



Heritage
VICTORIA

Archaeological Artefacts
Management Guidelines

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Introduction

Heritage Victoria's Archaeological Artefacts Management guidelines have been developed to assist archaeologists who are preparing artefact collections for submission to the conservation laboratory. The guidelines specify how artefact catalogues should be prepared, and how artefacts should be processed, labelled and packed.

Be aware that artefacts or object catalogues will not be accepted unless they comply with these guidelines.

Heritage Victoria is committed to ensuring that significant historical archaeological artefacts are conserved and managed to the highest standards.. After conservation artefacts are packaged in archive-quality materials and stored in an appropriate environment to ensure their survival over many years. Our conservation and collection management processes will result in the long-term availability of artefact collections for research, display and other purposes.

All collections submitted to Heritage Victoria is entered into our ARTEFACT database. The guidelines specify what fields must be included in the artefact catalogues and provide lists of standard terms. The use of standard fields and terminologies will ensure that collections are recorded in a regular and consistent way, and are searchable.

The database and the artefact collection are becoming increasingly important for research by archaeologists, students, historians and other interested parties. Once the database is accessible on-line it will become available for researchers throughout Australia and overseas. A number of exhibitions have been formulated using the artefact collection.

1. Timing

On completion of an excavation, consultants should immediately notify Heritage Victoria staff the date they expect to deliver the report to HV and artefacts to the laboratory. Artefacts with urgent conservation requirements (see Appendices 4 and 5) should be delivered to the laboratory immediately after excavation.

2. Site records

As specified in the Heritage permit or consent two copies of the project report should be submitted as soon as possible following the completion of the excavation. One is a working copy to be kept at Nauru House, the other is the archival copy and must be delivered in the format specified in Appendix 12.

Both catalogues should accurately list all objects; both those deposited with Heritage Victoria and those discarded (see section 5). MS Excel is the preferred format; however MS Access or Word tables are also acceptable. Macintosh spreadsheets or documents should be saved in PC format. The electronic catalogue may be submitted on floppy disc, CD or via email.

The list in Appendix 1 shows the mandatory and optional information required. Numerical and alphabetic codes and abbreviations should not be used anywhere except for object numbering and as names of areas, trenches or features. The areas, trench and feature numbers should not be used as catalogue numbers. Examples of unacceptable abbreviations include, 'e/ware' for 'earthenware', 'TUG' for 'Transfer Underglaze' etc. An example of an acceptable catalogue is shown at Appendix 2. Significance assessment and consequent retention and discard should be done according to the guidelines in section 5 below.

The next edition of these guidelines (early 2005) will require secondary artefact analysis in most cases, and submission of all site records in an archival format. These issues will be discussed with the archaeology profession to ensure a realistic and workable methodology.

3. Keywords

Heritage Victoria has produced standard key word lists, based on the Art and Architecture Thesaurus (AAT) produced by the Getty Research Institute in the USA. The keywords chosen are those which best match the most common materials and functions found in Heritage Victoria's collection of land and maritime archaeological artefacts. The use of standard keywords for all artefacts in Heritage Victoria's collection will ensure that data from all sites is consistent and easily searchable within our ARTEFACT database. These terms are also used by researchers overseas. In a few instances where appropriate terms were not available, non-AAT terms have been included in the list. Already a number of students are using the Heritage Victoria collection in their research, and it is important to ensure that the data on artefacts from all sites is available to them, other researchers and members of the public.

The terms are listed in the following appendices:

Appendix 8 - Materials keyword list

Appendix 9 - Function keyword list.

Appendix 10 – Ceramic Manufacturers

Appendix 11 – Ceramic Decoration

Heritage Victoria welcomes comment and suggestions for additions to these lists. In the future a list of 'Processing' terms will be produced. The Ceramic Manufacturers and Decoration listings will be expanded to include manufacturers and decorations of glass, smoking pipes and metals.

Keyword terms should only be used where identification is certain. If identification is not possible it is better to use more general terms eg 'ceramic' or even 'unknown/unidentified' than to identify items incorrectly. List all the materials found in an object eg for a pen-knife this may be 'metal', 'iron', 'copper alloy', 'shell and shell material.' General terms should be used with specific terms where possible eg 'ceramic' and 'earthenware' would both be chosen. More specific terms may also be used, providing they are available in the AAT. The AAT can be searched at:
<http://www.getty.edu/research/tools/vocabulary/aat/>

4. Artefact management

4.1. General handling

These guidelines should be distributed to all staff and volunteers working on the excavation and analysis phases of the project. HV conservation staff are available to visit the site, by arrangement, before work starts to train workers in these procedures. See Appendix 4 for Artefact handling and washing guidelines. It is essential that consultants read this section before work starts.

4.2. Number allocation

All catalogue numbers must comply with the following conventions:

- ◆ Two or three letters are selected to represent the site eg VB for Viewbank. Contact HV staff before selecting letters to ensure that they have not been used before.
- ◆ The number should be in a five digit format with a space between letters and numbers eg VB 00024.
- ◆ Where you want to document the relationship between components of one artefact eg components of a single clock; sub-numbering may be used e.g. VB 00024.001. However the parent record consisting of all the objects i.e. VB 00024 must be created as well. Contact HV staff for more information on this topic before starting.
- ◆ Stratigraphic information should not be used instead of catalogue numbers. However it should be included on the reverse side of the label to the artefact number. This is to ensure that if the artefact is ever separated from the collection or the paper records, the stratigraphic information can be reconstructed. Numbers which can be included are site, area, trench, feature, unit, and context, etc as appropriate.
- ◆ Un-provenanced objects should also be numbered using the same format as the rest of the collection.

Complete items eg whole vessels should be given individual numbers. Numbers should not be duplicated. However it is not necessary to number each fragmentary item. These should be kept in groups by material type, style and area/trench/feature. Materials should not be mixed within one group eg a group of metals and ceramics should not be given one number. Each numbered item or group of items should be bagged individually. Do not assign the same number to more than one bag or artefact. Ensure you accurately list the number of items eg sherds in each bag and list this in the catalogue.

Each artefact or group of artefacts should be accompanied by an acid-free label with the artefact number (in the format specified above) either handwritten or computer generated using specified inks. Wet and damp artefacts should be accompanied by a waterproof label with the artefact number (in the format specified above) either handwritten or computer generated and a separate duplicate acid free label; both using specified inks. Numbers must be clear and legible. See full instructions at Appendix 5.

4.3. Artefact packing

Follow the artefact packing guidelines listed in Appendix 6 and specified in the publications listed in Appendix 14. These instructions are designed to ensure that the artefacts are not damaged during transport and storage. Archival stable materials have been specified to ensure that the artefacts are not damaged by degradation of the packing materials.

Significant wet and damp organic materials should be delivered to the Heritage Victoria laboratory immediately after excavation so that treatment can begin. If this is not possible the excavator must follow the directions in these guidelines, Appendix 4. Please advise HV staff if damp items are amongst delivered artefacts.

4.4. Box numbering

Each box base **and** lid should be numbered in the centre of the short ends as follows; *Site name, site number, box number* eg 'Franklin Street H7822-2009 Box 1' with waterproof, indelible black felt tip. ie

114 Franklin Street

H7822-2009

Box 1

5. Collection, Discard and Significance assessment

5.1. Collection

All artefacts from significant or historical deposits (artefacts/deposits at least 50 years old) are to be catalogued, retained and submitted to Heritage Victoria. Archaeologists should collect all material excavated from a site, and follow the criteria below if proposing sampling or discard. See 5.3.

5.2. Significant Assessment

The archaeologist is required to assign a level of cultural significance for each artefact that is excavated. The significance assessment should be based on an understanding of the artefact's relation to the site as a whole, and of the site's importance within a local and state-wide archaeological and historical context. In particular a rationale must be given for the determination of the relative significance of the parts of the site. The Heritage Council of Victoria's Significance Criteria (attached at Appendix 3) should be used. Some of the publications listed in Appendix 14 may also assist in determining significance.

There should also be a significance assessment for the site. This should set out clearly the reasons for the site's significance, and demonstrate this on the basis of information collected from the physical investigation, artefacts, oral history and documentary information. The assessment should be carried out against the Heritage Council's criteria (Appendix 3).

Artefacts must be assigned high, medium or low significance. In many cases all artefacts excavated within the same context can be given the same significance assessment. This assessment must be included in the artefact catalogue and report.

