Anne Arundel County Archaeology Lab Manual

Updated March 2022

Contents

Artifact Processing

Archaeology is a two-part discipline consisting of Fieldwork and Lab work. Fieldwork entails various types of artifact collection and excavation that lead to the generation of data in the form of notes, photographs, and artifacts. Excavations can be either Shovel Test Pits (STPs) or Excavation Units (EU). In both cases, contextual data such as coordinates and stratigraphy are extremely important to ensure accurate analysis. These contexts are recorded with all artifact collections. Another form of artifact collection is a walkover survey. For walkover surveys, locational data is not as detailed or systematic as the data collected from excavations, but the data is still important. Context information needs to stay with artifacts at all times!

In order to make full use of the data collected in the field, artifacts have to be processed in the lab for accurate analysis. This means that artifacts need to be cleaned in order to make proper identifications, and labeled in order to maintain their contextual information. This manual is a guide on how to properly process artifacts collected in the field for analysis and long term storage.

Washing

Once bags are brought in they should be organized sequentially in ascending order and recorded in the Lab Bag Log located on the metal shelves next to the drying racks. The artifacts then need to be cleaned. Clean artifacts from only one Field Bag at a time so the artifacts do not get mixed!

Start by gathering required tools:

- dish pan;
- a wet toothbrush;
- a dry toothbrush;
- colander;
- newspaper;
- a dental pick;
- pipe cleaner (if available or needed);
- a drying screen;
- an acid-free pen (Pigma Micron); and
- an artifact processing tag.

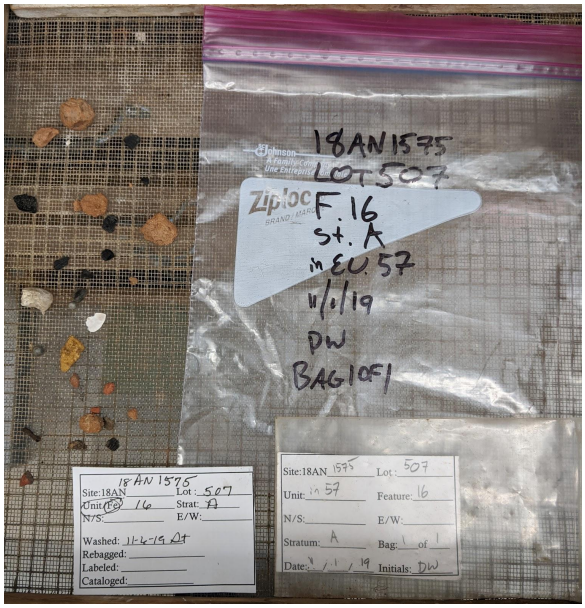
First fill out the appropriate artifact processing tag (EU, STP, or Surface Finds) with the information from the field bag and field tag. Also, add your name and the date to the “Washed” line of the processing tag. Next, remove artifacts from the field bag(s) onto dry newspaper. If a lot has multiple bags, make sure to wash all of the bags at the same time. Sort the artifacts on the newspaper before washing them. This will allow the washer to determine which artifacts can be wet brushed and which have to be dry brushed. Be sure to check with the lab supervisor to see if there are any specific washing instructions for the site you are working on.

Cleaning is an irreversible process and therefore the nature of each artifact should be taken into consideration before washing any of them. Also, one should be as careful as possible. There are two general methods of cleaning: wet and dry brushing. The use of each technique is dependent on the type and condition of the artifact. NEVER USE SOAP!

The most common method is Wet Brushing, where an artifact is gently dipped in water and brushed with a wet brush to remove dirt. However, the artifacts should not soak for long periods, as it can cause irreparable damage. Not all artifacts can or should be placed in water. Some are too fragile such as bone, mortar, plaster and shell. In these cases you can still use a wet or damp brush to carefully remove dirt with minimal water contact. Also, many of these artifacts can become softer when wet, in which case it is imperative to use caution. Brushing too hard can leave brush strokes or remove fragile decorations. A good rule to follow when cleaning artifacts is to use common sense. If an artifact looks too fragile to withstand immersion and brushing, then it probably is. If unsure, ask the supervising archaeologist. Other artifacts, such as brick, should not be immersed because it takes them a long time to dry. A soaked brick can take weeks to dry properly, and can easily mold if bagged too soon, even with perforated bags.

While it is important to be careful it is also important to be thorough. Leaving dirt on an artifact can lead to further deterioration and can obscure important details during the cataloging process, such as paste identification on ceramics. Make sure to clean the edges of artifacts, and only work on one artifact at a time. Two guidelines can help determine if an artifact is clean enough. One: it is clean enough that you would be comfortable licking it. Two: the water never becomes so dirty that it is no longer transparent. Regular changing of water is key. Dump dirty water outside. Do not dump dirty water in the sink! Make sure that there are no artifacts in the wash bin before dumping! It is also acceptable to briefly rinse the artifacts before placing them on the drying tray. In cases of artifacts with hollow areas, the dirt should be carefully removed from the hollow area with a dental pick and/or pipe cleaner. For example, the interior of a pipe stem should be cleaned thoroughly in order to allow for a bore measurement to be taken, which can help with dating the artifact.

After washing an artifact, place it on the drying screen. Be sure to arrange artifacts by bag and then material type within each bag. This will make sorting and rebagging easier. While it is all right for artifacts to touch each other, DO NOT overlap them. It will slow the drying time. Be sure to place any artifact that is small enough to drop through the screen on a paper towel on the drying screen. If the contents of one bag do not take up an entire section of the screen, you can section it off with a wooden divider. This allows full use of the screen without mixing artifacts between proveniences. If the artifacts from one provenience take up more than one screen, make sure to note that on both screens. Finally, place the field bag, field tag, and the artifact processing tag on the screen with the associated artifacts.



Dry brushing may be used on more fragile artifacts. For dry brushing, gently brush the artifact with a completely dry brush over newspaper. Do not put the artifact directly in the water. Place the dry-brushed artifacts on the screen next to the washed artifacts from the same context. Again, do not stack artifacts. In a few cases, particularly when washing patinated glass, you will need to wash the artifact with a brush dipped in a solution of 50% water and 50% Ethanol to keep from removing delicate material.

Once the screen is full, place a tag with the name of the project, the lots on the tray, and the date the artifacts were washed onto the front of the tray. Since there may be more than one project in the lab at a time, placing the project name on the tray keeps artifacts from being mixed between projects. Place the screen on the drying rack in the open slot nearest to the top. Never put wet artifacts over dry ones. They will undoubtedly drip, making your dry artifacts wet, forcing you to wait longer to put them away. Allow artifacts to dry at least two days after washing before bagging. In the case of large pieces of brick, let them dry for more than two days.

When you have finished washing artifacts, be sure to clean up your station. Put tools away. Dump the water outside after first checking that there are no artifacts in the water bin. Be sure to check the water bin for artifacts after finishing each lot as well to ensure that no artifacts are lost. Wipe down the sink and countertop with a damp sponge, making sure to wipe off any mud splatter. If a lot of leaves and mud were tracked indoors or a lot of dirt got on the floor from the artifact bags, please sweep the floor around the sinks and back door.

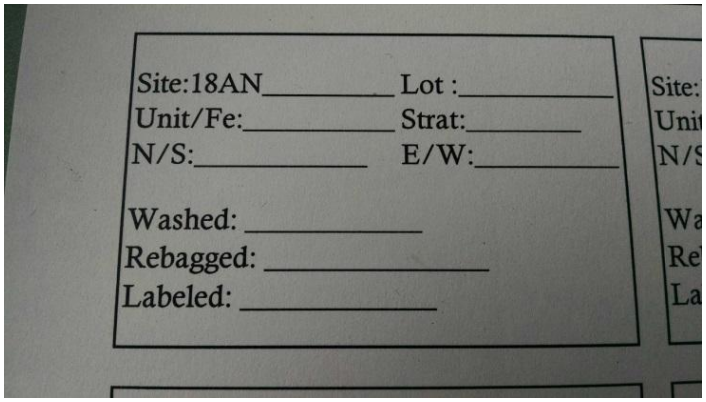
Quick Step Reference

Step 1: Prepare Your Work Area

- Grab your tools! You will need a plastic basin, a colander, a drying screen, and a toothbrush
- Place the drying screen on newspapers and the basin and colander in the sink.
- Ask your supervisor for a bag of artifacts to clean.

Step 2: Analyze your Lot

- Remove the inside bag tag. Check the provenience information. Does the bag tag match the information on the outside of the artifact bag? If there's a problem, please see the Lab supervisor immediately. Place on the screen.
- Remove and set aside any foil packets (Charcoal samples, DO NOT OPEN) or film containers/medicine vials. Ask the supervisor how to clean these special finds.
- Fill out an Artifact Processing Form; write your name and the date in the "Washed" section.



Before you begin washing, please check with the supervisor for any changes in procedure.

Step 3: Wash!

- Dump a lot (all bags) out on a piece of newspaper by your sink. Sort the artifacts, as you can, into material classes.
    - **We do not wash metals, glass, organic material, overpainted porcelain, objects with loose pigment, objects with residue, or any materials to be sampled for analysis.**
    - Use a soft bristle paint brush to dry brush metals, organic materials, and overpainted ceramics. If the material is too fragile to handle a soft brush, do not clean at all.
    - To wash patinated glass, use a toothbrush dipped in a solution of 50% Ethanol and 50% water to carefully clean without destroying the patina.

REMEMBER: <u>brush gently</u> and to <u>never let artifacts soak in water.</u>

- Place a small handful of artifacts of the remaining artifacts in the colander and turn on the water. It is important that artifacts do not soak for too long! Work under a constant trickle of water; this ensures the artifact will always be in clean water. Never place an artifact under the stream. NEVER USE SOAP!
    - Always check the artifact for pigment or residue, traces of gilding or loose pieces prior to washing as these can easily be lost during washing. If pigment or gilding is present or the object appears to be quite fragile, do not wash it.
- Clean each artifact individually. Be particularly attentive to the edges and grooves that may need extra attention.
- Be gentle but thorough. Remember to brush, not scrub. If you're unsure how to clean something – ASK!
- Place artifacts on the screen by type – ceramics, glass, lithics, etc.
- Change your water often! If it looks like chocolate milk – CHANGE IT! Please do not dump the dirty water down the sink, dump it outside <u>through</u> the colander.

REMEMBER: Only work on 1 Lot at a time. If multiple lots are on one screen, be sure to use dividers and make it obvious which lot is which.

Step 4: Clean Up

- Be sure each Lot is clearly identified with the empty field bag, the bag tag, and the artifact processing tag.
- Place the drying screen on the drying rack. Be sure to place your rack BELOW any dry or drying artifacts.
- Rinse your tools and put them away.
- Wipe down the sink and the counter with a sponge.

What to Wash Quick Guide

What can I wash with water (using a toothbrush)?

· Ceramics (unless they have visible residues, glaze that is coming off of the body, or overglaze painted decoration)
· Brick
· Stone (architectural material, fire cracked rocks, and flakes, never wash stone tools)
· Mortar and Cement (unless it starts to crumble)
· Plastic

What can I dry brush (with a soft-bristled brush)?

· Metal objects
· Bone
· Shell
· Charcoal
· Overpainted and loose glazed ceramics
· If these materials are particularly muddy, talk to the supervisor about using some water

What needs special treatment?

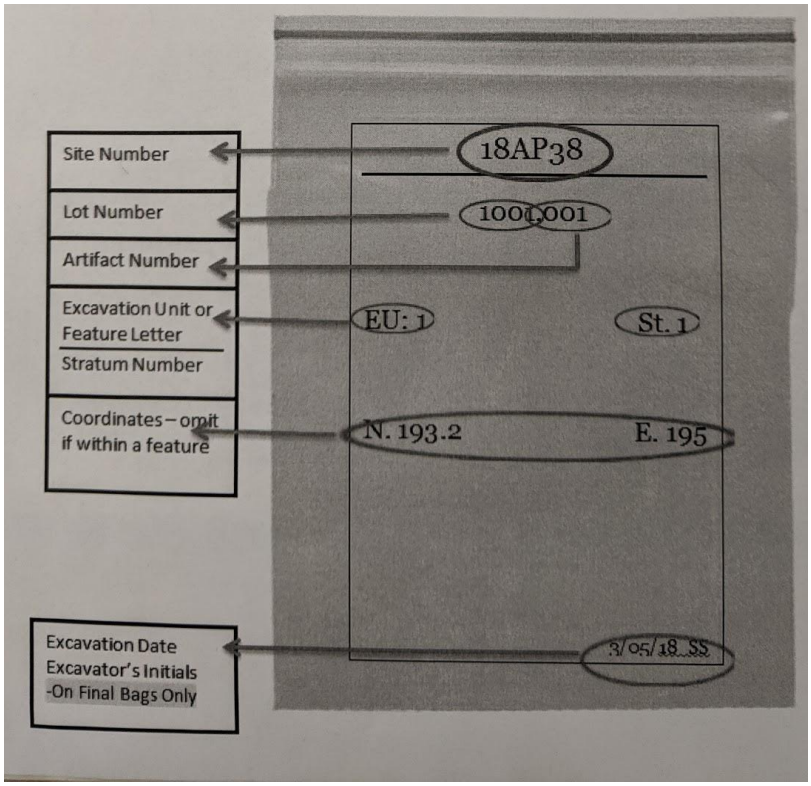
· Glass (use a 50% water, 50% ethanol solution to wash)

What should not be washed?

· Materials with visible residues
· Anything too fragile
· Floral materials (such as textiles or paper)
· Leather

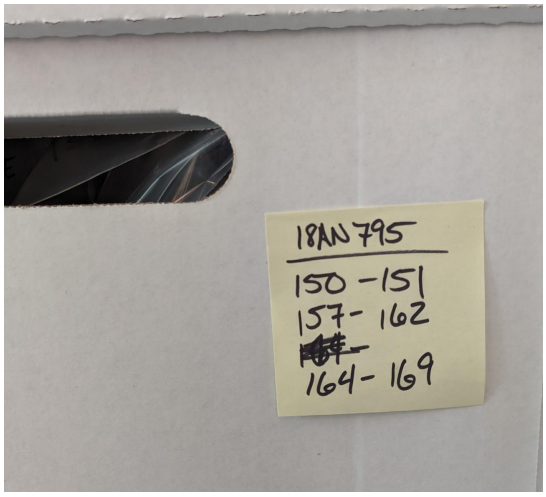
Rebagging

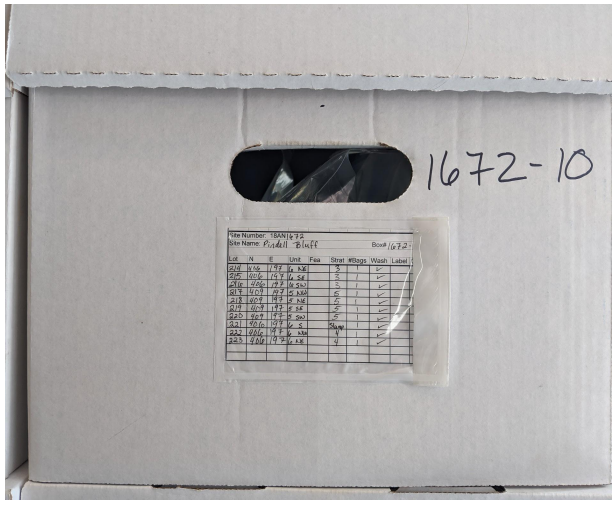
Once artifacts have had ample time to dry (around 48 hours minimum), they need to be sorted by material type (i.e. ceramic, glass, metal) and rebagged. Make sure the artifact is dry before you bag it; otherwise the moisture can lead to the growth of mold and fungus. Work one only one lot at a time! Start by sorting the artifacts by material type, i.e. brick, glass, ceramic, quartz, rhyolite, etc. Once sorted place each material type in its own bag. Use the smallest available bag that the artifact(s) can fit in without force and will still close. A variety of different sized bags are located in bins on the shelves near the washing area. Puncture the top of the bage 3 or 4 times with a dental pick or lab probe. The perforation will allow ventilation, thus avoiding any condensation from occurring. Label each bag with the site number, lot number, and provenience information using a sharpie or IDenti Pen. Write a paper tag with provenience information with an acid free pen, and place a tag into each artifact bag. Once each material type is bagged, place the bags in a Lot Bag (either 8x10 or 10x12). The Lot Bag also needs to be perforated at the top, and labeled with the site number, lot number, provenience information, as well as the name and date of original excavation. Be sure to fill out the artifact processing tag with your name and the date on the "Rebagging" line. Be sure to write neatly and clearly! Place the artifact processing tag and the field tag in the lot bag. Once you have verified the information between the two tags and the original field bag, you may throw away the original field bag.



Once a lot has been bagged, place the bag in the appropriate box in ascending lot order. Do not overfill the box or stack artifact bags on top of each other. This can lead to artifacts breaking, and/or a box being too heavy to safely lift. See Picture above for an appropriately filled box.

Initially a temporary box tag can be used to label each. Place a Post-It note with the site name or number and the lots on the box. This can be useful when initially rebagging, especially if the lots were washed out of order. This will allow you to shift bags between boxes without having to scratch out or redo the final box label. When a box is full, fill out the box tag with the information from the bag. Be sure to list the lots on the box tag in ascending order with a line for each lot. This includes giving a line to negative STPs, in which case you will write NCM (No Cultural Material) on the provenience information columns. This will help minimize confusion over missing lot bags. If there are more lots in the box than can fit on one tag, use as many tags as needed to record each lot, and stack the tags in the box label sleeve. In the case of small sites with only a handful of bags, multiple sites may be placed in the box. If there are multiple sites in a box use a box tag that lists the sites, lot range, and the total number of bags for the site. It is not necessary to list each individual lot in this case.





Site Number: 18AN1672
Site Name: Pindell Bluff Box# 1672-10

Lot	N	E	Unit	Fea	Strat	#Bags	Wash	Label	Catalo
214	406	197	6 NE		3	1	✓		✓
215	406	197	6 SE		3	1	✓		✓
216	406	197	6 SW		3	1	✓		✓
217	409	197	5 NW		5	1	✓		✓
218	409	197	5 NE		5	1	✓		✓
219	409	197	5 SE		5	1	✓		✓
220	409	197	5 SW		5	1	✓		✓
221	4010	197	6 S		Slump	1	✓		✓
222	406	197	6 NW		4	1	✓		✓
223	406	197	6 NE		4	1	✓		✓

Site #s: Shadow Pit, Polly Place, Linthicum Walks Box # MS-2
Accession #s

Site #	Lot Range	# of Bags
SPC	1-10, 9-18	16
Polly-	1, 3-6, 8-9, 11-12, 14-15, 17, 22, 26,	18
18AN1606	29-32	
LW	1-3	4

Quick Step Reference

Step 1: Prepare Your Work Area

- You will need the following tools: a sharpie, an acid-free pen, a lab probe, scissors, and bag tags and archival quality bags (both in the purple and blue organizers).
- Ask a supervisor to get you a Lot to rebag. Make sure ALL artifacts are completely dry before rebagging (if it's cold to the touch it's not dry!)

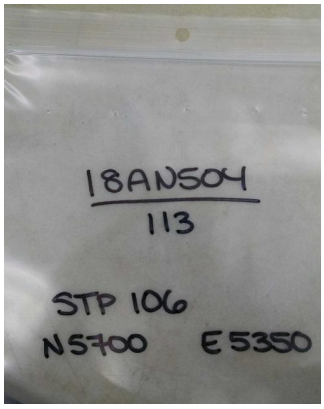
Step 2: Analyze your Lot

- Check the provenience information. Does the bag tag match the information on the outside of the artifact bag? If there's a problem, please see the Lab supervisor immediately.
- Sort the artifacts by material type: Ceramic, Glass, Lithic, Metal, Faunal, Floral, Masonry, and Unidentified. If the lot is large enough to sub-categorize and you feel comfortable doing so the following sub-categories (not all listed) may be used:
    - Metal – by type (ie: iron, copper, lead, etc.)
    - Ceramics – American Indian and Euro-American
    - Lithics – FCR, Shatter, and Flakes
- Fill out the Artifact Processing Form; write your name and the date in the "Rebagged" section.

<u>REMEMBER</u>: Only work on 1 Lot at a time. If you have any questions please see the Lab Supervisor!

Step 3: Rebag!

- Each material type will go into its own bag. All of these individual bags will then go into a main Lot bag.
- Chose the smallest bag that all of the artifacts will comfortably fit into. If it's difficult to close – it's too small!
- Poke three or four holes about ½" under the zip closure to allow air flow – do this for every bag!
- Under the holes write the provenience information in the following order – Site, Lot number, Eu/Fea/STP number, Stratum, coordinates, and date excavated (only on the main bag).
- Fill out a bag tag for each bag and place inside the bags.
- Place artifacts in bags.
- Put artifact bags in Lot bag.

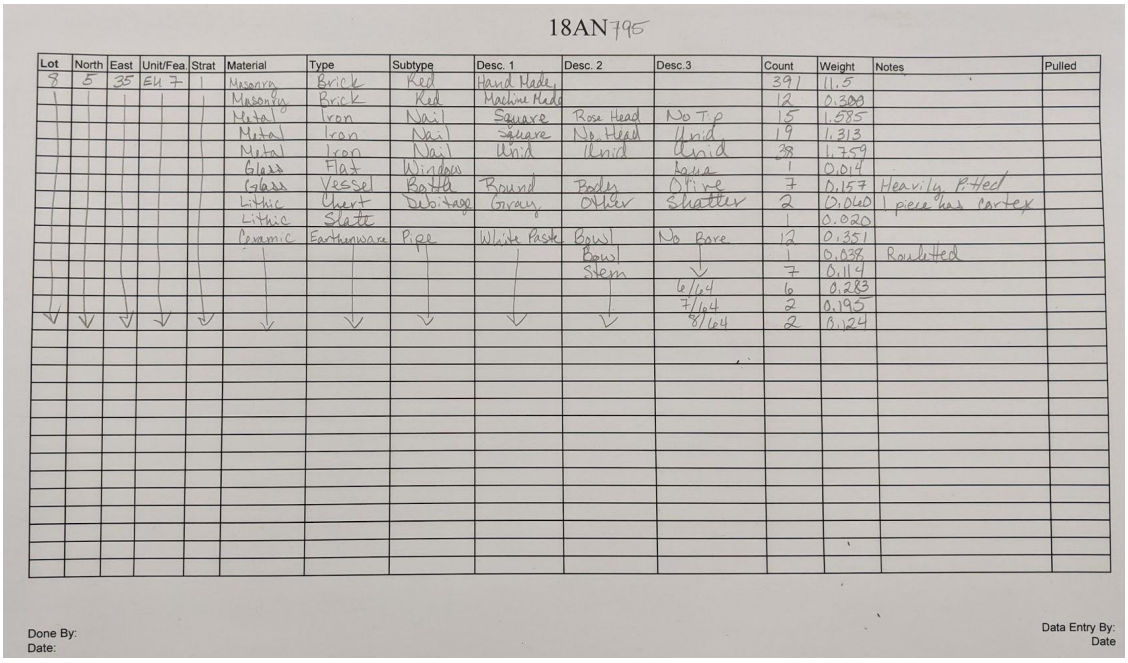


Step 4: Clean Up

- Find the proper box for your newly bagged Lots! Make sure you're placing them in the right box by site and by Lot number
- Fill out the information on the box tag. Try to keep the lots in numerical order. Leave spaces for any missing lots. Check the "Washed" category.
- Clean up your work area and put all tools away.
- Wipe down the table with a sponge if necessary.

Cataloging

Cataloging should only be done by those trained by the archaeological staff. Do not catalog if you have not been trained. Start by gathering needed materials: catalog sheets, pencil, acid free pen, IDenti-pen, bag tags, artifact bags, scissors, lab probe, scale, and drill bit measures if needed. Work on only one lot bag at a time! Sort the artifacts from the lot bag into material type. Working with one material type at a time, separate the artifacts into individual types. For example, when working with lithics, first separate by material (quartz, chert, rhyolite, etc.), then separate by type (shatter, points, primary flakes, secondary flakes, tertiary flakes, etc.). Each artifact type will then be described on their own entry line. Each entry should be described as much as possible and should be placed in its own bag unless specifically instructed otherwise. Once the artifacts are sorted into individual types, begin filling out the catalog sheet. Start by writing the site number at the top of the sheet. Also, initial and date each catalog sheet at the bottom of the page. Each entry is cataloged from left to right under the headings listed and described below. *Note: the information contained in some of the headings varies with the material. Be sure to use the catalog guide book to record the correct type of information under the correct heading for each material type.



18AN795

Lot	North	East	Unit/Fea.	Strat	Material	Type	Subtype	Desc. 1	Desc. 2	Desc.3	Count	Weight	Notes	Pulled
8	5	35	EU 7		Masonry	Brick	Red	Hand Made			391	11.5		
					Masonry	Brick	Red	Machine Made			12	0.309		
					Metal	Iron	Nail	Square	Rose Head	No Tip	15	1.585		
					Metal	Iron	Nail	Square	No. Head	Unid	19	1.313		
					Metal	Iron	Nail	Unid	Unid	Unid	28	1.759		
					Glass	Flat	Window			Aqua	1	0.014		
					Glass	Vessel	Bottle	Round	Body	Olive	7	0.157	Heavily Pitted	
					Lithic	Chert	Deb. Frag	Gray	Other	Shatter	2	0.060	1 piece has cortex	
					Lithic	Slate					1	0.020		
					Ceramic	Earthenware	Pipe	White Paste	Bowl	No Bore	12	0.351		
									Bowl		1	0.038	Rouletted	
									Stem		7	0.114		
										6/64	6	0.283		
										7/64	2	0.195		
										8/64	2	0.124		

Done By:
Date:

Data Entry By:
Date

Once an entry has been completed place the artifacts (s) back in their bag. If artifacts from a single artifact back become subdivided, i.e. ceramics become divided into whiteware, german stoneware and borderware, create a new artifact bag for each new subdivision, making sure to label the bags as before and add a bag tag. Once you have completed cataloging a lot, mark the top right corner of the lot bag with an encircled C. Date and initial the artifact processing tag on the “Catalog” line. Return the lot bag to the box, and check off the cataloged field on the box tag for that lot if a box tag is present. Give the catalog sheets to the supervising archaeologist, and clean up your work space when you have finished cataloging for the day.

Catalog Headings

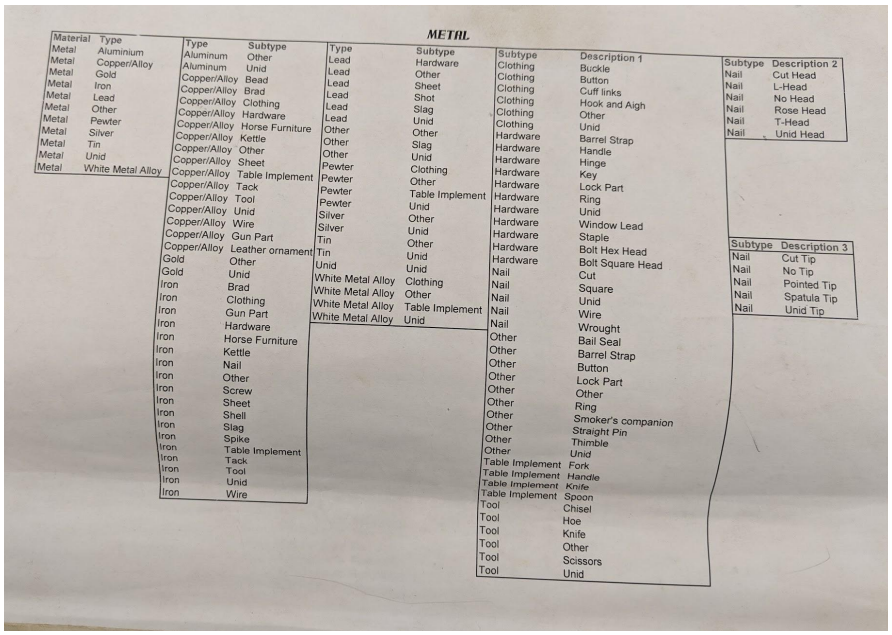
- Lot Number
- N Coordinates
- E Coordinates
- EU/Feat
- Strat
- Material
- Type
- Subtype
- Description 1
- Description 2
- Description 3
- Count
- Weight
- Comments
- Pulled

Provenience

Provenience is recorded in the Lot Number, N and E Coordinates, EU/Feat and Strat columns. Lot Number, N and E Coordinates and Strat should be listed on the lot bag and the processing and field tags included with the artifacts. If any of that information is missing, make sure to check with the supervising archaeologist, who should have a list of all the lots and their provenience information.

Material

The first information to record is the material. This is the most basic descriptor of an artifact, and can either be Metal, Ceramic, Lithic, Glass, Floral, Faunal, Masonry, or Other. Each of these materials has been given a page in the catalog manual.



Descriptive Fields

The descriptive fields help further refine the identification of an artifact and include: Type, Subtype, Desc 1, Desc 2, and Desc 3. The information recorded in these fields varies by material. Find the appropriate material page in the catalog manual, and follow the flow chart to accurately fill in each field. If you are unsure about the identification of an artifact or how to fill in a specific field, be sure to ask the supervising archaeologist. There is also a type collection available to help with artifact identification. It should also be noted that some artifacts do not use all of the descriptive fields, for example Slag is simply listed as Material: Other →Type: Other →Subtype: Slag.

Count

The Count is the number of individual items in a single artifact type. E.G. if there are 5 pieces of clear sheet window glass then the number under count will be 5.

Weight

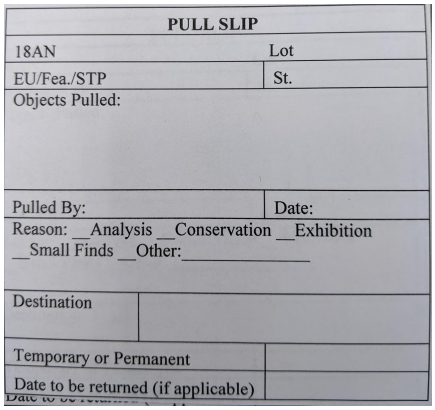
All artifacts must be weighed. The weight is measured in ounces with a scale, and refers to the aggregate weight if there is more than one artifact in the entry. In some cases it may be useful to also take measurements, such as length or width. Note these measurements in the comments section

Comments

The comments section is for extended descriptions on an artifact's decoration, make, or distinguishing marks. Try to be thorough, and list all markings/features on an artifact. Many of these can be highly diagnostic such as mold seams and maker's marks on bottle glass. There are a number of books and references in the lab to help you identify various features on artifacts. USE THEM. Also feel free to ask questions. The more information recorded the better. This field is also used for the cataloger's comments. It is a great place to note if you think an artifact is one thing but are uncertain. Also, be sure to note if pieces within the entry mend, or if pieces between entries cross mend.

