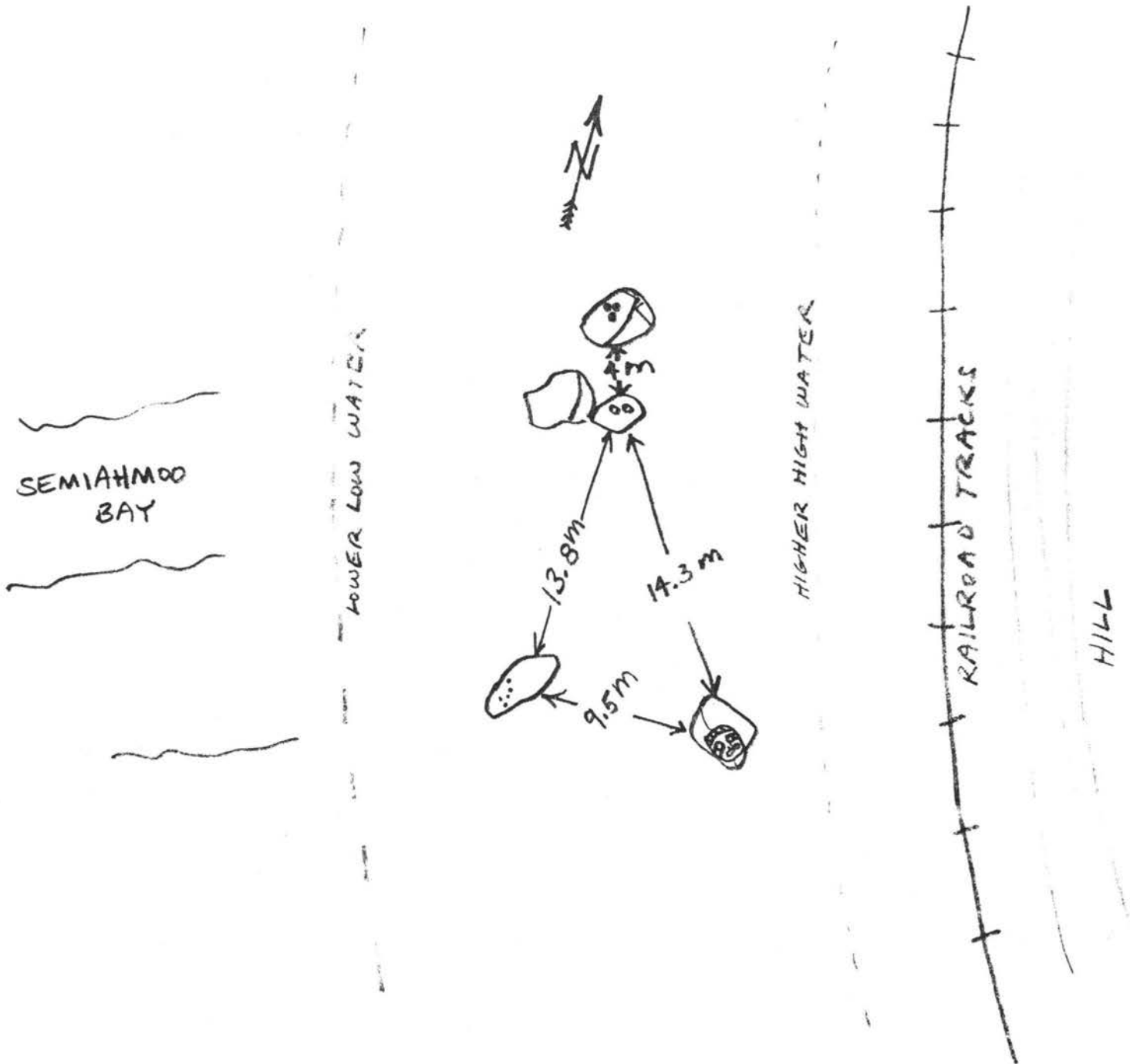
During the summer of 1978 a number of previously unrecorded petroglyphs were discovered by various local residents in the vicinity of White Rock and Crescent Beach, B.C. The discoveries of a face and a bird at two locations were described in two newspaper articles in the White Rock Sun (July-August 1978). The bird design is thought to be post-contact in age as it differs stylistically from other coastal rock art. It could not be located by the author during four visits to the area.