The assessment is used by Heritage Victoria to most effectively allocate the conservation bond funds. It is likely that artefacts of high significance will receive more extensive conservation treatment than medium or low significance artefacts.

5.3. Sampling and Discard

No artefacts from historical or stratigraphic deposits are to be discarded unless approval has been given by the Executive Director, Heritage Victoria, or permission for discard is included in the permit or consent. Archaeologists may make a submission to Heritage Victoria requesting permission to sample and/or discard artefacts or deposits if:

- ◆ The significance assessment has been done
- ◆ The archaeologist can demonstrate that the material has little or no archaeological significance, or exhibition potential.
- ◆ The sampling strategy is statistically valid, and research based.

The significance assessment, sampling strategy, discard criteria and rationale for discard must be submitted to Heritage Victoria and approved before any material can be sampled or discarded. Comprehensive descriptions, context information, exact quantities and disposal locations of discarded artefacts must be included in the report and catalogue.

6. Deposit of artefacts and records

Deliver to heritage Victoria's laboratory at 4 Harper St Abbotsford. Call to make an appointment first.

Note that artefacts or catalogues will not be accepted if they are delivered in a form which does not comply with these guidelines.

7. Contacts

Contact Heritage Victoria staff with queries

Archaeology

Annie Muir
Tel 03 9415 4402
Fax 03 9415 4433
anne-louise.muir@dse.vic.gov.au

Jeremy Smith
Tel 03 9637 9773
Fax 03 9637 9503
jeremy.smith@dse.vic.gov.au

Conservation

Jenny Dickens
Tel 03 9415 4401
Fax 03 9415 4433
jenny.dickens@dse.vic.gov.au

Barbara O'Brien
Tel: 03 9415 4406
Fax: 03 9415 4433
barbara.o'brien@dse.vic.gov.au

Karina Palmer
Tel 03 9415 4403
Fax 03 9415 4433
karina.palmer@dse.vic.gov.au

The catalogue should contain the following fields:

MANDATORY

Artefact number [in format *Site initials, artefact number* eg 'FS 00001' = 'Franklin Street, artefact number 1']. Check proposed site initials with Heritage Victoria before use. Use one number/artefact/site. Do not use the same numbers for different areas of the site. A group of sherds from one areas/trench/feature can be counted as one artefact.

Object eg 'Six blue transfer print ceramic sherds' or 'Ceramic bowl.'

Description eg 'Non joining earthenware sherds with Asiatic Pheasant transfer print pattern. No maker's mark.' Include all description data in this section.

Number of items: Use numbers not words. Eg 6

Area: If necessary, use the terms 'Unprovenanced' or 'Surface find'

Trench

Feature/Unit

Discarded or retained: Use 'Yes' or 'No'

Function: Use terms from the key word list (Appendix 5). Multiple single terms can be used. Use general and specific terms if possible. Our database can only accommodate 1 function term at present.

Material: Use terms from the key word list (Appendix 4). Multiple single terms can be used. eg for a wine bottle with label and cork, the terms could be 'glass', 'cork', 'paper'. Use general and specific terms if possible. eg 'ceramic' and 'earthenware.' Ensure each term is in a separate column in the spreadsheet. Up to ten terms can be used. Use the description field to record colour information eg 'blue glass'.

Box number:

Significance: See guidelines in Appendix 6.

A separate list of site information should be provided containing the following:

Site name

All areas

All trenches (within areas only)

All features/units (within trenches only)

OPTIONAL.

Image/analysis details:. Number and type of artefact photographs and drawings listed by artefact. This list should match any artefact images submitted as part of the report. Details of any technical analysis done eg alloy composition analysis.

Measurements: (dimensions in cm, g or cm³ only). Use numbers not words.

Processing:. Method of manufacture.

Decoration: Ceramics, bottles and smoking pipes. See Appendix 12 for key words (ceramics only at present).

Manufacturer: Ceramics, bottles and smoking pipes. See Appendix 11 for key words (ceramics only at present).

Date of deposit: Where possible. May be numbers or text.

Mean start date: (of manufacturing range). Date

Mean end date: (of manufacturing range). Date

Completeness: Percentage eg 10%, 75%, 100%.

Component: e.g. body, rim, handle, neck, base, etc. Key words will be produced in the future. Suggestions welcome.

MODEL ARTEFACT CATALOGUE

Insert A3 Excel spreadsheet 'Model Artefact Catalogue' here.



CRITERIA FOR ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

(Criteria adopted by the Heritage Council on 6 March 1997 pursuant to Sections 8(c) and 8(2) of the Heritage Act 1995)

- CRITERION A.** The historical importance, association with or relationship to Victoria's history of the place or object.
- CRITERION B.** The importance of a place or object in demonstrating rarity or uniqueness.
- CRITERION C.** The place or object's potential to educate, illustrate or provide further scientific investigation in relation to Victoria's cultural heritage.
- CRITERION D.** The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as part of a class or type of places or objects.
- CRITERION E.** The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features
- CRITERION F.** The importance of the place or object in demonstrating or being associated with scientific or technical innovations or achievements.
- CRITERION G.** The importance of the place or object in demonstrating social or cultural associations.
- CRITERION H.** Any other matter which the Council considers relevant to the determination of cultural heritage significance.

EXCAVATION.

Artefacts should be excavated as carefully as possible so as to avoid breakage. If breakages do occur all fragments should be retained and bagged together. Extra breaks may increase conservation costs; this will have an impact on the amount of a conservation bond that will be returned to developers, or that amount of other conservation which can be undertaken.

HAZARDOUS MATERIALS.

Before the artefacts are delivered to the lab, Heritage Victoria staff should be notified of the presence or possible presence of any hazardous materials, for example paints made with lead, arsenic, cadmium, chromium or mercury pigments; asbestos, industrial wastes, mining wastes, poison containers or lead metal. All materials of this kind should be clearly marked.

HANDLING

Despite surviving often aggressive burial conditions many archaeological artefacts are inherently fragile and should be handled carefully and appropriately.

- ◆ Ceramics and glass are very brittle and should not be tumbled together as edges will chip off. Do not put too many sherds in one bag as this will damage many items. This can make future joining more difficult. When looking for joins between fragments do not rub or 'grind' the edges together. This will damage the edges and may compromise future joins.
- ◆ Leather, wood and corroded metals can be very delicate and should be handled with care.
- ◆ The markings on coins can be easily lost. Resist the temptation to rub a newly excavated coin as this may remove the last of an inscription. A conservator will get a far better result.
- ◆ ALWAYS be cautious when handling artefacts.

CLEANING FRAGILE ARTEFACTS

Low fired ceramics and glass with weathered surfaces will be damaged if washed. Ceramics with fragile overglaze decoration should not be washed. Where it is not clear how fragile artefacts are, test clean an unimportant fragment first using a small, damp cotton swab. If anything other than dirt is removed remaining similar items should not be washed. Metal tools and wire brushes should not be used.

The following should NOT be washed or brushed and if significant should be catalogued immediately and sent to HV's conservation laboratory as soon as they are excavated.

- Metals
- Leather
- Textiles
- Wood
- Weathered glass
- Fragile bone
- Ivory
- Mother of pearl

- Other organics
- Low fired bricks and other low fired ceramics
- Ceramics with overglaze decoration or gilding

Interiors of bottles should not be washed as we have successfully analysed the residues in bottles. Do not attempt to treat any other types of material or clean coins in any way. It is imperative that wet or damp materials are not allowed to dry out.

WASHING

Dirt should be washed from all stable higher fired ceramics and bricks; robust bone and un-weathered glass from dry sites as follows:

- ◆ Test wash an unimportant example of each of the different materials from the site and allow to dry. Observe the artefacts and dregs of wash water for evidence of damage eg loss of overglaze on ceramics; weathering ('rainbow' surface) or flaking of glass; or loss of fragments of bone. Allow the test washed artefacts to dry and observe if any changes or damage occur. If a test sample of a material from one kind of burial condition is damaged then the remainder of that material should not be washed. Any classes of materials which are damaged by the test washing or drying should be delivered to the HV conservation lab without delay.
- ◆ Dirt removal will be very much easier if the objects are soaked in water for several hours or overnight. Do not soak bone for any longer than one hour.
- ◆ Use clean water only (no detergents), plastic (not metal) buckets and tubs, and soft, used toothbrushes (not wire brushes).
- ◆ Avoid excessive scrubbing especially on glass.
- ◆ Ensure that the join edges of ceramics and glass are thoroughly cleaned.
- ◆ Dry without delay in a dry well ventilated area using screens or other equipment to allow air circulation to both sides.
- ◆ Dry glass and bone in the shade or indoors.
- ◆ Do not use metal tools on bone.