Pulled

In some cases, one of the supervising archaeologists will pull diagnostic or special artifacts for display or separate research. If an artifact is pulled, there will be a pull slip in the lot bag. Be sure to write down the information on the pull slip in the catalog and check off the "Pulled" field for that entry.



PULL SLIP	
18AN	Lot
EU/Fea./STP	St.
Objects Pulled:	
Pulled By:	Date:
Reason: __Analysis __Conservation __Exhibition __Small Finds __Other:_____	
Destination	
Temporary or Permanent	
Date to be returned (if applicable)	

Catalog Entry Examples

Quartz Flake:

Material: Lithic →Type: Quartz →Subtype: White →Des 1: Debitage →Desc 2: Primary →Desc 3: Flake

Partial Wrought Nail

Material: Metal →Type: Iron →Subtype: Nail →Des 1: Wrought →Desc 2: Rose Head →Desc 3: No Tip

Brick

Material: Masonry →Type: Brick →Subtype: Red →Des 1: Hand Made →
Desc 2: ---→Desc 3: --

German Stoneware

Material: Ceramic →Type: Stoneware →Subtype: Salt Glazed →Des 1: Gray Body →
Desc 2: Rhenish →Desc 3: Cobalt Decoration

Wine Bottle Glass

Material: Glass →Type: Vessel →Subtype: Bottle →Des 1: Round →
Desc 2: Body →Desc 3: Olive

Quick Step Reference

(Please Note: Only those who have received training may catalog artifacts)

Step 1: Prepare Your Work Area

- Grab your tools! You will need a scale, pencil, and catalog sheets.
- Ask your supervisor for a bag of artifacts to catalog.

Step 2: Catalog!

- Separate your artifacts by material type (ceramic, glass, lithic, masonry, metal, faunal, floral, etc…).
- Working with one material type at a time, separate artifacts into the smallest categories possible.
    - For example: Ceramic – Earthenware – Refined – Pearlware – Blue Dec, or
    - Masonry – Brick – Red – Machine Made.
- Fill out the catalog sheet, remembering to count and weigh each group. Use the notes section to further describe the artifact(s) if necessary. Feel free to use multiple comment lines if needed, scratching out and skipping the other columns for those lines, or use the back of the page to continue notes.

REMEMBER: There is no such thing as too much information!

- Replace the cataloged artifacts in their bag and continue cataloging the Lot until done.

REMEMBER: Only work on 1 Lot at a time. If multiple lots are on one catalog sheet, be sure to make it obvious which lot is which.

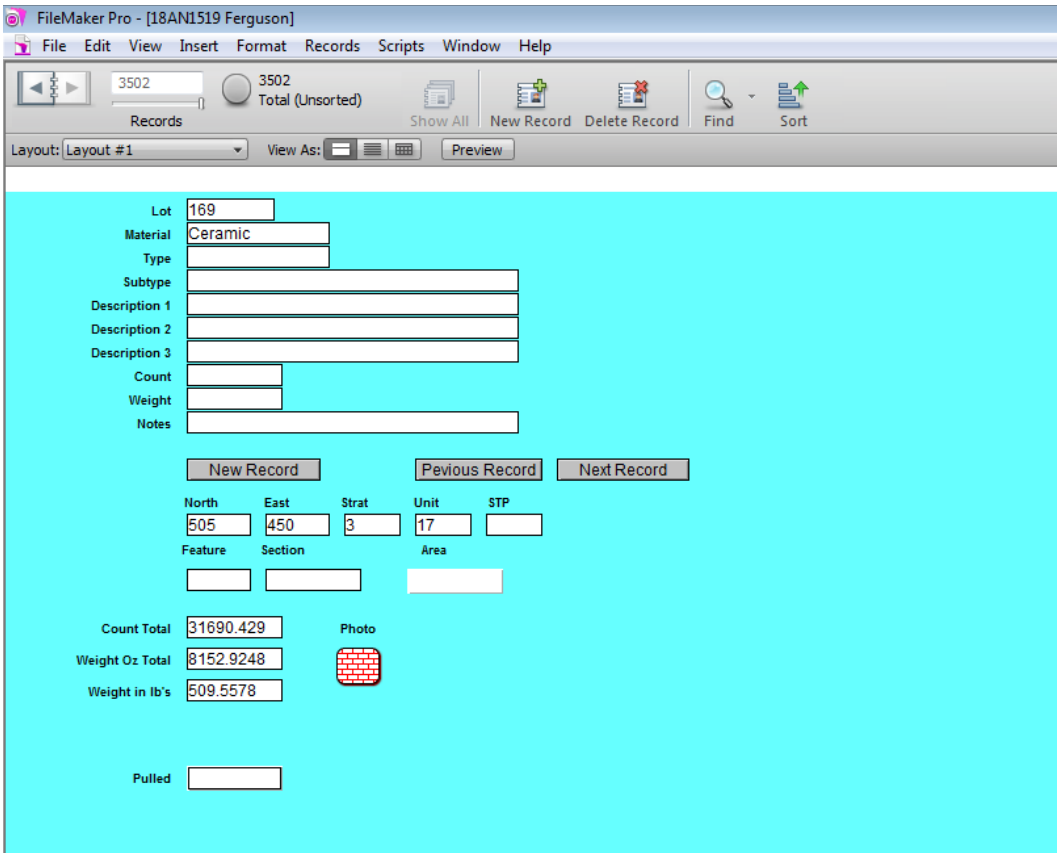
Step 3: Clean Up

- Fill out the Artifact Processing Form; write your name and the date in the “Cataloged” section.
- Make a C surrounded by a circle in sharpie on the outside of the Lot bag, upper right.
- Return your lot bag to the main box and check “Cataloged” on the box tag.
- Put away your tools and clear your work area.
- Place catalog sheet in the appropriate place.

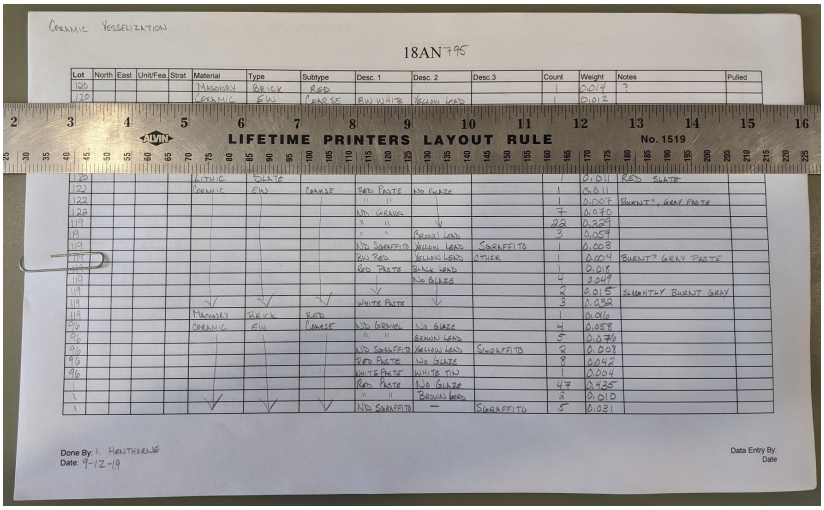
Data Entry

Once cataloging is completed, the information on the catalog sheets needs to be entered in the computer. For most sites data entry will be done in File Maker. In a few small sites or special occasions data entry will be done in Excel. If cataloging in Excel copy the information in each field exactly as it is written. Be sure to periodically save in order to minimize the chances of lost data and having to repeat work. Before starting, make sure that you are entering the catalog sheets into the correct site database.

In the case of FileMaker, the catalog file can be found under Share Drive (J):>Shared>ENV>ARCHAEOLOGY>SITEFILES> 18ANX *sitename*>18ANX *sitename* Catalog. You can enter the data in either a spreadsheet line view or in an individual entry view. FileMaker uses locked fields, so you will only need to start typing each field and it will autofill. You can also use the drop down boxes to fill each field. If typing and autofilling, make sure that the correct item is entered as some items in a field begin with the same letter, like Faunal and Floral under Materials. Before creating a new entry, double check that the information on the screen matches the information on the line on the catalog sheet. FileMaker does not have a manual save button. Data is automatically saved as you work. If FileMaker crashes, check in the spreadsheet view to see the last entry that the program saved before restarting data entry to make sure that no entries were lost.



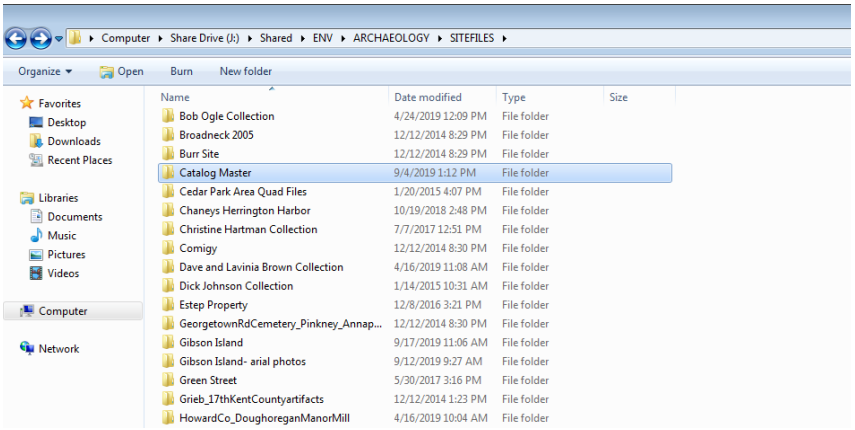
It can be helpful to use a ruler under the line of the paper catalog you are transcribing to make sure each entry has the correct information. You can then slide the ruler down one line at a time as you complete an entry in order to better track where on the catalog sheet you are working. Once you have completed all of the entries on a catalog sheet, initial and date the sheet in the bottom right corner.

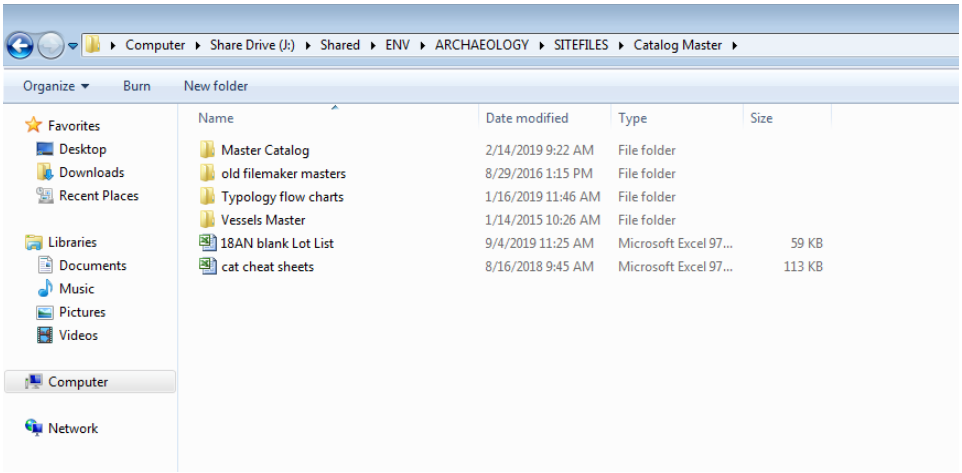


Creating a New Catalog Record

In most cases, the catalog database you are entering data into will already exist and will have a linked lot list. However, in some cases you will need to make a new catalog and link the lot list. Look for a folder with the site number under (J):>Shared>ENV>ARCHAEOLOGY>SITEFILES> 18ANX *sitename*. This folder should contain all of the information pertaining to that site. If a folder does not exist, get help from the supervising archaeologist to make one as it might need to go in a special location depending on the type of fieldwork or if it is a site survey without a site number.

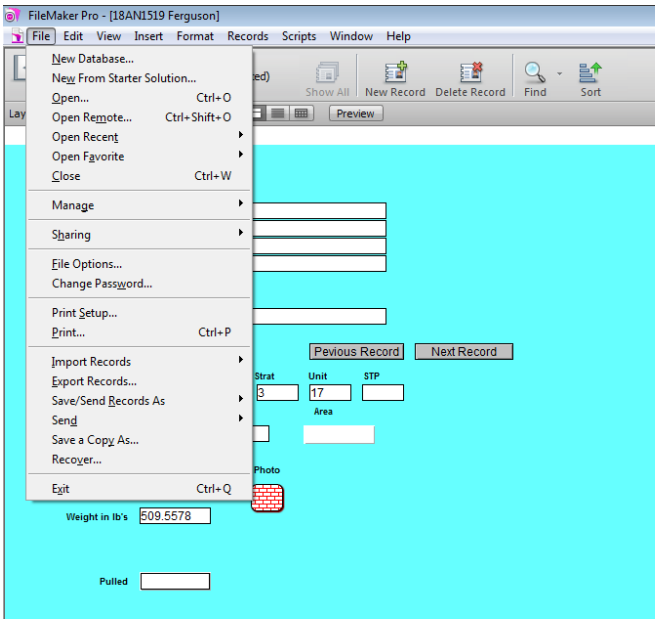
Once the correct folder is located or created, copy the “Master Catalog” folder from the SITEFILES folder ((J):>Shared>ENV>ARCHAEOLOGY>SITEFILES> Catalog Master) to your site folder. Rename the copied Master Catalog folder to match the site number you are working on, i.e. 18AN795 Skipwith Catalog. Open the newly renamed catalog folder, and rename the “site” file with your site number, i.e. 18AN795 catalog.

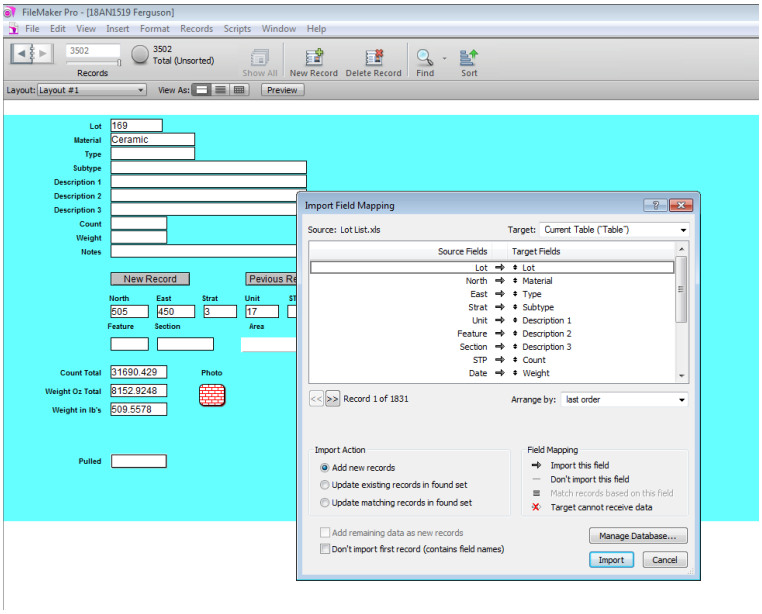




Next, you will need to create a Lot List if one does not already exist. In the Catalog Master folder is an Excel file called “18AN blank lot list” (see above for location reference). Copy that file to your site folder, and rename it with your site number, i.e. 18AN795 lot list. Open the newly created file, enter the lot list data, and save.

You can now import this lot list data into your FileMaker database. When the lot list is linked to the database, FileMaker will automatically fill in the provenience data in the catalog entry when you fill in the lot field. You can link the lot list at any time, even when there is already data entered into the database. It is recommended that you reimport the lot list to the FileMaker Database if changes have been made to the Excel file. To link the lot list to the catalog go into your site’s Catalog folder, open the “lots” file, make sure it’s empty (if not, delete all records), and Import the Excel lot list file (command is in the File menu of FileMaker). In the process of importing, make sure all the categories match, you may have to reorder “strat” and “unit” and anything else that doesn’t match. Also make sure there’s an arrow between each pair. Then just close the file (don’t rename this one). The FileMaker Pro catalog file should now have the correct location information for any lot you enter into a form.




FileMaker Pro - [18AN1519 Ferguson]
File Edit View Insert Format Records Scripts Window Help
3502
Records
3502
Total (Unsorted)
Show All
New Record
Delete Record
Find
Sort
Layout: Layout #1
View As:
Preview
Lot 169
Material Ceramic
Type
Subtype
Description 1
Description 2
Description 3
Count
Weight
Notes
New Record
North 505
East 450
Strat 3
Unit 17
Feature
Section
Area
Count Total 31690.429
Weight Oz Total 8152.9248
Weight in lb's 509.5578
Photo
Pulled
Import Field Mapping
Source: Lot List.xls
Target: Current Table ("Table")
Source Fields
Target Fields
Lot → Lot
North → Material
East → Type
Strat → Subtype
Unit → Description 1
Feature → Description 2
Section → Description 3
STP → Count
Date → Weight
Record 1 of 1831
Arrange by: last order
Import Action
Add new records
Update existing records in found set
Update matching records in found set
Field Mapping
Import this field
Don't import this field
Match records based on this field
Target cannot receive data
Add remaining data as new records
Don't import first record (contains field names)
Manage Database...
Import
Cancel

Quick Step Reference

Note: This assumes there's a site number and a folder containing site information for what you're entering. If not, get help creating a new site folder; it might go in the Site Visits Compliance folder, if it's a site survey without a site number, or it may already have a site number under another name.

Step 1: Create a FileMaker Pro catalog for your site

- In the "Site Files" folder is a folder called "Catalog Master" that contains a folder called "Master Catalog." Copy the "Master Catalog" folder into your site folder and rename it "18AN___ Site Name Catalog" or whatever its name is.
- Go into that folder and rename "site" file with your site number: "18AN___ catalog."
- Use this file to enter the catalog sheet information.

Step 2: Create a lot list if one doesn't already exist for your site

- In the "Catalog Master" folder (in the "Site Files" directory) is an Excel file called "18AN blank lot list." Copy this file to your site file folder and rename it with your site number: "18AN___ lot list."
- Open the Excel file you just created, enter the lot list data, and save.

Step 3: Import the lot list

Note: Do this at any time, even if you've already entered data in the catalog. Also do this if you've revised the Excel lot list.

- Go into your site's Catalog folder, open the "lots" file, make sure it's empty (if not, delete all records), and Import the Excel lot list file (command is in the File menu).
- In the process of importing, make sure all the categories match; you may have to reorder "strat" and "unit" and anything else that doesn't match. Also make sure there's an arrow between each pair. Then just close the file (don't rename this one).
- The FileMaker Pro catalog file should now have the correct location information for any lot you enter into a form.

Step 4: Enter Data

- Enter data into FileMaker Catalog in either Spreadsheet View or Single Entry View.
- Make sure to enter only one line of the catalog sheet at a time.
- Use a ruler to help guide you on the catalog sheet.
- Verify information is correct before starting a new entry.

Step 5: Clean Up

- Once all data from a catalog sheet has been entered initial and date the bottom right of the catalog sheet.
- Place completed catalog sheets in their appropriate folder.
- Return catalog sheets that have not been entered to the supervising archaeologist.

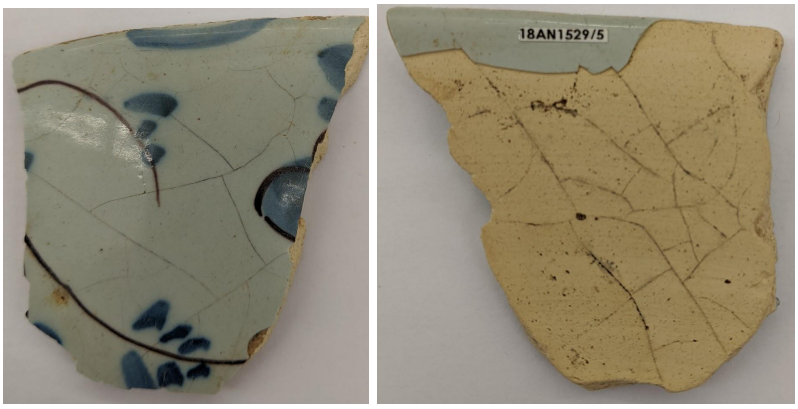
Labeling

Gathering materials needed: scissors, paper labels, paint brush, glue, a small container of water, and a small gray tray. Work with only one lot at a time. Lot labels are printed on acid free paper. Not all artifacts are labeled, so begin by sorting out the artifacts that need to be labeled. These include stable metal, glass, ceramics, bone, shell, and lithics except for FCR (Fire Cracked Rock). In some cases other artifacts will also need to be labeled. Be sure to check with the supervising archaeologist for any special instructions.

Once sorted, place the artifact on top of its artifact bag on a tray. Cut out a batch of individual labels with the lot number matching the lot you are working on. Cut as close to each label as you can while maintaining the information. In some cases, the whole label is too large for an artifact. If that is the case cut down the label to the site number and lot, or just the lot number if needed (i.e. 18AN795/1→ 795/1, or 18AN795/1 →/1). Each artifact is then given a coat of glue. Do not cover the entire artifact. You only need a strip of glue big enough to adhere the label.

Once the glue is on, place the paper label on the glue. Then coat the paper label with another layer of glue. Place the labeled artifact on the tray to dry. Some lots will use multiple trays. Trays can be placed back on the rack to give the glue time to dry. Allow the glue at least thirty minutes to dry. If the glue feels at all tacky it will need longer to dry, and should not be rebagged. Once the glue has dried, place the artifacts back in their artifact bags, place the artifact bags in the lot bag, and initial and date the processing tag on the “labeled” line. Place the lot bag back in its place in the box, and check of the labeled field for that lot on the box tag.

There are a few things to be aware of when placing the label. Do not put a label in the middle of an artifact. Try to place it as close to the edge as possible. Do not put a label on the side of the artifact that is most likely to be photographed or displayed. Try not to put it on a break. Do not put it over diagnostic features, as it will obscure them in the future. For ceramics this means place the label on the interior or base surface, and DO NOT put it on the paste. There are only two exceptions: 1) if there is no glaze, or 2) if the only glaze present is covered with paint overglaze decoration. For bone,do not put the label on cut or butcher marks. If you are unsure about where to place a label or if an artifact should be labeled, ask the supervising archaeologist.

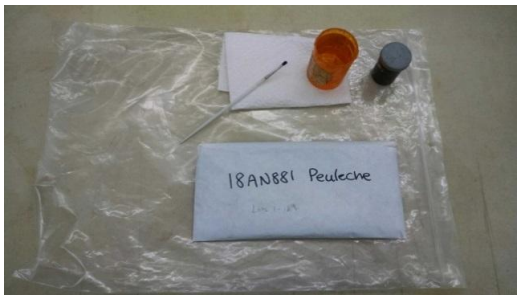


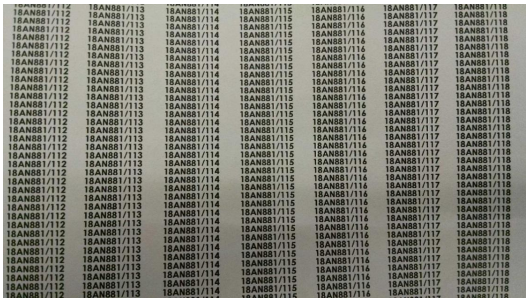
When you have finished labeling for the day, clean your area. Put tools away, wash the glue out of the brush with water. Make sure the lid on the glue bottle is firmly closed. Place any extra unused labels in an envelope with the other leftover labels from that site.

Quick Step Reference

Step 1: Prepare Your Work Area

- You will need the following tools: a paintbrush, a small container half-filled with tap water, paper towel, scissors, labeling glue, size diameter chart, and artifact labels (see Lab supervisor).
- Lay down newspaper or a plastic bag at your workstation.
- Ask the Lab supervisor for a Lot to label





Step 2: Analyze your Lot

- Check the provenience information. Does the bag tag match the information on the outside of the artifact bag? If there's a problem, please see the Lab supervisor immediately.
- Remove all of the artifact bags from the main bag and separate into "Label" and "Do not Label" piles.
- Artifacts to be labeled include (ask if in doubt!):
    - *Prehistoric*:
        - Ceramics (Label all, as feasible)
        - Lithics (Label all diagnostic points and flakes, as feasible); **do not** label FCR
        - Bone (Label fragments over 0.5 inch in diameter, and 10% of the lot, if sample numbers over 200)
    - *Historic*:
        - Ceramics, including pipes (Label all, as feasible)
        - Vessel glass (Label all, as feasible)
        - Window glass (Label fragments, over 0.5 inch in diameter, and label 10% of the lot, if sample numbers over 200)
        - Brick (Label brick bats and brick with at least one original surface over 1" in diameter; label 10% of the lot, if sample numbers over 200)
    - "As Feasible" means ALL artifacts that are smaller than 0.5 inches in diameter that can *reasonably* fit label)
- Find your correct label. Triple-check to be sure the site and Lot number are correct.

- Fill out the Artifact Processing Form; write your name and the date in the “Labeled” section.

Step 3: Label!

- Carefully cut out the labels you will need. Cut as close as possible, eliminating all white space on every side.
- If possible, use the entire label (18AN???/???). If the piece is too small for the full label, you may use the Lot number only - please keep the “/” in (/???).
- Chose a spot to label that will not obscure any important information
    - Ceramics – **label on the inside**. Do not cover up any decorations. Never label on an edge or mend-site
    - Bone – make note of butchering marks! Do not label on exposed marrow, only hard outer bone!
    - Lithics – try to label on cortex (unless the label will completely cover up all cortex) and avoid edges.
- Using the paintbrush, dab a bit of glue to the spot you choose. Place the label. Use another dab of glue to coat the label. Do NOT use too much glue!
- Lay the artifact aside to dry. Please allow at least 30 minutes to fully dry.

REMEMBER: Only work on 1 Lot at a time. Always triple-check to be sure you’re using the correct label.

Step 4: Clean Up

- Replace all of the artifacts in their original bag once dried.
- Place the main Lot bag back into its box. Check “Labeled” on the box tag.
- Rinse your tools and put them away.

Labeling Guide

- Label:
    - Bone & shell (10%)
    - Pottery/Ceramics
    - Pipes
    - Lithics
    - Glass
    - Brick
    - Stable Metal (buttons, etc.)
- Do Not Label:
    - Unstable/rusty Metal (Iron, etc.)
    - Coal
    - Slag
    - Mortar
    - Fire Cracked Rock (FCR)

Figure 5: Examples of what to label and what not to label as described in Table C.