A fish-like design (Figure A) was found while searching for the other designs shown here, and is unusual in that it has bedrock mortar forming an eye. It is of low relief otherwise, and was covered with barnacles when found.

The other main group of designs is about half a mile north of the fish and consists of a "weeping-eye" face which bends around a relatively sharp corner of a rock (Figure B), a pair of eyes, a face consisting of three small "bedrock mortars", and a series of smaller pits on a level rock. Figure C shows the relative locations of the designs. All of the designs described here are found on small-to-medium-sized granitic boulders below higher high water. Stylistic similarities of these designs with Coast Salish petroglyphs on southern Vancouver Island and Makah (Nootkan) petroglyphs on the Olympic Peninsula were noted.

For more information on these petroglyphs, contact Neil Wilton, Heritage Conservation Branch, Archaeology Division, Department of Recreation and Conservation, 222 Broughton, Victoria, B.C.

FIGURE C



HARLAN I. SMITH: PIONEER CONTRIBUTOR TO WESTERN ARCHAEOLOGY

By Don Bunyan, Sketch by Hilary Stewart

Third in The Midden's series of profiles of people prominent in B.C. archaeology, past and present.



Was he a college drop-out? It seems **impertinent** to ask the question, but Who Was Who in America (1949) slides so delicately around the point, with an entry that reads "ed. at pub. and high schs. and U. of Mich. 2 yrs.", that one feels bound to ask it. Apparently, Harlan Ingersoll Smith was a person of such endless interests and ceaseless energy that he felt no need to get academic respectability before launching on a career. His first letter to a learned journal was written when he was only 17: "During the past year I have added to my collection two nests of flint implements and parts of a third..." (Smith 1889) During the following 47 years, he would publish more than 215 letters, articles, editorials, pamphlets and books of archaeological interest, and much else besides, shoot 29 short ethnographic films in B.C., Alberta and Ontario, and undertake archaeological investigations in B.C., Alaska, Washington, Quebec, New Brunswick, Nova Scotia, Wisconsin, Wyoming, Minnesota, Ohio, Kentucky and--of course-- his native state, Michigan.

Harlan Smith was born in East Saginaw, Michigan, on Feb. 17, 1872. As that first published letter indicates, his interest in the remains of the Indians was aroused during his boyhood. He began field work in 1891, assisting in the exploration of an Ohio site undertaken by the Anthropological Department of the World's Columbian Exposition in Chicago. He continued to work for the Exposition in 1892 and 1893, exploring sites in Ohio and Wisconsin. He also wrote letters to The American Antiquarian in those years, describing the plans for the exhibit, "Man and his Works," which formed the anthropological section of the Fair. The plans included an exhibit from British Columbia: "... on the borders of the lake ... will be seen the natives of Vancouver's Island, in their queer long boats drawn up ashore, or in and about their curious plank houses, performing their feats of jugglery and going through their peculiar ceremonies." (Smith 1892) From a later communication, we have "The Skiles Expedition to Labrador has brought back over fifty Eskimo, with their personal property, so that the visitor will here be able to observe a village where the life of these people will be represented just as it exists in Labrador." Further on, he writes, "Three car loads of material from Queen Charlotte Islands have arrived here, having been sent by Mr. Deans. Whole villages of these people will be represented, together with their curious totem poles." (Smith 1893) What an event that World's Fair must have been!

which might otherwise have been lost to science. Of his many projects, three in particular may have a special appeal to readers of The Midden, and we conclude with brief accounts of them.

It is not commonly known today that Smith was an accomplished and energetic cinematographer. During the years 1923 to 1930, as part of his educational work at the National Museum, he made more than two dozen short films, from 12 to 18 minutes in length, about the lives, work and ceremonies of the Plains, Plateau and Northwest Coast Indians. In 1935, he photographed a 45-minute film, directed by Diamond Jenness, called "Cheenama the Trail Maker: an Idyll of Old Ontario." The subjects of the short films include the Tsimshian, Gitksan, Carrier, Bella Coola, Kwakiutl, Nootka, Coast Salish, Lillooet, Shuswap, Okanagan, Kootenay, Blackfoot and Stoney Indians, and the topics include dances and ceremonies, handicrafts and arts, totem poles, archaeology.... Much of this treasure has been lost, most of the negatives having been destroyed by a fire in the archives of the National Film Board, and many of the loan prints having deteriorated under bad storage. However, the work of salvage and restoration is in progress and some prints now may be available for loan. (For a full listing, and some scenarios, see Zimmerly 1949)