DAMP ITEMS.

Significant wet and damp organic materials should be catalogued and delivered to the Heritage Victoria laboratory immediately after excavation so that treatment can begin. Until this time, damp or wet items should be kept wet/damp in plastic bags and refrigerated if possible. Any wet/damp items or other items judged to be in need of conservation should be sent to Heritage Victoria's conservation laboratory as soon after excavation or identification as possible. Inexperienced washers should be supervised carefully to ensure that these types of materials are not inadvertently damaged.

Many of these items will not be able to support their own weight. They should be placed onto pieces of corrugated polypropylene (box material) before being put into bags. If necessary they should be tied to the corrugated polypropylene with cotton tape. Translucent plastic take away food containers can be used to support smaller items.

See instructions below for salt contaminated items for further information.

Consultants are welcome to seek advice from Heritage Victoria's conservation laboratory on handling and cleaning of any materials, or refer to the publications in Appendix 13.

OBJECTS FROM SALT CONTAMINATED SITES (LAND AND MARITIME)

These artefacts are inherently unstable and if allowed to dry out can suffer considerable damage. All objects from maritime, tidal and areas close to the sea or salt water should be assumed to be salt affected. They should be kept wet or damp and treated as listed below. They should be transported to the Heritage Victoria laboratory as soon as possible. To reduce mould growth, keep all wet artefacts in the coolest area of the site, out of the sun. Contact Heritage Victoria conservators for advice if mould does start to grow. If groups of artefacts need to be kept together, keep in orange bags (closed with cable ties or knots). Use Tyvek labels.

- ◆ Ceramics, glass, and stone. Wash as discussed above. Keep immersed in sea water (if available). Change the water every 24 - 48 hours replacing with 75:25; 50:50 and 25:50 salt and tap water at the 2nd, 3rd and 4th changes. After the 5th change use 100% tap water. Keep labelled (including dates) samples of each solution. Also collect a sample of unused tap water.
- ◆ Metals. Keep in tap water mixed with 3% weight/volume Sodium Bicarbonate (bicarbonate of soda from supermarkets). Change water every 2 days and keep labelled (including dates) samples of each solution. Also collect a sample of unused bicarbonate solution. Do not try to remove corrosion or concretions, it is probable that important details will be lost.
- ◆ Organics (leather and wood). To reduce mould growth keep all wet organic artefacts either refrigerated or in the coolest area of the site. If you have access to a freezer, contact Heritage Victoria staff for instructions. It is critical that these items are not allowed to dry out. Do not wash the items and try to keep the burial soil, silt, sand around the artefacts.

JOINS.

If joins are found in ceramics, glass or other items, bag and catalogue joining items separately with a diagram if necessary. Pressure sensitive tapes such as Sellotape or masking tape should not be used. Where it is necessary for items to be joined temporarily for drawing or photography use 'Scotch Magic Tape.' Taping must be done as late as possible before drawing starts and must be removed immediately afterwards. If more complex joining of high significance or other artefacts is deemed to be necessary,, consultants are welcome to send the artefacts to the HV laboratory where they will be joined as a high priority and returned as soon as possible.

If it is not possible for artefacts to be sent to the laboratory for repair, in some cases, archaeologists may be permitted to repair dry robust ceramics and glass.

Joining should only be considered where it is critical for ceramic or glass artefacts to be reconstructed for vessel counts or drawing. This permission is not automatic for all sites and permission will be granted on a case by case basis. Contact Heritage Victoria to discuss this BEFORE undertaking any joining. The following conditions apply:

- Only materials of medium or low significance may be repaired. Items with high significance, display, research value, financial value or rarity may not be joined by archaeologists.
- Joining can only be done on robust ceramics, glass and stone.
- Friable ceramics, flaking glass, low fired ceramics or ceramics with overglaze decoration are not to be joined by archaeologists.
- Artefacts with the potential for residue, carbon dating or other analysis may not be joined.
- The archaeologist must document every repair in the catalogue.
- The techniques described below must be used:

Techniques:

- Wash broken edges very well.
- Artefacts must be thoroughly dry
- Ensure your hands are clean.
- Do not abrade, grind or rub sherds together when looking for joins. This will damage the edges and make finding joins more difficult.
- The archaeologist may only use Paraloid B72 adhesive to join ceramics and glass (see Appendix 7 for suppliers). Instructions for using the adhesive can be found on the tube. Far more successful joins are achieved with a small amount of thinly applied adhesive than applying excess adhesive everywhere.
- Gravity is the best way to hold joins together while they set, i.e. ensure the join line is parallel to the table using weights or balancing the artefact in a container filled with millet or sand. If sand is used, the sherds must be isolated from the sand with transparent plastic wrap (eg Glad wrap), otherwise the sand will scratch the glaze and may stick to the adhesive. The adhesive takes 24 hours to reach its full strength and the join should be left undisturbed for that time. 'Scotch Magic Tape' can be used to hold joins together during drying but must be removed within 24 hours.
- Acetone should be used for clean-up. Appropriate protective eye, skin and respiratory protection should be used. Safety supplies are available from hardware stores. Materials Safety Data Sheets for Paraloid B72 and Acetone are included in these guidelines (Appendix 15) and should be read carefully.

Heritage Victoria requires consultants to use archival quality artefact labels and inks because it is important that the labels survive for many years into the future. The information on the label is critical to link the artefact with its context information and if it degrades, fades, washes off or becomes unreadable, the artefacts will lose much of their importance. The archival materials specified below have been manufactured and tested to conform to strict guidelines for longevity.

Label formats

Tyvek and acid free card labels may be purchased either as single labels for hand writing, or in sheets for printing through a computer. Computer sheets can be cut into individual labels after printing with scissors or guillotine. Alternatively, labels can be purchased with perforations so that they can be torn into individual labels after computer printing. If using a dot matrix printer as specified for Tyvek labels it will be necessary for the sheets to have printer sprocket holes. The suppliers in Appendix 7 should be able to produce a variety of label formats. Some commercial printing firms will also produce perforated, tractor feed and other label formats.

Size

Label size is not critical providing all the information is clearly legible. Minimum sizes are 56 x 36 mm or 35 x 79.

Computer generated labels

Computers can be very convenient for producing artefact labels.

- DRY OBJECTS. Acid free card printed with a laser printer is acceptable.
- WET OBJECTS. There is no truly archival computer printing technique for labels for wet artefacts. As a result if 'Celcast,' 'Resistall' or similar materials) are used, then consultants must also provide an extra set of labels on acid free card. Once the artefacts have been conserved and dried, this extra set of labels will be used with the objects and the waterproof labels will be discarded.

Label materials

Acid free card

Thin acid free card is specified. .0007 – 0.010 mm alkaline buffered board. 'Bristol board' or 'folder stock' are common names. See Appendix 7 for suppliers. The ink from laser printers is considered archival on this type of card; however that from other types of printers is not. If you do not have a laser printer it will be necessary for your acid free card labels to be handwritten using inks specified below.

Tyvek

Tyvek is the only archival waterproof label material on the market. It is pure spun bonded polyester. The uncoated variety should be purchased.

Tyvek labels, printed by a commercial printer using black ink and offset printing, are archival. Some consultants prefer to have labels pre-printed with gaps for handwritten text/numbers. Offset printing can be used for this type of label. The Tyvek web site has instructions for printers for printing with tyvek. <http://www.dupont.com/nonwovens/ap/tyvek.html#> . Hand writing should be done with the pens specified below. If these types of labels are provided with

artefacts, then consultants will not have to provide an extra set of acid free card labels (as discussed in the 'Computer generated labels' section).

Tyvek, handwritten using inks specified below, is archival. If this method is used then consultants will not have to provide an extra set of acid free card labels.