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https://mht.maryland.gov/documents/PDF/archeology/Archeology_standards_curation.pdf

Figure 6: Examples of acceptable labels.

https://mht.maryland.gov/documents/PDF/archeology/Archeology_standards_curation.pdf

https://mht.maryland.gov/documents/PDF/archeology/Archeology_standards_curation.pdf

Appendix I: Catalog Cheat Sheets

METAL

Material	Type
Metal	Aluminium
Metal	Copper/Alloy
Metal	Gold
Metal	Iron
Metal	Lead
Metal	Other
Metal	Pewter
Metal	Silver
Metal	Tin
Metal	Unid
Metal	White Metal Alloy

Type	Subtype
Aluminum	Other
Aluminum	Unid
Copper/Alloy	Bead
Copper/Alloy	Brad
Copper/Alloy	Clothing
Copper/Alloy	Hardware
Copper/Alloy	Horse Furniture
Copper/Alloy	Kettle
Copper/Alloy	Other
Copper/Alloy	Sheet
Copper/Alloy	Table Implement
Copper/Alloy	Tack
Copper/Alloy	Tool
Copper/Alloy	Unid
Copper/Alloy	Wire
Copper/Alloy	Gun Part
Copper/Alloy	Leather ornament
Gold	Other
Gold	Unid
Iron	Brad
Iron	Clothing
Iron	Gun Part
Iron	Hardware
Iron	Horse Furniture
Iron	Kettle
Iron	Nail
Iron	Other
Iron	Screw
Iron	Sheet
Iron	Shell
Iron	Slag
Iron	Spike
Iron	Table Implement
Iron	Tack
Iron	Tool
Iron	Unid
Iron	Wire

Type	Subtype
Lead	Hardware
Lead	Other
Lead	Sheet
Lead	Shot
Lead	Slag
Lead	Unid
Other	Other
Other	Slag
Other	Unid
Pewter	Clothing
Pewter	Other
Pewter	Table Implement
Pewter	Unid
Silver	Other
Tin	Unid
Tin	Other
Unid	Unid
White Metal Alloy	Clothing
White Metal Alloy	Other
White Metal Alloy	Table Implement
White Metal Alloy	Unid

Subtype	Description 1
Clothing	Buckle
Clothing	Button
Clothing	Cuff links
Clothing	Hook and Aigh
Clothing	Other
Clothing	Unid
Hardware	Barrel Strap
Hardware	Handle
Hardware	Hinge
Hardware	Key
Hardware	Lock Part
Hardware	Ring
Hardware	Unid
Hardware	Window Lead
Hardware	Staple
Hardware	Bolt Hex Head
Hardware	Bolt Square Head
Nail	Cut
Nail	Square
Nail	Unid
Nail	Wire
Nail	Wrought
Nail	Bail Seal
Other	Barrel Strap
Other	Button
Other	Lock Part
Other	Other
Other	Ring
Other	Smoker's companion
Other	Straight Pin
Other	Thimble
Other	Unid
Table Implement	Fork
Table Implement	Handle
Table Implement	Knife
Table Implement	Spoon
Tool	Chisel
Tool	Hoe
Tool	Knife
Tool	Other
Tool	Scissors
Tool	Unid

Subtype	Description 2
Nail	Cut Head
Nail	L-Head
Nail	No Head
Nail	Rose Head
Nail	T-Head
Nail	Unid Head

Subtype	Description 3
Nail	Cut Tip
Nail	No Tip
Nail	Pointed Tip
Nail	Spatula Tip
Nail	Unid Tip

Ceramic 1

Material	Type
Ceramic	Earthenware
Ceramic	Other
Ceramic	Porcelain
Ceramic	Stoneware
Ceramic	Unid

Type	Subtype
Earthenware	Coarse
Earthenware	Flower Pot
Earthenware	Kiln Furniture
Earthenware	loaf
Earthenware	Low-Fired
Earthenware	muffle
Earthenware	Other
Earthenware	Pipe
Earthenware	Pipe Waster
Earthenware	Refined
Earthenware	Stamp
Earthenware	Unid
Earthenware	Utility
Earthenware	Wig Curler
Porcelain	Hard Paste
Porcelain	Soft Paste
Porcelain	Bone Paste
Porcelain	Unid Paste
Porcelain	Utility
Porcelain	Other
Stoneware	Other
Stoneware	Salt Glazed
Stoneware	Utility
Stoneware	Unid
	Albany
	Bristle
	Alkaline
	Marble

Earthenware
Porcelain

Marble
Marble

Subtype	Description 1
Bone Paste	American
Bone Paste	English
Coarse	Agated
Coarse	Black Paste
Coarse	Borderware Red
Coarse	Borderware White
Coarse	Buckley
Coarse	Buff Paste
Coarse	Donyatt
Coarse	Gray Paste
Coarse	Iberian Olive Jar
Coarse	Manganese Mottled
Coarse	Marble
Coarse	Merida Micaceous
Coarse	Midlands Purple
Coarse	Midlands Yellow
Coarse	N. Italian Slipware
Coarse	No Paste
Coarse	North Devon Gravel
Coarse	North Devon Gravel-Free
Coarse	North Devon Indeterminate
Coarse	North Devon Sgraffito
Coarse	Orange Paste
Coarse	Pink Paste
Coarse	Red Paste
Coarse	Red Paste, Reduced Core
Coarse	Somerset
Coarse	Staffordshire Slipware
Coarse	Unid
Coarse	White Paste
Coarse	Yellow Paste
Hard Paste	Chinese - UNID
Hard Paste	European - American
Hard Paste	Japanese
Kiln Furniture	Buff Paste
Kiln Furniture	Gray Paste
Kiln Furniture	No Paste
Kiln Furniture	Pink Paste
Kiln Furniture	Red Paste
Kiln Furniture	White Paste

Subtype	Description 1
loaf	Buff Paste
loaf	Gray Paste
loaf	No Paste
loaf	Pink Paste
loaf	White Paste
Low-Fired	Cord Decoration
Low-Fired	Cord Marked
Low-Fired	Cord Wrapped Dowel
Low-Fired	Net Impressed
Low-Fired	Fabric Impressed
Low-Fired	Rough Texture
Low-Fired	Incised
Low-Fired	Smoothed
Low-Fired	Finger Smoothed
Low-Fired	Unid Surface Treatment
Low-Fired	Cord Wrapped Paddle
muffle	Buff Paste
muffle	Gray Paste
muffle	No Paste
muffle	Pink Paste
muffle	Red Paste
muffle	White Paste
Other	Black
Other	Brown Body
Other	Buff
Other	Gray
Other	Gray Body
Other	Green
Other	Orange
Other	Other
Other	Pink
Other	Red
Other	Thermally Altered
Other	Unid
Other	White
Other	White Body
Other	Yellow
Other	Button

Subtype	Description 1
Pipe	Agated
Pipe	Borings
Pipe	Buff Paste
Pipe	Gray Paste
Pipe	Mold Shaving
Pipe	Pink Paste
Pipe	Red Paste
Pipe	White Paste
Pipe Waster	Borings
Pipe Waster	Mold Shaving
Refined	Astbury - white paste
Refined	Creamware - red paste
Refined	Ironstone - Agateware
Refined	Jackfield
Refined	Pearlware
Refined	Rockinghan
Refined	Unid
Refined	Whieldon Ware
Refined	Whiteware
Refined	Yellow Ware
Salt Glazed	Brown Body
Salt Glazed	Gray Body
Salt Glazed	Unid
Salt Glazed	White Body
Soft Paste	American
Soft Paste	English
Unid Paste	Chinese
Unid Paste	European
Unid Paste	Japanese
Unid Paste	American
Unid Paste	English
Utility	Drainage Pipe
Wig Curler	White Paste - insulator

Ceramic 2

Subtype	Description 2
Bone Paste	Underglaze
Bone Paste	Overglaze
Bone Paste	Over/Underglaze
Bone Paste	Luster
Bone Paste	Sprig Mold
Coarse	Black Lead Glaze
Coarse	Brown Lead Glaze
Coarse	Clear Lead Glaze
Coarse	Green Lead Glaze
Coarse	Lead-Back Tin Glaze
Coarse	Light Blue Tin Glaze
Coarse	No Glaze
Coarse	Unid
Coarse	White Tin Glaze
Coarse	Yellow Lead Glaze
Hard Paste	Underglaze
Hard Paste	Overglaze
Hard Paste	Over/Underglaze
Hard Paste	Transfer Print
Hard Paste	Decals
Kiln Furniture	Thermal Glaze
loaf	Thermal Glaze
Low-Fired	Gravel Tempered
Low-Fired	Sand Tempered
Low-Fired	Shell Tempered
Low-Fired	Steatite Tempered
Low-Fired	Sand/Gravel Tempered
Low-Fired	Grog Tempered
muffle	Thermal Glaze
Other	Domestic
Other	English
Other	Rhenish
Pipe	Bowl
Pipe	Heel
Pipe	Joint
Pipe	Stem
Soft Paste	Underglaze
Soft Paste	Overglaze
Soft Paste	Over/Underglaze
Soft Paste	Transfer Print

Subtype	Description 2
Refined	Edged Asymmetrical Scalloped
Refined	Edged Symmetrical Scalloped
Refined	Edged Embossed
Refined	Edged Impressed Unscalloped
Refined	Edged Non Impressed
Refined	Dipped Banded
Refined	Dipped Variageted
Refined	Dipped Engine turned
Refined	Edged
Refined	Dipped Mocha
Refined	Dipped Cabled
Refined	Sponged
Refined	Luster
Refined	Transfer Print
Refined	Transfer Print Chinese
Refined	Transfer Print Chinoiserie
Refined	Transfer Print American/ British Views
Refined	Transfer Print Exotic Views
Refined	Transfer Print Pastoral
Refined	Transfer Print Classical
Refined	Transfer Print Romantic
Refined	Transfer Print Gothic Revival
Refined	Transfer Print Floral
Refined	Transfer Print Sheet Pattern
Refined	Painted
Refined	Painted Overglaze
Refined	Painted Gilt
Salt Glazed	Domestic
Salt Glazed	English
Salt Glazed	Rhenish
Unid Paste	Underglaze
Unid Paste	Overglaze
Unid Paste	Over/Underglaze
Unid Paste	Decals
Unid Paste	Sprig Mold
Unid Paste	Luster
Unid Paste	Transfer Print

ADDED Desc 2
- Engine Turned
- Molded
- Slip Molded
- Transferprint-flow
- UNID
- OTHER

ADD TO Desc 2
- Dipped
- Edged Scalloped

Ceramic 13

Subtype	Description 3
Bone Paste	Blue Decoration
Bone Paste	Polychrome Decoration
Bone Paste	Other Decoration
Bone Paste	Red Decoration
Bone Paste	Gilt Decoration
Bone Paste	Blue/Red Decoration
Bone Paste	Red/Gilt Decoration
Bone Paste	Blue/Gilt Decoration
Bone Paste	Blue/Red/Gilt Decoration
Coarse	Blue Decoration
Coarse	Blue Painted
Coarse	Combed Slip
Coarse	Fired Clay Rod
Coarse	Layered Slip
Coarse	Layered Slip on Interior
Coarse	Other Decoration
Coarse	Polychrome Decoration
Coarse	Purple Mottled
Coarse	Red Slip
Coarse	Sgraffito Decoration
Coarse	Slip Trailing
Coarse	Slipped
Coarse	Slipped Interior
Hard Paste	Blue Decoration
Hard Paste	Other Decoration
Hard Paste	Red Decoration
Hard Paste	Gilt Decoration
Hard Paste	Polychrome Decoration
Hard Paste	Blue/Red Decoration
Hard Paste	Red/Gilt Decoration
Hard Paste	Blue/Red/Gilt Decoration
Hard Paste	Blue/Gilt Decoration
Kiln Furniture	Layered Slip
Kiln Furniture	Layered Slip on Interior
Kiln Furniture	Red Slip
Kiln Furniture	Slipped
Kiln Furniture	Slipped Interior
loaf	Slipped

Subtype	Description 3
Low-Fired	Accokeek Ware
Low-Fired	Marcey Creek
Low-Fired	Mockley Ware
Low-Fired	Moyaone
Low-Fired	Popes Creek
Low-Fired	Potomac Creek Ware
Low-Fired	Selden Island
Low-Fired	Sullivan Cove
Low-Fired	Townsend/Rappahannock
Low-Fired	Yeocomico
muffle	Layered Slip
muffle	Layered Slip on Interior
muffle	Red Slip
muffle	Slipped
muffle	Slipped Interior
Pipe	10/64"
Pipe	11/64"
Pipe	4/64"
Pipe	5/64"
Pipe	6/64"
Pipe	7/64"
Pipe	8/64"
Pipe	9/64"
Pipe	Less than 4/64"
Pipe	No Bore
Refined	Blue Decoration
Refined	Green Decoration
Refined	Other Decoration
Refined	Polychrome Decoration
Refined	Transfer Print
Refined	Black Decoration
Refined	Brown Decoration
Refined	Orange Decoration
Refined	Yellow Decoration
Refined	Pink Decoration
Refined	Red Decoration
Refined	Burned Decoration

Subtype	Description 3
Other	Other Decoration
Salt Glazed	Cobalt Decoration
Salt Glazed	Cobolt and Manganese Decoration
Salt Glazed	Incised
Salt Glazed	Incuse Decoration with Cobalt
Salt Glazed	Iron Oxide Decoration
Salt Glazed	Manganese Decoration
Salt Glazed	Other Decoration
Salt Glazed	Press Molded
Salt Glazed	Scratch Blue
Salt Glazed	Slip Dipped
Salt Glazed	Sprig Molded
Salt Glazed	Sprig Molded Cobalt Decoration
Salt Glazed	Sprig Molded Cobalt and Manganese Decoration
Salt Glazed	Sprig Molded Manganese Decoration
Salt Glazed	Nottingham
Salt Glazed	Bristol Glaze
Salt Glazed	Albany Slip
Salt Glazed	Slip Molded
Soft Paste	Blue Decoration
Soft Paste	Polychrome Decoration
Soft Paste	Other Decoration
Soft Paste	Red Decoration
Soft Paste	Gilt Decoration
Soft Paste	Blue/Red Decoration
Soft Paste	Red/Gilt Decoration
Soft Paste	Blue/Red/Gilt Decoration
Soft Paste	Blue/Gilt Decoration
Unid Paste	Blue Decoration
Unid Paste	Polychrome Decoration
Unid Paste	Other Decoration
Unid Paste	Red Decoration
Unid Paste	Gilt Decoration
Unid Paste	Blue/Red Decoration
Unid Paste	Red/Gilt Decoration
Unid Paste	Blue/Gilt Decoration
Unid Paste	Blue/Red/Gilt Decoration

Prehistoric Ceramic Identification Cheat Sheet

NAME	TEMPER	AVG WALL THICKNESS	SURFACE TREATMENT	DECORATION	OTHER	CHRONOLOGY
Marcey Creek	Steatite	7mm – 14mm	Plain; Rough and unevenly smoothed	Not Common	Flat bottoms; lug handles; Occasional lip nicking	Early Woodland; 1000 B.C- 750 B.C *2950 BP – 2700 BP*
Selden Island*	Steatite	7mm – 14mm *Base: 9mm – 15mm*	Cord-wrapped paddle	Not Common	Occasional lip nicking	Early Woodland; 1000 B.C- 750 B.C *2950 BP – 2700 BP*
Accokeek	Sand/ Gravel (Crushed Quartz)	6mm – 8mm; (decreases from base to rim) *Base: 9mm – 21mm*	Cord-wrapped paddle; Occasionally smoothed	Not Common		Early Woodland; 900 B.C – 300 B.C *2850 BP – 2250 BP*
Popes Creek	Heavily Sand Tempered; Thick and Friable	9mm – 11mm; Sometimes 6mm - 18mm *Base: 15mm – 28mm*	Deep net-impressions/ Cord-markings; Occasionally Finger smoothed	Not Common	Interior scoring common	Early Woodland/ Early Middle Woodland; 500 B.C – A.D 300 *2450 BP – 1650 BP*
Mockley	Shell; 20% – 30% of paste	8mm – 11mm; *Base: 10mm – 19mm*	Net-Impressed/ Cord-wrapped Paddle; Occasionally smoothed over; Typically with loose net/cord wrapping	Not Common		Middle Woodland; A.D 200 – A.D 900 *1750 BP – 1050 BP*
Townsend	Shell; 10% - 20% of paste; Hard/compact	5mm – 10mm	Fabric impressed; Occasionally smoothed	Incised/ Cord Impressed/Cord-wrapped dowel	Ornate decorations common	Late Woodland A.D 950 – A.D 1600 *1000 BP – 350 BP*
Potomac Creek*	Crushed Quartz/ Sand	4mm – 7mm	Smoothed/ Cord-marked	Cord-marked/ Cord-Wrapped dowel Impressions confined to neck and rim	Occasionally with rim strips/ collars	Late Woodland; A.D 1300 – A.D 1700 *650 BP – 250 BP*
Moyaone*	Sand/ Mica	6mm – 8mm; Sometimes 10mm -12mm	Plain/ Cord-marked/ Smoothed	Plain/ Incised/ Cord-marked typically confined to lip, rim, or upper body region		Late Woodland; A.D 1300 – A.D 1650 *650 BP – 300 BP*
Sullivan Cove*	Shell finely crushed	4mm – 8mm	Cord-wrapped paddle Occasionally smoothed over	Cord-marked/ Cord-wrapped dowel, incised	Hard/ compact	Late Woodland; A.D 1250 – A.D 1600 *700 BP – 350 BP*

* = Not as common at Pig Point (18AN50)

Masonry

Material	Type	Type	Subtype
Masonry	Brick	Brick	Red
Masonry	Daub	Brick	Red-Stained Yellow
Masonry	Flat Tile	Brick	Yellow
Masonry	Mortar	Flat Tile	Coarse
Masonry	Other	Mortar	Other
Masonry	Pan Tile	Plaster	Finish Coat
Masonry	Plaster	Plaster	Rough Coat
Masonry	Unid	Plaster	Rough and Finish Coat
Masonry	Concrete		
Masonry	Roof Tile		

Subtype	Description 1
Coarse	Agated
Coarse	Black Paste
Coarse	Buff Paste
Coarse	Gray Paste
Coarse	Orange Paste
Coarse	Pink Paste
Coarse	Red Paste
Coarse	Red Paste, Reduced Core
Coarse	Unid
Coarse	White Paste
Coarse	Yellow Paste
Other	Crushed Shell
Other	Industrial Lime
Other	Portland
Red	Hand Made
Red	Machine Made
Red-Stained Yellow	Clinker
Red-Stained Yellow	Moppen
Yellow	Clinker
Yellow	Moppen

Subtype	Description 2
Coarse	Black Lead Glaze
Coarse	Brown Lead Glaze
Coarse	Clear Lead Glaze
Coarse	Green Lead Glaze
Coarse	Lead-Back Tin Glaze
Coarse	Light Blue Tin Glaze
Coarse	No Glaze
Coarse	Unid
Coarse	White Tin Glaze
Coarse	Yellow Lead Glaze
Red	Thermal Glaze

Subtype	Description 3
Coarse	Blue Decoration
Coarse	Blue Painted
Coarse	Combed Slip
Coarse	Other Decoration
Coarse	Polychrome Decoration
Coarse	Purple Mottled
Coarse	Red Slip
Coarse	Sgraffito Decoration
Coarse	Slip Trailing
Coarse	Slipped

Other

Material	Type	Type	Subtype
Other	Other	Other	Cigarette Filter
	Plastic	Other	Melted
		Other	Slag
		Other	Unid

Composite

Material	Type
Composite	Other

Faunal

Material	Type
Faunal	Bone
Faunal	Claw
Faunal	Coral
Faunal	Egg
Faunal	Leather
Faunal	Other
Faunal	Scale
Faunal	Shell
Faunal	Tooth
Faunal	Unid

Type	Subtype
Bone	Avian
Bone	Mammal
Bone	Not Determined
Bone	Unid
Bone	Piscene
Bone	Reptile
Scale	Piscene
Shell	Clam
Shell	Crab
Shell	Egg
Shell	Mussel
Shell	Not Determined
Shell	Other
Shell	Oyster
Shell	Snail
Tooth	Mammal
Tooth	Not Determined
Tooth	Piscene

Subtype	Description 1
Avian	Otolith
Crab	Claw
Mammal	Butcher Mark
Mammal	Button
Mammal	Comb
Mammal	Handle
Mammal	Otolith
Mammal	Saw Mark
Mammal	Worked Bone
Oyster	Button
Piscene	Otolith
Reptile	Otolith
Unid	Otolith

Subtype	Description 2
Avian	Calcine
Avian	Burned
Mammal	Calcine
Mammal	Burned
Piscene	Calcine
Piscene	Burned
Reptile	Calcine
Reptile	Burned

Subtype	Description 3
Avian	Chicken
Avian	Duck
Avian	Goose
Avian	Turkey
Mammal	Bear
Mammal	Beaver
Mammal	Bobcat
Mammal	Cat
Mammal	Cow
Mammal	Deer
Mammal	Dog
Mammal	Elk
Mammal	Fox
Mammal	Goat
Mammal	Horse
Mammal	Human
Mammal	Muskrat
Mammal	Otter
Mammal	Pig
Mammal	Possum
Mammal	Raccoon
Mammal	Rodent
Mammal	Sheep
Mammal	Sheep/Goat
Mammal	Skunk
Mammal	Squirrel
Mammal	Wolf
Mammal	Woodchuck
Piscene	Drumfish
Reptile	Turtle

Floral

Material	Type
Floral	Charcoal
Floral	Other
Floral	Seed
Floral	Unid
Floral	Wood
Floral	Nut

Human ? Critter Cheat Sheet

lass	animal	size	bone	d1	d2
ther	Bear	Small	Antler	Complete	Right
lammal	Beaver	Medium	Astragulas	Partial Shaft	Left
iscene	Bobcat	Large	Atlas	Partial Proximal	Unid
vian	Chicken	Small/Medium	Calcaneus	Partial Distal	NA
eptile	Cow	Medium/Large	Canine	Partial	
	Crab		Carpal		
	Cricotidae		Carpometacarpus		
	Dentery		Coracoid		
	Drumfish		Cranial		
	Duck		Femur		
	Fox		Fibula		
	Elk		Fin		
	Goat		Horn		
	Goose		Humerous		
	Horse		Incisor		
	Marmota		Jaw		
	Muskrat		Jaw Lower		
	Osteichthyes		Jaw Upper		
	Otter		Long Bone		
	Passenformes		Metacarpal		
	Pig		Metapodial		
	Raccoon		Metatarsal		
	Rodent		Molar		
	Sciaonidae		Patella		
	Sheep		Pelvis		
	Shellfish		Phalange		
	Skunk		Phalanx		
	Squirrel		Premolar		
	Squrios		Radius		
	Turkey		Rib		
	Turtle		Sacrum		
	White Tail Deer		Scale		
	Wolf		Scapula		
	Woodchuck		Shell		
	Other		Sternum		
	Unid		Tarsal		
	Sturgeon		Tarsometatarsus		
	Human		Tibia		
			Tibiotarsus		
			Tooth		
			Ulna		
			Vertebra		
			Vertebra Disk		
			Other		
			Unid		

d3
unburned
burned
Calcine

Rhoplexed ☑
Copper Stain ☑

Innominate
Radius/Ulna
epiphysis
Talus

Glass

Material	Type
Glass	Flat
Glass	Other
Glass	Unid
Glass	Vessel

Type	Subtype
Flat	Bottle
Flat	Unid
Flat	Window
Other	Bead
Other	Melted
Other	Other
Other	Unid
Vessel	Bottle
Vessel	Table
Vessel	Unid
Vessel	Vial

Other MARBLE

Subtype	Description 1
Bottle	Other
Bottle	Unid
Bottle	Round
Bottle	Case
Table	Stemware
Table	Tumbler
Other	Button

Bottle Rectangular

Subtype	Description 2
Bottle	Base
Bottle	Body
Bottle	Neck
Bottle	Rim
Table	Base
Table	Body
Table	Footring
Table	Rim
Vial	Base
Vial	Body
Vial	Neck
Vial	Rim

Subtype	Description 3
Bead	Amber
Bead	Aqua
Bead	Clear
Bead	Green
Bead	Manganese
Bead	Olive
Bottle	Amber
Bottle	Aqua
Bottle	Clear
Bottle	Green
Bottle	Manganese
Bottle	Olive
Bottle	Other
Melted	Amber
Melted	Aqua
Melted	Clear
Melted	Green
Melted	Manganese
Melted	Olive
Table	Aqua
Table	Clear
Table	Green
Table	Manganese
Table	Olive
Unid	Amber
Unid	Aqua
Unid	Clear
Unid	Green
Unid	Manganese
Unid	Olive
Vial	Amber
Vial	Aqua
Vial	Clear
Vial	Green
Vial	Manganese
Vial	Olive

Subtype	Description 3
Other	Amber
Other	Aqua
Other	Clear
Other	Green
Other	Manganese
Other	Olive
Window	Aqua
Window	Clear
Window	Green
Window	Manganese

+MILK GLASS

Lithics 1

Material	Type
Lithic	Argolite
Lithic	Chalcedony
Lithic	Chert
Lithic	Coal
Lithic	Conglomorate
Lithic	Flint
Lithic	Fossil
Lithic	Gabbro
Lithic	Granite
Lithic	Greenstone
Lithic	Igneous
Lithic	Ironstone
Lithic	Jasper
Lithic	Lime
Lithic	Marble
Lithic	Marl
Lithic	Metamorphic
Lithic	Mica
Lithic	Other
Lithic	Ocher
Lithic	Petrified Wood
Lithic	Pipestone
Lithic	Quartz
Lithic	Quartz Conglomerate
Lithic	Quartzite
Lithic	Rhyolite
Lithic	Sandstone
Lithic	Sedimentary
Lithic	Serpentine
Lithic	Shale
Lithic	Silicified Sandstone
Lithic	Siltstone
Lithic	Slate
Lithic	Steatite
Lithic	Unfired Clay
Lithic	Unid

Limestone

Type	Subtype
Argolite	Debitage
Argolite	Fire Cracked rock
Argolite	Other
Argolite	Point
Argolite	Tool
Argolite	Unid
Chalcedony	Debitage
Chalcedony	Fire Cracked rock
Chalcedony	Other
Chalcedony	Point
Chalcedony	Tool
Chalcedony	Unid
Chert	Debitage
Chert	Fire Cracked rock
Chert	Other
Chert	Point
Chert	Tool
Chert	Unid
Coal	Slag
Conglomorate	Fire Cracked rock
Conglomorate	Other
Flint	Debitage
Flint	Fire Cracked rock
Flint	Other
Flint	Point
Flint	Tool
Flint	Unid
Gabbro	Other
Gabbro	Tool
Gabbro	Unid
Granite	Architectural
Greenstone	Debitage
Greenstone	Fire Cracked rock
Greenstone	Other
Greenstone	Point
Greenstone	Tool
Greenstone	Unid

Type	Subtype
Ironstone	Debitage
Ironstone	Fire Cracked rock
Ironstone	Other
Ironstone	Point
Ironstone	Tool
Ironstone	Unid – Architectural
Jasper	Debitage
Jasper	Fire Cracked rock
Jasper	Other
Jasper	Point
Jasper	Tool
Jasper	Unid
Marl	Fossil
Other	Architectural
Other	Debitage
Other	Fire Cracked rock
Other	Other
Other	Point
Other	Tool
Other	Unid
Pipestone	Pipe
Quartz	Debitage
Quartz	Fire Cracked rock
Quartz	Other
Quartz	Point
Quartz	Tool
Quartz	Unid
Quartz Con	Debitage
Quartz Con	Fire Cracked rock
Quartzite	Architectural
Quartzite	Debitage
Quartzite	Fire Cracked rock
Quartzite	Other
Quartzite	Point
Quartzite	Tool
Quartzite	Unid

Type	Subtype
Rhyolite	Debitage
Rhyolite	Fire Cracked rock
Rhyolite	Other
Rhyolite	Point
Rhyolite	Tool
Rhyolite	Unid
Sandstone	Architectural
Sandstone	Debitage
Sandstone	Fire Cracked rock
Sandstone	Fossil
Sandstone	Other
Sandstone	Point
Sandstone	Tool
Sandstone	Unid
Serpentine	Debitage
Serpentine	Fire Cracked rock
Serpentine	Other
Serpentine	Point
Serpentine	Tool
Serpentine	Unid
Shale	Fire Cracked rock
Shale	Other
Shale	Point
Shale	Tool
Slate	Architectural
Slate	Other
Slate	Unid
Steatite	Debitage
Steatite	Fire Cracked rock
Steatite	Gorget
Steatite	Other
Steatite	Point
Steatite	Tool
Unid	Architectural
Unid	Debitage
Unid	Fire Cracked rock
Unid	Melted
Unid	Other
Unid	Point
Unid	Tool
Unid	Unid

Limestone

Lithics 2

Subtype	Description 1
Debitage	Black
Debitage	Blue
Debitage	Buff
Debitage	Clear
Debitage	Gray
Debitage	Green
Debitage	Honey-Colored
Debitage	Orange
Debitage	Other
Debitage	Pink
Debitage	Red
Debitage	Rose
Debitage	Smokey
Debitage	Thermally Altered
Debitage	Unid
Debitage	White
Debitage	Yellow
Other	Black
Other	Blue
Other	Buff
Other	Button
Other	Gray
Other	Green
Other	Honey-Colored
Other	Orange
Other	Other
Other	Pink
Other	Red
Other	Rose
Other	Smokey
Other	Thermally Altered
Other	Unid
Other	White
Other	Yellow

Subtype	Description 1
Point	Adena
Point	Bare Island
Point	Brewerton
Point	Calvert
Point	Dry Brook Fishtail
Point	Guilford
Point	Jacks Reef
Point	Kanawha
Point	Killed Blade
Point	Kirk
Point	Koens-Crispin
Point	Lamoka
Point	Le Croy
Point	Levanna
Point	MacCorkle
Point	Madison
Point	Meadowood
Point	Morrow Mountain
Point	Orient Fishtail
Point	Otter Creek
Point	Palmer
Point	Perkiomen
Point	Piscataway
Point	Potomac
Point	Rossville
Point	Savannah River
Point	Selby Bay
Point	Snook Kill
Point	St. Albans
Point	Stanly
Point	Susquehanna
Point	Unid
Point	Vernon

Subtype	Description 1
Tool	Black
Tool	Blue
Tool	Buff
Tool	Clear
Tool	Gray
Tool	Green
Tool	Honey-Colored
Tool	Orange
Tool	Other
Tool	Pink
Tool	Red
Tool	Rose
Tool	Smokey
Tool	Thermally Altered
Tool	Unid
Tool	White
Tool	Yellow

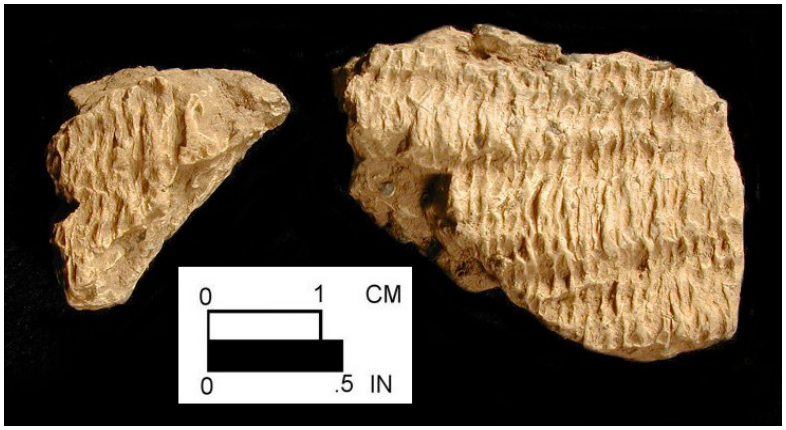
Subtype	Description 2
Debitage	Other
Debitage	Primary
Debitage	Secondary
Debitage	Tertiary
Debitage	Unid
Other	Debitage
Other	Dressed
Other	Flaked
Other	Thermal Glaze
Other	Thermally Altered
Point	Corner-Notched
Point	Lanceolate
Point	Side-Notched
Point	Triangular
Point	Basal Notched
Point	Contacting Stem
Point	Expanding Stem
Point	Stemmed
Point	Leaf
Tool	3/4 Groove
Tool	Chipped
Tool	Flaked
Tool	Full Groove
Tool	Pecked
Tool	Polished
Tool	Rubbed
Unid	Flaked
Unid	Thermal Glaze
Unid	Thermally Altered

Subtype	Description 3
Debitage	Core
Debitage	Flake
Debitage	Other
Debitage	Shatter
Debitage	Unid
Other	Pebble
Other	Cobble
Point	Bifurcate
Point	Concave
Point	Convex
Point	Stemmed
Point	Straight
Tool	Anvil Stone
Tool	Axe
Tool	Biface
Tool	Boiling Stone
Tool	Celt
Tool	Chopper
Tool	Drill
Tool	Grinding Stone
Tool	Gun Flint
Tool	Hammer Stone
Tool	Knife
Tool	Muller
Tool	Nutting Stone
Tool	Pestle
Tool	Pitting Stone
Tool	Scraper
Tool	Sharpening Stone
Tool	Strike-a-Light
Tool	Unifacial microdisk
Tool	Utilized Flake

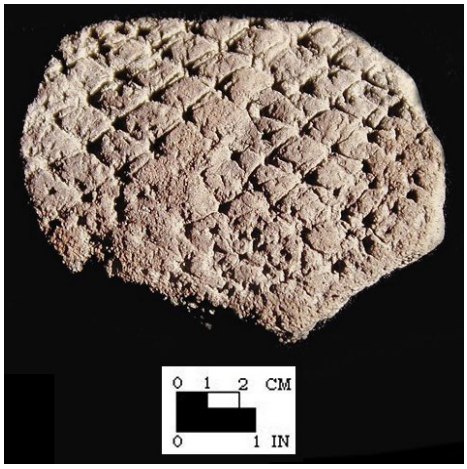
Appendix II: Quick Catalog Visual Guide

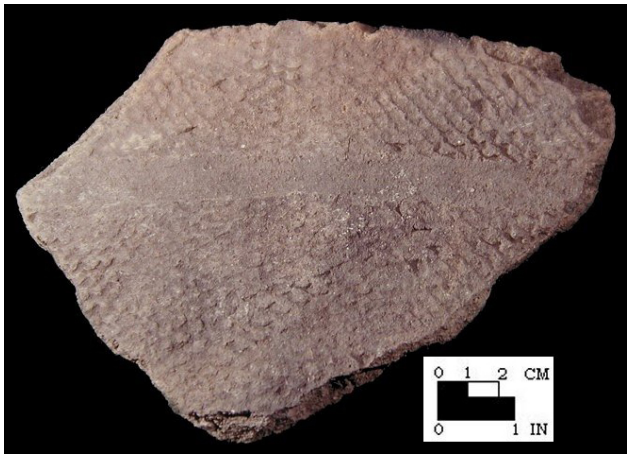
Native Ceramics (Images available at https://apps.jefpat.maryland.gov/diagnostic/)