Smith was ever concerned with arousing the interest of all Canadians in our heritage from the Indians. To this end, he tried to induce Canadian manufacturers to use Indian motifs in their designs, publishing in 1923 An Album of Prehistoric Art. In the introduction, he wrote, "It would seem that the early Indian art of Canada might well serve as a suitable starting point for manufacturers in the production of distinctly Canadian designs... designs cannot be developed without a suitable motive... This album is, therefore, a contribution to supply the demand... The specimens illustrated are scattered in many collections from Victoria and San Francisco to London, Berlin and Florence..." The album contained 84 plates showing 389 figures, drawn by W.J. Wintemberg and O.E. Prud'homme, a source of delight which Canadian manufacturers have happily ignored for 55 years.

Slightly quicker success attended another of his projects. While with the Jesup Expedition, he visited, described, photographed and made drawings and plaster casts of a set of petroglyphs on a hill-top about two miles south of Nanaimo. In 1922 he revisited the site, and recommended that an acre of land there be made into a park to preserve the carvings. He wrote to Judge Howay a while later, "A few weeks ago I addressed the Commissioner of Dominion Parks at Ottawa, the Board of Trade at Nanaimo, the Canadian Historical Society and the Tourist or Publicity Bureau of Victoria in the matter. The Dominion Parks is interested, but will first have to see what the Province will do. The Historical Society has taken the matter up with the British Columbia

Historical Society. The Nanaimo people have not replied. The Victoria Chamber of Commerce replied that it has taken the matter up with two local societies." (Smith 1922) Twenty-five years, eight months and 15 days after the date of that letter, on Aug. 19, 1948, the deed to 3.84 acres of land at the site was presented by the previous owners, Canadian Collieries (Dunsmuir) Ltd., to the provincial secretary, and Nanaimo's Petroglyph Park came into existence. The Nanaimo Indians raised objections to the site being taken over by non-Indians. In the report of the ceremony published the next day by the Vancouver Daily Province, there is no mention of Harlan Smith.

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American Antiquarian 11: 249-250. July 1889.
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American Antiquarian 14:289-292. Sept. 1892
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American Antiquarian 15:115-117. Feb. 1893.
 1899-1907 Smith's major contributions to B.C. archaeology
 in these years are to be found in the Publications of
 the Jesup North Pacific Expedition, reprinted in 1975
 by AMS Press, New York. For brevity, the full titles
 are not given for these five entries:
 1899 Vol. 1:129-161. Arch. of Lytton, B.C.
 1900 Vol. 1:401-442. Arch. of Thompson River Region.
 1901 Vol. 2:55-75. Cairns of B.C. and Washington.
 1903 Vol. 2:133-191. Shell-Heaps of the Lower Fraser.
 1907 Vol. 2:301-441. Gulf of Georgia and Puget Sound.
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 Special Collections Department, Library of the
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 1940 Harlan Ingersoll Smith (Obituary). American Antiquity
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 Man Mercury Series Ethnology Paper No. 11. National
 Museum of Canada, Ottawa.



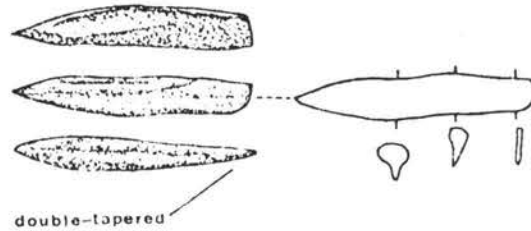
Describing Artifacts, No. 17

(Part of a continuing series on artifact description, reproduced from the handbook for archaeological staff working on the National Inventory Project in B.C. The Midden extends thanks to Tom Loy of the Provincial Museum for permission to reprint.)