'Celcast' and 'Resistall'

Celcast and similar products have a rubber-based coating which is not archival (i.e. it will not last in the long term,) and has potential to damage the artefacts, again in the long term. However it is convenient, waterproof, and can be printed with a laser printer. If Celcast labels are used, an extra set of archival labels (as discussed in the 'Computer generated labels' section) must be provided.

Other materials

Labels other than those specified above may be acceptable providing they are of archival quality. Printing on the labels must also be of archival quality. Provide manufacturer's specifications to HV lab staff for assessment well before excavation starts. Self adhesive labels are not archival or waterproof and should be avoided. The adhesive can fail very quickly and then artefact context information is lost.

Hand writing inks

Card

Numbers should be hand written either in India ink; black 'Rotring' pen; or with 'Artline Drawing System' or 'Pigma-pen' waterproof, indelible black felt tip pens. See Appendix 7 for suppliers. These are water based pens. A sharp pencil with a hard lead (HB – 2B) is also a good marker.

Tyvek

Most water based felt tip pen and liquid inks tend to 'feather' on Tyvek, so solvent based pens are recommended. No research has been done on which of the pens available on the Australian market are most archival. Therefore archaeologists should purchase the type of solvent based felt tip pen which states that pigment ink is used, and the ink is light fast and water proof. **Note that the 'Artline Drawing System' pens are not suitable for Tyvek labels.**

Attaching labels

Labels should be placed inside zip lock bags. For objects such as bottles the labels should be tied to the object with fine cotton string. Acid free labels can be purchased with string attached. Some printers will also 'string' labels. Cable ties can be used to attach labels but should not be used on fragile items or where they may leave an imprint.

Numbers applied directly to artefacts

Some archaeologists prefer to number artefacts directly. In this case the ink must be isolated from the artefact using a clear lacquer; otherwise the ink can soak into the artefact and may not be able to be removed. Clear nail polish or 'white-out' are not

acceptable as isolating layers as they become yellow, brittle and irreversible with age. Paraloid B72 acrylic resin should be used instead. This can be supplied by Heritage Victoria's conservation laboratory.

The lacquer should be applied to an inconspicuous part of the artefact (not a break edge). The artefact should be clean and dry before application of the lacquer.

Once the lacquer is dry, the numbers should be written either in India ink; White Windsor and Newton drawing ink or with 'Rotring' pens filled with black or white ink. Felt tip pens do not write well on lacquer and tend to be dissolved by the solvents in the lacquer. See Appendix 7 for suppliers. Once the ink is dry, a second layer of acrylic resin should be applied over the ink to seal it.

1. Pack artefacts according to material, eg. glass with glass, ceramic with ceramic etc.
2. Pack artefacts of a like size and fragility together, eg. clay pipes with clay pipes, or other small finds, rather than having bricks and pipes in the same box. Interleave packing material such as acid free tissue or cellair foam between layers of fragile material. No more than two layers.
3. Pack larger, sturdier artefacts at the bottom of the box, and place smaller more fragile artefacts on top.
4. Don't completely fill boxes. This often causes artefacts to be crushed by other artefacts.
5. Distribute the weight of the artefacts evenly over the surface of the box floor, rather than piling them all in the middle of the box.
6. Don't pack items up to the level of the box lip. This will stop artefacts being crushed by other artefacts, the box lid or by other boxes stacked on top.
7. Complete vessels or other hollow items such as pipes should not have anything placed on top.
8. Fragile items should be placed on a rigid support or enclosure. Corrugated polypropylene or cardboard can be used as a rigid support. Cut it to be just larger than the artefact and gently slide the artefact onto it. Take away food containers are also useful.
9. HV conservation staff are happy to visit sites and block lift very fragile artefacts. Contact us.

At a minimum all dry artefacts are to be placed in transparent polyethylene bags, and dry bone in paper bags. The bags should be placed into corrugated polypropylene boxes. There are instructions on putting the boxes together in Appendix 1. Fragile items should be placed into padded rigid plastic boxes with press seal lids. Seek advice from Heritage Victoria's conservation laboratory on packing fragile, wet/damp artefacts, or organic items.

Packing Materials

- Polyethylene bags for all dry non fragile artefacts.
- Paper bags for all dry non fragile ORGANIC artefacts eg bone.
- Rigid plastic containers (eg Tupperware or take away food containers) with foam, or tissue for dry fragile items. For damp fragile items use wet cotton fabric. Alternatively rigid plastic containers filled with water may be used to immerse wet fragile items providing the items do not move excessively within the container. Foam (polyethylene not polyurethane) or Dacron may also be used.
- Well sealed or zip lock polyethylene bags with wet cotton fabric for damp non fragile artefacts.
- Corflute boxes plus lids, internal dimensions 230 x 435 x 100(ht) mm. These should be used for the majority of artefacts once bagged. These boxes have been specified because they fit most efficiently into our storage shelves.

- Tubs with lids internal dimensions 286 x 387 x 2980(ht) mm for bottles. Where bottles are too tall for these tubs, they should be packed in corflute boxes, with no more than 2 or 3 complete full sized bottles to a box with padding between them.
- Items larger than the above boxes should be packaged individually.

A maximum of ~20 sherds/bag is desirable. Artefacts should be packaged in the boxes or tubs specified below. Appropriate packaging materials may be purchased from the suppliers listed in Appendix 7. The packaging materials specified have been chosen because they will contribute to the long-term preservation of the artefacts and their labels.

Heritage Victoria will provide 15 Corflute (fluted polypropylene) boxes and 100 acid free tags to each consultant or student on a one off 'no charge' basis. After this allocation, consultants are responsible for providing their own boxes. The box suppliers listed in Appendix 1 will sell a minimum quantity of 500. The label suppliers listed in Appendix 1 will sell a minimum quantity of 1000 labels. Heritage Victoria encourages consultants to purchase their own supplies of Corflute boxes and other packaging materials. It may be possible to share an order with other consultants. See Appendix 7 for instructions on putting the boxes together.

Note that provision of the names of these suppliers does not imply endorsement by Heritage Victoria or the Department of Sustainability and Environment. Other suppliers may also be used, providing the materials are of archival standard and the correct dimensions.

FLUTED POLYPROPYLENE BOXES

(Ensure they are made using Heritage Victoria's templates, white lids and grey bases) Prices vary according to quantity purchased. Internal dimensions 230 x 435 x 100(ht) mm

Corex

[C220 Tray/C221 Lid supplied to Dept
Aboriginal Affairs & Heritage Victoria]

261 Frankston Rd

Dandenong VIC 3175

Tel 03 9238 1300

Fax 03 9794 0854

When assembling these boxes ensure you assemble them correctly, otherwise they will not stay together:

- Work slowly and carefully
- The folds are creased on one side only. Ensure you assemble the box with the marked crease INWARDS.
- It often helps to re-mark the crease with a ruler and the non-marking end of a pen or pencil before starting folding

BOTTLE TUBS

Some bottles may be too tall for these tubs. In that case these bottles will have to be stored flat with padding in the corflute boxes.

(Large tote box [NP003 + lid NP004]
or Multi stacker crate [IH307 + lid
IH308]) Approximately \$20.00 each.

Nuplas

Unit 23, 23-25 Bunney Road

Oakley South VIC 3167

Tel 03 9551 0211

Fax 03 9551 0255

Sitecraft

3 Allenby Street

Coburg VIC 3058

Tel 03 9354 4624

Fax 03 9354 8107

Team Systems

Shop 5, 175 Cheltenham Road

Dandenong VIC 3175

Tel 03 9706 8900

Fax 03 9706 7770

ACID FREE AND WATERPROOF LABELS. FOIL BACKED SLIDE LABELS.

Labels can be made by the companies listed below or some printers. They can also be purchased pre-made.