Cord Marked

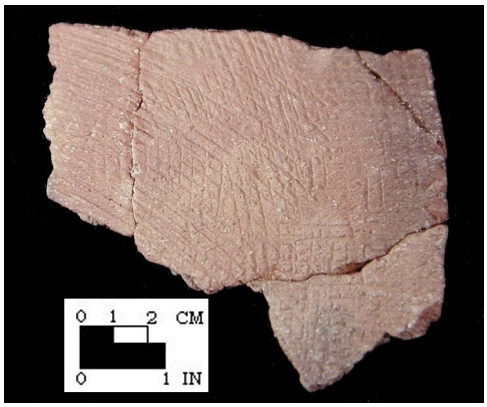


Net Impressed

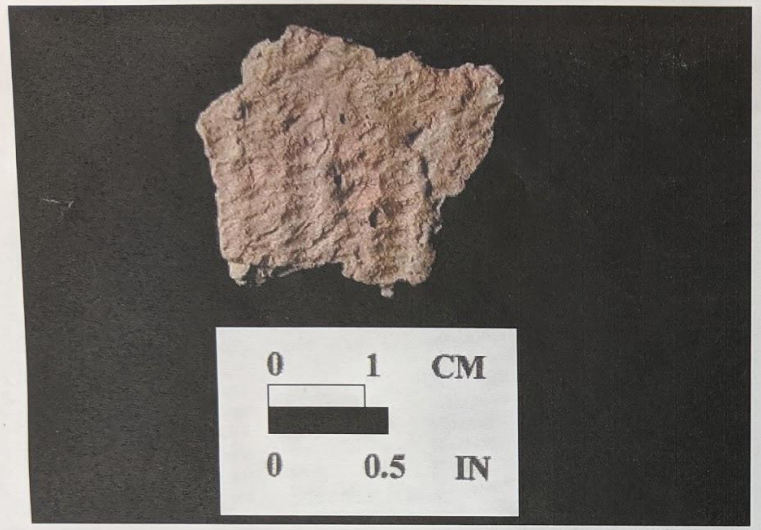


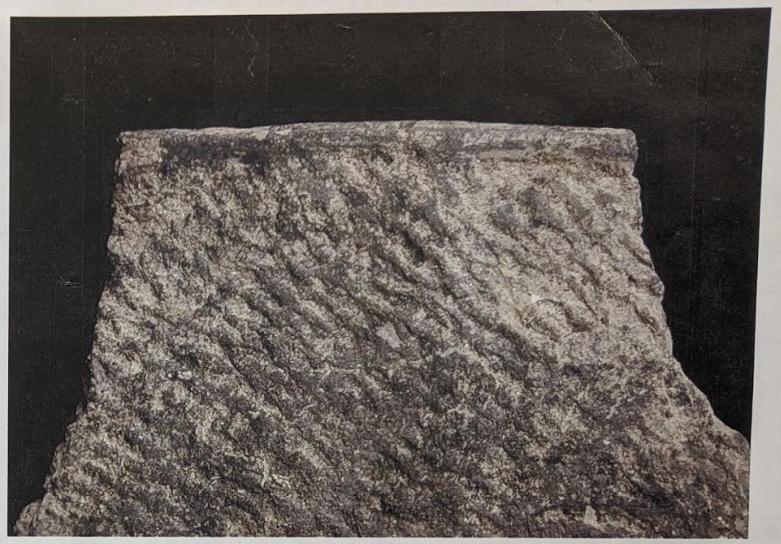


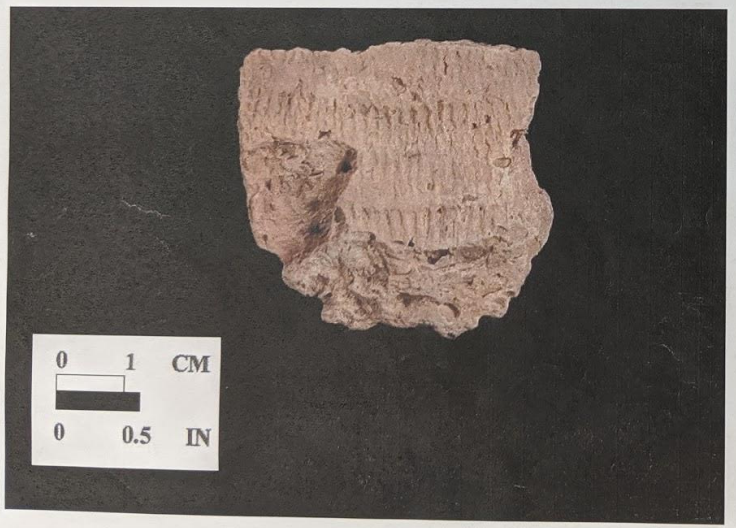
Fabric Impressed



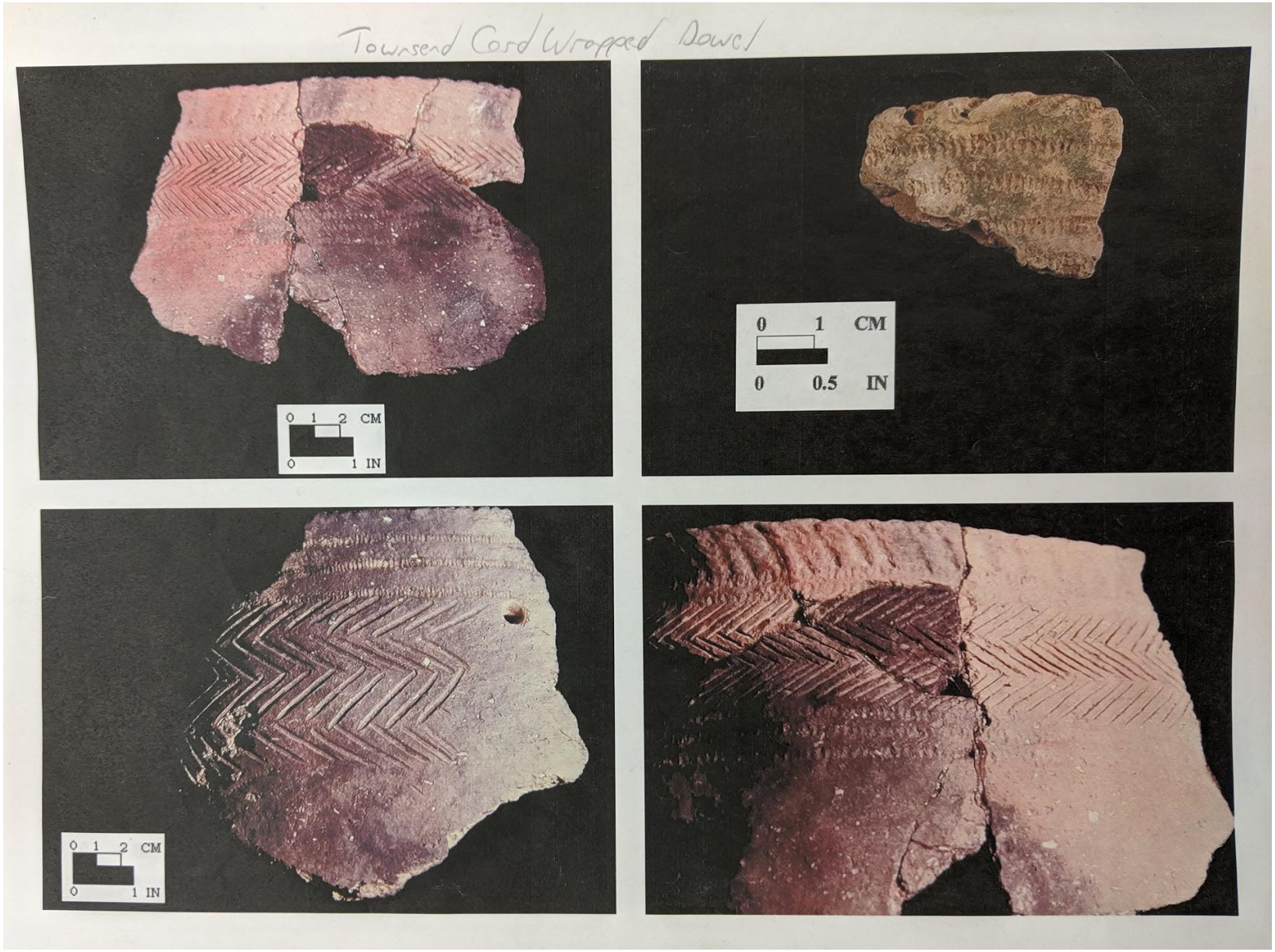
Townsend Fabric





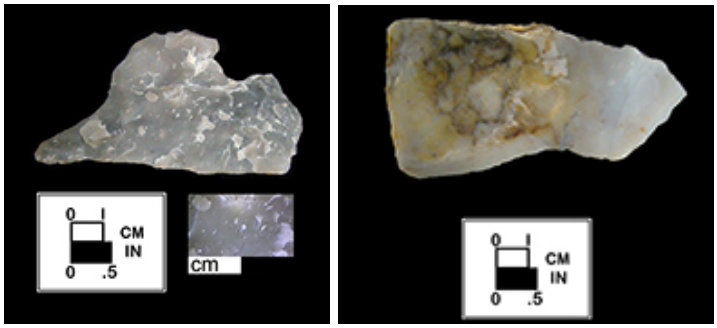


Townsend Cord Wrapped Bowl

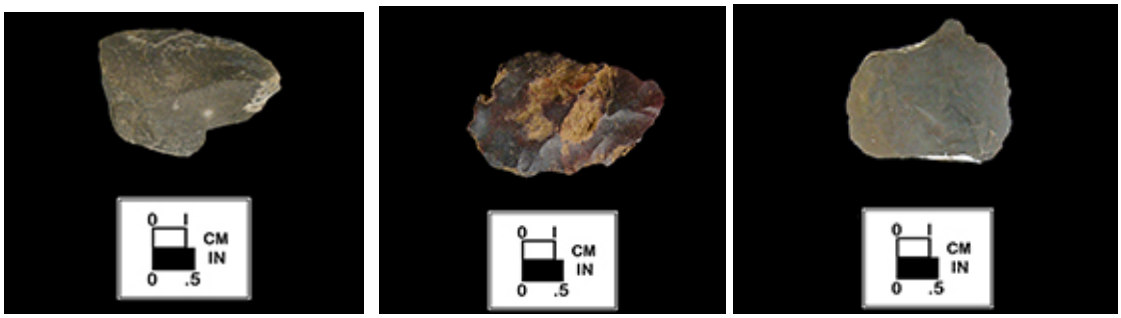


Lithic Materials (Images available at https://apps.jefpat.maryland.gov/diagnostic/)

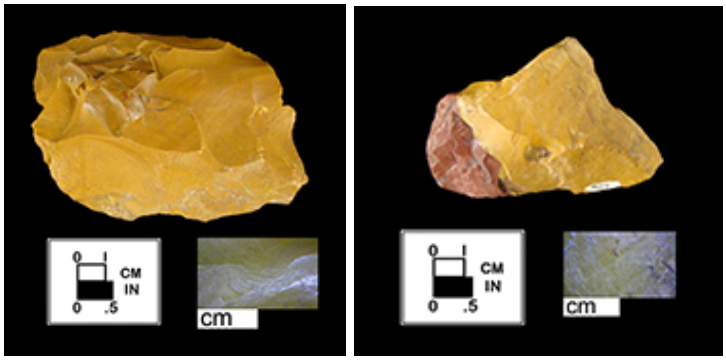
Chalcedony- Smooth Waxy Feel; Often Translucent; Commonly White to Gray, Grayish Blue, or Black



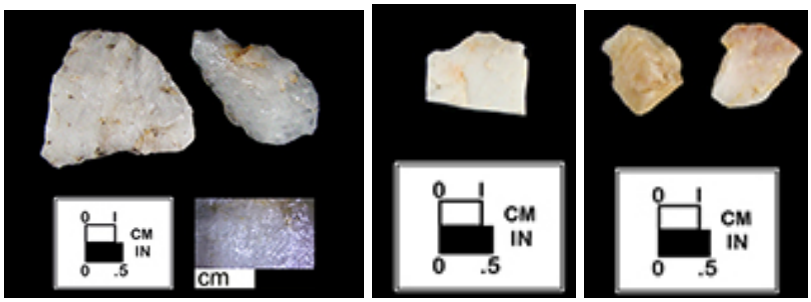
Chert- Smooth Waxy Feel; Often Black, Gray or White; Becomes Redder with Heat Alteration



Jasper- Type of Chert; Smooth Waxy Feel; Usually Yellow or Red (if Heat Altered)

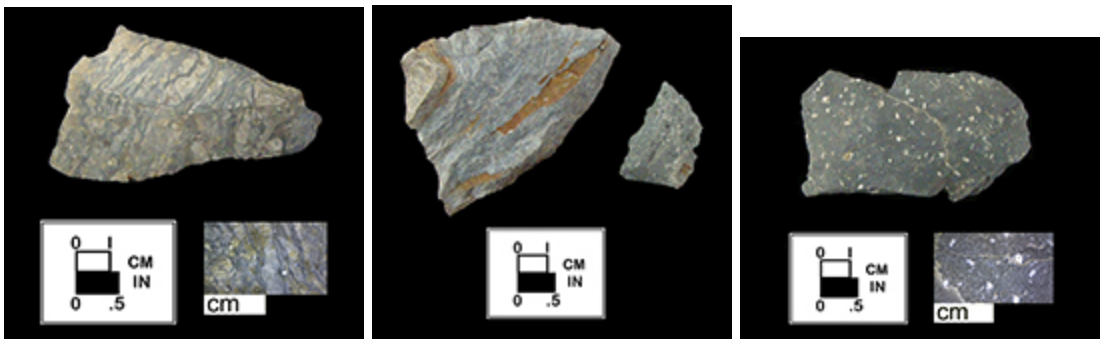


Quartz- Crystalline; Glassy; Often Clear, white, tan, or rose

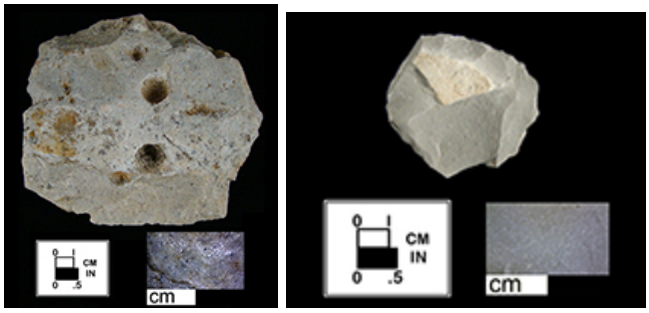


Quartzite- Grainy; Often gray or tan

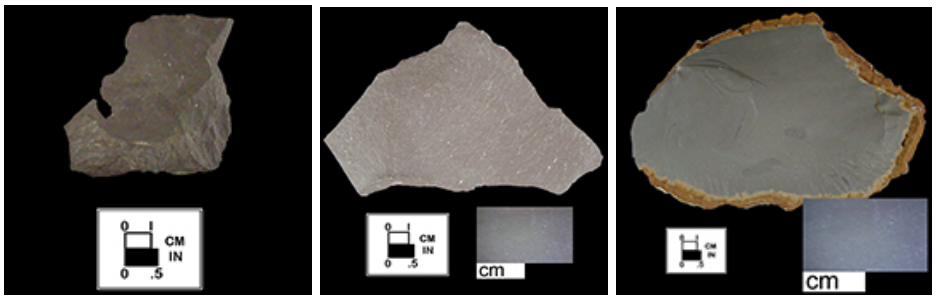
Rhyolite



Silicified Stone



Argillite



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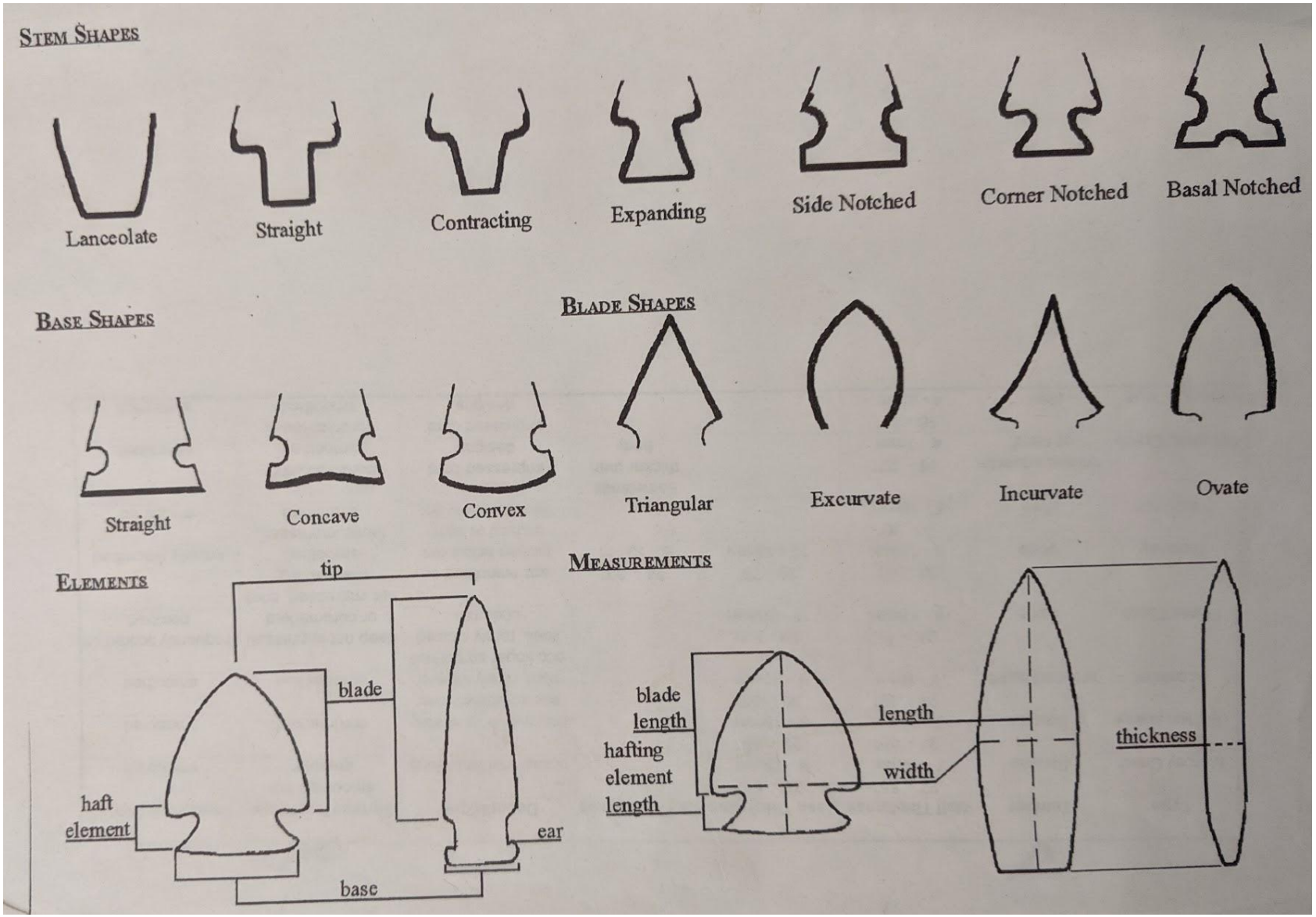
Cobble Knapping: http://oha.alexandriava.qov/lvceum/imaqes/lv-pre-cobble.ipq

Cobble Reduction: http://www.uiowa.edu/~bioanth/homo.html

Lithic Casting Lab: http7/www.lithiccastinolab.com/index.htm


Stem Shapes
Lanceolate
Straight
Contracting
Expanding
Side Notched
Corner Notched
Basal Notched
Base Shapes
Straight
Concave
Convex
Blade Shapes
Triangular
Excurvate
Incurvate
Ovate
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Measurements
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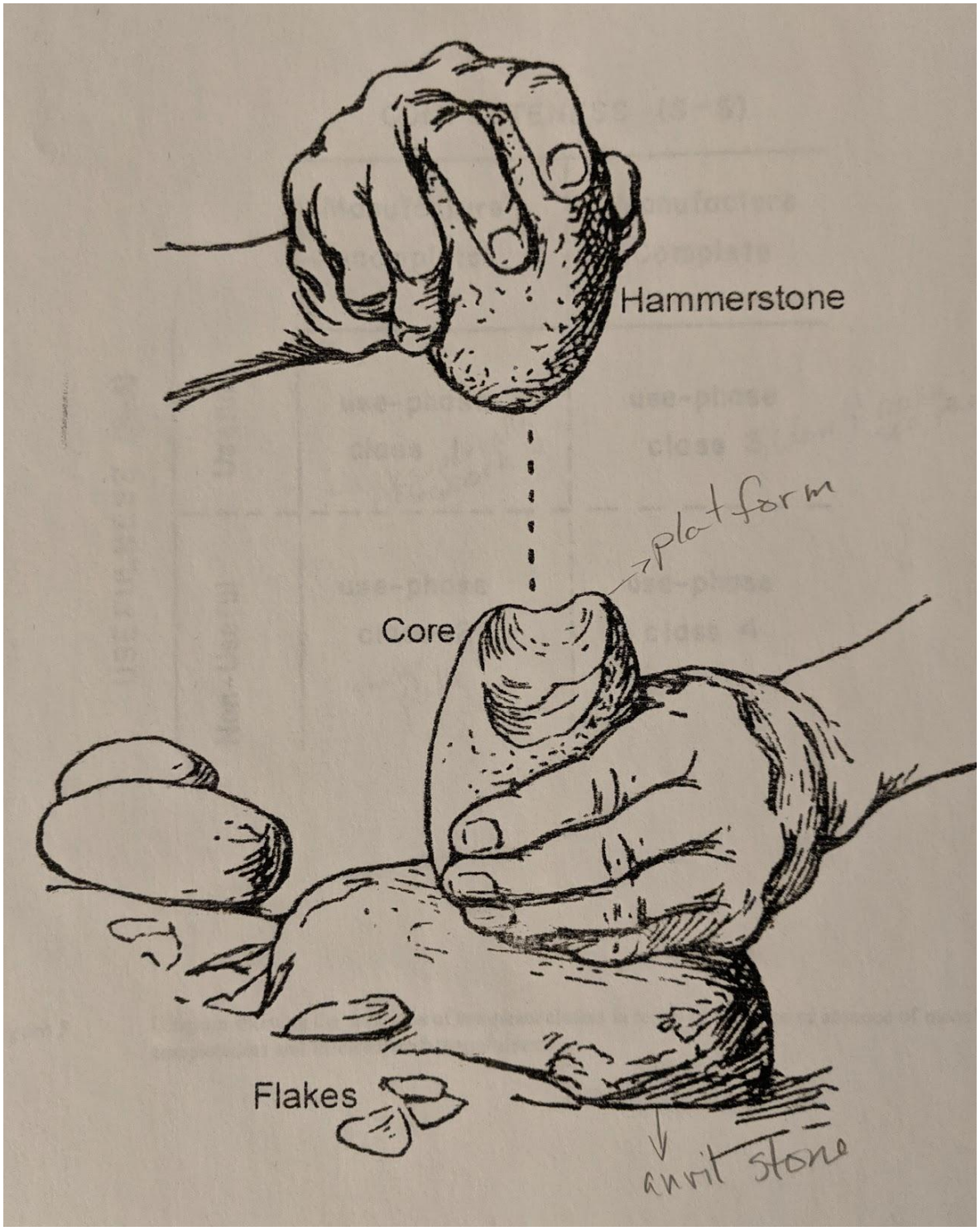
hafting element length
length
width
thickness


Hammerstone
platform
Core
Flakes
anvil stone

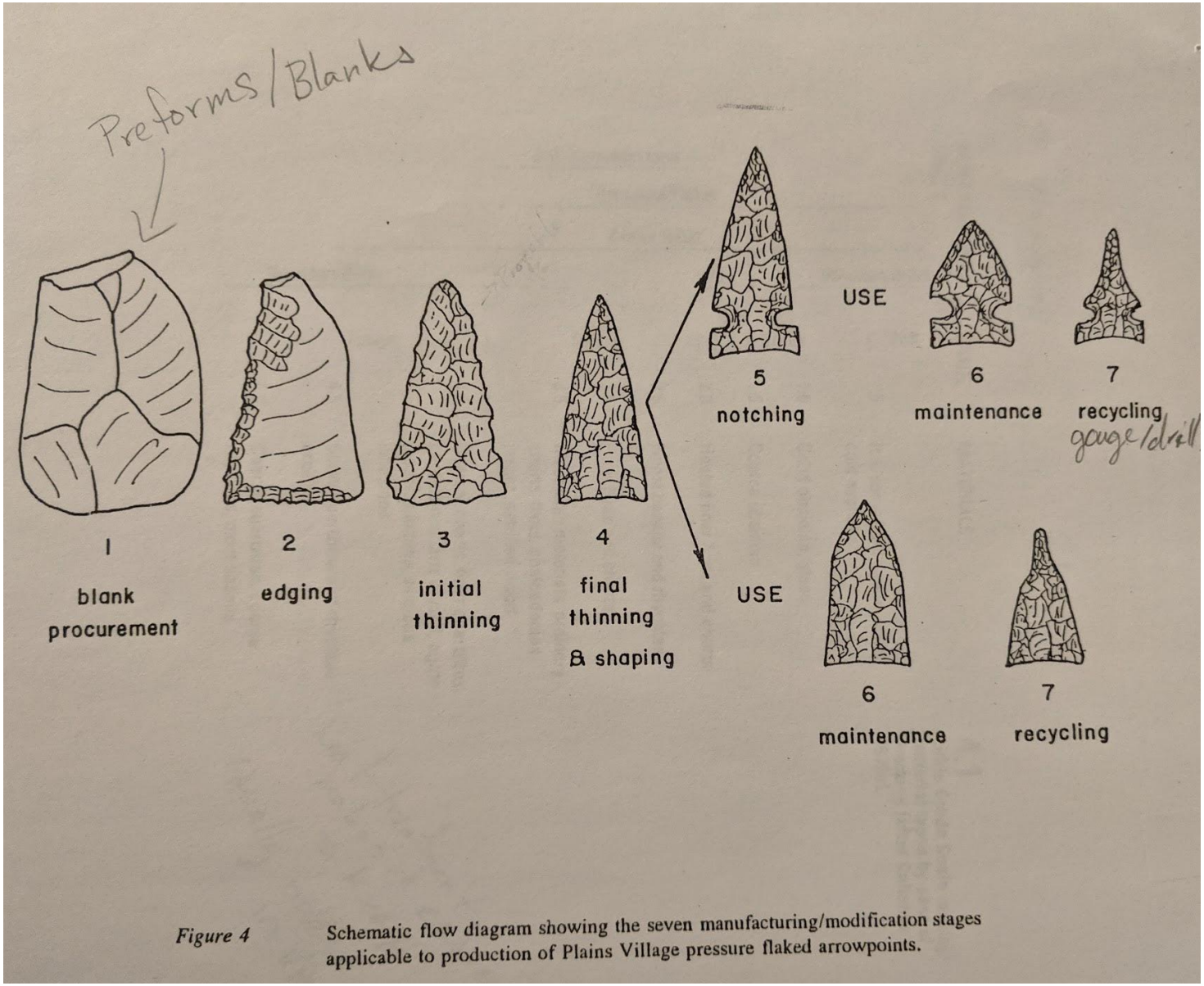


Figure 4 Schematic flow diagram showing the seven manufacturing/modification stages applicable to production of Plains Village pressure flaked arrowpoints.

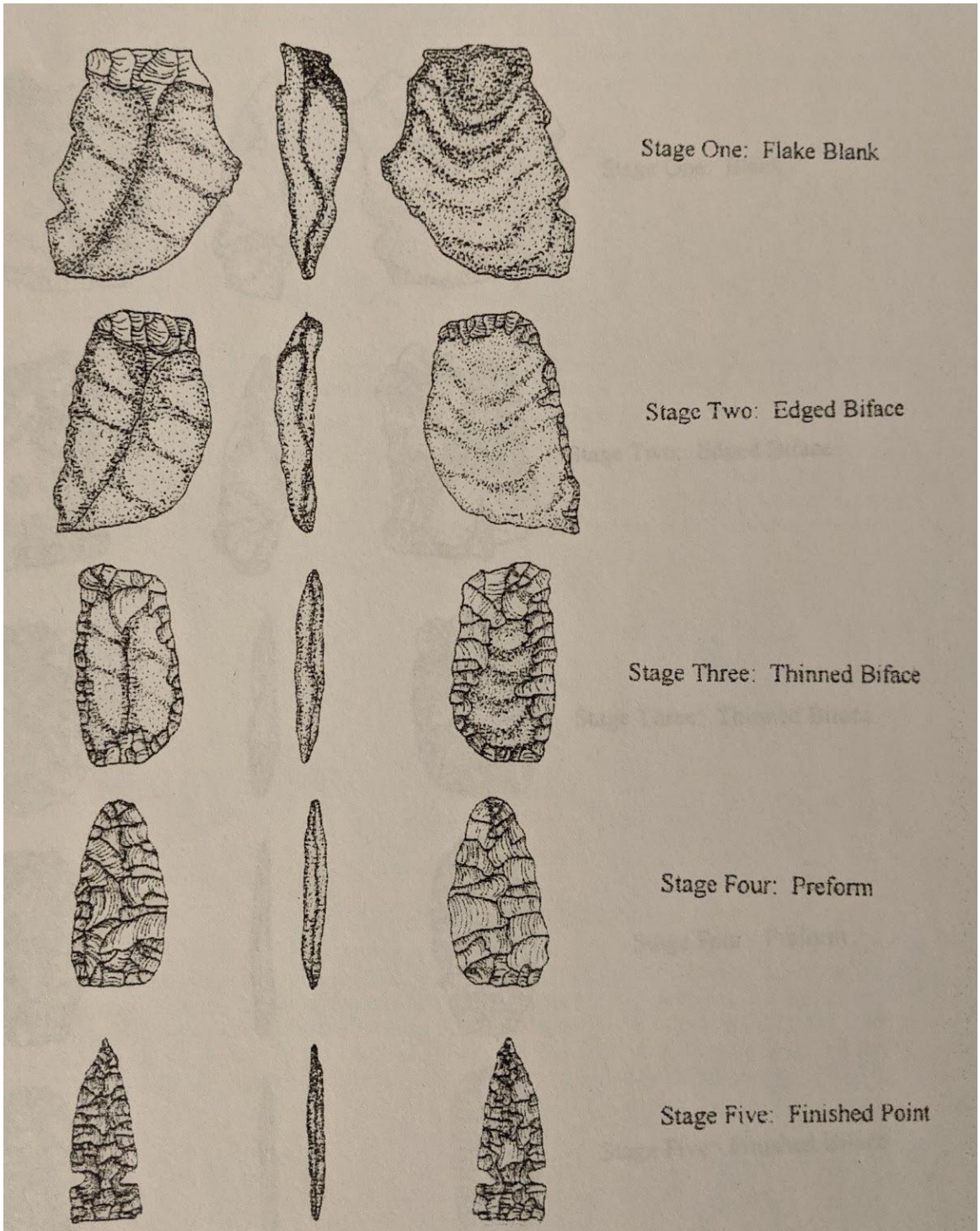


FIGURE 7.34 Schematic diagram illustrating five biface stages for the production of a hafted biface from a flake blank.