DESCRIBING SPECIFIC ARTIFACT TYPES: POINTS

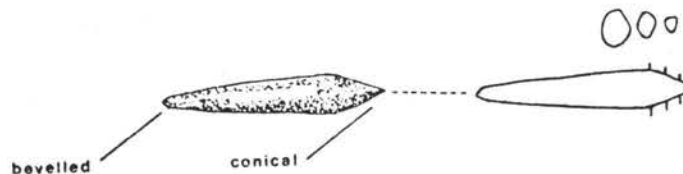
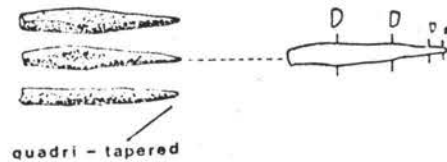
Bipoint: Description includes the following:

1. A-axis symmetry
 - A. symmetric
 - B. asymmetric
2. B-axis symmetry
 - A. symmetric
 - B. asymmetric
3. End Description - one of the following, or a hyphenated combination
 - A. double-tapered
 - B. conical
 - C. tri-tapered
 - D. faceted



Unipoint: This must be described in three aspects:

1. A-axis symmetry
 - A. symmetric
 - B. asymmetric
2. End description
 - A. tapered
 - B. double-tapered
 - C. conical
 - D. tri-tapered
 - E. quadri-tapered
 - F. faceted
3. End description
 - A. tapered
 - B. double-tapered
 - C. conical
 - D. tri-tapered
 - E. faceted-truncated
 - F. straight
 - G. bevelled
 - H. rounded



Bipoint and unipoint end shapes

Well worth seeking from the Society's library are reprints of two papers by Knut Fladmark, of S.F.U. Archaeology Department.

"The Feasibility of the Northwest Coast as a migration route for early man" appeared originally as an "Occasional Paper" from the University of Alberta. Analyzing glacial withdrawal and sea level data plus coastal geography, Fladmark argues that early people coming south from the Bering Strait would have had simple watercraft sufficient for crossing the B.C. coastal straits and fjords. Fladmark predicts that archaeological research on the outer coast will provide material to support this hypothesis. Until recently, the popular view was that early settlement occurred via the

ice-free corridor east of the Rocky Mountains.

In "The Early Prehistory of the Queen Charlotte Islands" (reprinted from Archaeology), the same author concentrates on the outer islands.

"It is certain that archaeological investigations to date have not yet revealed the earliest occupations of the Queen Charlotte Islands," he notes.

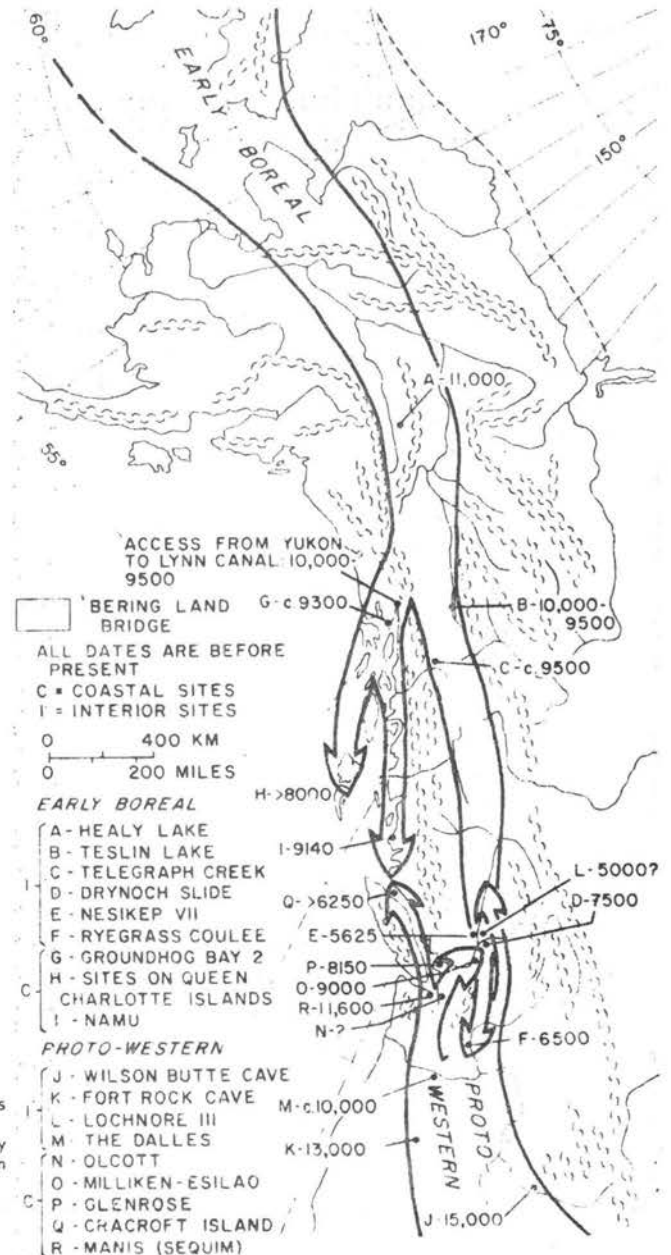
Fladmark then continues, in highly readable form, to summarize research on the islands and to outline a possible occupational sequence for at least the last nine thousand years.