Albox Australia Pty Ltd

56 North Terrace, Kent Town SA 5067

Tel 1300 555 717 or (08)8362 4811

Fax (08) 8362 4066

Email albox@albox.com.au

CRI Conservation Resources

International (Australia)

PO Box 210, Enmore, NSW, 2042

Tel 1300 132 570 Fax 1300 132 571

Email ks.cri@bigpond.net.au

www.conservation.resources.com.au

University Products (USA)
 PO Box 101
 Holyoke MA 01041 USA
 Tel USA 800.336.4847
 Fax USA 800.532.9281
<http://www.universityproducts.com>

Zetta Florence
 187 Gertrude Street
 Fitzroy VIC 3065
 Tel 03 9416 2236
 Fax 03 9416 2360
<http://www.zettaflorence.com>

ETHAFOAM
 (expanded polyethylene foam)

CELL-AIRE
 (thin polyethylene foam)

Dunlop Flexible Foams
 36 Commercial Road
 South Dandenong VIC
 Tel 03 9215 2020
 Fax 03 9215 2010

Paramount Paper
 8-16 Greeves St
 St Kilda VIC 3182
 Tel 9534 9031
 Fax 9537 1236

ZIP LOCK AND PLAIN
 POLYETHYLENE BAGS (in bulk)
 Venus Hartung
 555 Church St, Richmond VIC 3121
 Tel 03 9428 1652
 Fax 03 9429 5506

Shann Accessories
 PO Box 1211, Collingwood VIC 3066
 Tel 03 9419 4544
 Fax 03 9419 4257

ORANGE NETTING
 (for wet artefact bags)

CABLE TIES (in bulk)
 PARALOID B72 ADHESIVE
 ♦ Conservation Resources
 International
 ♦ Zetta Florence

Venus Hartung
 555 Church St, Richmond VIC 3121
 Tel 03 9428 1652
 Fax 03 9429 5506

Venus Hartung
 INDELIBLE FELT TIP PENS

- ♦ Pigma pens. Available from University Products or Zetta Florence
- ♦ Artline Drawing System EK-234 (0.4mm) and EK-238 (0.8mm) pens.
 Available from larger stationary and art suppliers. May need to be ordered in.

INDIA and ROTRING INKS; and NIB and ROTRING PENS
 Available from larger stationary and art suppliers.

ACID FREE PAPER FOR PRINTING REPORTS

- ♦ Reflex Archival – Large stationary suppliers. May need to be ordered.
- ♦ Australian Archives Bond – available from Zetta Florence

POLYESTER SLEEVES FOR PHOTO STORAGE & POLYPROPYLENE and
 MYLAR SLIDE AND NEGATIVE HOLDERS

- ♦ Albox
- ♦ Conservation Resources International
- ♦ Zetta Florence

Some of these items are available from some photo shops. NEVER use PVC holders.

AA Thesaurus Definition		EXAMPLES
METALS		
aluminium	Use for the pure metallic element having symbol Al and atomic number 13; a hard, strong, silver white metal (abbreviated AAT definition).	Use for pure metal only.
aluminium alloy	Alloy in which aluminium is the principle element (Heritage Victoria definition).	soft drink can
brass (alloy)	Alloy of copper and zinc, usually with copper as the major alloying element and zinc up to 40% by weight.	door handle, button, kerosene lamp component
britannia metal	A type of pewter that usually contains copper. Its colour is silvery white with a bluish tinge, or with a yellowish tinge if the copper content is high.	tea service items; cutlery (EPBN)
bronze	Copper alloy that has as the principle alloying element a metal other than nickel or zinc.	
copper	Use for the pure metallic element having the symbol Cu and atomic number 29; a reddish metal that is very malleable and ductile (abbreviated AAT definition).	Use for pure metal only.
copper alloy	Alloy in which copper is the principle element (Heritage Victoria definition).	ship fastening, sheet metal, button
gold	Use for the pure metallic element having symbol Au and atomic number 79; soft, heavy, chemically inactive, yellow metal (abbreviated AAT definition).	Use for pure metal only.
gold alloy	Alloy in which gold is the principle element (Heritage Victoria definition).	wedding ring
iron (metal)	Use for the pure metallic element having symbol Fe and atomic number 26; a lustrous, silvery, soft metal that rusts when exposed to moist air (abbreviated AAT definition).	Use for pure metal only.
iron alloy	Alloy in which iron is the principle element; includes galvanised iron (Heritage Victoria definition).	fastenings (nail, screw, hinge), button
lead	Use for the pure metallic element having symbol Pb and atomic number 82; soft, ductile, dull grey metal (abbreviated AAT definition).	Use for pure metal only.
lead alloy	Alloy in which lead is the principle element (Heritage Victoria definition).	pipe, sheet metal. Also, any object of 'old pewter'
metal	Any of a large group of substances that typically show a characteristic lustre, are good conductors of electricity and heat, are opaque, can be fused, and are usually malleable or ductile.	

HERITAGE VICTORIA – MATERIAL KEY WORDS

AA Thesaurus Definition		
Muntz metal	Brass containing 60% copper and 40% zinc, commonly produced in sheets.	sheathing
nickel	Use for the pure metallic element having symbol Ni and atomic number 28; a silvery white metal with a yellowish cast, resistant to corrosion and to most acids except nitric (abbreviated AATdefinition).	Use for pure metal only.
nickel alloy	Any alloy containing nickel as the base metal, or as the chief alloying element.	penknife, clockwork component
nickel silver	Alloy of copper, nickel, and zinc, the nickel serving to enhance colour. Uses include operations that require ductility in the cold state, such as stamping, spinning, deep drawing, and for articles to be plated.	cutlery (EPNS)
non-ferrous metal	Metal that does not have iron as its major ingredient.	
pewter	Alloy of tin and various proportions and combinations of lead and antimony, and sometimes also copper.	
silver	Use for the pure metallic element having symbol Ag and atomic number 47; a malleable, ductile, white metal with characteristic sheen, considered a precious metal. (abbreviated AATdefinition).	Use for pure metal only.
silver alloy	Alloy in which silver is the principle element (Heritage Victoria definition).	jewellery, cutlery, tea service items
solder	Any of various types of alloy, commonly of lead and tin, used in soldering; the primary requirement is that it have a lower melting point than the metal surfaces to be joined.	
tin	Use for the pure metallic element having symbol Sn and atomic number 50; a soft, pliable, silvery white metal (abbreviated AATdefinition).	Use for pure metal only.
tin alloy	Alloy in which tin is the principle element (Heritage Victoria definition).	sheet metal, food can, button
zinc	Use for the pure metallic element having symbol Zn and atomic number 30; a bluish white crystalline metal (abbreviated AATdefinition).	Use for pure metal only.
zinc alloy	Alloy in which zinc is the principle element (Heritage Victoria definition).	

HERITAGE VICTORIA – MATERIAL KEY WORDS

ORGANIC/LITHIC		
animal material	Use for material of animal origin. (includes: teeth, hair, beaks etc)	chess piece (ivory), teeth
bark	The external covering of the woody stems, branches, and roots of plants, as distinct and separate from the wood itself.	
bituminous material	None	pitch, tar, bitumen
bone	Organic and/or inorganic material combination composed primarily of collagen and calcium phosphate composing the skeleton of most vertebrates.	bone (food); human, animal, bird and marine bones; button
asbestos	A commercial term for a type of silicate mineral readily separable into thin, strong fibre that is flexible, heat resistant, and chemically inert, used in a wide variety of industrial products.	asbestos cladding
charcoal	Refers to an impure form of graphitic carbon that is created as a residue when carbonaceous material is partially burned, or heated with limited access of air. It is used as a drawing material, for filtering liquids or air, and for other purposes.	charcoal
coal	none	coal
concretion	none	<i>marine</i>
cork (bark)	The outer bark of an oak, <i>Quercus suber</i> , of Mediterranean countries, used for making stoppers for bottles and floats.	corks
graphite	A naturally occurring crystalline form of carbon dimorphous with diamond. It is opaque, soft, greasy to the touch, and iron black to steel grey; it occurs as crystals, flakes, scales, veins, bedded masses, or disseminations in metamorphic rock	
inorganic material	Material that contains neither hydrocarbons nor any of their derivatives.	lime,
jet	A dense black lignite which takes a good polish and is often used for jewellery.	button, jewellery
leather	The skin or hide of an animal that has been tanned to render it resistant to putrefaction and relatively soft and flexible when dry.	shoe/boot sole
marble	A metamorphic rock, composed mostly of recrystallised calcite and/or dolomite, often irregularly coloured by impurities; can also refer more broadly to any crystallised carbonate rock, including true marble and certain types of limestone, that will take a polish and can be used for architectural and ornamental purposes.	tile
mineral	Naturally occurring inorganic element or compound having an orderly internal structure and characteristic chemical composition, crystal form, and physical properties; use also for synthetically derived equivalents.	sulphur, salt, lime, sand
natural fibre	none	Silk, cotton, linen, wool, hair, jute, hemp. May be used to make fabric, thread or cordage.
organic	Use to describe substances containing carbon compounds and also to describe things relating to or derived from living organisms.	