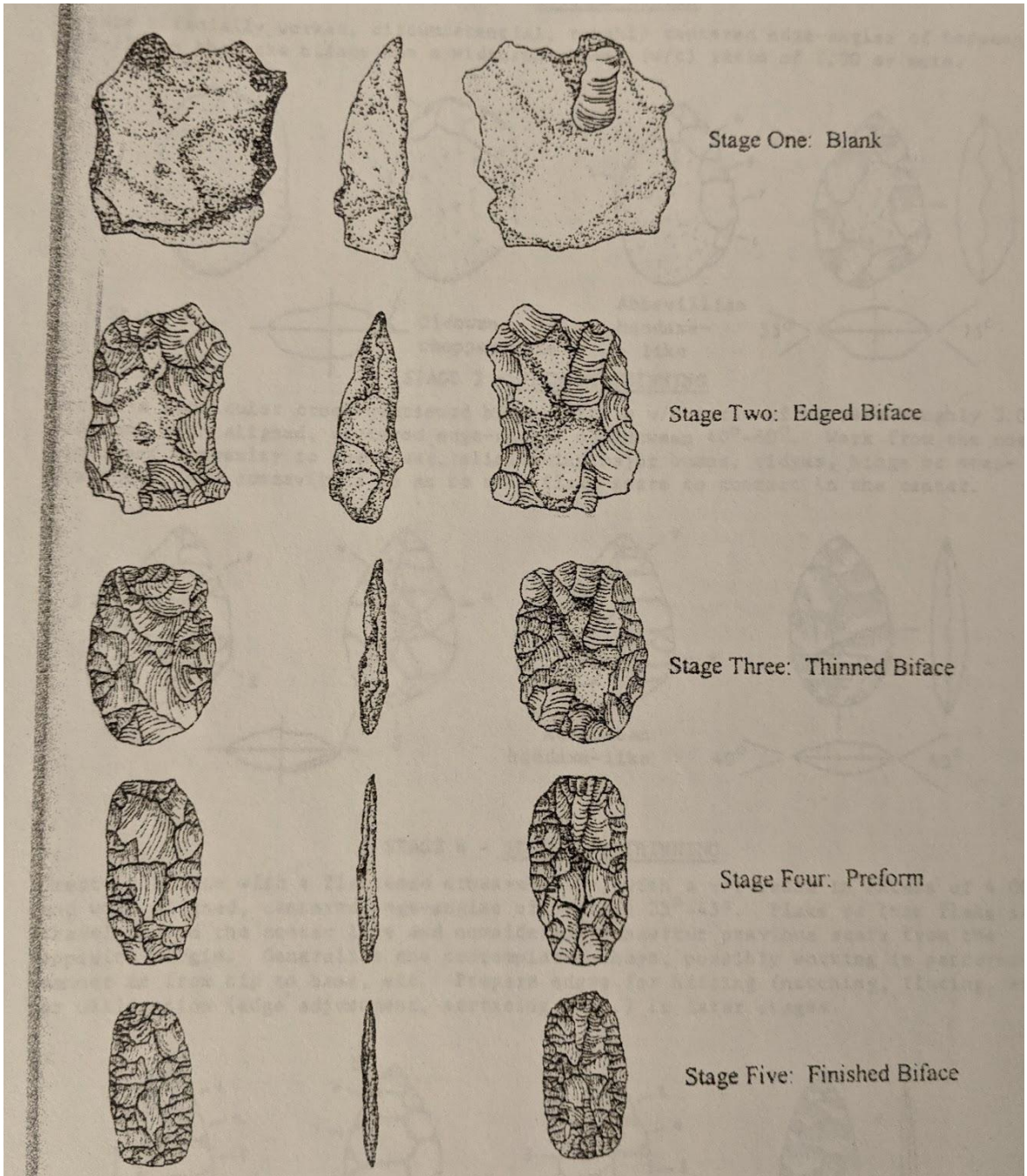


FIGURE 7.33 Schematic diagram illustrating five biface stages for the production of a biface from a cortical cobble.

heat treated - slow deliberate, careful

Point Typology

Paleo: 12,000 – 8,000 B.C.
Clovis, Folsom, Dalton, Hardaway

Clovis – concave, ground base without notches; fluted sides are parallel to slightly incurvate and ground; usually of local materials size doesn't matter

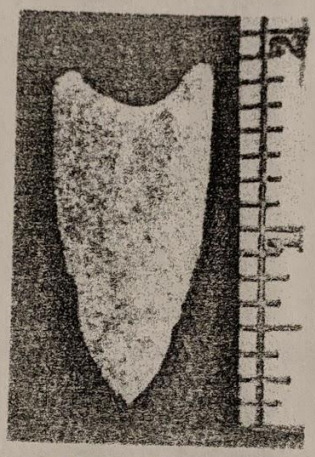


Figure 1: Clovis Point of quartzite (Swope, p.23)

Hardaway (side-notched variety) – broad, thin blade; side-notched; concave, ground base; finely worked edges; made of argillite, rhyolite, flint, quartz

Figure 2: Hardaway side-notched of quartz (Swope, p. 27)

Archaic Period: 8,000 – 2,000 B.C.
Charleston, Palmer, Kirk, Bifurcate, Stanly, Morrow, Guilford, Otter Creek, Lamoka, Halifax, Brewerton, Vosburg, Bare Island, Savannah River, Koens-Crispen, Lehigh, Snook Kill

Charleston – serrated with lateral protrusions, rounded base occupies lower third of the point, average size is an inch and a half, made of white quartz

Figure 3: Charleston point of white quartz (Swope,p. 30)

Figure 4: Kirk point of pink quartz (Swope, p. 33)

Figure 5: Notched Kirk point (Swope,p. 34)

Figure 6: Bifurcate points of quartz and quartzite (Swope, p. 37)

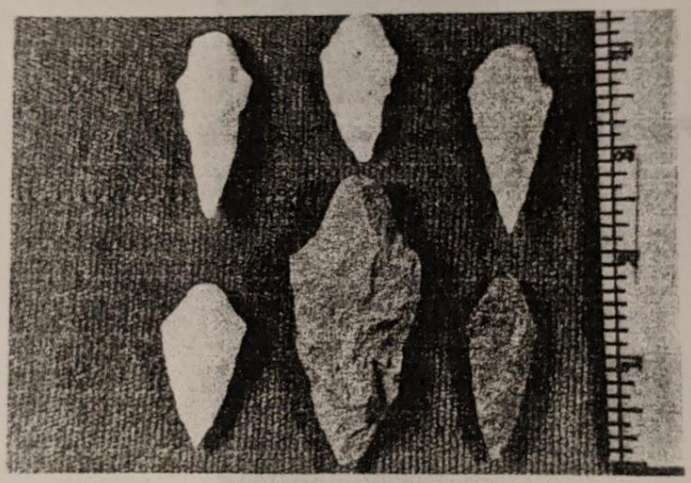


Figure 7: Morrow Mountain points (Swope, p. 41)

Figure 8: Savannah River points (Swope, p. 62)

Transitional 2, 000 – 500 B. C.
Perkiomen, Susquehanna, Fishtail

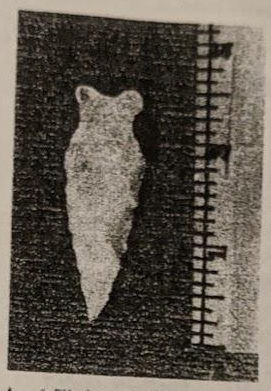


Figure 9: Orient Fishtail of quartz (Swope, p. 70)

Woodland 500 B. C. – 1,550 A.D.
Adena, Calvert, Fox Creek, Pentagonal, Triangular

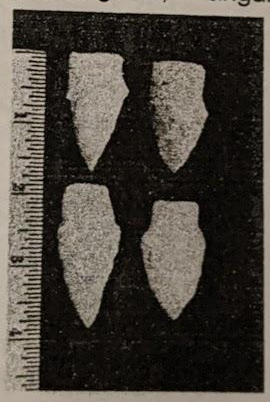


Figure 10: Calvert points (Swope, p. 74)

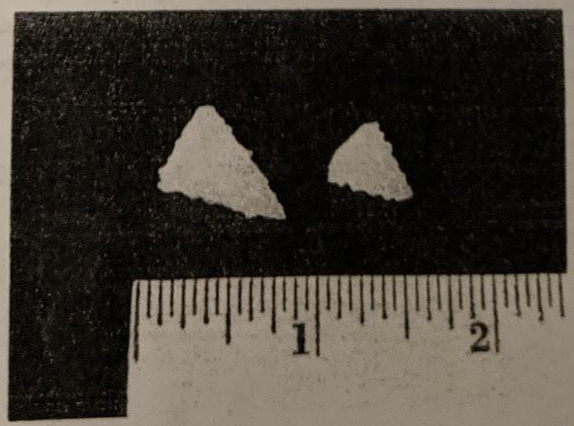


Figure 11: Serrated triangular points (Swope, p. 78)

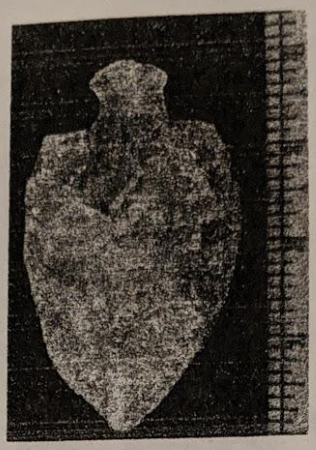


Figure 15: Spear or knife (Swope, p. 85)

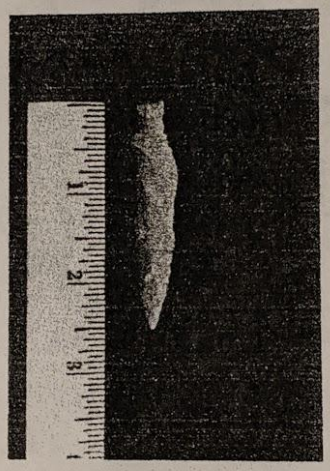
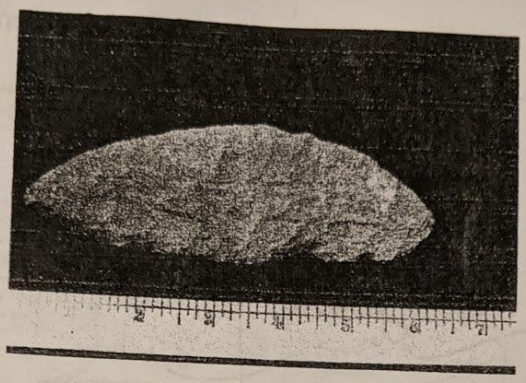


Figure 16: Drill (Swope, p. 98)

Figure 17: Three-quarter grooved axe (Swope, p. 103)



knife- usually 1 working edge

Figure 12: Jasper knife (Swope, p. 84)

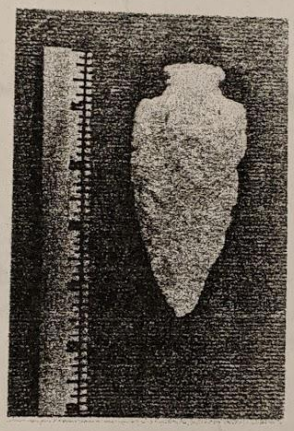


Figure 13: Quartzite knife (Swope, p. 84)

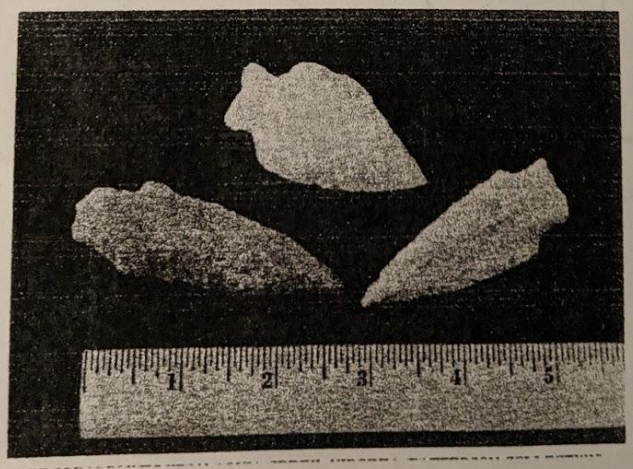


Figure 14: Spear points (Swope, p. 85)

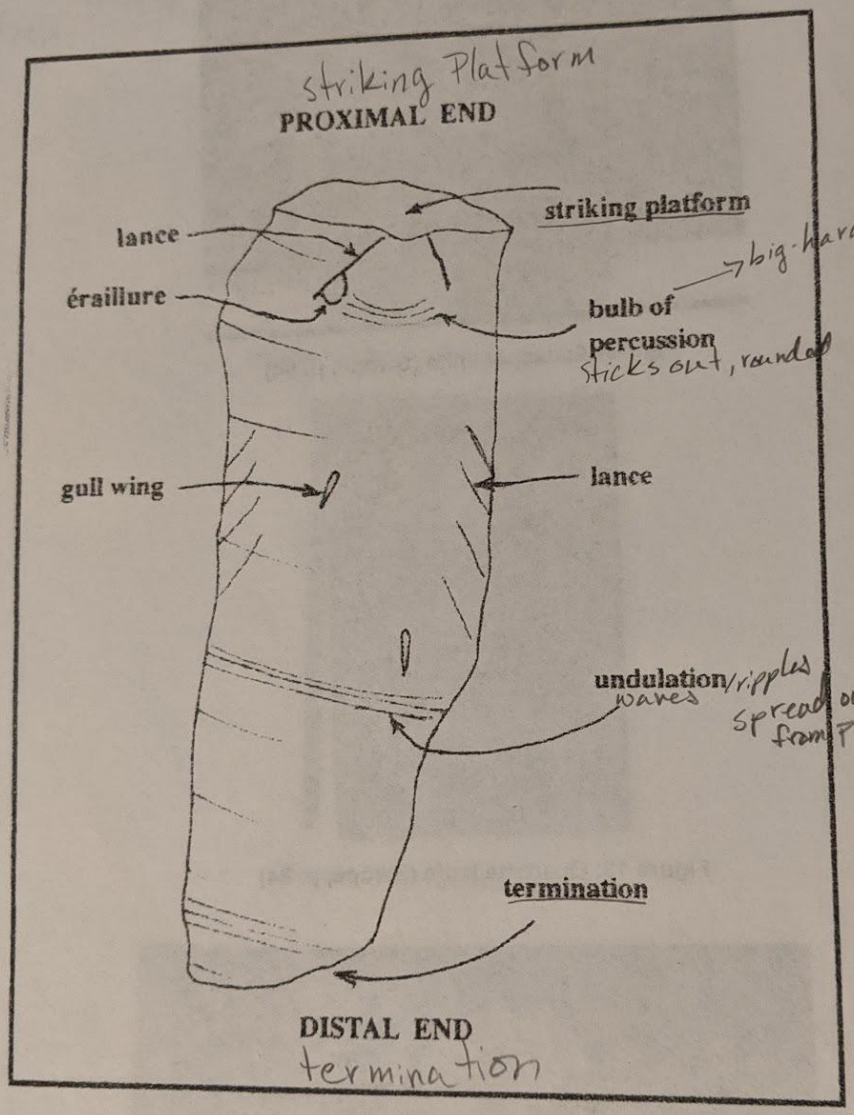


Figure 3.8. Features on the ventral surface of a flake, referred to in text.

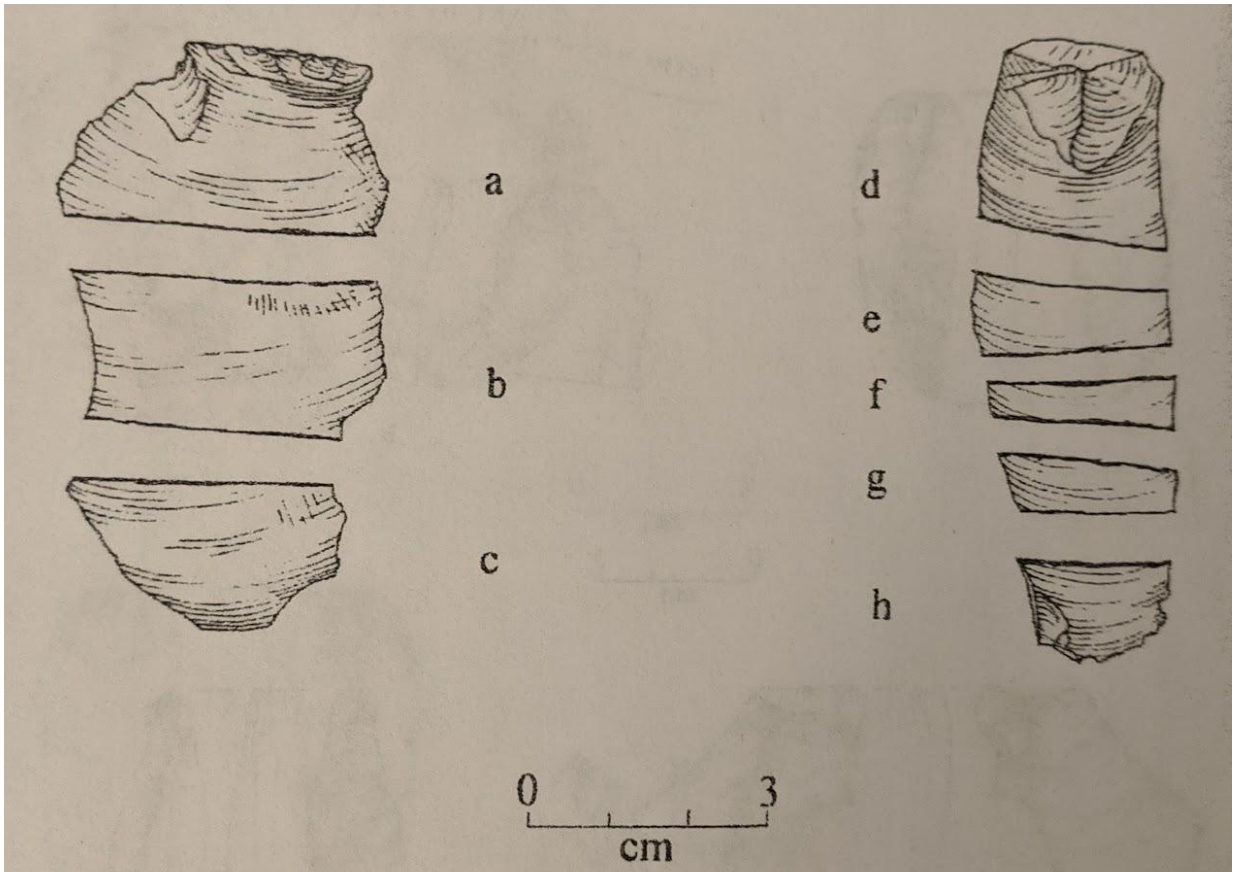


FIGURE 5.2 Shattered flake fragments observed from the ventral side: (a, d) proximal ends with attached point of applied force; (b, e–g) medial fragments; (c, h) distal ends with feathered terminations.

Terminations

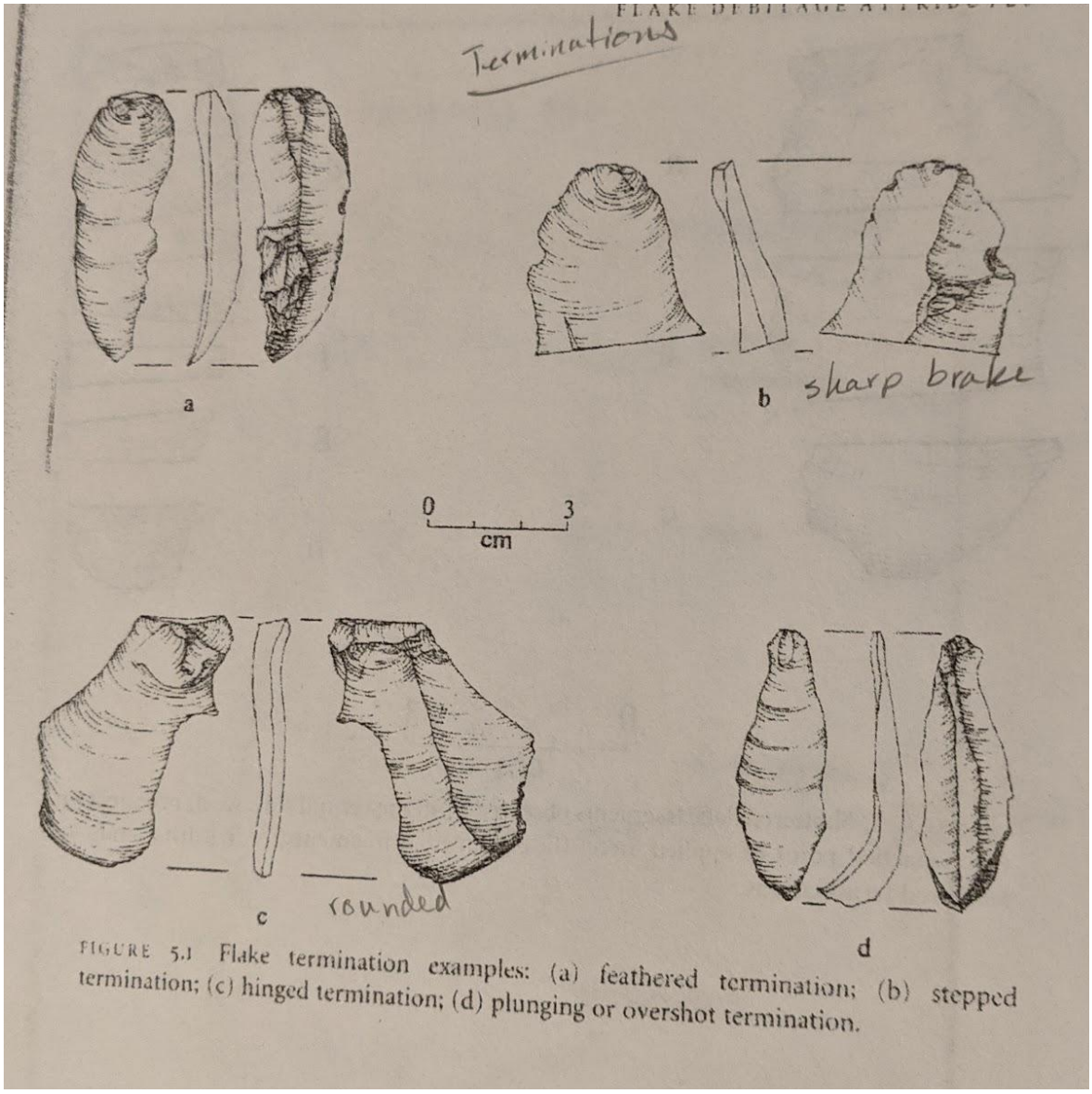
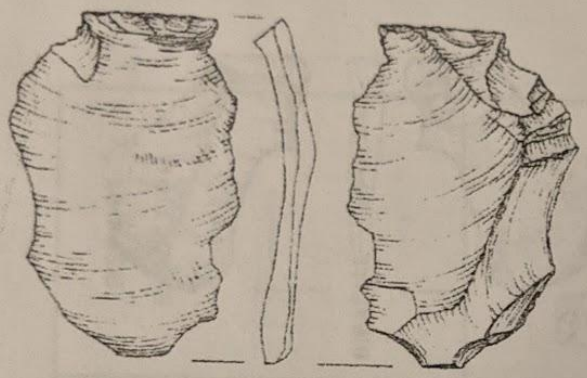
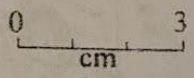
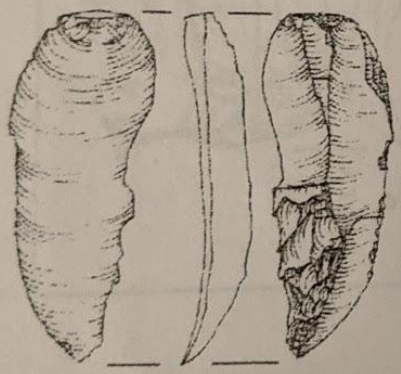


FIGURE 5.1 Flake termination examples: (a) feathered termination; (b) stepped termination; (c) hinged termination; (d) plunging or overshot termination.

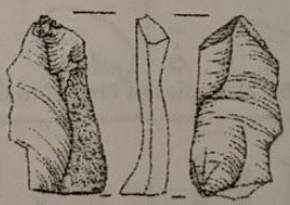


a





b



c

FIGURE 2.11 Three classic flake types: (a) bending flake; (b) conchoidal flake; (c) bipolar flake.

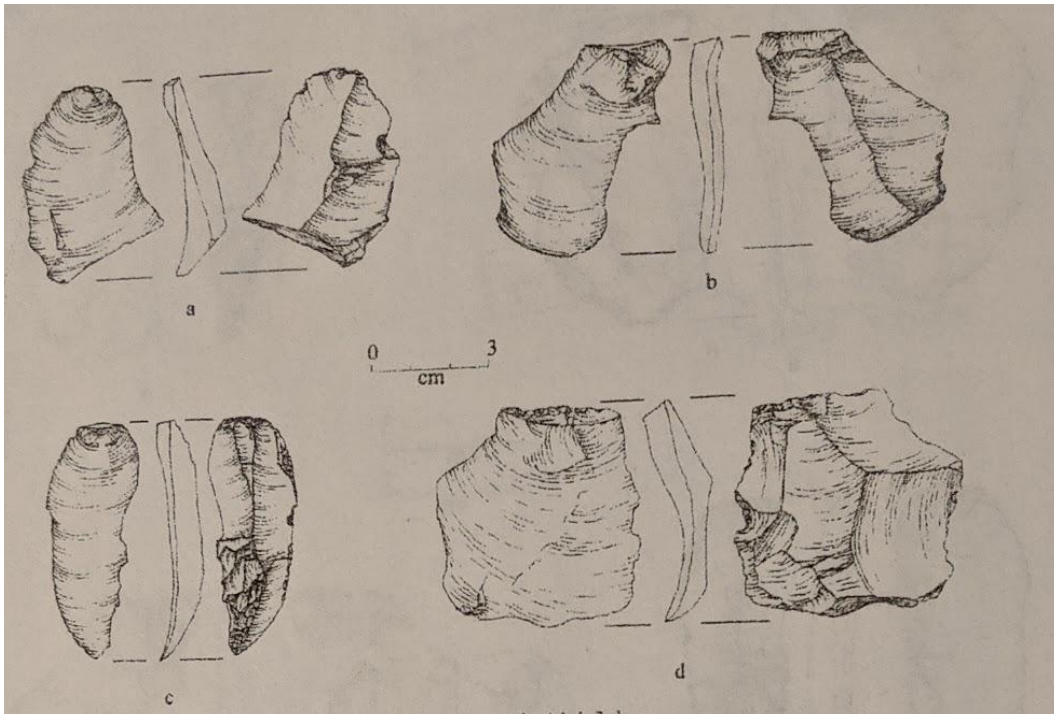


FIGURE 2.6 Four different examples of conchoidal flakes.

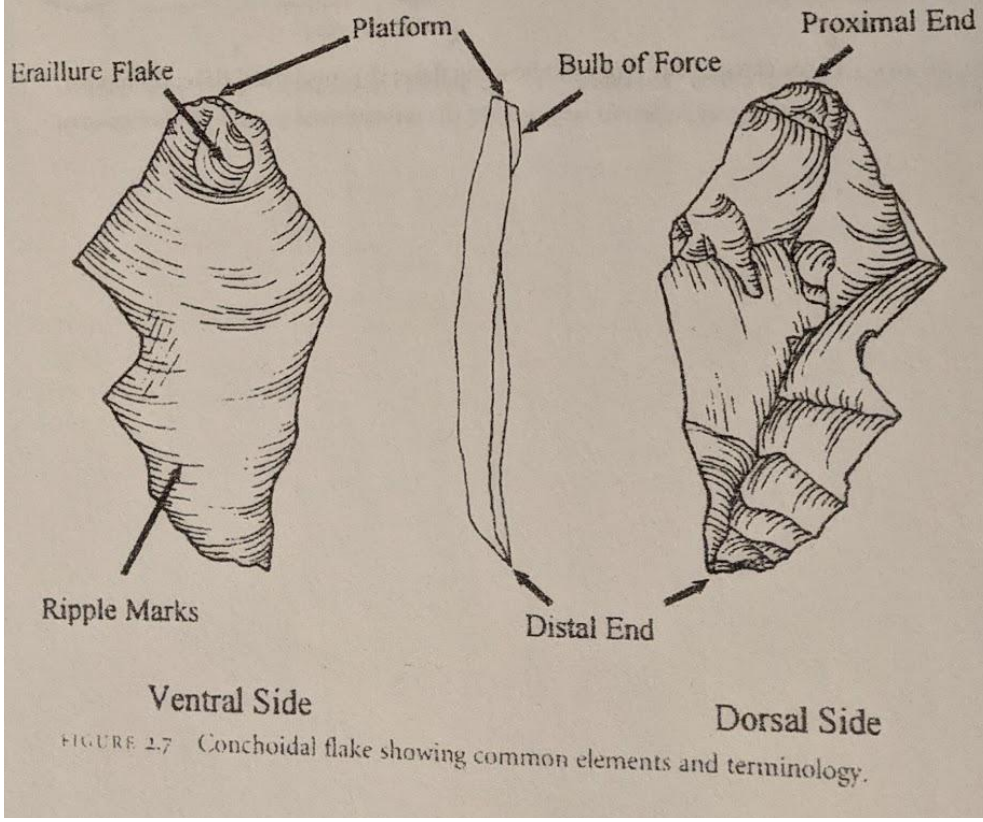


FIGURE 2.7 Conchoidal flake showing common elements and terminology.