BORDEN'S LAST PAPER
PUBLISHED

Dr. Carl Borden's final paper on B.C. archaeology was published posthumously in Science magazine (9 March 1979), and is well worth seeking in a library.

The eight-page report, called "Peopling and Early Cultures of the Pacific Northwest", summarizes the view of B.C. occupation which Dr. Borden held up to his death last Christmas. The thorough and detailed article provides an interesting counterpoint to Fladmark's thesis, as Dr. Borden largely retains his belief in the "middle" view of B.C. peopling, via the inter-montane plateau (between the Coast mountains the the Rockies).

Radiocarbon-dated sites and localities mentioned in the text. Superimposed is a schematized model of late Pleistocene-early Holocene southward and northward population movements as inferred from chronometric, cultural and other data. (C.H. Irvine, Laboratory of Archaeology, University of British Columbia)



ARCHAEOLOGICAL ILLUSTRATION: SOME METHODOLOGICAL SUGGESTIONS

by Nick Adams

Ontario Ministry of Culture and Recreation

Reprinted by permission from Arch Notes, O.A.S.

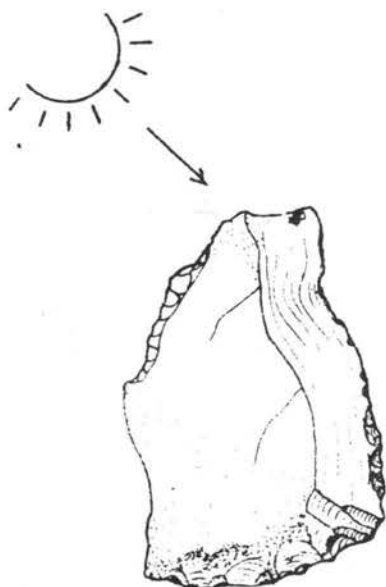


Fig. 1. View of an end scraper, showing the areas of cortex.

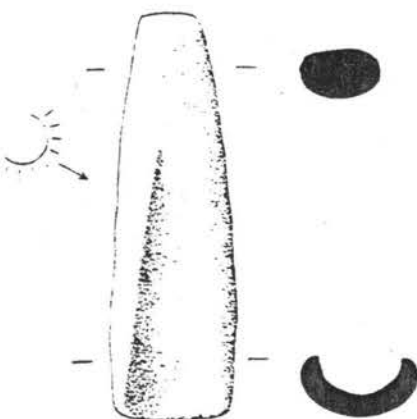


Fig. 2. Stippled drawing of a ground stone gouge showing sections at the appropriate points.

An attractive page of artifact drawings or an accurate and aesthetically pleasing plan can disseminate information quickly, enhance the appeal of an otherwise dull report and, perhaps more significantly, convey the impression that archaeology is a science worthy of consideration.

A poorly drawn series of drawings or a page of badly reproduced photographs can easily detract from what may otherwise be a stunningly good report.

One does not need to be an artist to illustrate effectively for archaeological purposes, although the ability to control the drawing implements is an asset; the ability to scrutinize an object thoroughly and measure accurately are all the skills that are required.

Photography is inadequate in all but a few specialized cases. Even well produced photographs fail to provide all the information that is required from the objects and poorly produced ones are nothing but a waste of expensive space.

Drawing with Publication in Mind

If drawings are published at the same size as they were drawn, they invariably look scruffy and fuzzy. Any minor blotchings from poor nib control, or variations in line thickness due to the absorbency of the paper, show up very clearly. If drawings are drawn at twice the size intended for publication and then photographically reduced back to the correct scale, all these "human" errors disappear. This is the technique used by most mapmakers and technical illustrators to obtain that flawless "professional" look.

When drawing at double or even triple size, obviously some attention has to be paid to the thickness of the lines being used. As a general rule a line of .01 millimetres is the thinnest line that will consistently reproduce when the Offset-litho printing method is used. Consequently, when designing a drawing at double size, a .02 millimetre nib is the smallest that can be used if the line is expected to stay intact. Use a smaller nib and the line may well fade or even break when the drawing is published. This is a particularly important rule to follow when drawing site plans or location maps.