HERITAGE VICTORIA – MATERIAL KEY WORDS

paper (fibre product)	Refers generally to all types of matted or felted sheets or webs of fiber formed and dried on a fine screen from a pulpy water suspension. The fibers may be animal, such as hair, silk or wool, or mineral, such as asbestos, or synthetic. However most paper is made from cellulosic plant fiber, such as from wood pulp, grass, cotton, linen, and straw.	wallpaper, newspaper
paint	Any dispersion of a pigment in water, oil, or organic solvent.	DO NOT use for ceramic glaze or overglaze.
plant material	none	seeds, tobacco, resin
precious stone	Use for gemstone considered more valuable than other types, especially diamond, sapphire, emerald, ruby, and sometimes pearl.	diamond, ruby
pseudomorph	<i>False form esp. crystal etc consisting of one mineral with form proper to another. (Concise Oxford Dictionary)</i>	<i>mineralised textile remains often found in corrosion products</i>
resin	Solid or semisolid organic substance usually obtained from a plant secretion, but sometimes obtained from insects or made from synthetic material. It is soluble in organic solvent but not in water, and is commonly used in varnish, printing ink, and size. It is distinguished from 'gum' by not being dissoluble in water.	varnish, paint, adhesive
rubber	Product obtained by processing the milky sap of various tropical trees and other plants, called 'caoutchouc,' produced in various degrees of hardness and valued for its elasticity.	Ball, doll, toy, washer, gutta-percha
sandstone	A consolidated sedimentary rock, consisting of sand grains united with a natural cementing material; the most common sand in sandstone contains quartz, with considerable feldspar, lime, mica, and clayey matter.	tile
semi-precious stone	Stone with less commercial value than those classified as precious.	garnet, amethyst, jade, opal
shell and shell material	none	mother of pearl, shell (food), button
slate	A very fine-grained, foliated, non-layered metamorphic rock, generally produced by metamorphism of shale under relatively low pressure and temperature. It occurs in many varieties, including clay, hornblende, mica, talc slate, and others, all of which have the common property of splitting readily into thin plates.	tiles, writing slates
soil	Includes unconsolidated material on the earth's surface formed by the weathering of rock and that portion of the earth's surface that can support plant life.	earth, sand
stone	A general term for rock that has been cut, shaped, crushed, or otherwise dressed for use in construction or other purposes.	sharpening stone, holystone, footings, marbles

HERITAGE VICTORIA – MATERIAL KEY WORDS

textile materials	Collocates descriptors for the general category of materials produced by weaving, felting, knotting, twining, or otherwise processing natural or synthetic fibres so that they cohere into a form or unit; traditionally excludes fibreboard, paper, papier-mâché, and papyrus, which, though also fibre products, are considered as separate types of material.	
tooth	Hard projection of mineralized or partially mineralized tissue formed on the jaws of animals; distinguishable from other bone by its structure.	ivory, scrimshaw
wax	Denotes a variety of materials which though not a chemically homogeneous group share certain physical characteristics such as being usually solid, translucent, and having low melting points.	crayon, candle
wood (plant material)	none	post, barrel lid, bark, cork, cane, rattan
GLASS		
crystal (lead glass)	Fine cut glass having a high degree of transparency and containing a high proportion of lead oxide.	goblet, ornament
enamel	A usually opaque, vitreous coating, composed chiefly of quartz, feldspar, clay, soda, and borax, applied by fusion to surfaces especially of metal, ceramic, or glass; has a glossy appearance upon hardening.	
glass	An amorphous, inorganic substance made by fusing silica (silicon dioxide) with a basic oxide; generally transparent but often translucent or opaque. Its characteristic properties are its hardness and rigidity at ordinary temperatures, its capacity for plastic working at elevated temperatures, and its resistance to weathering and to most chemicals except hydrofluoric acid. Used for both utilitarian and decorative purposes, it can be formed into various shapes, coloured or decorated.	bottle, window glass, marbles, button. Use the DESCRIPTION field to document colour, decals, or fired decoration (as used on stained glass).
stained glass	Refers to colored glass that is created by adding metallic oxides to the molten glass, which creates various colors. The term 'stained glass' is sometimes applied to painted glass, which involves fusing pigment onto the surface, although strictly speaking 'stained glass' applies only to glass in which metallic oxides were added to color molten glass.	leadlight
CERAMICS		
brick	Clay or clay products formed into a rectangular block and hardened by drying in the sun or firing in a kiln.	
ceramic	Any of various hard, brittle, heat-resistant and corrosion-resistant materials made by shaping and then firing a non-metallic mineral, such as clay, at a high temperature.	
bone china	Porcelain made with the addition of bone ash making it pure white in colour.	
earthenware	Pottery with a porous body, fired below 1200 degrees Centigrade. It is not vitrified, and must be glazed to render it nonporous.	biscuit, creamware, lustre ware, pearl ware, red ware

HERITAGE VICTORIA – MATERIAL KEY WORDS

encaustic	Use for the technique of decorating clay in which the body material is inlaid with the clay of another colour. For the technique of wall or panel painting using pigment suspended in molten wax, use 'encaustic painting.'	tiles
ironstone	Use for hard, dense, white stoneware developed in England during the 18th century as a cheaper substitute for bone china and originally highly decorated, but used most extensively as plain white inexpensive tableware throughout most of the 19th century.	Flint china, hotel china, ironstone china, opaque porcelain, semi-porcelain
pipe clay	A type of fine white clay used to make tobacco pipes and fine earthenwares. May also specifically refer to a white lead-glazed faïence fine introduced by Jacques Chambrette at Lunéville (Lorraine) in 1748 and there also used unglazed for biscuit figures and groups.	clay pipes (use instead of ball clay or kaolin), <i>Fiji</i> ornaments
porcelain	Refers to a type of ceramic ware made of a refractory white clay, or 'kaolin,' and a feldspathic rock, that react when fired so the clay serves to hold the shape of the object and the rock fuses into a natural glass. In China, it includes any such ware that is highly fired enough to produce a ringing sound when struck. In Europe, it is limited to hard-fired ceramic ware that is translucent.	parian (porcelain)
hard-paste porcelain	Refers to a type of porcelain made of white china clay, or 'kaolin,' and 'petuntse,' which is a naturally fusible feldspathic rock. It is 'hard fired' at the relatively high temperature of around 1450 degrees centigrade. It was developed first in China and produced in Europe after 1700	
soft-paste porcelain	Refers to a type of porcelain made from white china clay and powdered glass, which is substituted for the feldspathic rock used in hard paste porcelain. It is 'soft fired' at the relatively low temperature of around 1200 degrees centigrade. After firing, it is characterised by being able to be cut with a file in unglazed areas, and having a translucency that is variable in intensity and colour.	
stoneware	A type of pottery midway between earthenware and porcelain being made of clay and a fusible stone. It is fired to a point where partial vitrification renders it impervious to liquids, but, unlike porcelain, it is very seldom more than faintly translucent. The vitrification makes it unnecessary to add a glaze, but for reasons of utility and appearance decorative glazes are sometimes used, such as salt glaze and lead glaze.	
black basalts	Hard, fine-grained, unglazed black stoneware first developed in Staffordshire, England, in the 18th century, further developed and produced by the Wedgwood factory from the 1760s	
white granite	Hard, dense, white stoneware developed in England during the 18th century as a cheaper substitute for bone china and originally highly decorated, but used most extensively as plain white inexpensive tableware throughout most of the 19th century.	Often is a bluish grey colour.
whiteware	Term generally applied to ceramic products that are usually but not necessarily white, and which consist typically of clays, feldspar, potters' flint, and whiting.	