Glass

1989. Jones, Olive and Sulivan, Catherine. *The Parks Canada Glass Glossary for the description of containers, tableware, flat glass, and closures.* Minister of the Environment, Canada: 59-61, 65, 77-78.

For more information look under: J:\Shared\ENV\ARCHAEOLOGY\LABORATORY\Artifact ID info\Glass Identification Workshop

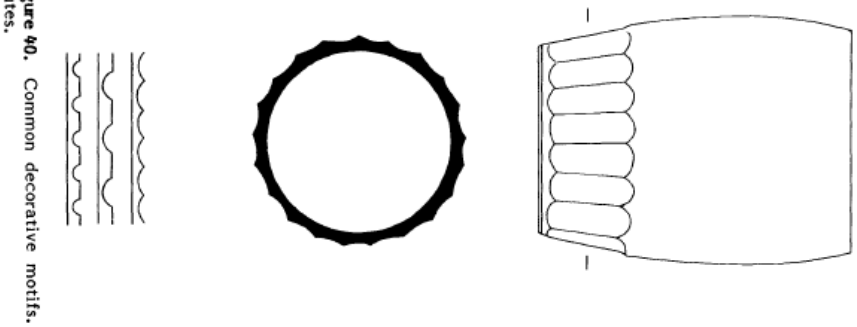


Figure 40. Common decorative motifs. Flutes.

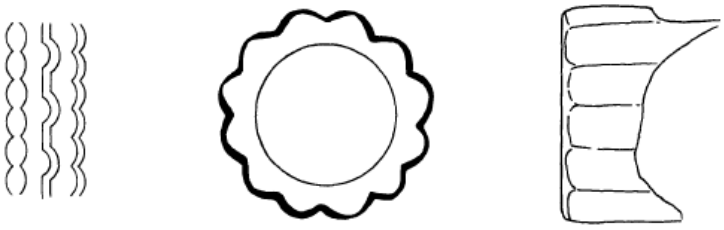


Figure 41. Common decorative motifs. Ribs.

59

60

Figure 42. Common decorative motifs. Ribs/flutes.

Figure 43. Common decorative motifs. Panels.

Figure 49. Common decorative motifs. Starburst.

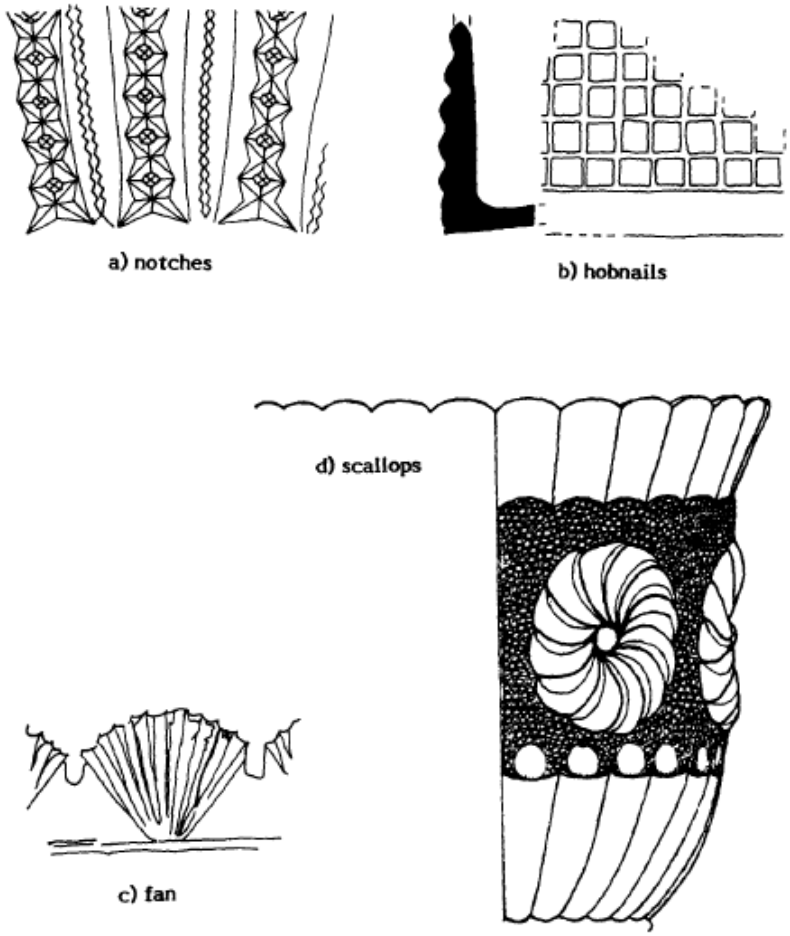


Figure 44. Common decorative motifs.

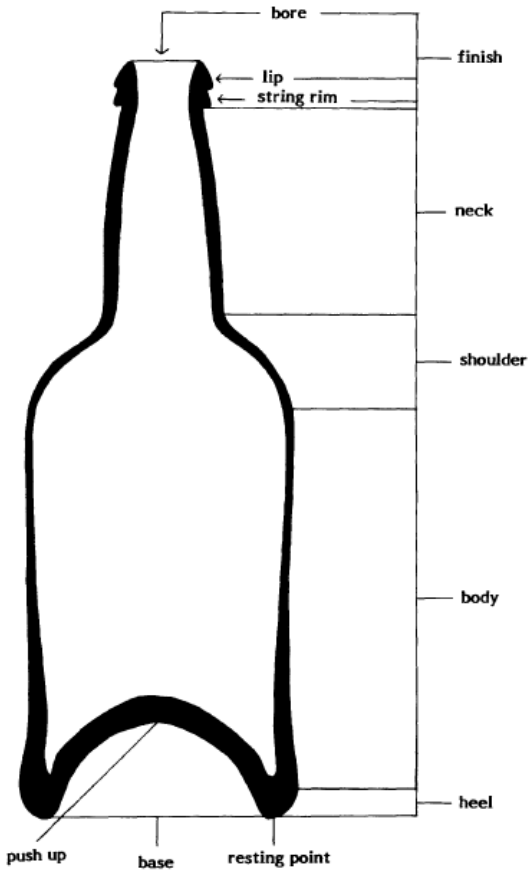


Figure 52. Bottle anatomy.

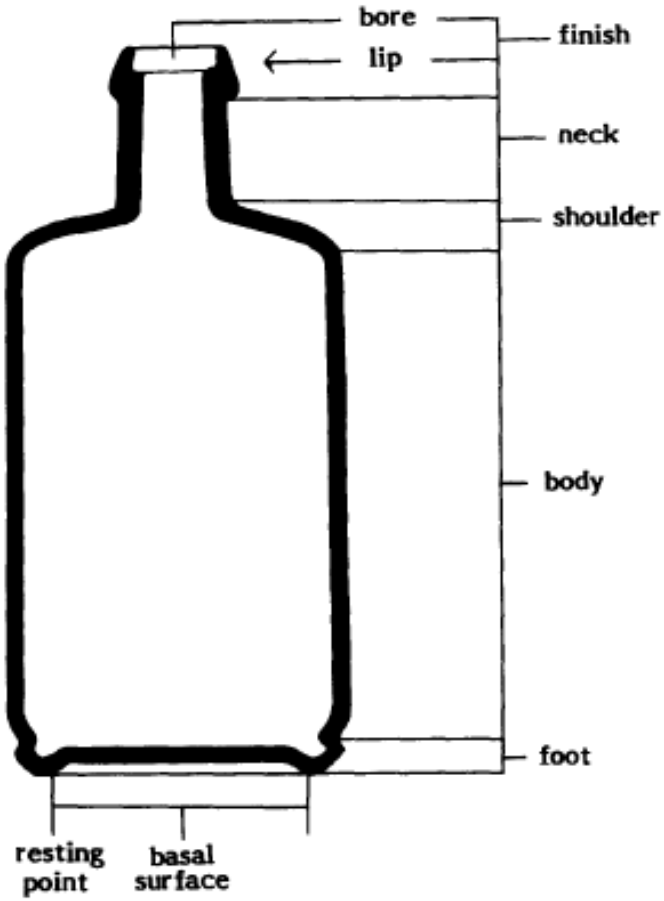


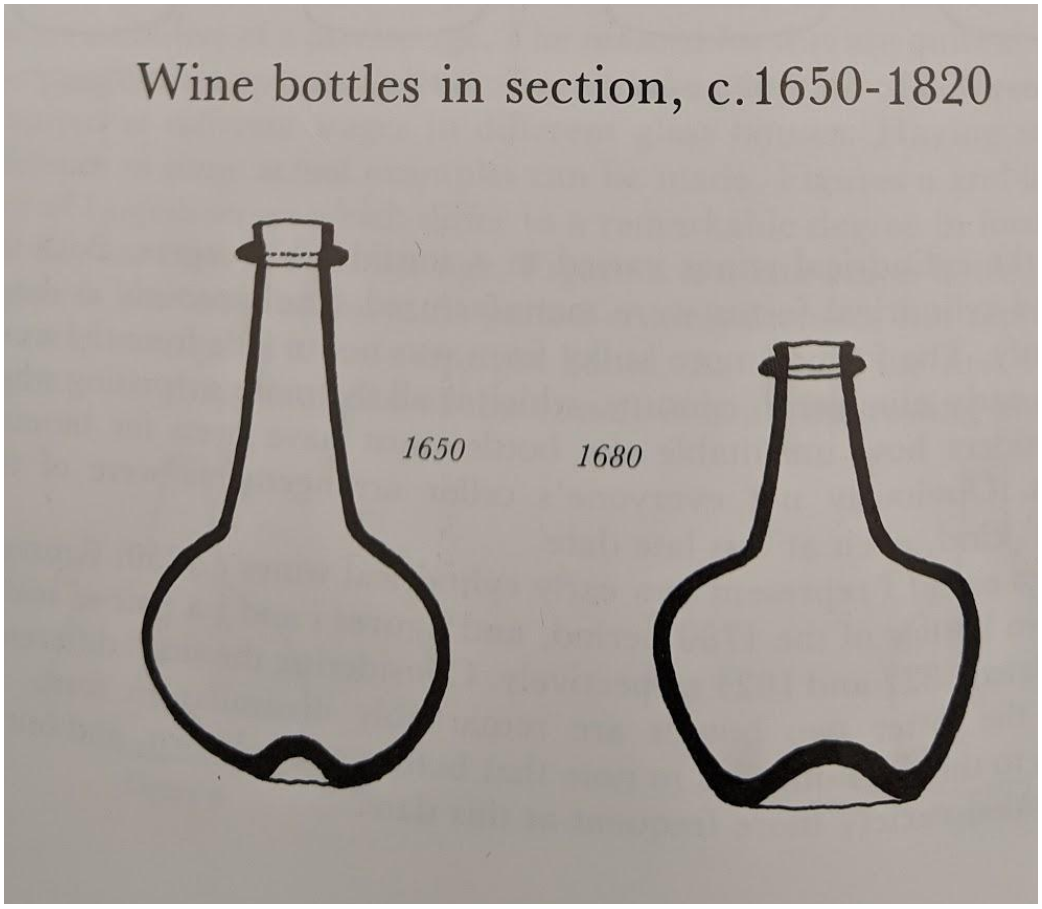
Figure 53. Bottle anatomy.

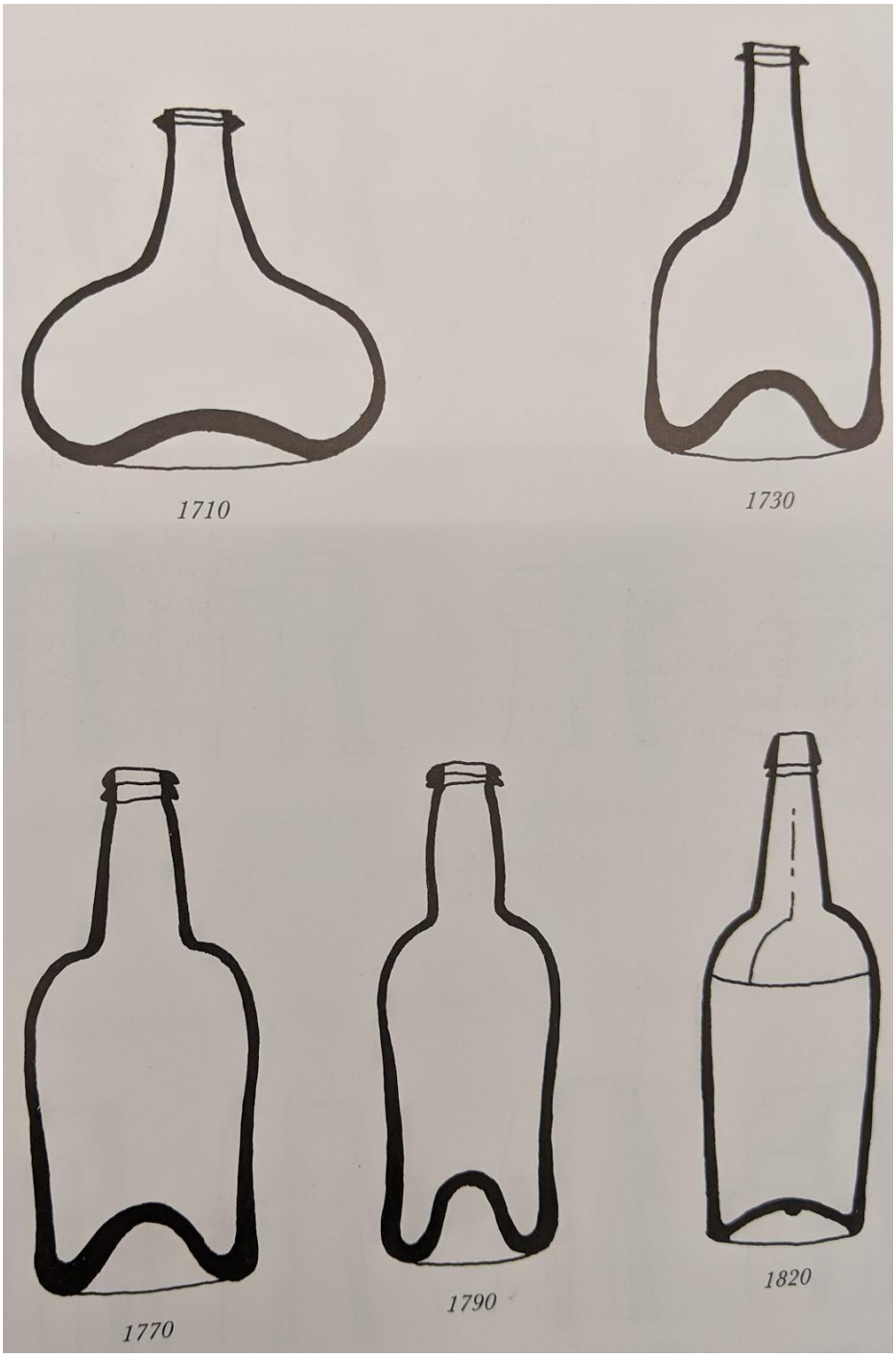
(2018. Samford, Patricia. Table Glass Workshop)

Glass Composition Quick Reference Table

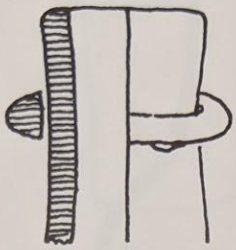
Glass Color/ Type	Date Range	Short Wave UV Light (use with caution)	Comments
Colorless Glass			
Lead glass (aka potash lead, flint glass)	1676-present	Ice blue or ice purple	Heavy in weight relative to size of fragment. Simpson-Grant 2000B
Soda lime glass		Greenish yellow	Simmons 1995:169
Potash lime glass		Greenish yellow	
Borosilicate glass		Does not fluoresce	Simmons 1995:169.
Manganese decolorized glass (usually has slight purple/lavender tint)	Most common 1870s-WWI/1930	Dull gold/dark yellow towards orange	(Jones 2000:149). Manganese added to soda lime glass is photosensitive and turns purple.
Colored Glass			
Opaque Colors			
White	Common before 1870s		Jones 2000:147
Yellow, ivory, greens, blue, turquoise and black	Developed late 1870s		Jones 2000:147
Transparent Colors			
Cobalt Blue Emerald Green Amethyst	In production before the turn of 19th century		Jones 2000:147 
Red	Developed in late 1820s, became popular in 1880s		Jones 2000:147 
Amber			
Grass Green	Ca. 1900		Jones 2000:147 
Pastel pink, yellow, green and blue	Late 1920s		Jones 2000:149 
Uranium Glass Made in varied colors from transparent yellow and green, to opaque and opalescent greens, whites and pinks	Earliest reference 1817, but made popular beginning 1834. Still being produced today, with short hiatus during WWII.	Bright yellow/ green	Corning glass as sourcehttps://www.cmog.org/glass-dictionary/uranium-glass.

1983. Dumbrell, Roger. *Understanding Antique Wine Bottles.* p36-43. Antique Collectors' Club Ltd.




1710
1730
1770
1790
1820

Changes in the string-rim construction on English wines, 1640-1910 onwards



c.1640-50

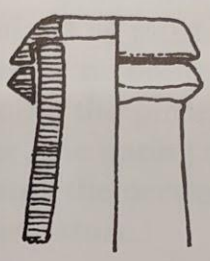
c.1660

c.1670

c.1680-90

c.1700-10

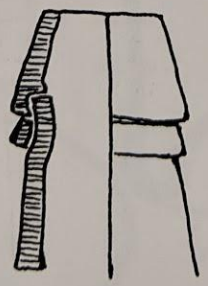
c.1720-40



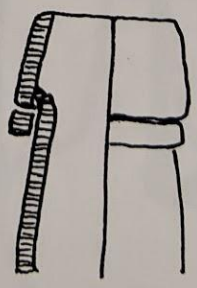
c.1750-70

c.1780-90

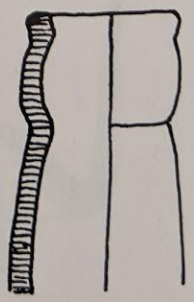
c.1800-10



c.1820-40

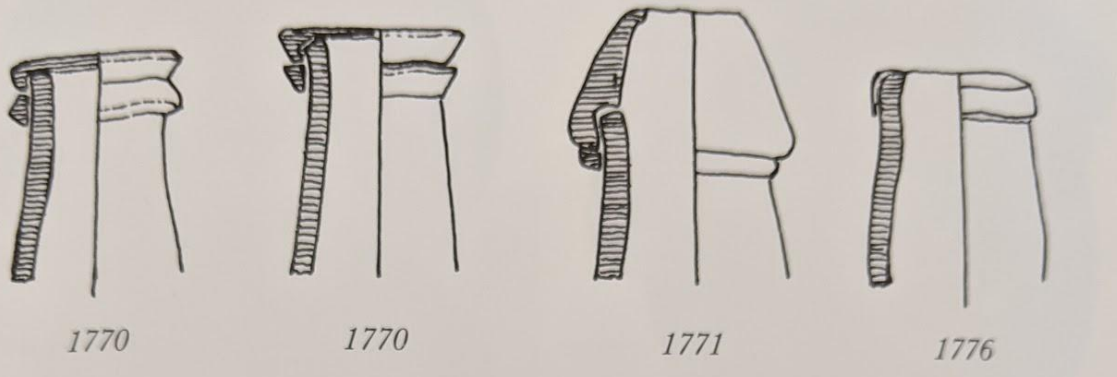


c.1850-1900



c.1910 onwards

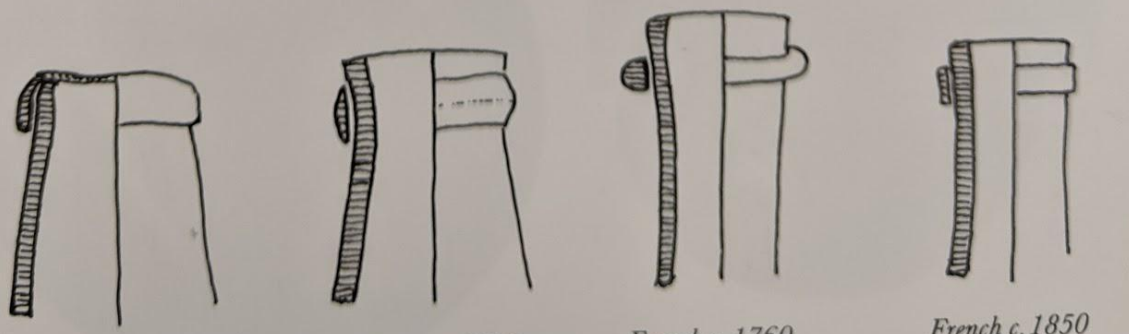
String-rim variants on dated English wines, c.1770-1840



1770 *1770* *1771* *1776*

1785 *1789* *1790* *1840*

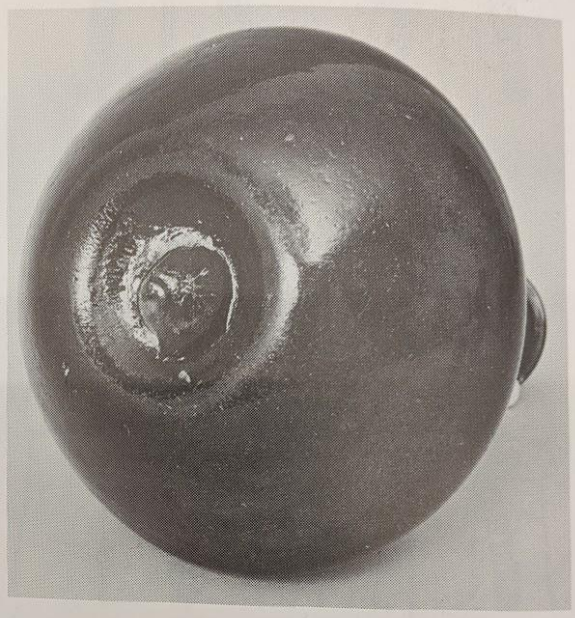
European string-rim types on unsealed wines



Dutch c.1730 *Dutch c.1730* *French c.1760* *French c.1850*

Plate 1. *English wine bottle kick-ups and pontil marks, c.1630-1820 (see also European Wine Bottles pp.130-133).*

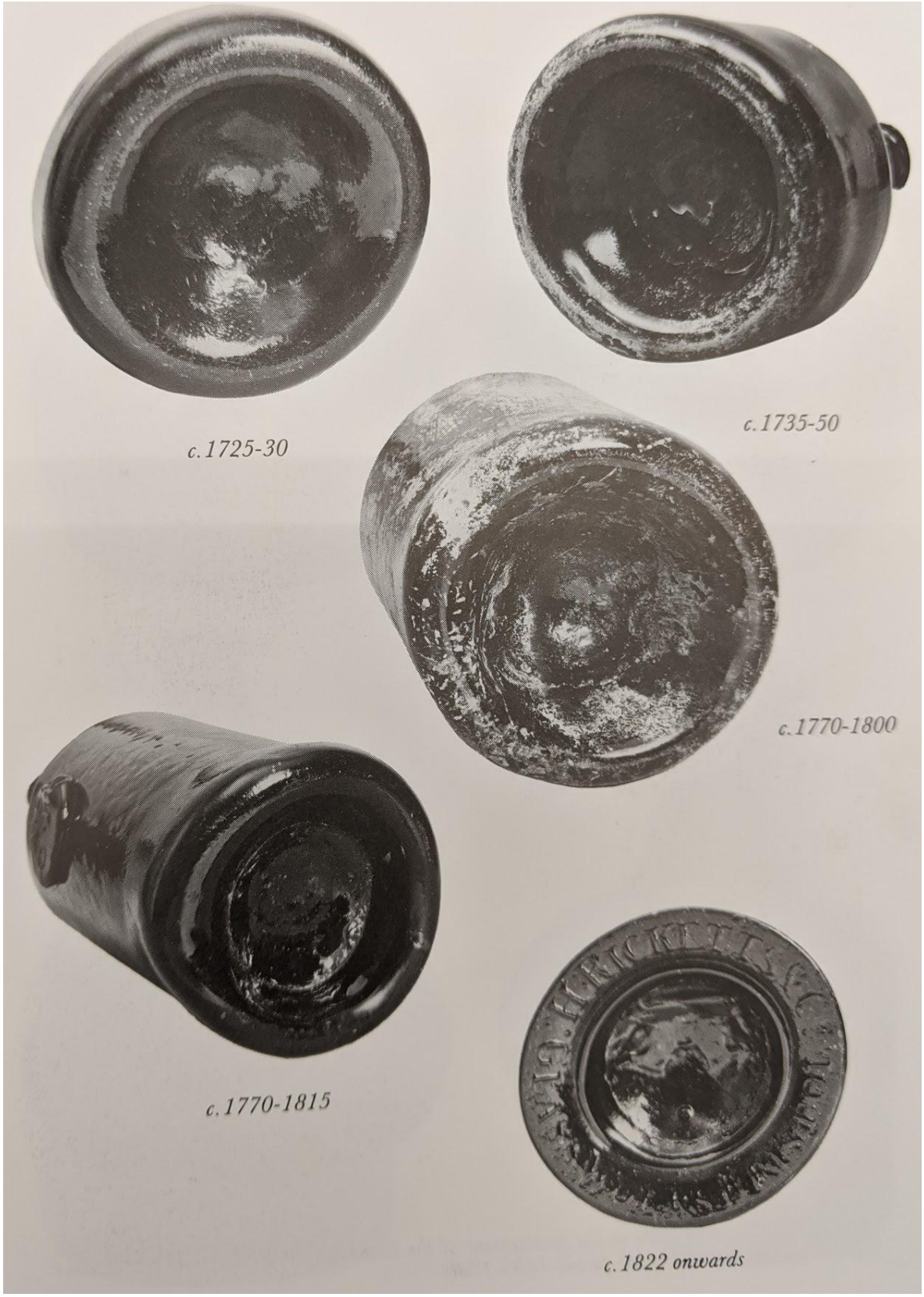
c.1630-60



c.1660-80

c.1680-90

c.1690-1700



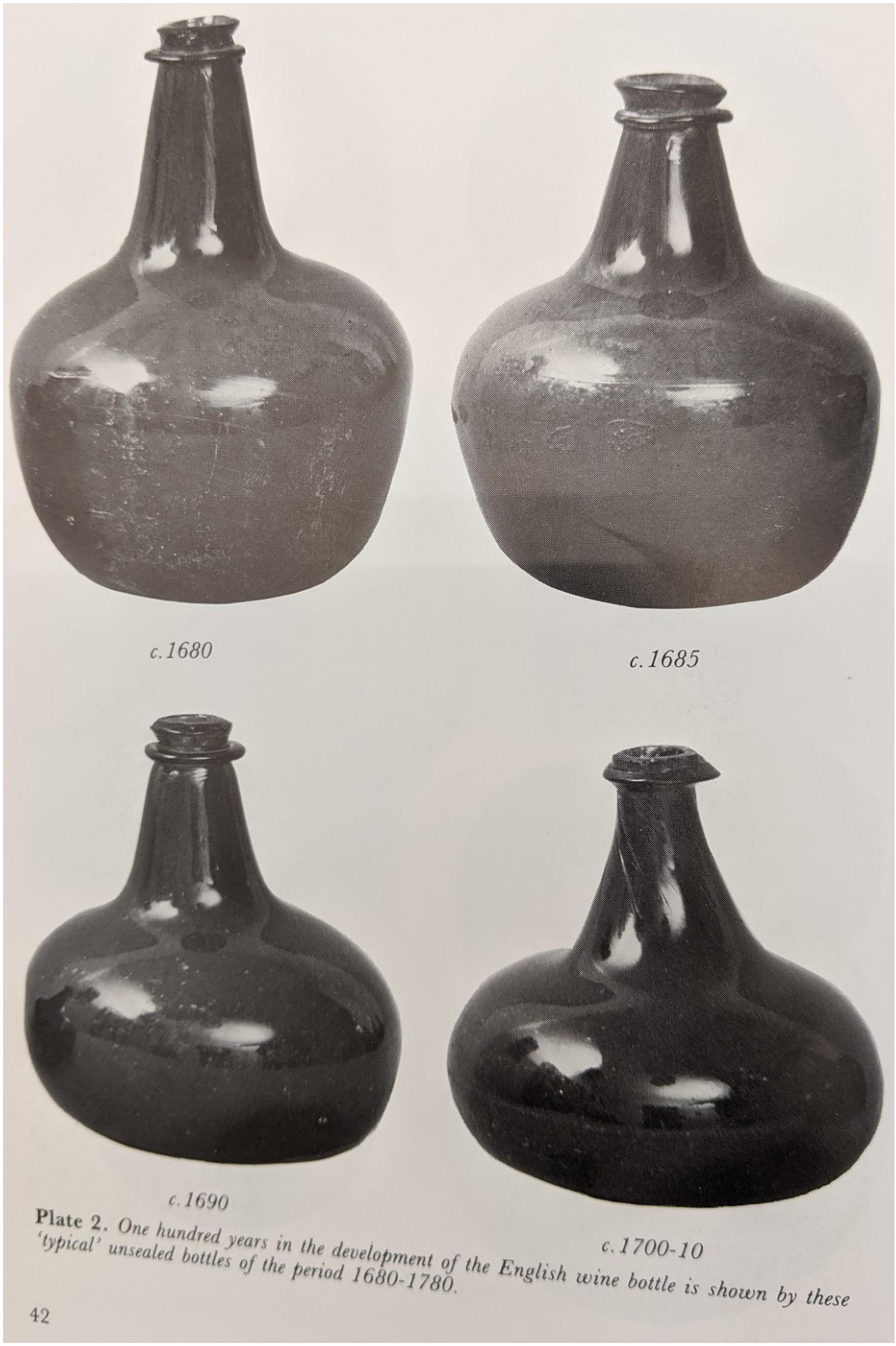
c.1725-30

c.1735-50

c.1770-1800

c.1770-1815

c.1822 onwards



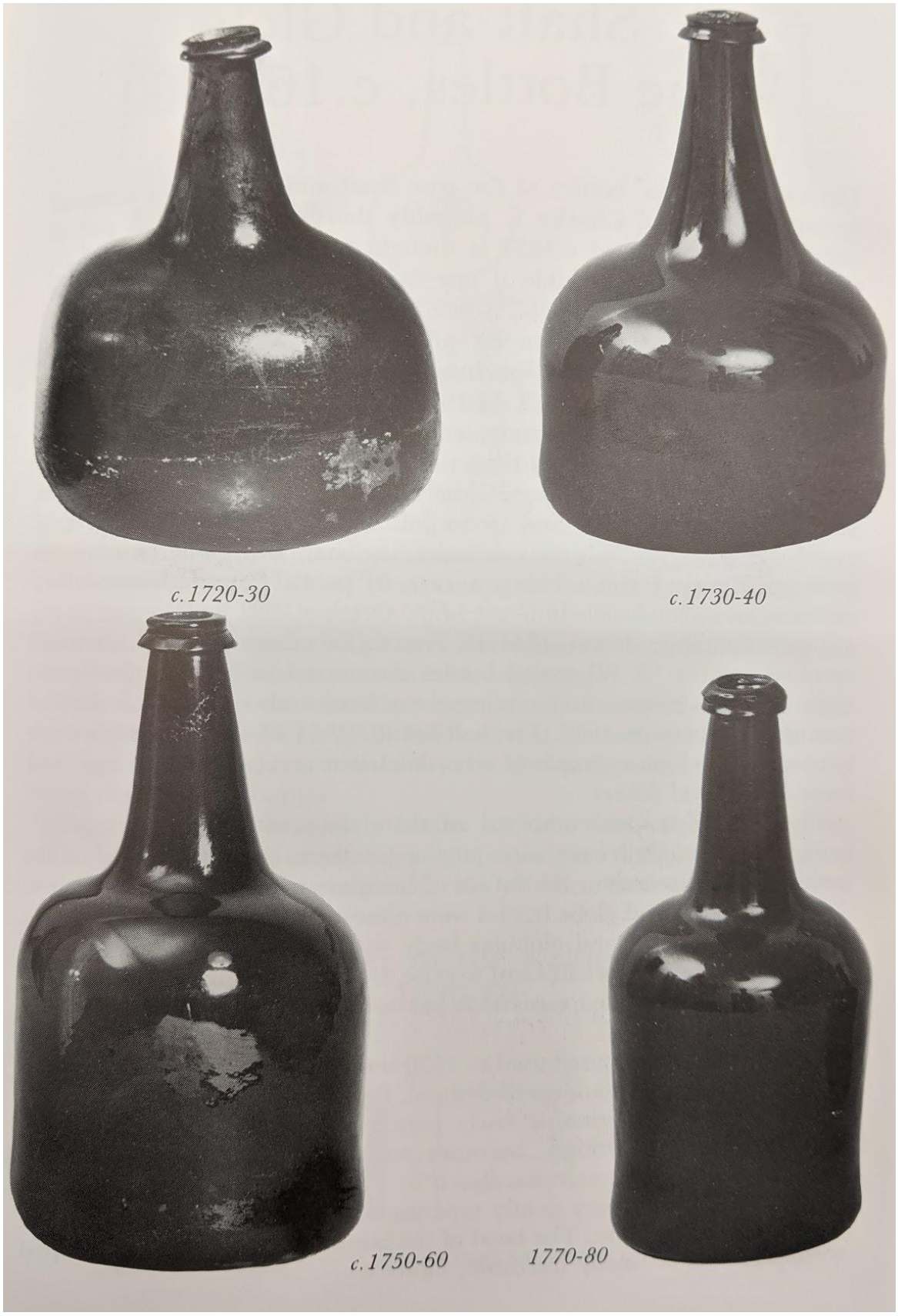
c.1680

c.1685

c.1690

c.1700-10

Plate 2. *One hundred years in the development of the English wine bottle is shown by these 'typical' unsealed bottles of the period 1680-1780.*



c.1720-30

c.1730-40

c.1750-60

1770-80

Nails (2008. Workshop at Ferry Farm.)