Equipment

Pencils: H, 2H and 3H will provide the fine lines needed for accurate drawings. Harder than this, they are a menace to the surface of the paper and very difficult to erase. Softer leads will quickly lose their sharp point and produce thick inaccurate lines.

Pens: The Steno, "Rotring" Leroy and "Staedtler" barrel nib pens are ideal for artifact outlines, map work and stippling. For most normal work, .02 mm, .04 mm, .06 mm and .08 mm should be sufficient nib sizes. N.B. - these must be held vertically to produce a constant line thickness and they work best if they are kept clean!

Mapping pens are best for shading and detail work. The "Gillott Fine Mapping Pens" made by the Cumberland Graphics Company, England, and available in Canada, price approximately \$4.00, are the best.

Inks: Most waterproof Indian inks are suitable.

Paper for Artifact Illustration: Top quality cartridge paper is the most suitable. Paper of lesser quality will "grab" the nib causing it to jerk. There are specially treated papers with a scratch-out finish available but, having tried some, I don't feel that their excessive cost is justified. Bristol board has a beautiful drawing surface, but is a nuisance to handle when mounting drawings.

Paper for Maps, Plans, etc.: Plastic film is unsurpassed, having a washable, non-shrink surface that allows errors to be easily eradicated. It is especially suitable for long-term storage of primary data as it neither rots nor yellows with age, although drawings should be sprayed with Letracote to prevent the ink from scaling off with age.

STONE ARTIFACTS

Chipped Stone Artifacts

Unless the artifact has great thickness, its outline can easily be traced onto graph paper. (Fig.3)

1. Hold the object firmly with one hand or thumb (depending on its size) and make a series of closely spaced pricks with the point of a needle. If a pencil is used inaccuracies are bound to creep in.

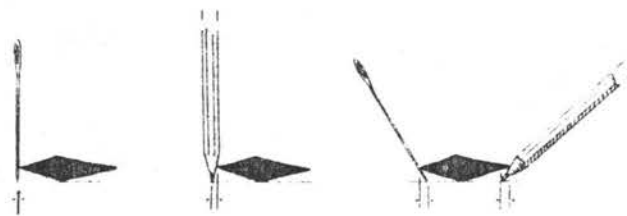
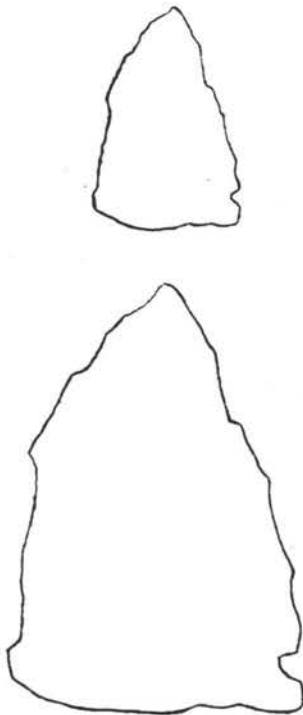


Fig.3. Avoiding inaccuracies when tracing.

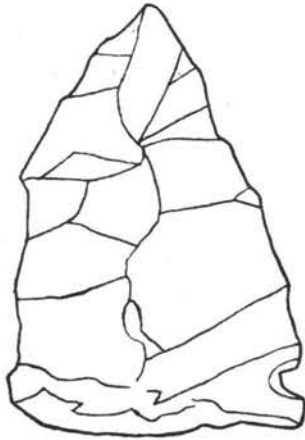


2. Scale the outline up to double size (if the object is to be published at actual size). If this is done carefully, no mistakes should be made.
3. Fill in the details of the flake ridges. Use a pair of proportional dividers to take measurements from prominent features of the outline, and transfer these at double size, to the drawing.
4. Add the shadows. A good effect can be achieved by spreading the flexible pen nib where the shadow is darkest and tailing it off where the light catches the flake scars. The rippling effect produced by flake detachment can be shown, either by spacing the shadow lines closer together at that point or by adding some fine, closely set diagonal lines at the base of the ripple.
5. Add the section and two lines to indicate the point at which the section has been taken. (Fig.4)

N.B. Cortex adhering to artifacts can be lightly stippled. (Fig.1)

Ground or Polished Stone Artifacts

Stippling is an effective technique for portraying polished or ground stone artifacts. If carefully used, it can provide a very attractive effect. There are some precautions that should be noted however. It is very tempting to work in geometrical patterns, write names or draw rude pictures in the dots, but unless great care is exercised, these may well reproduce unexpectedly.