HERITAGE VICTORIA – MATERIAL KEY WORDS

glaze	Thin, usually glossy surface coating.	Use for all surface coatings on ceramics. Do not use the term 'paint'. Examples: bat printing, transfer printing, slip trailing, over-glazing, under-glazing, feather edge, band and line, press-moulding, flow-blue, celadon, tin glaze, lead glaze etc
Bristol glaze	A low-fire glaze usually containing zinc oxide.	
gilding	Surface application of metal in the form of leaf, powder applied directly to the surface, powder mixed with a binder, or other forms to approximate the effect of solid or inlaid metal.	
slip glaze	Use for ceramic glaze with a high content of slip, applied as a liquid before firing.	
salt glaze	A clear, glasslike ceramic coating with a distinctive uneven surface produced by throwing common table salt into a hot kiln.	
MISCELLANEOUS		
ash (residue)	Earthy or mineral residue that remains after combustible substances have been thoroughly burned.	
composite	Use both for construction utilising various different building materials and for the use of more than one type of construction method in a structure, such as a masonry building with a laminated wood beam roof.	concrete, Also, button (copper alloy and glass)
gypsum plaster	Any of the common types of wall plaster in general use, all of which contain various amounts of gypsum.	Mud plaster, plaster of paris
plastic	none	button, pipe mouthpiece, bakelite
slag	Vitreous substance composed of earthy or refuse matter that is separated from metals in the process of smelting.	
unidentified/ unknown	<i>Not in AAT</i>	

NOTE: The italicised terms are local terms and are not found in AAT.

AA Thesaurus Definition		EXAMPLES
ARCHITECTURE		
architectural, miscellaneous	<i>Not in AAT</i>	
building materials	none	brick, mortar, plaster.
electrical systems	none	electrical wire, electric light fitting,
fastenings	none	nail, screw
fences	none	chain, wire, post
floor components	none	linoleum, tile
hardware	Large and small items that are necessary to attach, anchor, hold, or join materials and components of structures, furniture, and other objects. Also, items used in the finishing of buildings and objects, such as hinges and knobs.	lock, hinge, door knob
mortar	A pasty building material, composed of sand and lime, or cement mixed with water, which gradually hardens when exposed to air.	
plaster	Refers to a soft, plastic material that can be spread or daubed on a wall, ceiling, or other surface, where it afterwards hardens. In the context of art and architecture, it generally refers specifically to a mixture of water, lime, and sand, often combined with other materials, such as animal hair, to give the resulting material strength, texture, and if the surface is to be painted, porosity.	
plumbing and stormwater system components	none	drain pipe; water storage vessel
roofs and roof components	none	tile, roofing nail
system components	none	unidentified items which appear to be part of plumbing, heating, electrical, communication, lighting and other systems.
window components	none	window glass, hinges

AA Thesaurus Definition		EXAMPLES
DOMESTIC		
bells (idiophones)	Percussion vessels consisting of a hollow object, usually of metal but in some cultures of hard clay, wood, or glass, which when struck emits a sound by the vibration of most of its mass; they are held in position at their vertex, the point farthest from their rim, and their zone of maximum vibration is towards the rim.	cow bells, servants bells, ship's bell
beverage	<i>Liquid for drinking (Oxford dictionary)</i>	<i>wine, ginger beer, soft drink</i>
bottles	Vessels having a neck and mouth considerably narrower than the body, used for packaging and containing liquid and dry preparations	x
containers	Open, often shallow, containers, sometimes having a cover; made of pottery, glass, metal, wood or the like and used for various purposes, especially for holding or serving food.	plates, bowls, cups, eggcups, bottles, iron pots
containers for serving and consuming food	none	platter, bowl, drinking glass
containers for storing or transporting food	none	bottle (glass, ceramic), jar
containers for cooking food	none	baking dish, saucepan
cooking and heating devices	none	wood stove parts
cutlery	Culinary utensils that have a cutting edge, especially various forms of knives used for cutting, carving, dividing, or serving food. Sometimes used to embrace all types of flat culinary utensils; however, prefer 'flatware' when referring to forks, spoons, and similar culinary tools without a cutting edge.	knives
cutting tools	none	penknives, axes, adzes
domestic, miscellaneous	<i>Not in AAT</i>	
fibre	Material formed from natural or synthetic filament or staple, characterized by flexibility, fineness, and a high ratio of length to width, from which thread, cordage or textiles can be made.	rope

AA Thesaurus Definition		EXAMPLES
flatware	Culinary utensils that are basically flat, such as forks and spoons, and have no cutting edge, as distinguished from 'hollowware,' such as drinking vessels and bowls. Sometimes used to embrace all types of flat culinary utensils with or without a cutting edge; however, prefer 'cutlery' when referring to culinary utensils with a cutting edge, especially various forms of knives used for food.	Spoons, forks
food	Use for any material that can be digested or absorbed by the body of a human or other animal and used as a source of energy or some essential nutrient, to build and replace tissue, or to relieve hunger.	bone, shell
fuel	Material used to produce heat or power by burning.	coal
furnishings	Artifacts originally created to facilitate human activity and to provide for physical needs of people in or around a building generally by offering comfort, convenience, or protection.	table, knobs, caster
lighting device components	none	lustres, gas piping
medical	<i>Not in AAT</i>	
ornaments	Use for decorative forms that are an integral part of a building or object but are not essential to its structure. Use also for decorative objects attached to or worn by humans and animals. For objects signifying an honor bestowed upon an individual, usually worn on the person, use 'decorations.' Regarding techniques of embellishment in general, use 'decoration (process).'	
textile materials	Collocates descriptors for the general category of materials produced by weaving, felting, knotting, twining, or otherwise processing natural or synthetic fibres so that they cohere into a form or unit; traditionally excludes fibreboard, paper, papier-mâché, and papyrus, which, though also fibre products, are considered as separate types of material.	
timepiece components	none	
utensils	Refers to tools, implements, vessels, or articles of furniture that are relatively small and are useful or necessary in a kitchen, dairy, or elsewhere in a household. It also refers to such items designed for use by an artisan, mechanic, or farmer, or used in the services of a church, temple, or other place of worship.	
PERSONAL		
costume	Artefacts worn or carried for warmth, protection, embellishment, or symbolic purposes.	bead, button, shoe, jewellery, textile

equipment for personal use: grooming, hygiene and health care	none	hair comb, syringe, tooth brush, hair brush, eye glasses,
containers for personal grooming and hygiene	none	cosmetic jar, tooth powder container, perfume bottles, shaving mugs
containers for healthcare	none	chamber pots, pill boxes, bleeding bowls
personal, miscellaneous	<i>Not in AAT</i>	
AA Thesaurus Definition		EXAMPLES
RECREATION		
pipes (smoking equipment)	Devices usually consisting of a tube with a bowl at one end and a mouthpiece at the other; used for smoking tobacco, opium, and other substances.	
play (recreation)	Recreation involving at least some bodily exercise or hands-on activity, especially in children and immature animals as part of their process of learning adult behavior and exploring their environment.	doll, tea set items, marbles
recreational artefacts for competitive activities	none	gaming pieces, dominos
recreational artefacts for non-competitive activities	none	jar of watercolour pigment, clay pipe, musical instruments
recreation, miscellaneous	<i>Not in AAT</i>	
SOCIETAL/RELIGIOUS		
money	Anything in general circulation which by common agreement serves as a medium of exchange as payment for goods and services and for the settlement of debts, acts as a measure of value within and between communities, and passes without question or endorsement.	coin, token
religious objects	Use broadly for objects associated with or used in public or private religious worship in any culture.	rosary beads
TOOLS AND EQUIPMENT		
adhesive	A substance, in the form of a liquid, paste, powder, or dry film; used for sticking or adhering one surface to another.	
agricultural equipment	none	items associated with farming not gardening.

animal work equipment	none	horseshoe
coating	Use generally for any substance spread over a surface, usually for protection or decoration.	paint, varnish
drafting, drawing and writing equipment	none	ink bottle
educational functions	none	writing slate
fishing and trapping tools and equipment	none	fishing weight
horticultural tools and equipment	<i>Not in AAT.</i>	items associated with gardening not farming.
paint	Any dispersion of a pigment in water, oil, or organic solvent.	DO NOT use for ceramic glaze or overglaze.
tools and equipment, miscellaneous	<i>Not in AAT</i>	
sewing tools and equipment	none	needle, thimble
AA Thesaurus Definition		EXAMPLES
tools	Use for objects, especially those hand-held, for performing or facilitating mechanical operations.	
weapons and ammunition	none	pistol, bullet
MISCELLANEOUS		
unidentified/unknown	<i>Not in AAT</i>	
wildlife	<i>Not in AAT</i>	quoll bones
MARITIME		
cargo, domestic	<i>Not in AAT</i>	tableware, toys
domestic shipboard	<i>Not in AAT. Crockery, cutlery, cooking implements etc. used on board a vessel (as opposed to domestic items carried as cargo)</i>	cutlery, tableware
dunnage	<i>Not in AAT</i>	
fittings shipboard	<i>Equipment used in fitting-out vessel eg: cabin, cabin fittings</i>	doorknob
industrial/agricultural cargo	none	fastenings, machinery
marine structures	Use for structures built in relation to water in general, especially seaward of the high-water line of the major water bodies (oceans, seas, bays); use 'offshore structures' for construction built on continental shelves.	jetties