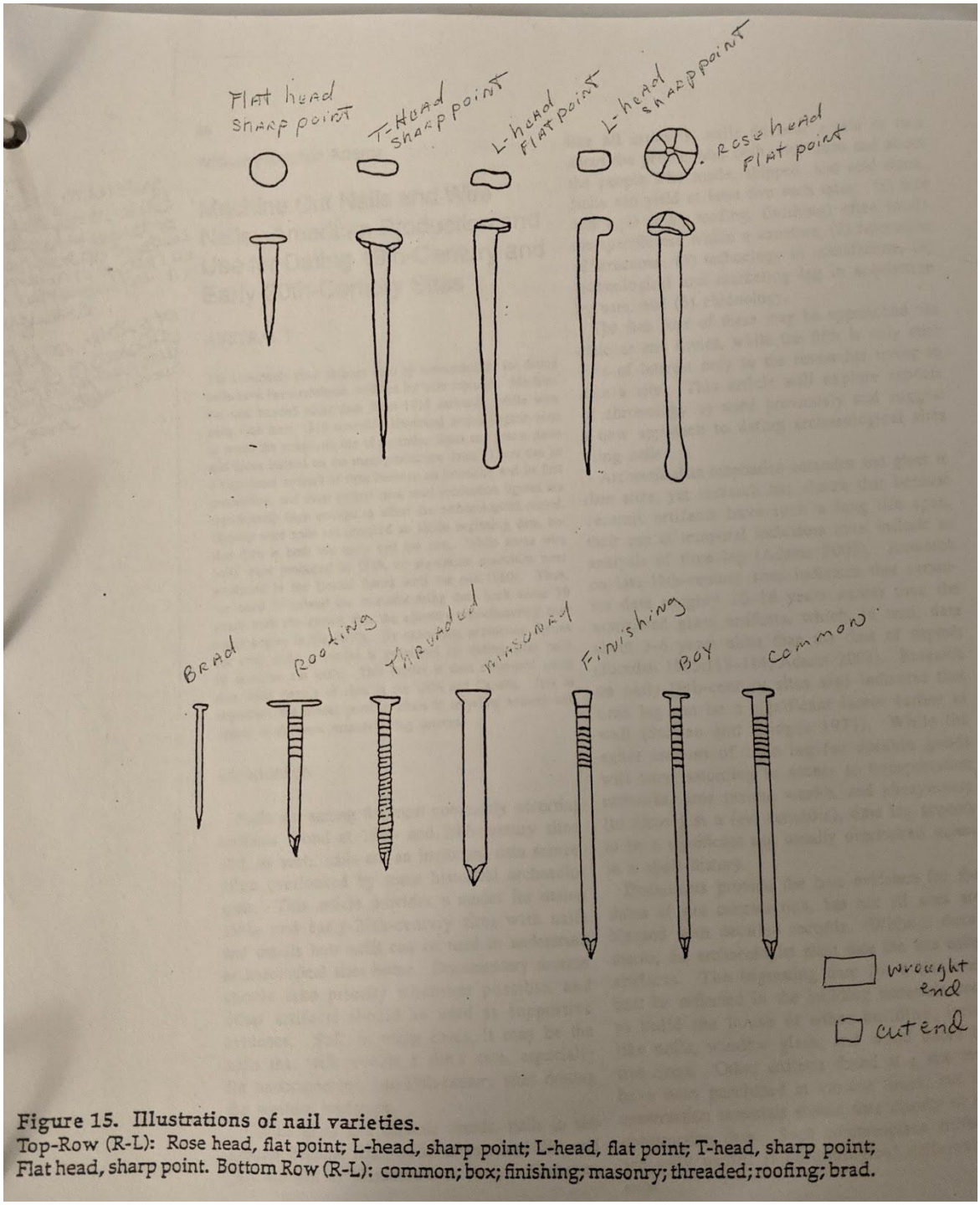


Figure 15. Illustrations of nail varieties.
Top-Row (R-L): Rose head, flat point; L-head, sharp point; L-head, flat point; T-head, sharp point; Flat head, sharp point. Bottom Row (R-L): common; box; finishing; masonry; threaded; roofing; brad.

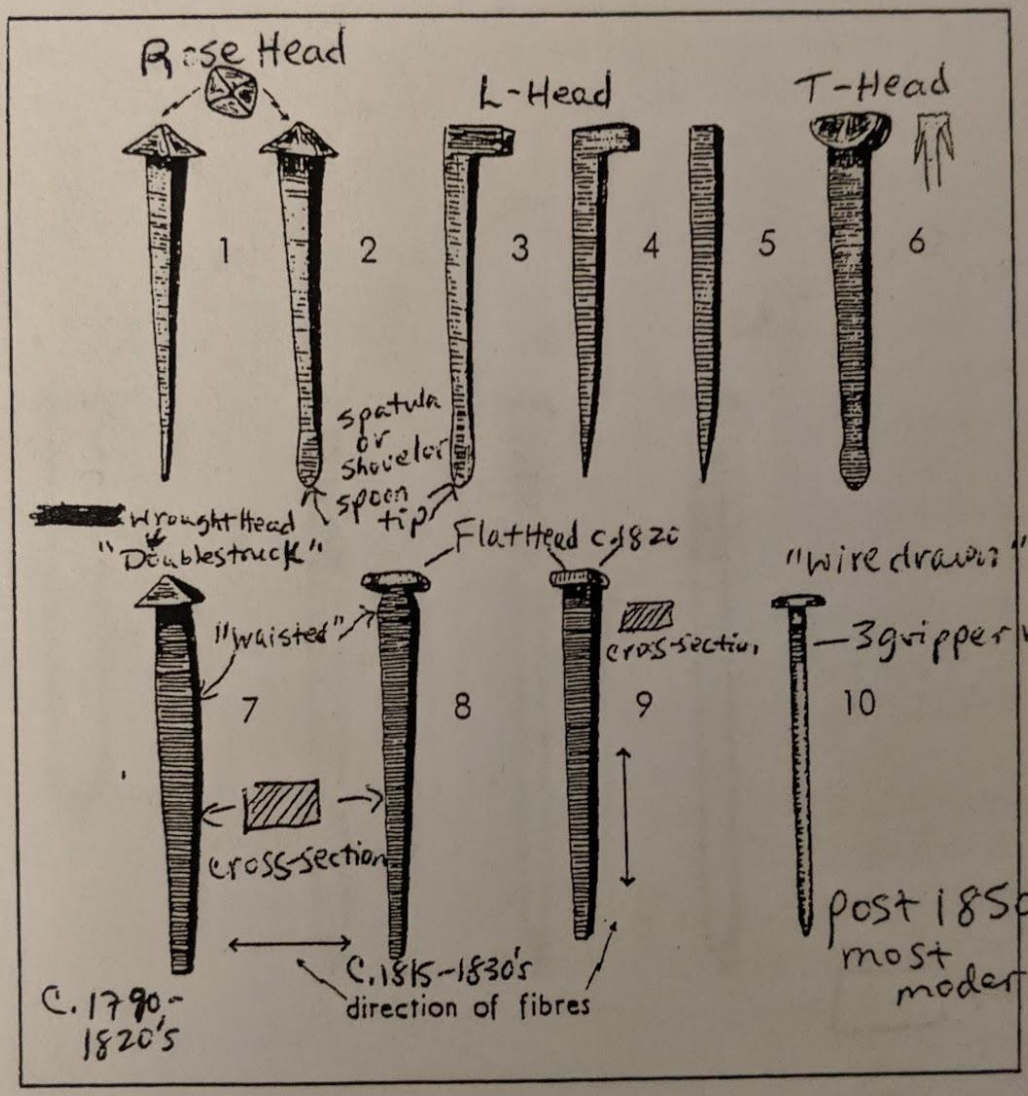
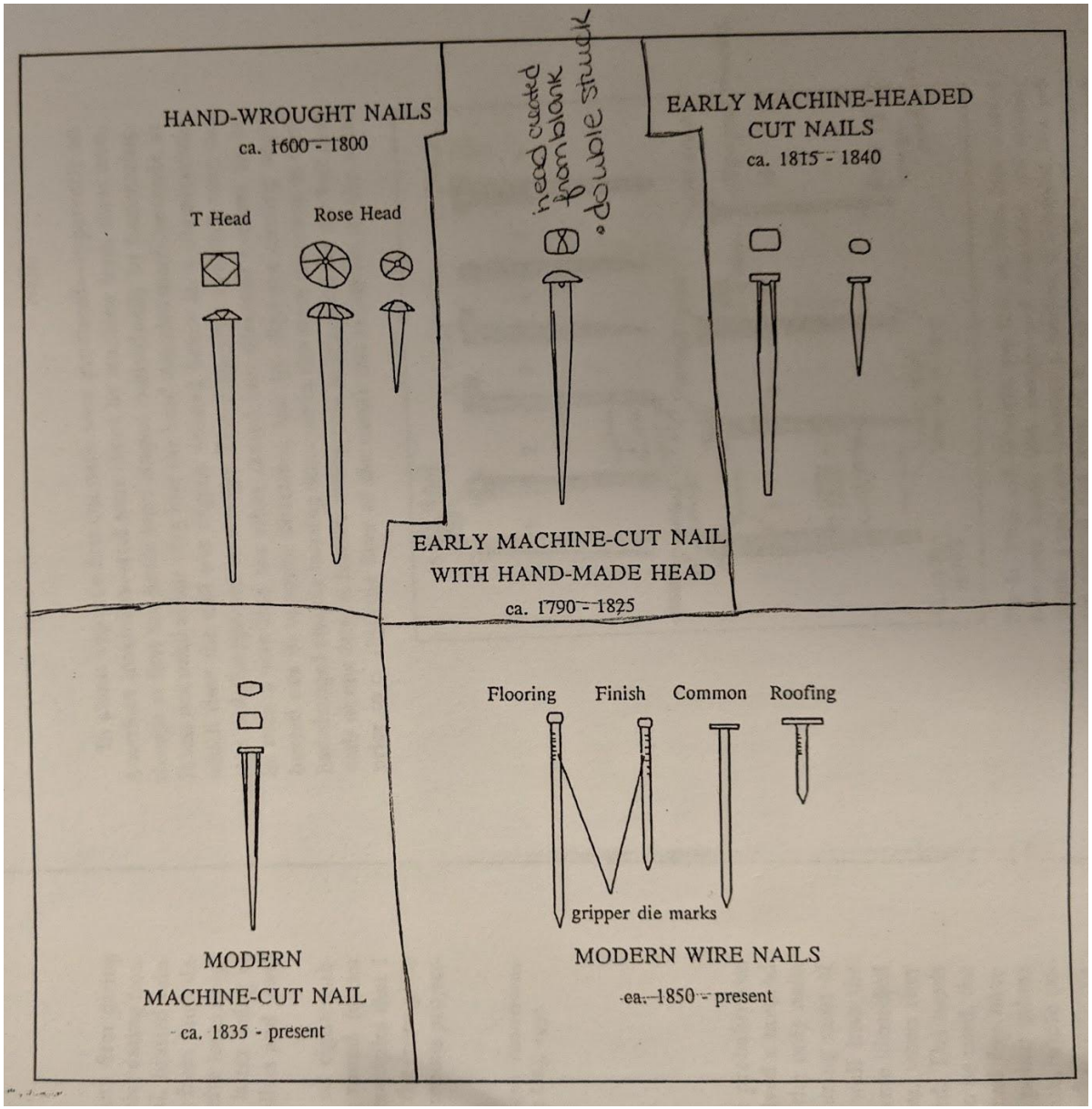
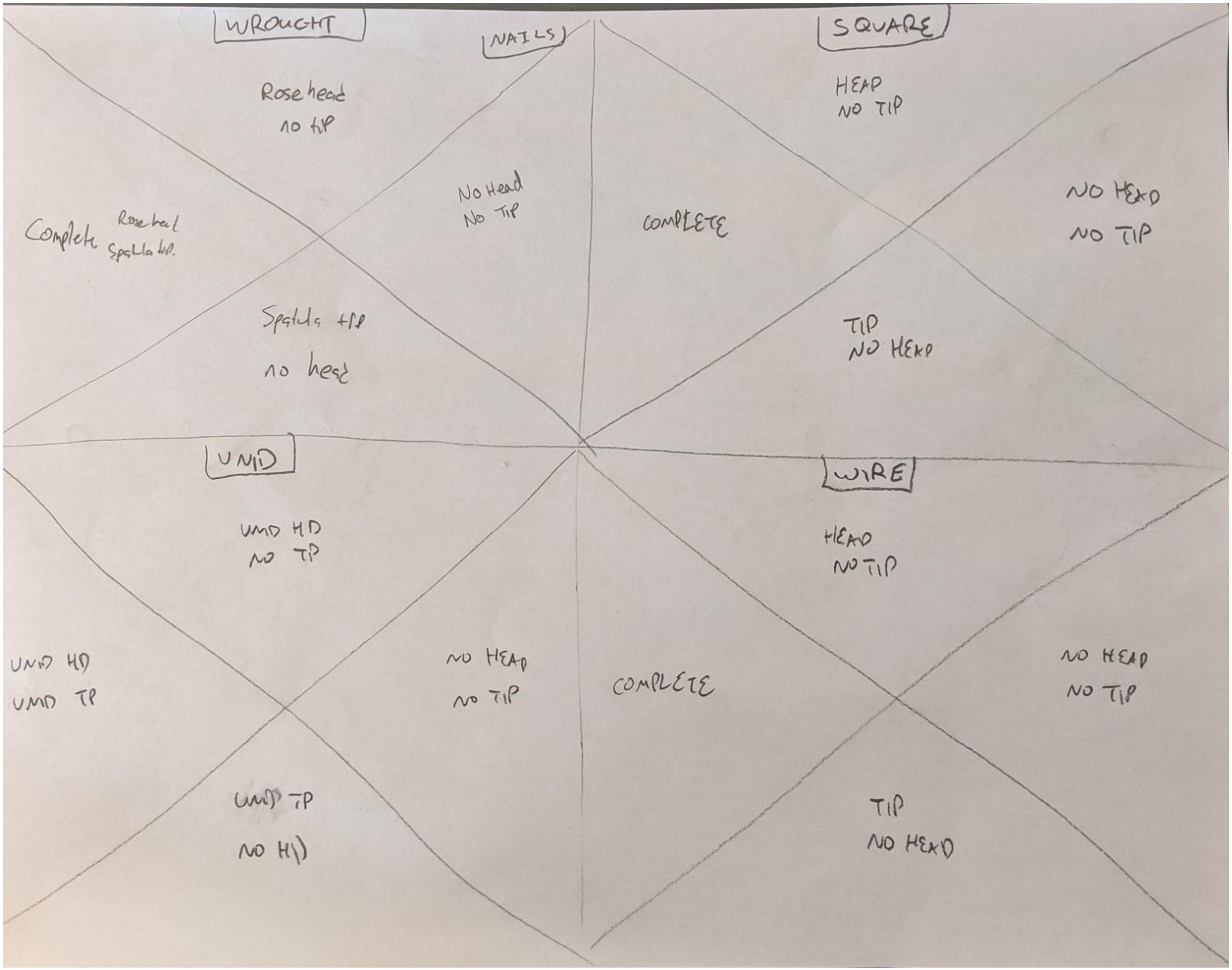
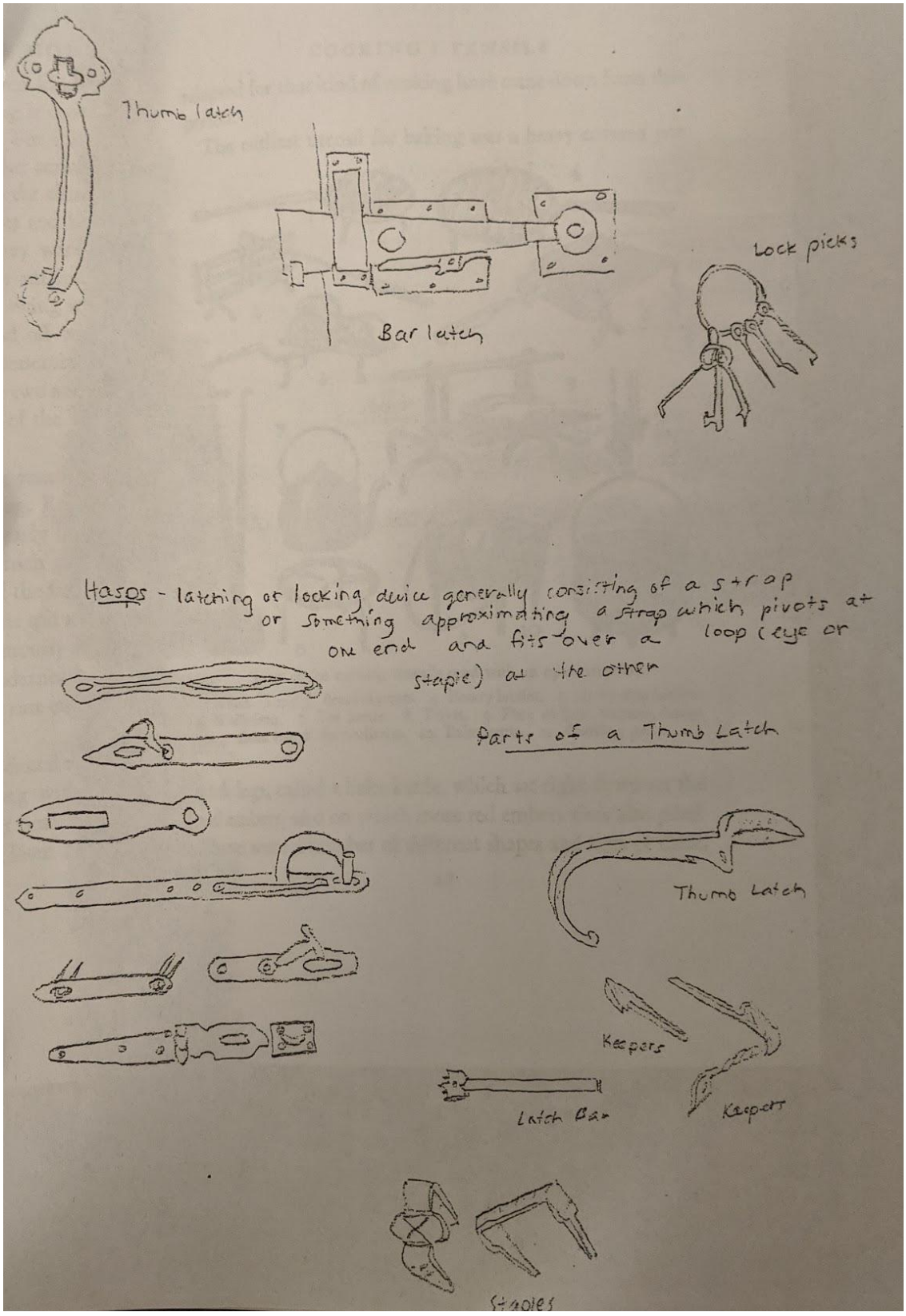


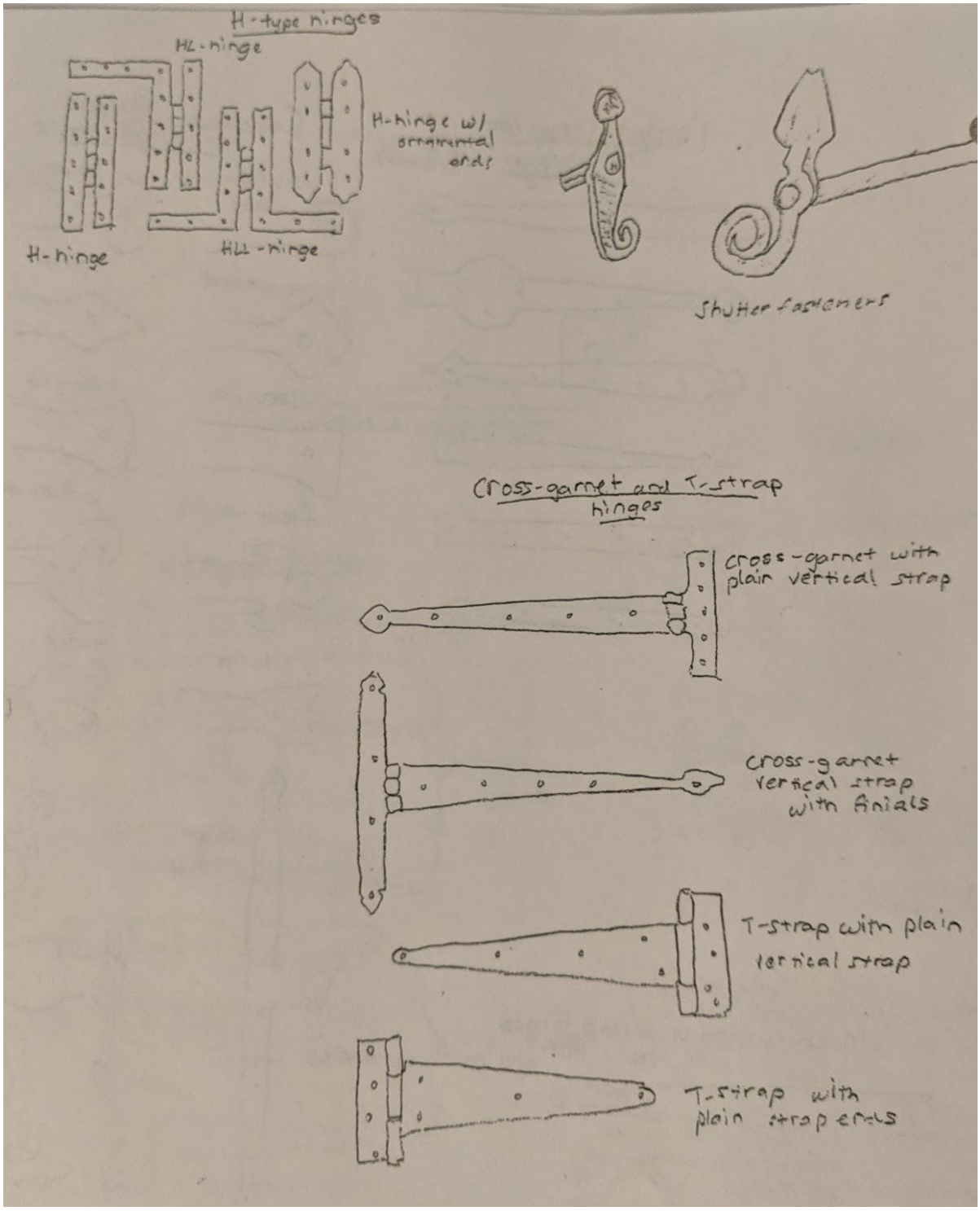
Fig. 81. Nails. 1–6. Wrought. 7–9. Cut. 10. Wire. Nos. 1 and 2 have rose heads, with straight and expanded (or spatula) points; 3 and 4 are L-headed; 5, headless; 6, T-headed. Nos. 1–6 are colonial and later; 7, c. 1790–1820's; 8, c. 1815–1830's; 9, c. 1820 onward; 10, not before 1850's and probably much later.

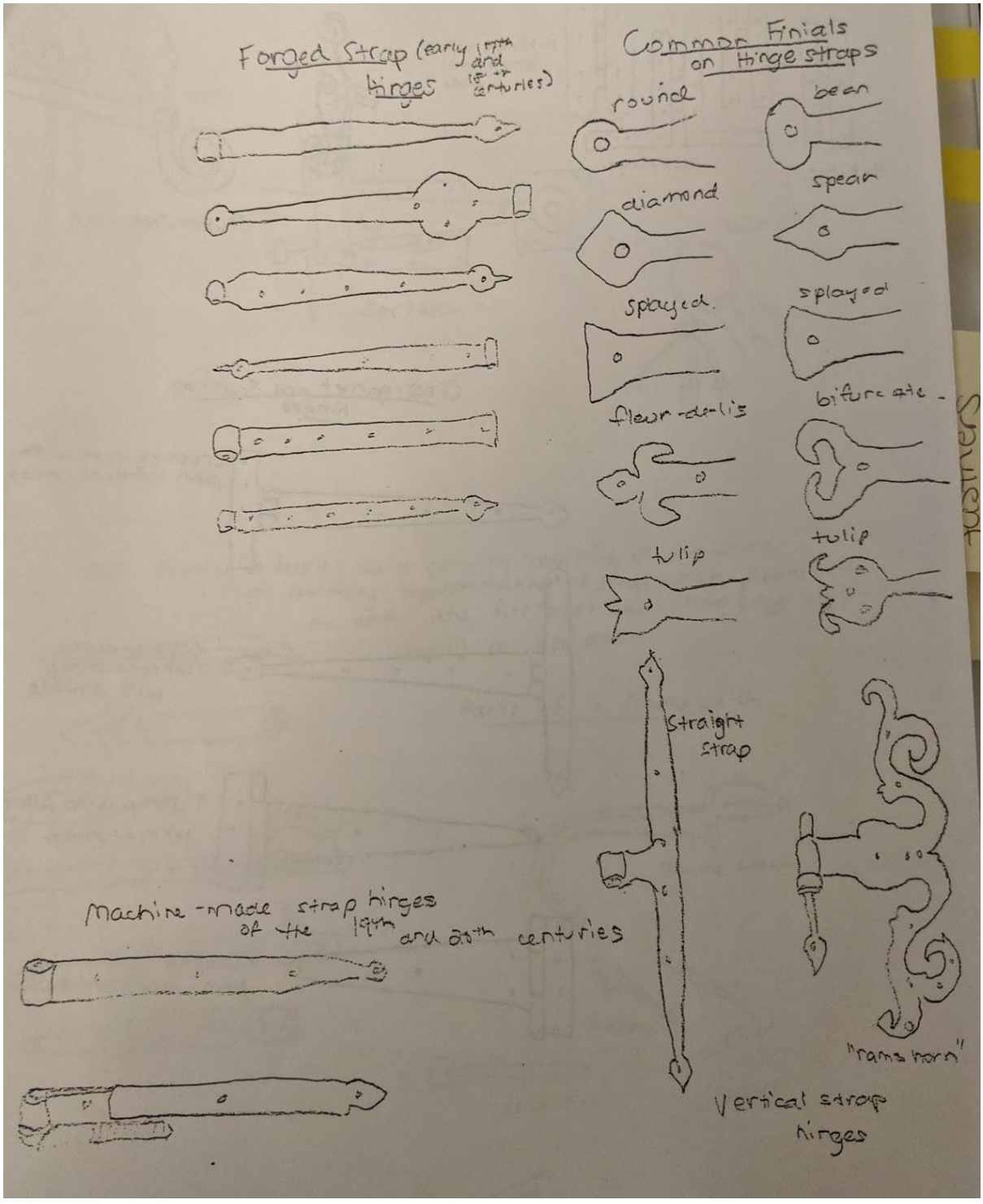

HAND-WROUGHT NAILS
ca. 1600 - 1800
T Head
Rose Head
head cooled from blank
double struck
EARLY MACHINE-HEADED
CUT NAILS
ca. 1815 - 1840
EARLY MACHINE-CUT NAIL
WITH HAND-MADE HEAD
ca. 1790 - 1825
Flooring
Finish
Common
Roofing
gripper die marks
MODERN
MACHINE-CUT NAIL
ca. 1835 - present
MODERN WIRE NAILS
ca. 1850 - present

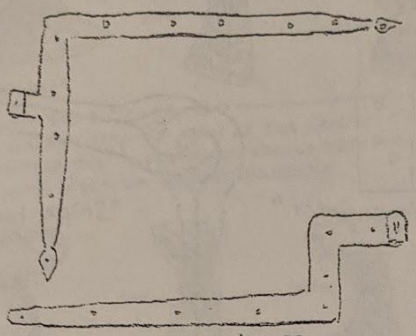

WROUGHT
NAILS
SQUARE
Rose head
no tip
No Head
No Tip
HEAD
NO TIP
Complete
Rose head
Spatula tip
COMPLETE
NO HEAD
NO TIP
Spatula tip
no head
TIP
NO HEAD
UNID
WIRE
UNID HD
NO TIP
HEAD
NO TIP
UNID HD
UNID TP
NO HEAD
NO TIP
COMPLETE
NO HEAD
NO TIP
UNID TP
NO HD
TIP
NO HEAD

Hinges (2008. Workshop at Ferry Farm.)