1. Obtain the outline of the artifact and scale it up (as for chipped stone artifacts).
2. In pencil, shade in those areas which are to have heavy stipple treatment, i.e. areas of deep shadow.
3. Lightly stipple the whole object except for extremely prominent light catching points, corners or bulges.
4. Grade the stippling into the pencil shaded areas, closing up the spaces in between the dots until the desired effect is achieved.
5. Add the sections or the supplementary elevations.

It is most effective to use fairly large dots when stippling. For an object being drawn at double size, a .04 mm nib will produce the nicest drawing upon reduction. If the dots are left widely spaced to start with, the spaces can always be infilled at a later date to alter the look of the drawing; the converse is not true.

Fig.4. The outline is traced (top), then redrawn double-size. Next, flake ridges are added, then shadows. Finally, drawing is reduced 1/1.



L O O K F O R . . .

Hilary Stewart's really excellent new book, Looking at Indian Art of the Northwest Coast. It's not archaeology, but Stewart -longtime A.S.B.C. member, and author of Artifacts of the Northwest Coast Indians and Indian Fishing- deserves notice for filling a real gap in western art appreciation.

Published by Douglas and McIntyre at \$6.50.

M A N Y D I G S M A Y N E E D H E L P T H I S S U M M E R

A number of B.C. archaeological excavations may again welcome helpers from the A.S.B.C. this summer.

Provincial Archaeologist Bjorn Simonsen told The Midden of five:

1. Simon Fraser University Archaeological Field School - Location, Peace River area - Director, Knut Fladmark, Department of Archaeology, Simon Fraser University.
2. University of British Columbia Archaeological Field School - Location, Chilcotin Plateau - Director, R.G. Matson, Department of Anthropology and Sociology, University of British Columbia.
3. Chilcotin Archaeological Project - Location, Anahim Lake area, Chilcotin Plateau - Director, Roscoe Wilmeth, Archaeological Survey of Canada, National Museum of Man.
4. Pitt River Archaeological Salvage Project - Location, confluence of Pitt and Fraser Rivers, Lower Mainland. Co-directors, Michael Broderick and Valerie Sivertz, Heritage Conservation Branch, Parliament Buildings, Victoria, B.C.
5. Beach Grove Archaeological Test Excavations - Location, Beach Grove Site, Municipality of Delta - Director, Stan Copp, Vancouver Community College, Langara Campus, 100 West 49th, Vancouver, B.C.

In addition to these, the Heritage Conservation Branch, Archaeology Division, is again running its Mobile Salvage Excavation Crew. However, as this team of excavators is very mobile, this project would probably not be suitable for input from Society members.

H A V E M O N E Y , W I L L T R A V E L ?

If you are keen to dig outside Canada, and don't mind paying substantially for the privilege, Earthwatch is worth watching.

The non-profit U.S. organization pools information about forthcoming research projects which could use help from volunteers who are prepared to pay their own expenses. Typical of the dozens of projects listed in the 48-page 1979 catalogue are historic shipwrecks off the Florida Keys (\$1,000 for 2 weeks, plus travel), Stone Age and Iron Age digs in Swaziland (similar price, but much more expensive to get there), a cave dig near Tel Aviv (\$600 for three weeks, and travel), an Anglo-Saxon church in Derbyshire (\$900, three weeks, and travel), and much, much more.

It's late for this season, but write Earthwatch, 10 Juniper Road, Box 127, Belmont, Mass., 02178.

Also too late for this year but worth noting for the future is a credit course being offered in Israel this August by Rockland Community College, New York. The project involves a two-week travel seminar, touring major Israeli sites followed by an optional two weeks digging in Jerusalem. The whole package, including travel from New York, will cost around \$1,600.

Information: R.C.C. Israel Program, 145 College Road, Suffern, N.Y., 10901.

L O O K F O R . . .

Don Bunyan's new publication Pursuing the Past, published by the U.B.C. Museum of Anthropology as Museum Note No. 4.

Subtitled A General Account of British Columbia Archaeology, the booklet comprises 36 pages stuffed with information, maps and pictures.

The publication is available from the U.B.C. Museum bookstore for \$ 2.95.