<i>Maritime miscellaneous</i>	<i>Not in AAT</i>	
<i>raw/bulk/ballast</i>	<i>Not in AAT</i>	
ballast	Heavy material, such as water, sand, or iron, used to increase weight, as in a machine.	
<i>rigging and shipboard instruments</i>	<i>Not in AAT</i>	
rigging	Use for all the ropes, wires, or chains on watercraft for securing or supporting masts, yards, and for hoisting, lowering, or trimming the sails.	
navigational instruments	Use for various instruments, such as compasses, gyrocompasses, and sextants, that help navigators, usually in watercraft or aircraft, determine their position, course, and distance travelled.	binnacle
<i>ships, machinery</i>	<i>Not in AAT</i>	engine
<i>structural shipboard</i>	<i>Not in AAT. Any fastening or structural component used in vessel's construction</i>	Shipboard fastenings

NOTE: The italicised terms are local terms and are not found in AAT.

We wish to thank Dr Alasdair Brooks, Latrobe University for helping to prepare this listing.

In the future this listing will be expanded to include manufacturers of glass, smoking pipes and metals.

Samuel Alcock & Co; c.1828-1859	John Thomson (& Sons); 1816-1884
Jabez Blackhurst; 1872-83	G.W. Turner & Sons; 1873-95
Bridgwood and Clarke; 1857-64	Wedgwood
H. Burgess, Burslem; 1864-92	William Powell (& Sons), Temple Gate Pottery, Bristol; 1830+
E & C Challinor; 1853-62	James F. Wileman; 1869-92
Clementson and Young; 1845-1847	Wood & Sons; 1865+
Copeland; 1847+	G.W. Turner & Sons; 1873-95
Copeland & Garrett; 1833-47	
Davenport; 1793-1887	
Dimmock & Co; 1828-59	
Doulton [2 firms - 1882+ or 1858-1956]	
J. Dudson; 1888-98	
T. Field (Sydney);	
W.H. Grindley & Co; 1880+	
Johnson Brothers 1883+	
Liddle, Elliott & Sons; 1862-71	
Liddle, Mayer & Elliot; [1861?]	
J & G Meakin; 1851+	
Minton; 1793+	
Old Hall Earthenware Co. Ltd (1861-1886)	
Pear, J. & R.G.	
Pinder, Bourne & Co; Jan 1862-82	
Pinder, Bourne and Hope; 1851-Jan 1862	
Podmore, Walker and Co.; 1834-59	
Ridgway Bates & Co; 1856-58	
J Robinson, Burslem; 1876-98	
Spode; 1784-1833	
Swinnertons, Staffordshire; 1906-70	

We wish to thank Dr Alasdair Brooks Latrobe University for helping to prepare much of this listing.

Abbey		Gilded		Summer flowers
Abbey Ruins		Girard (white granite only)		Two Temples
Asia Displayed		Herculaneum		Undecorated
Asiatic Pheasant		Hyacinth		Willow Pattern
Athens		Ideal		
Bagdad		Indo-Chinese		
Banded		Italian [NB - not Spode 'Blue Italian']		
Berlin		Ivanhoe		
Berlin Chaplet		Jackfield		
Berlin Swirl (white granite only)		Jasperware		
Brussels		Medina		
Canova		Melbourne		
Celtic		Moulded		
Chantilly		Mycene		
Classical scene		Oriental scene		
Clematis		Over glazed painted		
Etruscan		Palestine		
Famille rose		Paris		
Famille verte		Queen's Pattern		
Fen		Rhine		
Floral		Rockingham		
Florentine		Romantic scene		
Flow Black		Royal Rose		Bamboo (Chinese)
Flow Blue		Satsuma		Celadon
Forest		Willow Pattern		Double Happiness (Chinese)
Genevese		Shagreen		Four Flowers (Chinese)
Geometric		Spriggware		

One copy of the consultant's report will be presented spiral bound and will be used in Nauru House. This report may contain computer generated colour images. Slides should also be submitted with this report. The other will be presented unbound using archival materials as specified below and will be kept at the Harper St repository. CDs will be accepted but only in addition to the hard copies, not as a substitute.

The guidelines below are intended for the archival copy of the report. They draw on internationally accepted standards and will ensure that the report and other records from the site will survive as long as the objects.

Consultants should refer to all conditions listed on consents and permits particularly relating to the submission of excavation notes, plans and other records.

1. PAPER

All drawn and written archive will be produced on archival paper. See Appendix 7 for suppliers.

- Use originals rather than photocopies wherever possible.
- Laser printing is archival however ink jet printing is not.
- Don't include colour photocopied or printed images in the archive copy of the report- they are notoriously unstable.
- No faxes or dyelines should be used.
- All paper records should be stored flat.
- To keep documents together:
 - Don't use METAL fasteners which can corrode and stain documents, e.g. paper clips, staples, ring binders and box files with metal clips.
 - Don't use Sellotape or masking tape, which deteriorate and discolour with time, nor rubber bands, which perish.
 - Don't use acidic paper wallets or folders.
 - Use plastic paper clips with plastic ends.
 - DO use acid-free card wallets, folders and boxes rather than fastenings.

2. PHOTOGRAPHIC RECORDS

All colour images must be in slide format. Kodachrome is preferred as it is most archival. Ektachrome may also be used. Digital images cannot be accepted for the archive as read media become obsolete relatively fast. Colour prints from ink jet or laser printers are also unstable and will not be accepted for the archival report. Black and white images printed with a laser printer are archival and will be accepted.

- Store slides in polypropylene (not PVC) hanging folders with metal suspension bars, labelled in top left hand corner with black permanent marker giving site number and slide number.
- All slides are to be labelled with the site number and slide number in permanent marker. White foil backed adhesive paper labels may be used.
- PRINTS (B&W only accepted) will be stored in the appropriately sized transparent polyester envelopes, in lidded acid-free boxes. Groups of photographs can be kept together in self seal plastic bags or acid-free

envelopes. Label each print with site number and print number with lead pencil on the reverse of the edge.

- Contact sheets and strips will be labelled on the back, and stored in the appropriate polypropylene hanging file (i.e. with horizontal strip pockets or one large pocket.)
- Label the folders in the top left hand corner as before.
- NEGATIVES can't be marked themselves, so will be stored in polypropylene hanging files with pockets which are open at each end. If numbered, write on the outside of the folder with solvent based, pigment ink, waterproof and light fast black felt tip pen to identify the strips.

NB Do not present negatives and prints in the same hanging file unless there are less than ten of each from the same site.

If you have taken photographs on a digital camera, the company listed below can convert them to slide film. Other companies may also be able to do this work.

IMAGING SERVICES GROUP
17 Wellington St St Kilda 3182
(03) 9510 9999

Heritage Collections Committee (2001) *Significance*. A guide to assessing the significance of cultural heritage objects and collections ISBN 0-642-750947
http://sector.amol.org.au/publications_archive/museum_management/significance

ICOMOS (1999) *Burra Charter* <http://www.icomos.org/australia/burra.html>

Museum of London (1998) *General Standards for the preparation of Archaeological archives deposited with the Museum of London*.
http://mol.nethostinguk.com/laarc/mol_archstds.pdf

Museums and Galleries Council, UK, (1992) *Standards in the Museum Care of Archaeological Collections*. ISBN 0-948630-15-9

Robinson, W (1998) *First Aid for Underwater Finds*. Archetype Publications & Nautical Archaeology Society ISBN 1-873132-66-2

Sease, C (1994) *A conservation guide for the Field Archaeologist*. 3rd ed ISBN 0-917956-82-6

United Kingdom Institute of Conservation (1987) *First Aid for Finds* ISBN 0-903789-13-2

Walker, K (1990), *Guidelines for the Preparation of Excavation Archives for Long Term Storage* UKIC Archaeology Section.

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