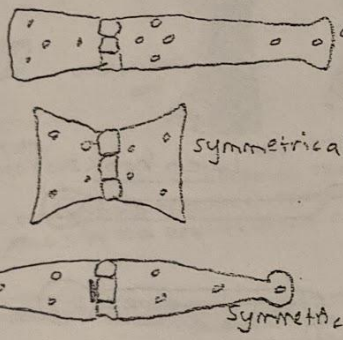

H-type hinges
HL-hinge
H-hinge w/ ornamental ends
H-hinge
HLL-hinge
Shutter fasteners
Cross-garnet and T-strap hinges
cross-garnet with plain vertical strap
cross-garnet vertical strap with finials
T-strap with plain vertical strap
T-strap with plain strap ends

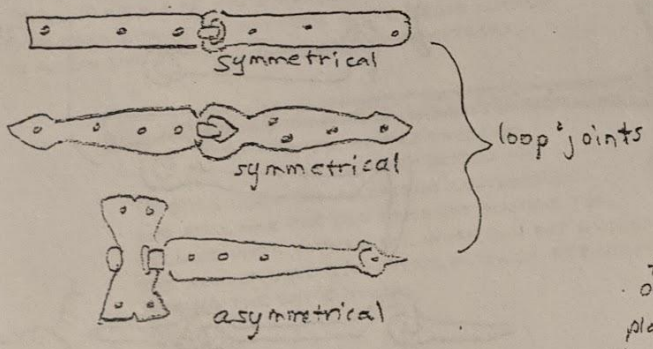

Forged Strap (early 17th and 18th centuries) hinges
Common Finials on Hinge straps
round
bean
diamond
spear
splayed
splayed
bifurcate
fleur-de-lis
tulip
tulip
Straight strap
Machine-made strap hinges of the 19th and 20th centuries
"ram's horn"
Vertical strap hinges



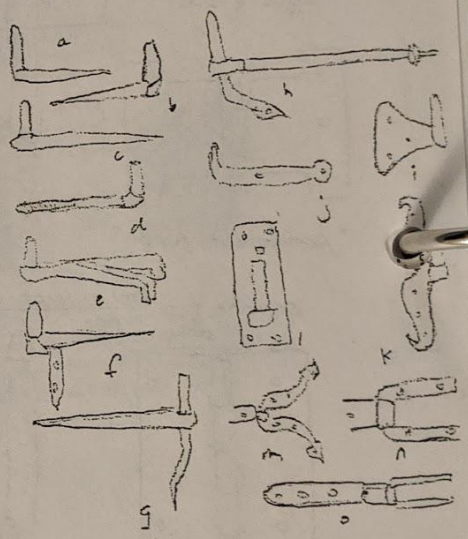
Combination strap hinges

Double-strap hinges

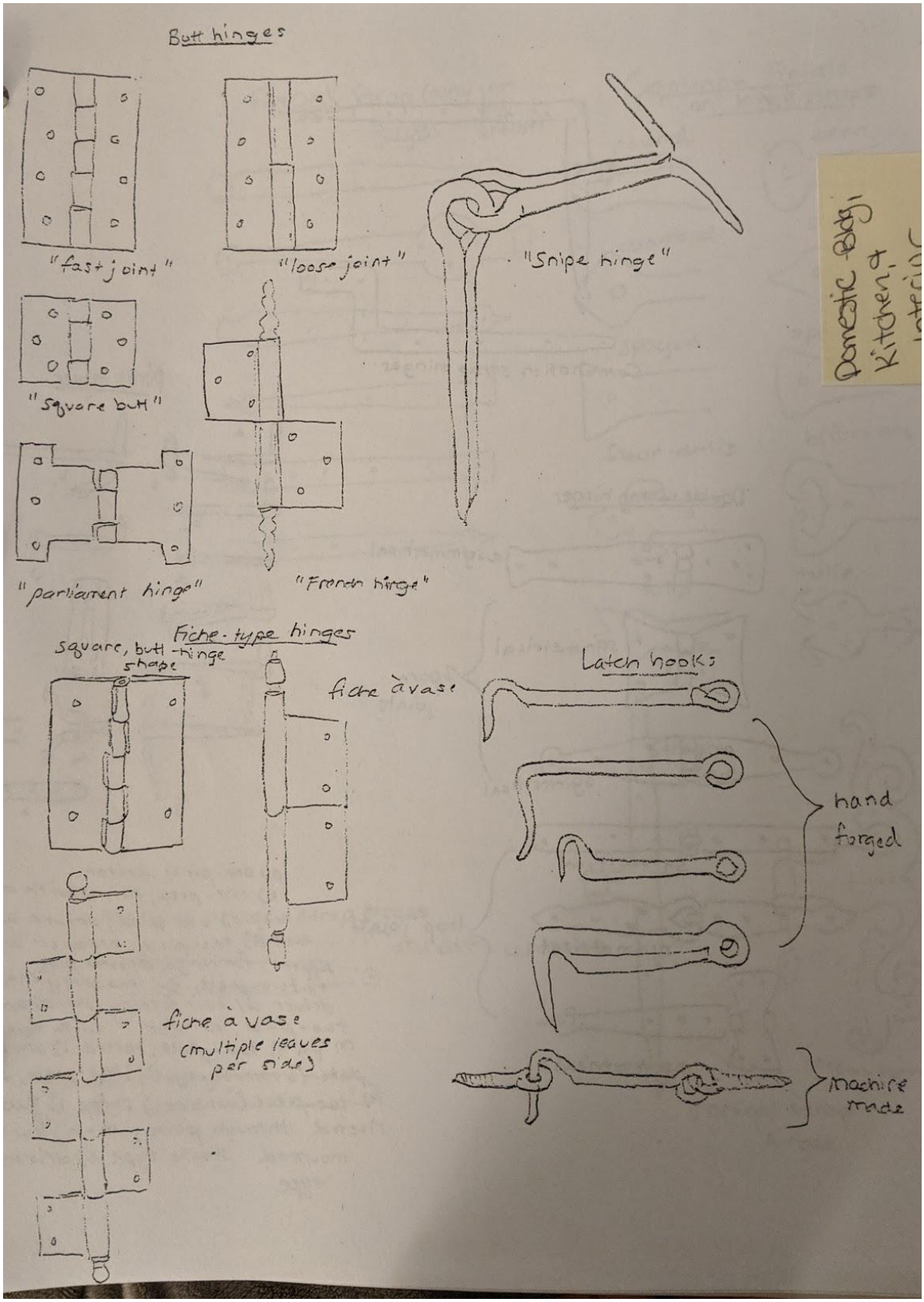




pintle types

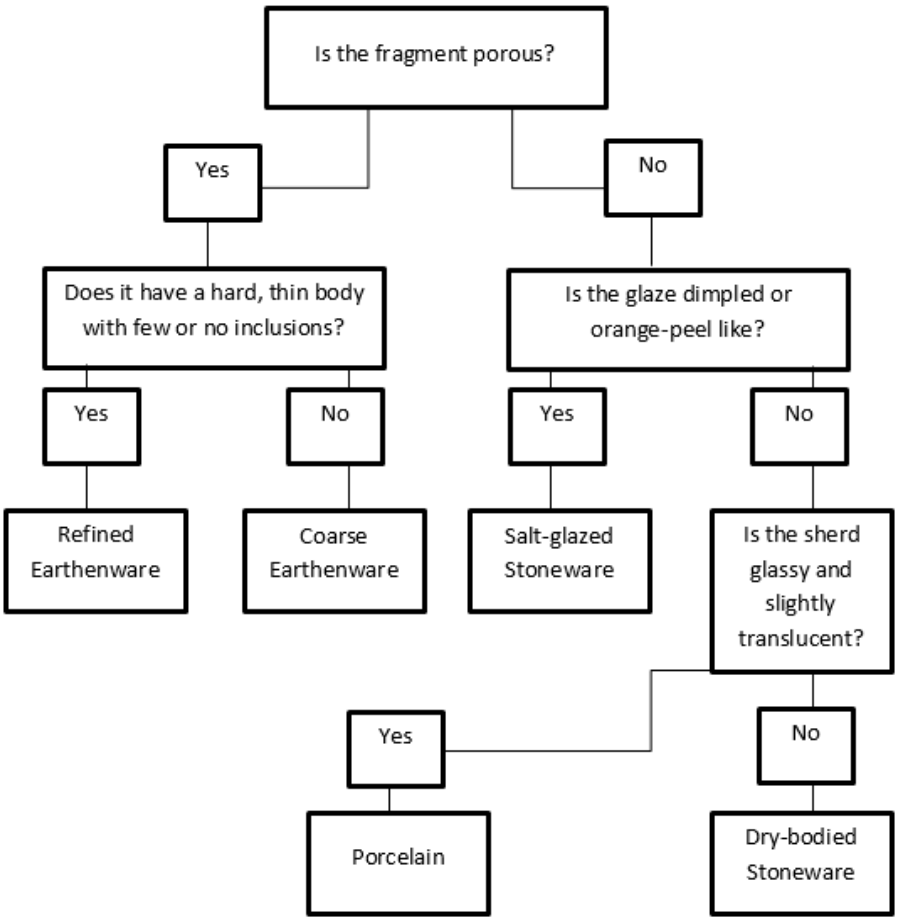


a) one-piece, driven b) one-piece, driven with acent at heel c) one-piece, driven w/ reinforcing heel d) one-piece, screwed w/ additional support for hinge around pin e) two-piece, for masonry f) two-piece driven w/ reinforcing on shank g) two-piece, driven with reinforcing or pin h) two-piece, bolted i) one-piece, plate (butterfly type) j) one-piece, strap type k) two-piece (vertical) strap l) two-piece riveted through plate, m-n) surface mounted staple type o) driven-staple type


Butt hinges
"fast joint"
"loose joint"
"Snipe hinge"
"square butt"
"parliament hinge"
"French hinge"
Fiche-type hinges
square, butt-hinge shape
fiche à vase
fiche à vase (multiple leaves per side)
Latch hooks
hand forged
machine made

Historic Ceramic

For more information look under J:\Shared\ENV\ARCHAEOLOGY\LABORATORY\Artifact ID info\Historic Ceramics Workshop



Refined Earthenware

Body: Hard but porous body with thin walls; permeable when without glaze; typically white, buff, or red paste

Surface Treatment/Decoration: Wide variety; glazed; can be painted or transfer printed over or under glaze; molded; or undecorated

Examples: Whieldonware, Creamware, Pearlware, Whiteware, Jackfield

Common forms: Plates, Bowls, Cups (full range of Table and Teawares); Chamber Pots, Pitchers

Coarse Earthenware

Body: Extremely porous body, typically with thicker walls (but not exclusively); buff or red paste

Surface Treatment/Decoration: Glazed or unglazed; can be incised, slipped, etc.

Examples: North Devon Gravel Tempered, Redware, Buckley-type, Staffordshire Slipware

Note: Tin-Glazed Earthenware is considered a coarse earthenware by some and refined earthenware by others, it has characteristics of both, considered a Coarse Earthenware at Lost Towns.

Common Forms: Utilitarian vessels like bowls, milk pans, pitchers, jars; some smaller vessels like cups.

Stoneware

Body: Hard, low porosity to non-porous; wall thickness varies; tan, white, or gray paste

Surface Treatment/Decoration: Can be molded, incised, and painted; most are salt-glazed but some vessels are unglazed "dry-bodied"

Examples: Rhenish, English Brown, and American Stonewares, White Salt-Glazed, Black Basalt, "Rosso Antico"

Common Forms: Jugs, Jars, Tankards/Mugs

Porcelain

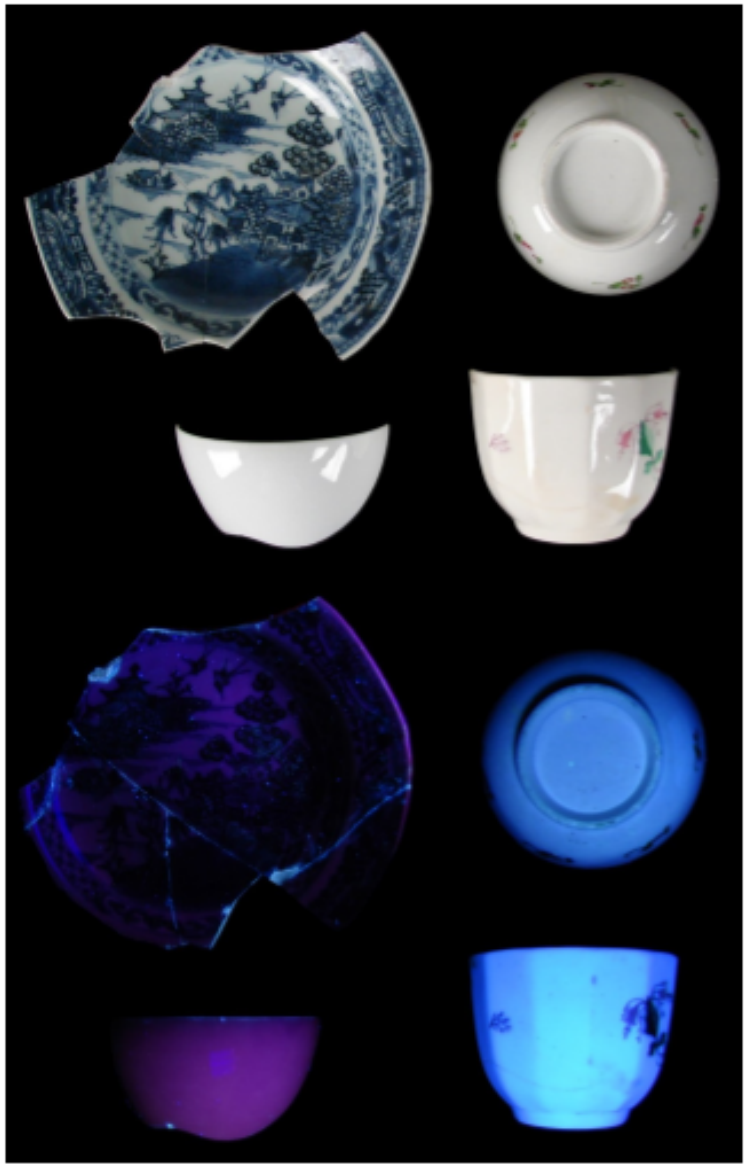
Body: Very hard; vitreous; non-porous, white/off-white paste

Surface Treatment/Decoration: hand painted over or under glaze; various prints in later versions

Examples: Chinese Porcelain, Japanese Porcelain, European Hard Paste, Soft Paste, Bone China

Common Forms: Tablewares, Teawares

2016. Samford, Patricia. Handout from Colonial and Post-Colonial Workshop; 27.



Using Ultraviolet Light as an Aid to Identification

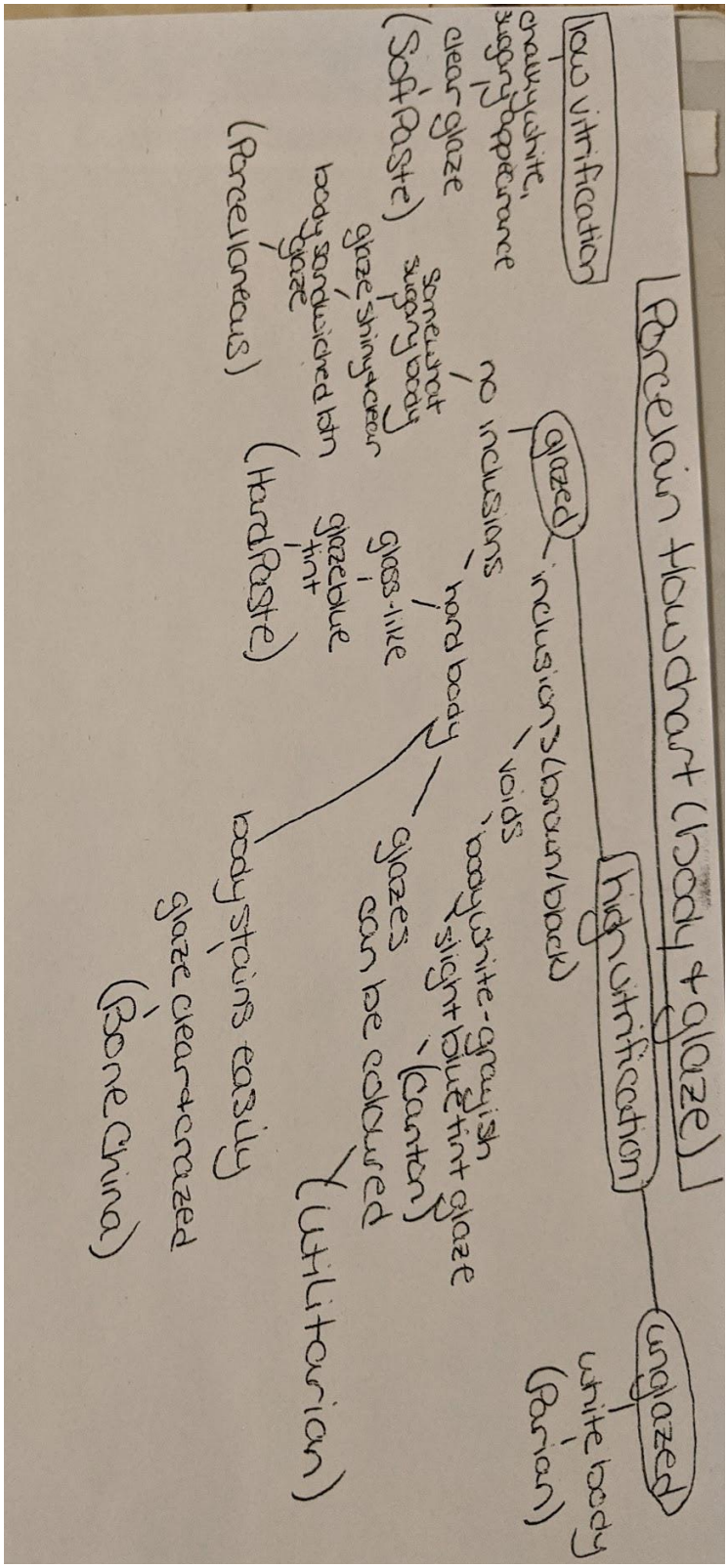
Top photograph taken under normal lighting conditions

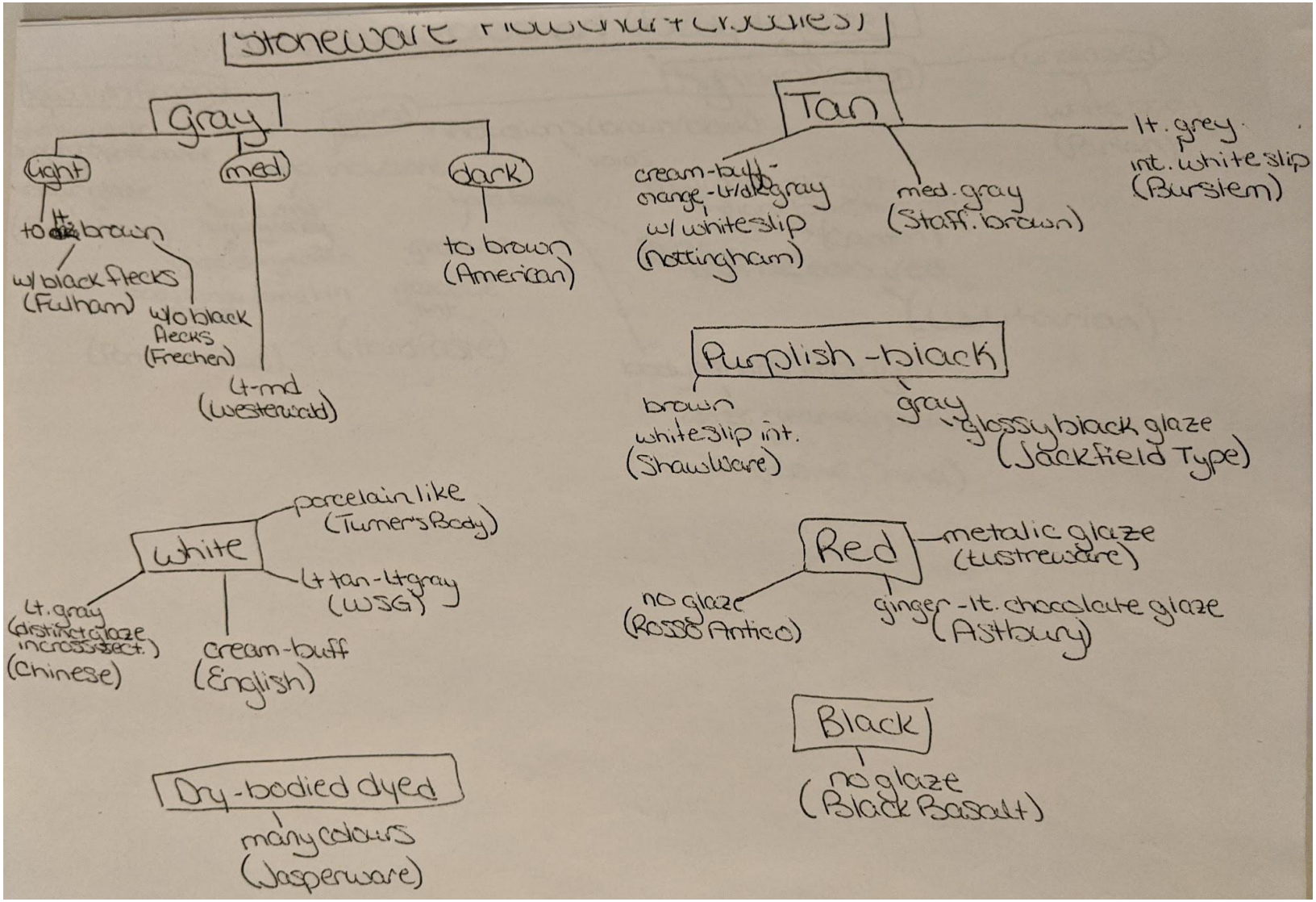
Bottom photo taken under short wave UV light

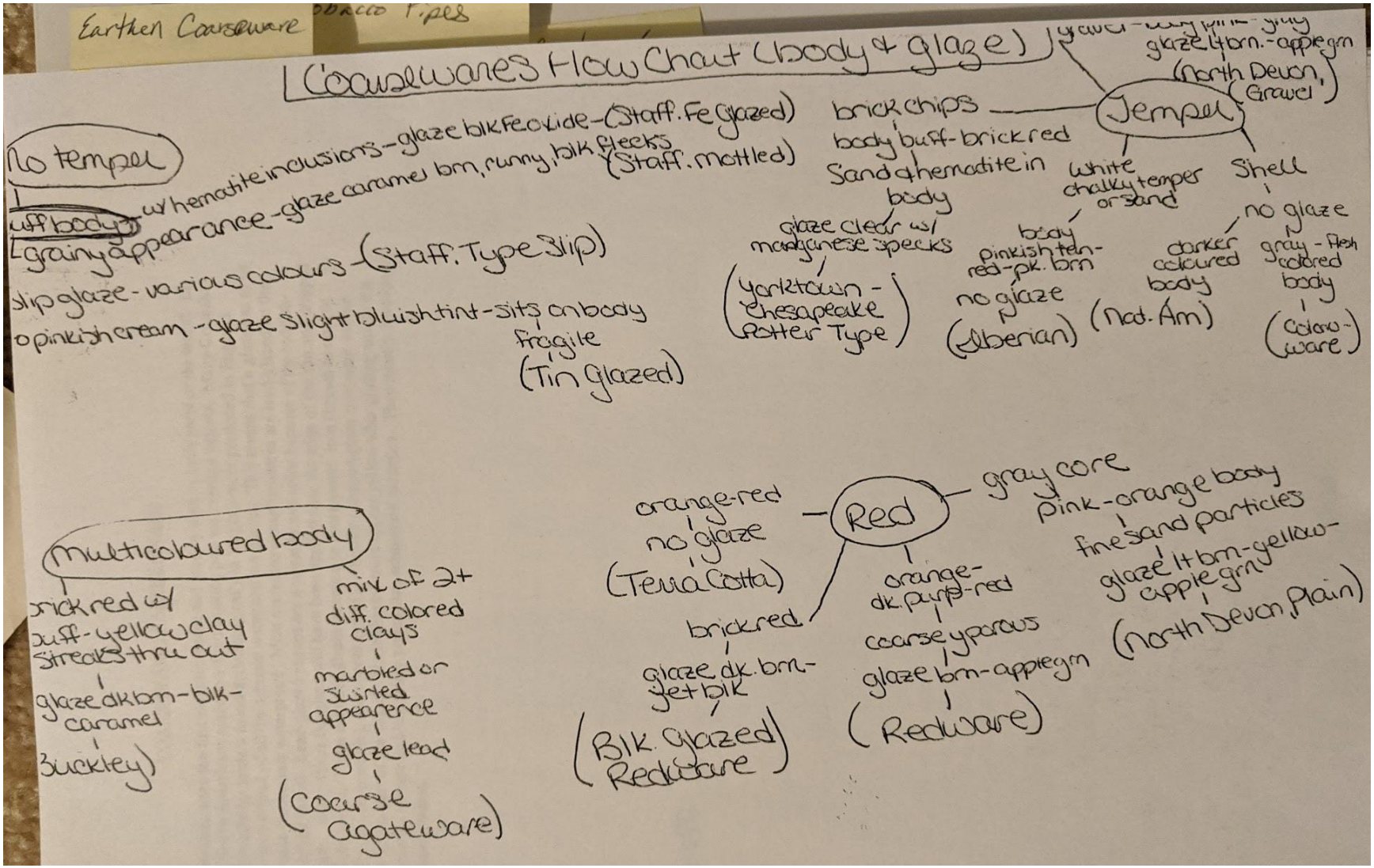
Photo key by ceramic position:

Chinese export (hard paste)	English (soft paste)
Continental European (hard paste)	Bone china

(2008. Marquis, Melanie. Workshop Handout)




Stoneware
Gray
light
med.
dark
to brown
w/ black flecks (Fulham)
w/o black flecks (Frechen)
lt-md (Westerwald)
to brown (American)
Tan
cream-buff-orange-lt/dk gray w/ white slip (Nottingham)
med. gray (Staff. brown)
lt. grey int. white slip (Burslem)
Purplish-black
brown white slip int. (Shawware)
gray - glossy black glaze (Jackfield Type)
White
porcelain like (Turner's Body)
lt tan-lt gray (WSG)
lt. gray (distinct glaze incrossect.) (Chinese)
cream-buff (English)
Red
metalic glaze (lustreware)
no glaze (Rosso Antico)
ginger - lt. chocolate glaze (Astbury)
Black
no glaze (Black Basalt)
Dry-bodied dyed
many colours (Jasperware)


Earthen Coarseware
Coarsewares Flow Chart (body & glaze)
No temper
w/ hematite inclusions - glaze blk Fe oxide - (Staff. Fe glazed)
buff body
grainy appearance - glaze caramel brn, runny, blk streaks (Staff. mottled)
slip glaze - various colours - (Staff. Type Slip)
pinkish cream - glaze slight bluish tint - sits on body
fragile
(Tin Glazed)
Temper
brick chips
body buff - brick red
Sand & hematite in body
glaze clear w/ manganese specks
(Yorktown - Chesapeake Potter Type)
white chalky temper or sand
body pinkish tan - red - pk. brn
no glaze
(Iberian)
(Nod. Am)
Shell
darker coloured body
no glaze
gray - flesh colored body
(Colono-ware)
gravel
glaze lt brn. - applegrn
(North Devon, Gravel)
Multicoloured body
brick red w/ buff - yellow clay streaks thru out
glaze dk brn - blk - caramel
Buckley)
mix of 2+ diff. colored clays
marbled or swirled appearence
glaze lead
(Course Agateware)
Red
orange-red
no glaze
(Terra Cotta)
brick red
glaze dk. brn - jet blk
(Blk. Glazed Redware)
orange - dk. purp-red
coarse y porous
glaze brn - applegrn
(Redware)
gray core
pink - orange body
fine sand particles
glaze lt brn - yellow - apple grn
(North Devon plain)